

# nafa : // network

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**Newsletter of the Nordic Anthropological Film Association**  
**Incorporating the Commission of Visual Anthropology (CVA) Circular**

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## Editorial

*By Berit Madsen, Anne Mette Jørgensen and Christian Suhr*

Dear readers,

A good deal of the pages below are devoted to the upcoming NAFA 2015 – the 35<sup>th</sup> NAFA International anthropological and documentary Film Festival, Conference and Workshop that takes place in Warsaw, Poland in just a week (September 21-26, 2015). The organisers, Sławomir Sikora and Karolina J. Dudek are working hard to give you a memorable event and we cordially welcome you all to beautiful Warsaw! The theme of the conference is Visual Anthropology and European Cultural Heritage and below you'll find abstracts of the conference, keynote speakers and panellists. We also present to you the Film Festival Programme. The beautiful film festival catalogue has just come off the press and you can peek in here:

[https://nafa2015.pl/NAFA2015\\_catalog.pdf?utm\\_source=nafa&utm\\_medium=newsletter&utm\\_campaign=news](https://nafa2015.pl/NAFA2015_catalog.pdf?utm_source=nafa&utm_medium=newsletter&utm_campaign=news)

Last but not least, we're proud to bring to you two articles from the catalogue by Sławomir Sikora "Image and Film as a Medium of Comprehension" and by Peter Crawford "Cultural diversity, heritage, and ethnographic film".

For more information on the event - time schedules, workshops, happy hours, parties etc., please visit: <https://nafa2015.pl/en/program/>

Information on NAFA2015 can also be found on: <https://nafa2015.pl/en/> and: <https://www.facebook.com/nafa2015pl?fref=ts>

Hope to see many of you at NAFA2015.

We're also happy to present to you the programme of the 1½-day seminar on the usages of films in ethnographic exhibitions, to be held at the National Museum of Denmark, October 8-9 2015. The aims of

the seminar are to stimulate a creative exchange of experiences between colleagues and to create an arena for discussion of the practices, politics and poetics of employing films in ethnographic exhibitions.

Below you'll also find a call for entries by the 13th World Film Festival in Tartu, Estonia, the 10<sup>th</sup> Taiwan International Documentary Festival and the 5<sup>th</sup> Intimate Lens Festival of Visual Ethnography in Calvi & Caserta, Italy as well as a call for projects by the Digital Anthropologies event in Paris in March 2016 and a call for contribution to the "Youth Circulation" online exhibit.

And finally, the usual notice board and calendar.

Please observe that deadline for the next volume is November 9, 2015.

# nafa :: news and announcements

## NAFA 2015 - The 35th NAFA Conference & Film Festival

### CONFERENCE SPEAKERS & ABSTRACTS

#### Visual Anthropology and European Cultural Heritage

21-23.09.2015, Warsaw

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Monday 21 September, 2015

#### KEYNOTE LECTURE

**BARBARA KIRSHENBLATT-GIMBLETT**  
*Materializing History: The Role of Intangible  
Heritage at POLIN Museum of the History of Polish  
Jews*

POLIN Museum was built on the rubble of the destroyed Warsaw ghetto and prewar Jewish neighborhood of Warsaw. The exhibition was created from scratch – without a historic building and without a collection, although objects were purchased and borrowed for the core exhibition. The starting point was the story, not a collection, and our top priority was bringing that story to life. Even if we could have drawn

from every collection in the world, objects alone could not tell this thousand-year story.

What we lack in material heritage, we make up for in intangible heritage – the words and thoughts of those who created the texts from which the quotations in the exhibition come. We have, in essence, materialized the intangible. The hand-painted medieval gallery illustrates stories found in rabbinical correspondence. The roof and painted ceiling of the 17th-century wooden synagogue that once stood in Gwoździec was created in a way that allowed us to recover the knowledge of how to build it – none of the great wooden synagogues have survived. A painted animation showing 24 hours, from

dawn to dawn, in the Volozhin yeshiva, a modern Talmudic academy established in 1803, is based entirely on memoirs – there is not a shred of visual material for presenting this important story. Paradoxically, intangible heritage is the key to materializing history.

**BARBARA KIRSHENBLATT-GIMBLETT**  
Program Director of the Core Exhibition at the Museum of the History of Polish Jews on the site of the former Warsaw ghetto and prewar Jewish neighborhood. She is University Professor Emerita and Professor Emerita of Performance Studies at New York University. Her books include *Destination Culture: Tourism, Museums, and Heritage*; *Image before My Eyes:*



*A Photographic History of Jewish Life in Poland, 1864–1939* (with Lucjan Dobroszycki); and *The Art of Being Jewish in Modern Times* (edited with Jonathan Karp). Her edited volume *Writing a Modern Jewish History: Essays in Honor of Salo W. Baron* won a National Jewish Book Award. *They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland Before the Holocaust*, which she coauthored with her father Mayer Kirshenblatt, also won several awards. In 2008, she was honored with an award for lifetime achievement by the Foundation for Jewish Culture and the Mlotek Prize for Yiddish and Yiddish Culture. In 2015 she received an honorary doctorate from the Jewish Theological Seminary of America. She currently serves on Advisory Boards for the YIVO Institute for Jewish Research, Vienna Jewish Museum, and Jewish Museum and Tolerance Center in Moscow.

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Tuesday 22 September, 2015

## PANEL 1

### HERITAGE, CULTURAL DIVERSITY AND MEDIA: IDENTITY AND TRADITION

**Malewska-Szałygin, Anna, Institute of Ethnology and Cultural Anthropology, University of Warsaw, *Mass Media and Common-Sense Knowledge in the Villages of the Podhale Region. Lessons for Cultural Diversity Education.***

The paper will present the results of the research project focused on mass media influence on common-sense knowledge of the local people of the

villages of Nowy Targ County (Podhale Region, South of Poland). In the course of research project ethnographic fieldwork methods were employed. A conviction that listeners and viewers are not just passive consumers of media contents, but being active subjects, they appropriate them in the process of reception, is popular among social researchers (e.g. Stuart Hall, Michel de Certeau). While producers have their own “strategies” and control ways and purposes of media content transmission, consumers tend to respond with certain “tactics” (de Certeau). The production of media texts presents a hegemonic voice in the public debate. Consumption remains, though, rather a skilful appropriation and creative use of the images and content imposed by the dominant discourse. I will answer the fundamental research questions: how do the local village inhabitants adapt resources of knowledge and symbolism imposed by the media to the local common-sense knowledge? How do they use them? How do they appropriate them to their own local discourses? How do they utilize them within different activities? How elements of media content are used within the dynamic process of identity construction (individual, local, regional or national)? What role do they play in establishing power relations within family, local community or the nation? How do media influence and change the so called “local knowledge? In what follows, I will present lessons for cultural diversity education through media referring to key findings of my research.

**Costache, Dragos C., Stockholm University, Dept. of Social Anthropology, *“Romanians are Coming”: The Importance and Importing of Ethnic Conflicts in Problematic Migrant Portrayals.***

„The ‘Romanians are Coming’ Channel 4 documentary has sparked considerable controversy and protest among Romanians living in the UK. One of the central tenets of the protest was the fact that the documentary was mis-representing Romanians by unduly focusing on

members of the Roma minority. This paper looks at the response of the Romanian community in the UK to the documentary through its use of social and visual media to reaffirm the Romanian identity in opposition to that of the Roma. Approached from a contextualist perspective the ‘Romanian identity’ seems symptomatic of ethnic competition theory, perpetuating stereotypes present throughout post-socialist Romania, amplified and ideologically re-framed in a host society where the social capital gap between Roma and Romanian is considerably narrower and there is rising anti-migrant hostility. The construction and presentation of the “Romanian” migrant identity as the “good immigrant”-urban, educated, hard-working and well behaved, a model European citizen- is opposed to that of the ‘Roma’ one – rural, uneducated, lazy and unruly, the very image of the non-european Other.”

**Cubero, Carlo, Tallinn University, *Creative Heritage: The (Re)making of African Heritage in Europe & Vice-Versa.***

This illustrated presentation will reflect on issues that have arisen in my production of an ethnographic documentary that portrays the daily life of Burkinabé musicians based in the Benelux region. I intend to make the case for film-making methodologies as a self-referencing process that provides insights into the process by which heritage practices are reproduced, re-constituted, and re-invented in a transnational context. I will specifically address the different ways in which West African and European heritage practices are mutually constituted through a series of appropriations, sonic memories, and improvised crafting. There are two processes at stake that I wish to focus on. In one instance, I will argue for the creative quality of heritage practices. I will suggest that heritage is not confined to geographical borders, but it is constituted in a series of transnational creative appropriations. In a second instance, I would like to share the peculiar insights that were afforded to me through the film-

making process. I will argue for “the fetish” as an emic connection that offers ethnographic insight into the social and material relations that constitute mutually informing heritage practices in a transnational context. I also value fetishism for its cinematic potential and propose fetishism as a means to put to words methodological affects that I have encountered in the process. The paper will draw a parallel between my film-making process and the process by which material objects, specifically the West African/European *kolondjo* takes on different material shape, constitutes a sonic reference, and acquires semantic meaning.

**Leaha Mihai, Andrei, CEVA – Center for Visual and Anthropological Education, *The Meaning of Cultural Transmission and the Transmission of Meaning***

Customs in Transylvania, like any other popular manifestations are often treated like structures in a world with its own rules. But in a non-traditional society, like that of XXI-Century Eastern Europe, ideology and representation play a more important role in the transmission of popular culture, consequently creating a whole new meaning of what tradition is. Therefore, nowadays in a world dominated by social media, visual sharing and economic migration, Romanian customs entered a new era of meaning creation a more performative, visually engaged yet demystified performance of customs. The paper proposes a visual road trip throughout the few remaining traditional rural customs of Romania focusing on the ways in which their meaning was represented in the past 2 centuries. Evidence of local customs and interpretations appear in the late IXX Century together with the national emancipation movement. For instance, the Astra Group intellectuals reconstructed the Transylvanian Caluseri dance in order to legitimize the Nationalistic Latinist movement. The Romanian National Union in 1918 even had some Caluseri dancing in Alba Iulia which continued to

spread around the villages of Transylvania in interwar period. During the communist regime, Ceausescu made an arena from traditional customs having large display of customs in the National Song Competition. The peasant, as the representative of the New Man had to be celebrated. Nowadays, Social Media changed the game constructing a whole new level of cultural transmission with a different meaning which nevertheless pay tribute to the historical construction of meaning and representation.

## PANEL 2

### CULTURAL HERITAGE. THEORY AND PRAXIS: ACCESSING THE INTANGIBLE

**Runnel, Pille, research director, Estonian National Museum, *Rethinking Audiovisual Collecting at the Estonian National Museum.***

The Estonian National Museum has applied film and video for ethnographic fieldwork and documentation of Finno-Ugric peoples and daily life as well as cultural history of Estonia since 1950's. The film and video collections of the museum were produced in the disciplinary context of ethnographic research and the footage is closely linked to artefacts, fieldwork diaries and photography, collected at the same fieldwork trips. The given disciplinary context and until recently also the limited access to the AV-materials meant that this collection primarily served the expert users, such as researchers, filmmakers and TV-journalists only. In the contemporary museum the ways of relating to its audiences, but also its priorities of collecting are changing. This presentation discusses the possibilities of rethinking and developing the audiovisual documentation in the framework of contemporary

museology. What are the current challenges and aims of AV-documenting at the Estonian National Museum? What kind of AV-collections strategy is needed to represent shifting understandings and potential uses of documentary AV collections? What role could audience engagement and participatory collecting play in the AV-collections strategy and is collaboration with the audiences the way to ensure diversity of the collections?

**Danilewicz, Anna, Centrum im. Ludwika Zamenhofs, MEDIATEKA CLZ – *Social Project and Audio-Visual Chronicle of the City.***

The subject of the presentation will be MediatekaCLZ – the largest, audio – visual repository of oral history in north – eastern Poland. Over the four years of the project (2010 – 2015 ) nearly 200 hours of audio and video were recorded, several thousand photographs and documents were digitized all are made available free of charge (at the headquarter of CLZ, and on [www.centrumzamenhofs.pl](http://www.centrumzamenhofs.pl)). Based on these resources, CLZ produced series of publications, exhibitions , debates and city game. MediatekaCLZ is also a substantive resource of educational workshops, promoting awareness about multiculturalism and the history of the city and the region. Topics of the recording cycles in MediatekaCLZ reflect the institution's main areas of interest: multiculturalism, building attitudes of local patriotism, promotion of the cultural values of the city and the region. The first, most important collection is the series “The Oldest Inhabitants of Białystok”, connecting the most important threads of all thematic paths, illustrating also the founding idea of MediatekaCLZ – the need of saving history that disappears along with leaving their only witnesses. Equally important is the documentation of contemporary phenomena, including exploration of local micro – societies (like „Lowlanders” – about Białystok football team, or „Białystok Aero – club”). All cycles are open, and still enriched by new recordings. The developed methodology and advanced technical



facilities allow to transform MediatekaCLZ gradually in audio – visual chronicle of the city, according to the founding intention to create a collection, which – reflecting diversity, cultural, religious, ethnic and historical ambiguity of the city and the region – would allow for individual and collective search for identity of the location and its residents. The aims is to present MediatekaCLZ: its mission and objectives, resources and methodologies for the production and popularisation. Will be discussed benefits and potential risks arising from the functioning of the oral history archive in the social space. The exemplary project will be Bojary Project – about one of the oldest, most interesting architecturally and culturally districts of Białystok. Will be presented various models of interaction, impact on the social and cultural environment, combating “ageism”, exploit the educational potential of oral history. Bojary Project will be presented as universal, verified in practice model of participatory action and example of public – social partnership. LINK:

<https://www.youtube.com/watch?v=EcaeGZTOfjo>

**Sørensen, Tonje Haugland, University of Bergen, *A Place of Worship Turned Museum – Reflections of Hagia Sophia’s Intangible Heritage.***

In 1935 the first Turkish president, Mustafa Kemal Atatürk, converted the Hagia Sophia in Istanbul into a museum. Hereafter the building, which had seen nearly 1400 years use as a place of worship (A church from 573-1453, a mosque from 1453-1931), would be defined as a strictly secular edifice. In recent decades criticism, both scholarly and religious, has increasingly claimed that the building in its museum state is no more than an empty shell, as its present day museum-status and current political circumstances do not allow religious use of any kind. It is preserved as architecture only, and is accused of lacking the multi-sensory and corporeal experience which defined it as a place of worship and ritual. In short, the tangible building

might be preserved, but its intangible aspects are not. This paper will consider how these intangible aspects of its heritage can be made more accessible, and will focus particularly on the use of multimedia and film, such as Bissera Pentcheva’s *Icons of Sound* (Stanford, 2011).

### PANEL 3

#### DIFFICULT HERITAGE: POLITICS OF DISPLAY

**Andrysiak, Joanna, POLIN Museum of the History of Polish Jews, *In Search of a Proper Form. On Warsaw and Paris monuments to Shoah victims.***

Commemorating the suffering of Shoah victims in the form of a monument appears to be particularly difficult. How to present what is believed by many to be unrepresentable in a form so visible and abundant in its nature? Nonetheless, monuments to Shoah victims were and are still being built both in the very spots of atrocities and in all other places where local communities feel the need for commemoration. Since the end of WWII – actually beginning already during the war — artists and benefactors were looking for a way to properly commemorate the victims — beginning with figurative sculptures and ending with contemporary anti-monuments. I will analyse and compare the monuments to Shoah victims in Warsaw and in Paris concentrating on the search of a proper form. They all together with the history of their construction mark shifts in social and political discourse about the war, the Shoah and each nation’s attitudes towards Shoah victims. I will show which ones of them seem to have succeeded or failed, while considering the certain historical and political circumstances under which they were erected. Crucial monuments dedicated

to Shoah victims in Warsaw and in Paris were built either before the postmodern shift towards anti-monuments or did not follow it. The most interesting ones were created in a form that I would like to call a metonymic form and present as the most proper — apart from anti-monuments — to represent atrocities and suffering of this scale.

**Katriel, Tamar, University of Haifa, *Central Europe in the Galilee: Cultural Legacies in Vernacular Museums.***

Considering two vernacular museums in Israel – the Museum of German-speaking Jewry in Tefen and the Museum of Hungarian-speaking Jewry in Safed – I address some of the ways in which Israel’s European legacy is currently narrated and displayed in local museum settings. Demarcating cultural areas in pre-WWII in terms of the non-Jewish languages used in them, these museums reconstruct the culture and history of the ‘imagined communities’ of Jews who inhabited them in museological language. This institutionalized, language-based move of reconstructing the particular cultural legacies of Jewish communities from different parts of Europe in Israel is argued to be part of a process of ‘ethnification’ of contemporary Israeli society. The paper will explore the conflicted legacy of Central Europe in these two museums against the background of (1) Jewish Central European past experiences; (2) the identity politics related to the ‘European’ (as postcolonial) and ‘Middle Eastern’ (as indigenous) components of Israeli culture. Placing these two museums within the larger landscape of heritage museum-making in Israel, they will be argued to combine aspects of well-recognized museological genres – such as ethnographic, immigration, Jewish and Holocaust museums. The resulting hybrid formation offers an opportunity for some reflections on the cultural politics of museum categorization more generally.

**Janus, Aleksandra, Jagiellonian University, *The Politics of Difficult Heritage and the Museum Practice.***

As many scholars underline, heritage goes far beyond a thing or group of things with defined meaning and values. As stressed by Laurajane Smith, it is an ‘inherently political and discordant’ practice that performs the cultural ‘work’ of the present. It can be used (and is used) to serve contemporary goals and satisfy actual needs of individuals and groups, it can support identity-related narratives and can form a space where discourses overlap or stay in conflict.

The aim of the paper is to examine how the concept of a nation and national past is (re)framed by the new Polish historical museums which started to emerge about twenty years after the fall of Communism in Poland. The paper will present the results of the visitor study conducted in chosen Polish museums established after 2004, exploring the strategies employed to engage visitors, their effects on them and their possible political implications as well as the issue of inclusiveness of narratives presented and supported by these institutions. Analyzing the strategies of representing the past employed to create the visitor experience in the new Polish historical museums, the research captures the social impact of museums in the process of (re)creating national identity, calls for attention to the political implications of this process and examines the tension between inclusiveness and universality of these narratives for diverse groups of visitors.

**Fontana, Erica, University of California, San Diego, *Photographs as Objects in the Narrative Museum.***

What is the role of the photograph in the “narrative museum” – a museum institution whose primary focus is a story being told, which drives the selection of objects chosen for display and the paths which visitors are directed to follow? During my fieldwork in Poland, among the proliferation of new museums and museum-

like institutions which have opened there in the past 10 to 15 years, I observed a number of narrative exhibitions, in whose displays photographs featured prominently and in some cases exclusively. In this paper, I argue that photos in museums, understood as both images and material objects, play an important role in crafting and legitimating new collective mythologies of Poland as a nation, of its various regions, and of its relationships with Europe and with other nations for 21st-century citizens. As photos, being contemporary records of what was, carry the air of veracity, they serve as documents of the past, providing evidence and support for the museum narrative in the same way as museum artifacts. Photos, like museum artifacts, also serve as material objects in that their provenance and trajectory through time and space often contributes to the museum narrative, and as social objects in that museum visitors use them as a point of focus and discussion for relevant issues. In particular, visual images of local settings, particularly culturally diverse local heritages, play a role in connecting to global and European themes, asserting a contemporary image of Poland as diverse, multicultural, and European.

### PANEL 3

#### DIFFICULT HERITAGE: COPING WITH THE PAST

**Zarycki, Tomasz, Institute for Social Studies, University of Warsaw, *Rejection of the Communist Past as a Part of the Civic Moral Code.***

Jeffrey Alexander has argued that modern societies are organized around moral universals which can be reconstructed as sets of binary oppositions. These binary

codes form the frames of civil society discourse which is a naturalized moral language of the contemporary Western civilization. The paper will argue that rejection of the communist past has been successfully integrated into moral codes of most of the Central European post-communist societies. In contrast, in Russia the political scene, and also what Pierre Bourdieu calls the “field of power”, still remain divided regarding the moral interpretation of the communist period. This may be one of the ways of interpretation of the fundamental difference in status of the communist era heritage in Russia and most countries of the Central Europe, where the rejection of the communist past also serves as one of the key moral justifications of the current political order. As it will be argued the Polish context, the condemnation of the communist past is also one of the elements of the symbolic hegemony of the intelligentsia. This does not mean however, that borders between what is considered as “bad heritage” of the communist period and what is may be seen as more of less “neutral” heritage of that period are not occasionally contested. The paper will show on selected examples how the above mentioned mechanisms allow the Polish intelligentsia to reinforce its status and effectively use the negatively defined communist-era heritage in its internal conflicts.

**Stanivukovic, Senka Neuman, James Leigh, University of Groningen, *Tito's Legacy in Former Yugoslavia – between Memory and Oblivion.***

The paper, positioned at the intersection of politics and culture, studies how different post-Yugoslav countries have coped with their contentious socialist history, with particular reference to the Titoist legacy. Questions of continuity and change in the articulation of the Tito-past (his image, work, and legacy) are studied in the context of Nora's work on lieu de mémoire. We problematize the role of physical space – memorials, squares, cities, commemoration practices and social and personal rituals – in the production of new narratives of

the Tito-past. We diverge from more conventional, discursive readings of cultural memory to study performativity and construction of meaning through actions at political, societal, and individual levels. Thus we are able to see a heterogeneous representation of Tito that variously includes radical breaks with the past, elements of Yugo-nostalgia, and articulation of political dissent, as well as indirect references to political strength and leadership. Using examples of specific memory sites in Kosovo, Croatia, and Macedonia, we argue that regime changes in the 1990s and early 2000s have produced multiple narratives of the Titoist era, which exist at all examined levels of analysis; the individual, the state and the inter-state level.

Taking the perspective of absence as a starting point, we consider changes undergone by sites in Kosovo formerly honouring Tito since the late 1980s, both during the Milošević era of the 1990s and in the post-conflict society which followed the 1999 war. References to active forgetting in the Kosovar context are compared to the re-appropriation of Tito's birthplace Kumrovec as a refugee center in the 1990s and its depoliticization as a tourist site throughout the 2000s. Simultaneously, these findings are confronted by the continuous mythologization of Tito in the post-Yugoslav period. Particularly interesting here is the unsolicited and illegal erection of a Tito statue in Skopje to commemorate the 70th anniversary of the SFRY in 2013. Although the memorial primarily stands as a symbol of Yugo-nostalgia, its illegal character enabled artists to frame Tito as a subversive icon in a protest against the absurdities of the transition.

**Sebestyen, Monica, The Ion Mincu University of Architecture and Urbanism, Bucharest, *Some Problematics Regarding the "Heritage" of the Communist Period.***

Bucharest is strongly marked by the communist period but, at the present, few cases can be found in which the memory of communism is officially associated with

certain public spaces/buildings/memorials or is being displayed in museums. The communist past seems to be rather occulted. This can clearly be seen in the chosen example of what is now called the Nation's Heroes Memorial from the Carol I Park in Bucharest. The monument built in 1963 as a funeral place for the communist leaders does no longer refer to the communist past, becoming a national symbol to commemorate the national heroes. Starting from this example, our aim is to identify how the built "heritage" of this recent period can be tackled, considering its both architectural and memorial value, which can be problematic from an ideological point of view. We investigate what and how is preserved, what meanings these landmarks embody and how is the communist past addressed. The present paper is focused on the complex and multifaceted aspects of the connections between memory, built environment and politics, underlining the role of monuments and urban space in legitimizing the power and revealing its relation to the past.

*KEYNOTE LECTURE*

**MICHAL BUCHOWSKI**  
***Multiculturalism and Tolerance in Poland: How this Cultural Heritage is Practiced Today?***

This paper addresses the issue of multiculturalism in Poland, where the reference point is the concept of tolerance. National historians like to impart the belief in the 'eternal Polish tolerance'. Meanwhile, history shows how it was subsequently limited in the historical Commonwealth of Poland and Lithuania (existing until 1795). In fact, there is no relation between any form of the historical tolerance in the distant past and the views of the majority of contemporary Poles on ethnic and religious minorities in the country or elsewhere. Today's attitudes result from the most recent history, marked with the interwar, war and post-WWII nationalisms,

seven decades of a relative ethnic and cultural homogeneity of society, recent migration trends in Europe, the current refugee crisis and worldwide spreading of a fear of terrorism, overwhelmingly bolstered by the media. The phenomenon of the present-day 'Polish tolerance' is scrutinised by referring to the example of Muslims living in Poland.

**MICHAL BUCHOWSKI** – Professor of Social Anthropology at the University of Poznań and of Comparative Central European Studies at European University Viadrina in Frankfurt/Oder. He also lectured as a Visiting Professor at Kansas, Rutgers, Columbia and Warsaw Universities. His scientific interest is in anthropological theories, post socialist transformations, migration and multiculturalism. He has published several articles in reviewed journals and edited volumes as well as books, among them in English *Reluctant Capitalists* (1997), *The Rational Other* (1997), *Rethinking Transformation* (2001), and, in Polish, *To Understand the Other* (2004), and *Polish Ethnology: Histories and Affinities* (2012). He is also the co-editor of Poland Beyond *Communism* (2001) and, most recently, *Colloquia Anthropologica: Issues in Social Anthropology* (2014). Currently he serves as a Head of the Department of Ethnology and Cultural Anthropology. He is also a past President of the European Association of Social Anthropologists as well as Chair of World Council of Anthropological Associations.



Wednesday 23 September, 2015

## PANEL 1

### HERITAGE, CULTURAL DIVERSITY AND MEDIA: ON FIELDWORK

**Crawford Peter I., University of Aarhus, *Pata Negra. A Social and Cultural, and Visual Biography of the Iberian Pig.***

Pata negra, or 'black hoof' in Spanish, is the term given for the Iberian pig, and the exquisite ham that is produced from it. This presentation will outline an anthropological study and audio--visual ethnography of pata negra, exploring the social and cultural contexts of pig farming and the production of ham, and the complex systems of classification of pigs (red, black and mixed), as well as the rituals at village level that feature pigs. The project is being based on field-- and film work carried out over extended periods in Extremadura and Badajoz, looking also into the ways in which the Iberian pig is used in negotiations of cultural identity at both national and international levels. The project may also be regarded as an example of what we may call a visual anthropology of food culture, and how food may be one of the most important elements we have of cultural heritage in Europe. Excerpts from preliminary footage will be shown as part of the presentation.

**Prins, Janine, Waag Society, *Redesigning Cultural Heritage for the Web 3.0 era.***

In 2010 during a visit to Morocco, I met Ilias, a young adult from Amsterdam, searching for his roots and routes in Musee Tiskiwin. This private ethnographic collection in Marrakech offered him answers about the

Moroccan part of his multicultural identity, that museums in the Netherlands could not provide him with. Together we set out to try and change that. After all, many more young adults turned out to be grappling with configuring their multicultural identities and we felt that ethnographic museums could play a bigger role in that. It has led to our involvement in a huge EU research consortium: RICHES (Renewal, Innovation and Change: Heritage and European Society <http://www.richesproject.eu/>). Within RICHES we focus on cultural diversity and digital social innovation, meaning that we look at Web 3.0 characteristics in trying to build a relationship between Cultural Heritage institutions and young adults. Instead of being the film maker, portraying 'others', or even handing the camera over, it turned out we needed to collaborate in a different way and involved Medialab Waag Society (<https://www.waag.org/en>) to help out with far more open ended co creative techniques, based on design thinking methods and found the Dutch National Museum of Worldcultures (<http://volkenkunde.nl/en>) happy to join in the experiment. At this moment we are halfway the process of creating some intervention (to be finished by September 2015!) see more here: [http://www.leidenanthropologyblog.nl/articles/Designing dialogues for an ethnographic museum](http://www.leidenanthropologyblog.nl/articles/Designing%20dialogues%20for%20an%20ethnographic%20museum) The entire process is filmed (11 min available on request). Apart from this 'hands on' process we carried out desk research and fieldwork, illuminating how young adults perceive 'heritage' and found that most value is placed upon so called 'intangible' heritage outside authorised institutions. Another topic we thoroughly researched was online heritage practices and here we found that multiple identifications are beautifully visualised in the virtual realm and that in cases of stigmatization especially ethnic based discussion boards and other digital platforms play a vital role in preserving, renewing and/or transmitting cultural heritage. I propose to

present some of our findings from the three strands of research.

**Fischer-Møller, Knud, NAFA, *Mumming and Controlled Transgression: Twelfth Night as intangible cultural heritage and performance.***

„For more than 5 generations local inhabitants has continued to perform the informal-house-vist on the island Ærø in Denmark. The folk custom takes place at midwinter, where mumming and talking are the center of rotation. Visual anthropology serves as a point of departure in this life-long study of social semantics and the form in which they are expressed.

Oral communication between masked and non-masked participants in Twelfth Night is an example of how presentation of social interaction and cultural competence in a fictive universe is suitable for a performative approach. Understood as process and a study of form and way rather than goals and means, Twelfth Night represents the opposite of the notion of a social safety valve and is instead revealed as a careful management of the borderline between controlled and uncontrolled transgression.

**Mankova, Petia, UIT The Arctic University of Norway, *Under the Lens Pressure: the Making and Appropriating of Cultural Distinctiveness in the Northwestern Corner of Russia.***

Krasnoshchele is a small, road-less village in the middle of Kola Peninsula, the very Northwestern corner of Russia. Surrounded by bare tundra, numerous lakes and inaccessible marshland its scenery has attracted scholars, journalists and documentary filmmakers. Part of its population are Sami, the only people recognised as indigenous in Europe. The majority however are Komi, descendants of the Komi people who migrated 120 years ago from the area east of the White Sea. During the Soviet times Russians, Ukrainians, people from different parts of the Soviet Union also found their way to the village. One of the recent films presents the

village as an indigenous Sami village; another one – as Komi and part of the Komi diaspora. Is it difficult for the filmmakers to capture the cultural diversity or are they intentionally ignoring it? Leaning on my firsthand knowledge and longterm engagement with the small community I would like to address the “filmic” pressure on the “cultural” distinctiveness of the village and its roots and effects.

**Szabó, Árpád Töhötöm, Veraart Ralph, NAFA, *Culture and Nature in Transylvania: Past and Future.***

In the ongoing project: ‘Culture and Nature in Transylvania: Past and Future’ (EEA Grant) we are exploring what local stakeholders consider natural and cultural values in a multiethnic region in central part of Romania, southern part of Transylvania, with a mild climate making it suitable for wine production. Romanians, Hungarians, Slovaks and Roma populate the region, and formerly families belonging to the Hungarian aristocracy as well. What are the elements highlighting attempts of heritagization? Do those relate to memories and buildings of the former aristocracy, and to the wine production? How is local culture (re)invented and shaped in the light of the changing roles of countryside, tourism and cultural heritage? And how do different local groups take part in this process of heritagization? The camera is used as a tool of inquiry and analysis in the anthropological tradition of cultural analysis and the creation of knowledge. We would like to present our experiences of using the camera as an exploration tool in exploring cultural and natural heritage in Transylvania, and to illustrate this by screening some fragments from footage of the fieldwork. Project partners: The Hungarian University Federation, The University Museum of Bergen and the Nordic Anthropological Film Association (NAFA).

## PANEL 2

### CULTURAL HERITAGE. THEORY AND PRAXIS: PREDICAMENTS OF HERITAGE

**Klekot, Ewa, Institute of Ethnology and Cultural Anthropology, University of Warsaw, *Visualizing the Intangible: Visualizing the intangible: some remarks on visual representation of intangible heritage.***

The crucial role of “living tradition”, understood either as a skill being practiced and passed, or performative cultural forms being actualized, points at necessarily participatory character of intangible heritage. On the other hand, techniques of visual representation in the West have developed as techniques of the observer. The paper, beginning with a brief archaeology of the concept of intangible heritage and an equally brief review of visual practices developed in heritage safeguarding, will firstly put contemporary visualizations of heritage within the context of its “UNESCOization”. Short examination of the “UNESCOizing practices” of intangible heritage will follow, with a special focus on visualizing traditional pottery skills considered intangible heritage and inscribed in the Representative List of the Intangible Cultural Heritage of Humanity, with references to other visual materials. The discussion will focus on questions concerning visualization of embodied knowledge and skills, as well as participatory character of intangible heritage. The latter will be also discussed in reference to a project by a Polish industrial ceramist and designer, Monika Patuszynska, concerning closed down porcelain and stoneware factories in Poland.

**Sundsvold, Bente, University of Tromsø, VCS, *Commodification of Cultural Diversity and Authenticity.***

The UNESCO World Heritage convention’s mission is to safeguard culture heritage in its diversity, tangible or intangible. Simultaneously, the WH convention may also be understood as an impetus for commodification of culture. WH inscriptions attract heavy global tourist mobilities, where authenticity is at its core. How can these contradictions be balanced in management of intangible culture forms? How can audio-visual means contribute? I will address these questions, based on my doctoral project of the inscription of the Vega Archipelago as a new, Norwegian World Heritage Site, in 2004, where the traditional practice of eider down harvesting became its figurehead. In my project, I was following the inscription as a global process in the making, as well as working together with the down harvesters in the archipelago during the seasons. The practice is founded on a very delicate vulnerability, where the birds have the final say and the human must try to protect the birds from disturbances from predators as well as other humans. Thus, in the brooding season, when “the real activity of the inscription takes place”, strangers cannot visit the islets. This paradox and challenge inspired my work with the film related to my project, “Queen of birds”, and I will present some ideas and challenges of mediating this delicate relationship.

**Chalcraft, Jasper, University of Sussex (UK), *Culture Mess: Retangling Europe’s Pasts.***

Retangling is a process of deliberate mess-making, future-hacking, and generally complicating essentialised narratives of belonging such as exclusivist (micro-) nationalisms. Based on a preliminary study of Europe’s migration museums and new memory institutions which attempt to address the diversity of Europe’s cultural histories, this speculative paper will critically analyse how these pasts are being represented. Key

retangling institutions and processes are identified and their impacts on EU and national policies assessed. But the threads and knots of the tangled cosmopolitan mess that is Europe's past and present also require recognition that extends beyond the glass cases of institutionalised representation – literal and digital – thus the paper also maps the other actors, groups, activists and processes that retangle European narratives and identities.

**Dunin-Wąsowicz, Roch, LSE European Institute, *Europeana: Thinking Common European Cultural Heritage?***

This paper investigates Europeana (the European digital library, museum and archive), which is identified to construct and promote the idea of “common European cultural heritage”, for its discourse and audience reception. I claim that such categorisation of the digitised collections of Europe's cultural institutions it diffuses is a form of deliberate curatorship. Through this discursive practice Europeana wants to cultivate its users into acknowledging the link between culture and Europe. At the same time, the research recognises that Europeana has a user-focused structure that enables individualised exploration of its resources – across and beyond any narratives of commonality. The paper looks at this disjuncture by analysing Europeana as a descendant of modern institutions of cultural retention, as well as a medium of both mass and social communication. It investigates the proliferation of its discourse on the basis of an original qualitative Twitter survey of Europeana's users, which reveals that appreciating Europeana for its European quality in contingent of prior interest in culture and/or knowledge of Europe. It also examines the relative success of its thematic projects pertaining to WWI and the 1989 Revolutions as contingent on the social dimension of collective memory rather than verbalised appreciation of “common European cultural heritage”.

### PANEL 3

#### DIFFICULT HERITAGE: REMEMBERING AND FORGETTING

**Leder, Andrzej, Institute of Philosophy and Sociology of the Polish Academy of Sciences, *Signes, Social Imaginaries and the Imperative of Empathy.***

We have many examples that signs – the smallest ones as the one about which I will speak, and big ones, as buildings, monuments or entire cities – have different emotional values, different symbolic position for different national and cultural communities and groups. This empirical fact shows, that we are living in different social imaginaries, or symbolic universes. As in the case of the ‘spoon from Auschwitz’ – which will be my discussed example – the event can make this symbolic universes appear for a moment. We can then ask about the structural coherence of such social imaginaries, and try to make clear what makes them so resistant to any attempt of change. And this change is indispensable if we want to think about a European common social imaginary. I will try to show that the condition of possibility for any common European symbolic universe is the ‘imperative of empathy’.

**Musalkova, Johana, University of Oxford, *Collective Amnesia as a Solution to Difficult Heritage: a Case Study of Politics of Commemoration in Czech Silesia.***

The very recent response of the city council of Opava, the historical capital of Czech Silesia, to cede to populist opinion within the region has led to the refusal to grant dedication of a commemorative plaque to formerly expelled German populations. Spearheaded by the Silesian German Association, the response of Opava's authorities and populous to the plaque was one of annoyance and disregard, relegating the prominently German character of pre-war Silesian language and

culture once again to a silent memory. Drawing on a vast body of literature considering difficult heritage, cultural trauma and collective amnesia, through this case study I examine the dynamics of identity formation and commemoration politics in Opava. The situation in the city demonstrates both how cultural trauma affects a group of people which had previously achieved some degree of cohesion and the role of group agency in overcoming the collectively traumatic experience. I argue that the prevailing strategy emerging from this agency is a denial – which I theorize in terms of Collective Amnesia. Understanding of Collective Amnesia as a strategic response to collective trauma through this case study can aid both our understanding of the local context as well as how human groups adapt to the disintegration of their collective identities.

**Jodlinski, Leszek, Slezske zemske muzeum, Opava, *The German Heritage – The Issue That Still Divides? Case Study of the Original Permanent Exhibition in Silesian Museum in Katowice.***

The paper deals with German heritage in the Upper Silesia. The discussion and the rejection of the original scenario for permanent exhibition History of the Upper Silesia have proved that comprehensive interpretation of the past and its acceptance is sometimes difficult and almost impossible. I analyze the rejection of the German heritage as a result of two historical methodologies that presently exist in Poland and which influence our common perception of the history. One – centralist formulated history – speaks about the history of Poland from the perspective of a unitarian statehood. According to this approach all Polish citizens share the same memory and accept the same facts in same / alike way. This concept already faced the failure when in-depth history of the Polish-Jewish relations was recently revealed (Jedwabne, ‘Ida’). The other approach is defined as polycentric. It sees the history throughout the experience of (national, social) groups existing within the multicultural context. In praxis, polycentric

(his)story-telling approach consists from the “histories” of such communities (Jews, Silesians, Poles transferred from the Eastern Borderlands of pre-war Poland etc.). They were not present (yet banned) within the official course of the Polish history. This legacy (on both intangible and material level) is voiced by them now with the expectations to be listened to. The paper deals with the question why the project did go wrong. Whether we are prepared to resign from the heritage we once used to accept (but it turned out to be incomplete) and instead to explore a new one. Paper tackles the problem museums have in presenting society the comprehensive though sometimes difficult heritage and how they transfer it into our collective memory. Does it enrich us? Difficult heritage might turn out to be different from the one we expected but it still means ours.

### PANEL 3

#### DIFFICULT HERITAGE: POST-SOCIALIST OBJECTS

**Kosmala, Katarzyna, Anna Sznajder, University of the West of Scotland, *Reinterpreting Post-Socialist Spaces – Women, Heritage and Bobbin Laces in Bobowa, Southern Poland.***

Preservation of cultural heritage is related to reproduction of social life and construction of social memory (Arantes 2007), which is reshaped by social groups, who create own images of the world through agreed upon versions of the past constructed by communication rather than private remembrance (Cattell, Climo 2002). Heritage in this sense can be used for dialoging with the past and the present, linking time, space and community in the search for a new value. This paper draws upon archival data and

photographs from the image-based research conducted in 2010/2013 in Bobowa community in Southern Poland. Visual methods used for studying lacemaking heritage during The International Bobbin Lacemaking Festival exposes various craft-based and skills-based communication strategies adopted during the event. The festival was inaugurated in 2000 and continues as a major annual event for local community of lacemakers. Recognized as a distinctive for the place and craft made in Bobowa from generations, the event gathers craftswomen and lacemaking groups from Poland and across Europe. The festival presents contemporary interpretation of material culture and its people, considered to represent local heritage. Photography applied in studying a dialogue between interculturalism and localism, continuity and change, historical narrative and contemporaneity demonstrates, how post-Socialist space heritage negotiate with the ideology of neo-liberal economy. New socio-economic trends have been reshaping heritage components, such as authenticity, continuity, attachment and identity (Filippucci 2009). Debate on visual representations of craftswomen practices are interlinked with reflection upon symbolic meaning of the produced work for places preservation and promotion of its heritage. The festival is an occasion for celebrating material culture and allows for reconstruction of collective memory by participating in the lacemaking events .

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**Grossman, Alyssa, University of Gothenburg, *Inadvertent Heritage’: Forgotten Objects in Post-communist Romania.***

Domestic spaces are often described as housing material objects connected to practices of heritagization and memory. Yet as Bachelard (1958) observed, dwelling places may function not only as carriers of memory, but also as containers for things that have been forgotten. Attics, cupboards, closets, and storage rooms may contain artifacts that have accumulated over the course of many years, disregarded for long periods of time. My research centers around remembrance work in post-communist Romania, analyzing how its inhabitants are evaluating the past, present, and future through everyday interactions and material practices. Looking at forgotten objects in people’s homes, I am interested in their existence as ‘inadvertent heritage’, artifacts serving to provoke unexpected and poignant recollections at later moments in time. This paper discusses various settings where I asked individuals in Bucharest to revisit the contents of their household storage areas, to rummage through disused possessions, and to share with me the thoughts, reminiscences, and narratives about the communist period emerging through such encounters. As a visual anthropologist, I have used film to further explore these “re-rememberings” of forgotten objects as points of rupture, sparking moments of Benjaminian historical awakening, and providing new insights into contemporary perceptions of both the past and future.

**Pohrib, Codruta Alina, Maastricht University, *Documenting Romanian Things: Sociobiographical Objects on Film.***

This article looks at two Romanian documentaries – Metrobranding (2010; dir. Ana Vlad and Adrian Voicu) and My Beautiful Dacia (2009; dir. Stefan Constantinescu and Julio Soto Gurpide) – in order to flesh out how Romanian documentary film performs a type of grassroots heritage of communist iconic brands



as well as an ethnography of the biographies entangled with these objects. An intimate engagement with the relationship between people and the objects they produce, Metrobranding problematizes the transition from state-planned economy to capitalism from the perspective of a 'lost generation', whose professional and personal biographies are closely tied to the mono-industrial towns in which they live and by looking into the cultural biography of brands. My Beautiful Dacia offers different entry points into the social life of the Romanian car brand Dacia, which went into production in 1968 and was taken over by Renault after the fall of communism. Touching upon several issues that beleaguer the post-communist Romanian society: migration, the inequalities of the transition, the Romanian Revolution of 1989, the documentary operates metonymically and turns a brand into a vehicle for past aspirations and present-day global realities. In looking at these documentaries, I will be tracing the interplay between the aesthetic choices made by the directors and the types of stories they tell about post-communist materialities and identities. What are the implications of staging the cultural biographies of communist brands as sociobiographical objects that can give insight into individual and collective identities? Where does this return to materiality fit in the broader mnemonic landscape of post-communist Romania? How does it compare to the effervescence of online grassroots heritage of communist things? Is there an inherent nostalgia in this focus and how is it dealt with by the directors?

Thursday 24 September, 2015

#### KEYNOTE LECTURE

#### ANDRÉ SINGER

##### *Anthropology, Genocide and Imagery*

Following decades when anthropologists declined to tackle the subject of genocide or ethnocide head-on, it is increasingly seen as something that must be part of the anthropological and ethnographic remit. Communications has something to do with this re-awakening, as instant imagery is made available to both the scholastic community but also a general public. Having been involved in some capacity with three major cinema documentaries that looked at genocide from different perspectives [Night Will Fall (director); The Act of Killing (executive producer) and The Look of Silence (executive producer)] André Singer here is looking at how anthropology can interpret the abhorrent human behaviour behind the atrocities that happened in National Socialist Germany in the 1940s and Indonesia in the 1960s.

**ANDRÉ SINGER** – President, Royal Anthropological Institute of Great Britain and Ireland, CEO and Creative Director, Spring Films Ltd (London), Adjunct Professor of Anthropology, University of Southern California (Los Angeles). André Singer was awarded his doctorate from Oxford University as an anthropologist specialising in Iran and Afghanistan. He has subsequently followed a twin-track career in both anthropology and filmmaking. His executive experience runs from being Series Editor of *Disappearing World*, to heading the BBC Documentary Department's Independent Unit where he set up the *Fine Cut* series (later to become *Storyville*). He has worked as producer or executive producer on twelve films with Werner Herzog. In 2010 Singer set up Spring Films which has co-produced the award-winning films by Josh Oppenheimer *The Act of Killing* and *The Look of Silence*. Last year Singer directed the feature documentary about recording genocide in the WW2 Concentration Camps called *Night Will Fall*. In 2007 he was awarded the Patron's Medal by the RAI for his outstanding contribution to anthropological film.

## NAFA FILM FESTIVAL PROGRAMME 2015, Warsaw, 23-25 September 2015



Title: *The Passage*  
 Year: 2013, Length: 52 minutes  
 Director/filmmaker: Jan Lorenz  
 Distribution/production: Centre for Jewish Studies,  
 University of Manchester  
 Country of production: UK  
 Country/location of film: Poland

*The Passage* is an intimate ethnographic documentary about being and becoming Jewish in contemporary Poland, seen through the prism of personal experience of three young adults affiliated with a Polish Jewish congregation. The film portrays their personal reflections on belonging and heritage against the backdrop of social and religious life of their community. On the one hand, *The Passage* shows that young peoples' claims to Jewish identity are deeply grounded in post-war Jewish experiences of their parents, grandparents, and relatives. On the other hand, it presents the 'Jewish renewal' as a complex and ambivalent transformation, which positioned Polish Jewish institutions in a new globalised reality.  
*Being screened Wednesday 23 September at 17.30*



Title: *The sacred in the secular*  
 Year: 2014, Length: 27 minutes  
 Director/filmmaker: Karin Leivategija  
 Producer/production company: Granada Centre,  
 University of Manchester  
 Country of production: UK  
 Country/location of film: Estonia

This film explores the relationship between secular and religious life. The main protagonist, Toomas Erikson, is an Estonian Orthodox clergyman, who is deeply committed to music. He expresses that commitment through being an Ethno and Reggae DJ, and working as a presenter on the radio. It is a combination that comes across as surprising, and it raises questions even in a largely secular country like Estonia. The secular world tends to look at Christianity through a prism of stereotypes. Due to the conservative history of the church it is often believed that there is no place for liberal expression in religious life. The film is an attempt to explore whether the gap between religious and secular life is as wide as it is typically assumed.  
*Being screened Wednesday 23 September at around 18.30*



Title: **The Women of Muhu Island**

Year: 2014

Length: 60 minutes

Director/filmmaker: Kadriann Kibus

Producer/production company: Sabat Film

Country of production: Estonia

Country/location of film: Estonia

Muhu is a small Estonian island with a distinct cultural heritage. The film follows two local women of different generations. With her 84 years, Olga is the oldest in her dance group but refuses to retire to the loneliness of her home that harbours memories of her late husband.

Triinu is a young woman who gave up her career and relationships in the city and returned to Muhu to make a new life for herself. A bittersweet yet humorous account of the charming Muhu women, who uphold the local culture with its folklore, costume, dance, and song.

*Being screened Wednesday 23 September at 20.00*



Title: ***Touching Objects***

Year: 2013

Length: 6 minutes

Director/filmmaker: Sasha Andrews

Producer/production company: UCL

Anthropology Media Unit

Country of production: UK

Country/location of film: UK

In a London Hospital, student volunteer Chloe takes precious museum objects onto a ward. She hands the mysterious items to Carol, who is recovering from surgery. With gentle prompts, Carol is encouraged to explore the objects and forget her surroundings. *Touching objects* is an enrichment activity proven to enhance patient wellbeing; because the spirit needs just as much recovery and healing as the body.

*Being screened Wednesday 23 September at around 21.15*



Title: ***Icaros***

Year: 2014

Length: 71 minutes

Director/filmmaker: Georgina Barreiro

Producer: Georgina Barreiro

Country of production: Argentina

Country/location of film: Peru

*Icaros* explores the spiritual universe of the Shipibo indigenous people who live by the Ucayali River, one of the main tributaries of the Peruvian Amazon. Young Mokan Rono sets out on a journey to discover the ancestral knowledge of ayahuasca, mentored by a wise shaman and by his mother, a master healer.

*Being screened Wednesday 23 September at around 21.30*





Title: *Ya Kamerun – a gift in return*

Year: 2015

Length: 4 minutes

Director/filmmaker: Balz Andrea Alter and Fabian Sturzenegger

Producer/production company: E 3600 scientific artworks

Country of production: Switzerland

Country/location of film: Cameroon

*Ya Kamerun* is a short experimental movie informed as much by video clip aesthetics as by visual ethnography, filmed at a popular market in Yaoundé, Cameroon's capital city. *Ya Kamerun* is a song the protagonist, Otu Bala Jah, wrote for his home country. In fact it is a political speech to his compatriots in Ewondo, Otu Bala Jah's mother tongue. With *Ya Kamerun* Fabian Sturzenegger & Balz Andrea Alter present a seemingly 'normal' music video clip as a gift in return to Otu Bala Jah, who is also the protagonist of Balz Andrea Alter's PhD film project.

*Being screened Thursday 24 September at 9.30*



Title: *Fabrik Funk*

Year: 2015

Length: 25 minutes

Director/filmmaker: Alexandrine Boudreault-Fournier, Rose Satiko Gitirana Hikiji, and Sylvia Caiuby Novaes  
Producer/production company: Laboratório de Imagem e Somem Antropologia da Universidade de São Paulo (LISA-USP)

Country of production: Brazil

Country/location of film: Brazil

Karoline is a young woman who wants a more exciting life than her normal routine in a telemarketing centre. In the streets of Cidade Tiradentes, the largest low-income housing development in Latin America, Karoline chases her dream of becoming an MC in a place known as the Funk Factory. The film is an 'ethnofiction' that explores the universe of Funk, a practice involving music, dance, technology, fashion and consumption that has emerged as one of the most prominent cultural manifestations among Brazilian youths. *Fabrik Funk* is the result of collaboration between anthropologists from the University of São Paulo and the University of Victoria with residents of Cidade Tiradentes working in different ways in the local art scene.

*Being screened Thursday 24 September at around 9.45*



Title: *Chamber Music from Heaven*

Year: 2014

Length: 28 minutes

Director/filmmaker: Lisbet Holtedahl

Distribution company: Visual Cultural Studies, UIT, The Arctic University of Norway

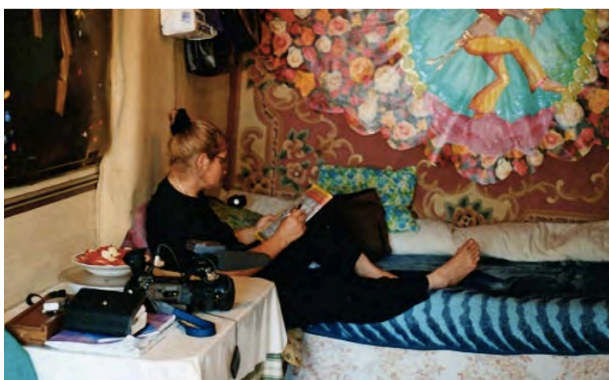
Country of production: Norway

Country/location of film: Norway

We all have a relationship to music. This is a universal film about the intimate and special relationship professional musicians have with the music they perform. It is at the same time a local film about the joy of music and creativity in Lofoten's fantastic nature, seen through world class musicians on stage and off stage. The film, recorded in 2013, shows rehearsals and recordings from the LINK Festival week concerts in beautiful Lofoten churches. We focus on the interplay between musicians in the Engegaard Quartet, and between the Engegaard Quartet and other international musicians. The film is entertaining, has wonderful music and wise words, and it is an important culture historical document.

*Being screened Thursday 24 September at around 10.30*





Title: *Stella*

Year: 2007

Length: 77 minutes

Director/filmmaker: Vanina Vignal

Producer/production company:

NOVEMBREproductions

Country of production: France/Romania

Country/location of film: France/Romania

Every day, Stella begs at the Oberkampf metro station, yet no one really sees her, just as no one sees the blind flower-seller in City Lights. Leaving everything behind, she chose to live illegally in France for love of her seriously ill husband Marcel. She was convinced she would find a doctor able to treat him. She succeeded but the backlash is overwhelming and she, in turn, falls ill. Jobless, penniless and with no legal status, she has to finish her course of medical treatment before returning to Romania. While the film renders her anguish and suffering palpable, it also shows a woman who never gives up, who is determined to solve her problems one after the other with the means she has available. Within her exhausted frame, there lies an iron will.

*Being screened Thursday 24 September at 11.00*



Title: *The Good Day*

Year: 2014

Length: 31 minutes

Director/filmmaker: Clara Kleininger

Producer/production company: Granada Centre,

University of Manchester

Country of production: UK/Romania

Country/location of film: Moldova

In Chişinău, the capital of Moldova, a Moldovan woman named Lidia married Masato, a Japanese man, and together they run an untypical wedding agency. Japan Marriage Centre, their agency, connects Moldovan women to Japanese men, an intercultural match the owners consider to be made in heaven. We join two of the women that took up the services of the agency: Nadia and Xenia. Nadia is visiting her potential husbands in Japan and preparing for life in a very different place. At the same time Xenia is expecting her fiancé Takashi, who will be baptized in the Orthodox religion and they will have a Moldovan wedding.

*Being screened Thursday 24 September at 14.00*



Title: *Sleepless Djigit*

Year: 2014

Length: 43 minutes

Director/filmmaker: Marc Recchia and Christophe

Rolin

Producer/production company: CBA - WIP

Country of production: Kyrgyzstan/Belgium

Country/location of film: Kyrgyzstan

Tokon, a retired teacher from south of Kyrgyzstan writes poetry during his spare time. Every summer his daughter Gulzat comes from Russia to visit him and help him out on the farm. This year's misfortunes make Tokon focus more than usually on his daughter's departure. With the dismissal of his assistant and the absence of his wife, his world is slowly shrinking. Will it be possible despite his old age to remain the brave Djigit he needs to be in the eyes of the family? A compelling idea about traditional family values and engagement emerges. It's the hope of many Kyrgyz abroad to return to their homeland.

*Being screened Thursday 24 September at around 14.45*



Title: *Flowers from the Mount of Olives*

Year: 2013

Length: 70 minutes

Director/filmmaker: Heilika Pikkov

Producer/production company: Silmviburlane

Country of production: Estonia

Country/location of film: Jerusalem

In Jerusalem, in a Russian Orthodox convent on the Mount of Olives, lives the 82-year-old Estonian nun, Mother Ksenya. Although inside the convent's cement walls the clock is never set, and life still follows the Julius calendar, the twenty years that Mother Ksenya has spent there have passed by in a flash. In the hierarchy of the nunnery she has now achieved the second-to-last level. She is heading towards complete silence, the Great Schema. But before that she has been given permission to tell the story of her life for the very last time.

*Being screened Thursday 24 September at 17.00*



Title: *Praying through water*

Year: 2014

Length: 27 minutes

Director/filmmaker: Tolik Gadamamadov,

Gulomnazaar Sohibnazarov, and Zohirbek Asanshoev

Producer/production company: NGO Aksi Kuh

Country of production: Tajikistan

Country/location of film: Tajikistan

*Praying through water* explores the ancient traditions and rites of the people living high up in the Pamir Mountains in Central Asia. In spring, when the time comes to water the lands, there is a need for the locals to go high up in the mountains to enable the mountain stream come down to the village. Before the water is directed to fall down to the village, a special rite is carried out to sacrifice food for the stream. By these rites the locals try to express their gratitude to the guardian angel of the mountain stream. These unique rites illustrate the concept of oneness of the human being with nature and the extent to which water is linked with the life cycle of the mountain people.

*Being screened Thursday 24 September at around 18.20*



Title: *To work is to grow*

Year: 2015

Length: 33 minutes

Director/filmmaker: Léa Klaue

Producer/production company: Visual Cultural Studies, UIT, The Arctic University of Norway

Country of production: Norway

Country/location of film: Bolivia

Gerald, Ruben, Neysa and their friends are children and adolescents who work as wheelbarrow pushers at a market and as prayer boys in a cemetery in the region of Cochabamba in Bolivia. With their own labour union – the Bolivian working children's union UNATsBO – they will present their ideas and defend their right to work in front of the parliament, where a new legislature concerning working children is decided. *To work is to grow* presents some working children's opinion about child labour, but also these children's actual work. Work becomes a tool to empower and grow – through one's good as well as one's bad moments.

*Being screened Friday 25 September at 9.30*





Title: **Breaking the chains**

Year: 2015

Length: 64 minutes

Director/filmmaker: Erminia Colucci

Country of production: UK, Australia, Italy

Country/location of film: Indonesia

The practice of using shackles and chains (known in Bahasa Indonesia as *pasung*) to physically restrain people with mental illness is widespread in Indonesia (as in many other low-middle income countries) and almost universally ignored. This ethnographic documentary tells an original story about the process that leads to the freedom of victims of *pasung* such as Yayah, a young woman who has been chained inside a small room for seventeen years. In particular, the film follows the activities that have been initiated by an organization in Cianjur (West Java) that is led and run by people also with mental health problems.

*Being screened Friday 25 September at around 10.15*



Title: ***The fish that disappeared***

Year: 2015

Length: 38 minutes

Director/filmmaker: Bjørn Arntsen

Producer/production company: Visual Cultural Studies,

UIT, The Arctic University of Norway

Country of production: Norway

Country/location of film: Cameroon and Chad

Fifty years ago Lake Chad was one of the largest inland lakes of Africa. It was also extraordinarily well stocked with fish. Neither is the case anymore. Gudja and the other fishermen in the Gilam quarter of Blangua struggle to make a living from fishing. Some claim that the disappearance of the fish can be explained mainly by the reduced size of the lake, but is that so? By joining Gudja and his fishing pals in their work at the lake, and through encounters with traditional authorities and modern administration, the underlying causes of the fish scarcity are explored.

*Being screened Friday 25 September at 12.00*



Title: ***Swamp Dialogues***

Year: 2014

Length: 53 minutes

Director/filmmaker: Ildiko Plajas

Country of production: The Netherlands

Country/location of film: Romania

The Danube Delta in Romania – the 'Last European Sanctuary' – is a UNESCO World Heritage Site. While major efforts are made to protect biodiversity, the plight of local communities is largely overlooked. Social scientists claim that the traumatic nature of the swamp bears heavy on the villagers' lives. But is nature really to blame? *Swamp dialogues* is based on extensive field research about the discursive creation of wilderness in the Danube Delta Biosphere Reserve. Through a careful 'argument montage', built entirely on cinematic language, the film represents an anthropological analysis while reflecting on epistemological questions of knowledge production in social sciences.

*Being screened Friday 25 September at around 12.50*



Title: *Tama Gaun – the copper village*

Year: 2014

Length: 89 minutes

Director/filmmaker: Frode Storaas and Dipesh Kharel

Producer/production company: University Museum of Bergen (Norway) and Help Media (Nepal)

Country of production: Japan/Norway/Nepal

Country/location of film: Nepal

In Okharbot and Ruma villages, Myagdi District of Western Nepal, a few persons still know the age-old traditional practise of mining, smelting and casting of copper. The copper has a number of symbolic meanings and economic aspects connected to exchange and healing properties. The villages consist of about 2,000 inhabitants of various ethnic groups and castes. The complex caste system of Nepal, although abolished, still structures the lives of most people. The caste system basically consists of occupational specialists such as the smiths, tailors, butchers etc. The untouchable smiths, the Kami, produce one of the purest metals in Hindu cosmology, and the important Hindu god, Shiva, is believed to be manifested in the copper. The mining is performed with relatively simple tools, only using chisels and bags. Outside the mine the ore is washed and sorted, before the actual smelting process starts.

This is a three-staged process a first smelting, roasting and a second smelting which ends with the pure copper in the bottom of the furnace. The film follows Ujir, the foreman, who guides the steps of the mining and smelting. During the smelting work the festival of Dassain took place in the village and there the ethnic group of Magars played a central role, slaughtering and distributing meat and giving blessings. The festival is part of the social and cultural context of the traditional smelting process of copper shown in the film.

*Being screened Friday 25 September at 14.15*



Title: *Remembering Yayayi*

Year: 2014

Length: 57 minutes

Director/filmmaker: Pip Deveson, Fred Myers, and Ian Dunlop

Producer/production company: The Australian National University

Country of production: Australia

Country/location of film: Australia

In 1974 filmmaker Ian Dunlop visited Yayayi, a remote outstation where Pintupi people had moved to escape the pressures of life at the larger settlement of Papunya. Yayayi has long since been abandoned and Dunlop

never made a film with the material he shot there. In this film, Pintupi elder Marlene Nampitjinpa and Ian Dunlop revisit the Yayayi footage with anthropologist Fred Myers. They look back at a time when Pintupi were struggling to take control of their destiny.

*Remembering Yayayi* gives access to both the original filming encounter and the significance that archival images have for indigenous people today. Here contradictory feelings sit alongside each other: nostalgia with feelings of loss; an admiration for the strength of the old people with an acknowledgement of incipient problems that people continue to face.

*Being screened Friday 25 September at 16.30*



Title: *When I was a boy I was a girl*

Year: 2013

Length: 29 minutes

Director/filmmaker: Ivana Todorovic

Producer/production company: Ivana Todorovic and AFC DKSG

Country of production: Serbia

Country/location of film: Serbia

Goca is a transvestite in Belgrade, the capital city of a country where organizing or participating in a gay pride parade is forbidden. She is raising a daughter who is



actually her niece. Although her very young boyfriend doesn't respect her, Goca still loves him and manages to retain her sunny, open-minded nature. She risks her life to earn money for the family. On her thirty-ninth birthday she decides to celebrate her coming-out on stage in front of a live audience. And so she tells them the story of her life: "When I was a boy, I was a girl." The text in this cabaret was written by Goca and playwright Olga Dimitrijević. A few months after the film was made Goca started to work as an activist on transsexual issues in Serbia and has founded Association Hestija.

*Being screened Friday 25 September at around 17.45*



Title: ***Journey to the maggot feeder***

Year: 2015

Length: 68 minutes

Director/filmmaker: Liivo Niglas and Priit Tender

Producer/production company: F-Seitse

Country of production: Estonia

Country/location of film: Estonia, UK and Russia

*Journey to the Maggot Feeder* tries to solve the mystery of a bizarre Arctic fairy tale. Priit Tender, an Estonian animator, makes a film about an old Chukchi legend – The Maggot Feeder. The unconventional narrative finds misunderstanding in the western audiences and

Priit takes off to a journey to Chukotka in the northeastern corner of Siberia where deeper layers of the story and local culture start to unfold. This anthropological road movie deals with the importance of storytelling in human life, inviting the viewers to undertake a journey into the depths of their inner world.

*Being screened Friday 25 September at 20.00*



Title: ***From Paris to Paris***

Year: 2013

Length: 21 minutes

Director/filmmaker: Svetlana Belorussova

Producer/production company: Andrei Golovnev

Country of production: Russia

Country/location of film: Russia, Poland, Germany, France

The Chelyabinsk region (Russia) has its own Paris. It is home to Nagaibaks. They are Turkic by language, Russian Orthodox Christian by religion, and Cossacks by social state. A group of Nagaibak sets out on a trip to Europe following the tracks of their ancestors – soldiers of the 1812 war.

*Being screened Friday 25 September at around 21.20*



Title: ***Born to be mild***

Year: 2014

Length: 15 minutes

Director/filmmaker: Andy Oxley

Producer/production company: Screen 3 Productions

Country of production: UK

Country/location of film: UK

The modern world is constantly speeding up. But not for the Dull Men's Club – a group of men quite content with life's more sedate pleasures.

*Being screened Friday 25 September at around 21.50*



Title: *NIGHT WILL FALL*

Year: 2014

Length: 75 minutes

Director/filmmaker: André Singer

Executive Producer: Richard Melman, James Packer, Stephen Frears

Producer: Sally Angel, Brett Ratner

Co-Producer: Philippa Kowarsky, Signe Byrge Sørensen

Distribution/production: Spring Films, Angel TV

Country of production: UK

Country/location of film: UK, Germany, France, Israel, USA, Denmark

Night Will Fall tells the story of the liberation of the German Concentration Camps. Using remarkable archive footage and testimony from both survivors and liberators, it tells of the efforts made to document the almost unbelievable scenes that the Allies encountered on liberation. The film explores how a team of top filmmakers, including Sidney Bernstein, Richard

Crossman and Alfred Hitchcock, came together to make a film to provide undeniable evidence of what the Allies found, but the film was stopped in its tracks by the British Government and only now 70 years on, has it been completed. Each new generation deserves access to this evidence.



Title: *The Return*

Year: 2014

Length: 83 minutes

Director/filmmaker: Adam Zucker

Distribution/Production: 7th Arts Releasing / Longnook Pictures

Country of production: USA

Country/location of film: Poland, Israel, USA

How do you build your identity when your past has been stripped away? With no access to their heritage, four women are forging a new sense of self. In the country that was once the epicenter of the Jewish world,

and now regarded as “the Jewish graveyard,” they are figuring out how to be Jewish in today’s Poland. The Return brings this new world to light, seen from the very different perspectives of Kasia, Tusia, Maria and Katka – the third generation of Holocaust survivors – as they struggle with difficult choices. Some of these decisions are no different than those faced by young women their age everywhere. But, for these four, woven into every decision is the larger question of personal and communal identity: What does it mean to be Jewish in a country with the richest of histories yet almost no living presence? Can a sustainable secular Jewish identity be constructed—without religious observance? What does it mean to try and embrace not just a religion but an ethnicity, a race, a culture? Ultimately, is Judaism in Poland truly viable?

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**Programme edited and compiled by Peter I. Crawford (Aarhus University, Denmark). Film selection and programming by the NAFA 2014 Film Selection Committee: Orsolya Veraart (Romania/Norway), Tanel Saimre (Estonia/Norway), Knud Fischer-Møller (Denmark), Lotta Granbom (Sweden), Johannes Sjöberg (Sweden/UK), chaired by Peter I. Crawford. In consultation with Slawomir Sikora and Karolina Dudek in Warsaw.**

## IMAGE AND FILM AS A MEDIUM OF COMPREHENSION

By Sławomir Sikora

Reprinted from the NAFA FILM FESTIVAL  
CATALOGUE 2015:

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*Only images in the mind vitalize the will.*  
Walter Benjamin

1. It is sometimes said that the cinema is a window onto the world. This metaphor is a summary of a years-long search for a privileged perspective of viewing within the range of European thought, and pertains both to art and science (Panofsky 1927|1991). Art proved capable of dealing with it more rapidly and unambiguously. Fauvism, Cubism, Surrealism, raw art, and successive currents of twentieth-century as well as earlier art decidedly favoured a departure from the idea of representation (cf. e.g. *Las Meninas* by Diego Velázquez and the interpretation proposed by Michel Foucault). Science proved to be more challenging. Initially, the ethnographic/anthropological film was every so often (or rather was supposed to be) thoroughly “painstaking” and “documentary”. Jay Ruby even declared that in order to be scientific, a film must meet the same criteria as those applied to a scientific dissertation (Ruby 1975, cf. also Heider 1976). Fortunately, those times are over and we are increasingly better aware of the fact that the

image is not so much a poor relative of language (*Biblia Pauperum*) as a different manner of experiencing and communicating. John Berger, whose accomplishments regarding the creative approach to the image and visuality are considered significant, once described it as a half-way language. References to language are somewhat unavoidable, since it is our fundamental and universalising means of communication at least in science and codified social life... But is this always the case also in daily life? Or in other cultures? “Early” Wittgenstein suggested disregarding all that cannot be grasped in language, but “late” Wittgenstein decidedly retracted. It is not my intention to undermine the importance and role of language, but rather to draw attention to the fact that image and imagination are endowed with increasing importance in the cognition and comprehension of the world, in which we live. In his important *Modern Social Imaginaries*, Charles Taylor used the term *imaginary/imaginaries*, defined in a dictionary as: “having existence only in the imagination”, “unreal” (<http://www.thefreedictionary.com/imaginaries>). Yet at the very beginning of his book, he wrote: “The social imaginary is not a set of ideas; rather it is what enables, through making sense of, the practices of a society” (Taylor 2004, 2). Unambiguously, therefore, thanks to the endowment of meaning that, which is imagined makes possible social practices, i.e. is translated into social reality. That, which appeared to be unreal and imagined is rendered as that, which is as real as can be:

social practices, which assume meaning thanks to the imagined. The real – imagined opposition becomes overcome due to practices, i.e. social activities. In a conversation presented in this publication, Barbara Kirshenblatt-Gimblett discussed the role of the imagined more extensively, this time in reference to non-material heritage. Actually, that, which is imagined and non-palpable permeates that, which is material. The whole turn towards materiality and things that we have been observing in anthropology and, wider, in the humanities since the 1990s, is based on the reflection that it is difficult to uphold a radical division into the material and the spiritual/non-material. W.J.T. Mitchell captured this aptly in an ambiguous sentence: “The slogan for our time then is, not things fall apart, but things come alive” (Mitchell 2001). Today, the agency of images is mentioned quite openly. Mitchell went even further and changed the focus of the question from agency, i.e. that what the images do, to that of a question asking what the images want. In doing so, he treated this query also as an intellectual experiment. Mitchell did not offer an unambiguously explanatory answer, but one of the significant albeit fragmentary solutions could assume the form of the following statement: images want to be treated seriously and not to be reduced to a pale reflection of material objects, as we sometimes have a tendency to do (not only in science). They are an independent being governed by laws of its own (Mitchell 2005). More, they demand that we resolutely abandon Cartesian dualism... The

material and immaterial heritage... The cinema appears to unify this perspective. The “guru” of the anthropological cinema David MacDougall admitted that all his films are actually an attempt to touch the invisible (Barbash and Taylor 1996). Good anthropological films allow us to see, i.e. also to imagine that, which is sometimes difficult to imagine, and to find a different perspective. MacDougall even suggested that anthropological films could be innovative because they search for a new style of expression and presentation by remaining at the junction of cultures.

Susan Buck-Morss followed – with some interesting modifications – the traces of Walter Benjamin and postulated philosophising with the assistance of images. Benjamin translated perceptions and images (i.a. those that originated in the course of his famous walks and excursions across cities) into language... “For Benjamin” – Buck-Morss noticed in a conversation with Aurora Fernández Polanco – “images are keys to thought. He doesn’t collect images but, rather, data that produced mental images” (Fernández Polanco 2014). Buck-Morss confessed that she also collects authentic images, which inspire and sometimes precede the process of thinking. They are the traces of reality. “What happens with philosophy when it becomes divorced from such traces of concrete reality, is that it loses... it loses everything! It becomes this purified thing that rolls on with no traces of the objective world, no traces of matter” (Fernández Polanco 2014). I believe that at this point Buck-Morss came closer to a definition of anthropology, claiming that it is a philosophy of the concrete, a process of philosophising whose point of departure is the concrete (e.g. Kirsten Hastrup). Can her approach be described as “thinking alongside the images”? Thus comprehended images do not replace reality nor are they only mnemonically faithful copies – which sometimes stirred the enthusiasm of the early aficionados of photography – but are rather part of our reality. They do not so much represent, duplicate, or

present the world elsewhere as enhance the world in which we live and comprise an added value. More, they make it possible to understand our world differently, sometimes better. Walter Lipmann imaginatively compared stereotypes to images in our heads (1922). As a rule, the word: “stereotype” carries negative connotations ... “bad” and simplified images. But can we also treat them in the way in Hans-Georg Gadamer regarded prejudices, as an indispensable element and foundation of our further thinking? I would like to return to this particular motif...

2. It is said that anthropology is one of the few domains of science, which accepted the cinema (film) as a legitimate means of the scientific statement. The history of the anthropological cinema, however, is neither simple nor unilinear. We may recognise the reply given by André Leroi-Gourhan at the first ethnographic film congress held at Musée de l’Homme (1948) to a question he asked himself about the existence of the ethnographic film: “It does exist because we project it”, as one of the symbolic beginnings of this meandering river, which has many sources (Rouch 2003). Scientific activity is also a *sui generis* social practice. I mentioned Leroi-Gourhan because I wished to refer to early and important French experiences from the realm of the anthropological cinema. I have in mind Jean Rouch, one of the giants of this genre who, in a way, did not have any successors. Evoking the earlier metaphor, his *oeuvre* and legacy could be described as an oxbox lake... but this would be a decidedly unjust simplification and even a grave mistake not only because films conjuring his legacy are constantly being made, but also because some of his ideas became disseminated in the dominating “written” current of anthropology, upon occasions without any knowledge about their source.<sup>1</sup>

<sup>1</sup> Marcus Banks wrote outright: “Some years ago, when the proponents of the so-called crisis of representation in ethnographic writing were at the peak of their influence,

One of the essential issues was shared anthropology (*anthropologie partagée*). To an extent, anthropology was always based on some form of cooperation, but Rouch turned this feature into concrete activity. A certain failure connected with his first important film: *Les Maîtres fous*<sup>2</sup> (1956; from the perspective of time it is worth noting that it became the theme of numerous interesting and appreciative interpretations) resulted in a search for a different, non-classical path of representation. Quite possibly, the best, although not the sole example, was the choice of ethno-fiction, and one of the major representations of this genre was the film: *Moi, un Noir* (1957). According to a well-known story, it was inspired by Oumarou Ganda, a hired migrant worker who settled down in the city, and whom Rouch invited to comment on footage for his earlier motion picture: *Jaguar (nota bene, not completed until 1968)*. *Jaguar* showed three protagonists from Niger wandering to a distant town on the Gold Coast (Accra, today: Ghana) and back again. At that time, similar journeys made by young men in search of employment were quite frequent, and this is what Rouch depicted. His protagonists not so much recreate their stories as, while improvising, try to follow the traces of the men whom they resemble and who, in turn, followed others while at the same time creating their own stories and paths towards to a different world. It was then that Ganda allegedly proposed making a

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ethnographic film-makers and visual anthropologists couldn’t resist smiling at their proposed ‘solutions’ – collaboratively authored texts, polyphony, pastiche, reflexivity and fictional accounts. These were all advocated in print, with little recognition of the fact that ethnographic film had been achieving these ends for decades” (Banks 1998: 30).

<sup>2</sup> The ambiguity of the titular *Maîtres* has been stressed upon numerous occasions and the same holds true for the references of the title: Insane rulers, Insane sages. More about Rouch in: Henley 2009, Sikora 2012.



film about a real hired worker just like him. The plot takes place in Trechville, a district of Abidjan, and is an introduction of sorts to the life led therein. The film features two narrators: Ganda and Rouch. Even if at the end of his life the former (d. in 1981), who later became one of the first African film directors, distanced himself from the film (cf. Ungara 2007), it is worth citing his statements from a motion picture by Philo Bregstein: “The film was entirely improvised. I can say that I was more or less co-director from the start... since I gave ideas to Rouch... and at the same time, I acted” (Bregstein 1986).

It could be said that in the search for this third path (compare the later concepts of the “third voice” proposed by Barbara Myerhoff and Marc Kaminsky or the “third space” conceived by Homi Bhabha), Rouch appears to have been a total innovator. One can also recognise that these films approached the question of tradition (formerly and currently often fetishized in anthropology) in an extremely modern manner. Rouch was probably never a great theoretician, but *post factum* he created numerous interesting interpretations of his *oeuvre*. We cannot deny his excellent intuition and ability to devise new conceptions in the course of practical activity. At a New York review of works by the French filmmaker-anthropologist, Manthia Diawara, otherwise quite critical of Rouch, said: “In a way the film [*Moi, un Noir*] becomes, for me, the birth of an Africa that is going to be Africa. You can’t get any other Africa beyond this Africa basically – with all its alienation. In fact, the alienation is what I find so formidable about the film. (...) In the sixties you have African youth imitating people like James Brown, who thought he was imitating traditional African shamanism. (...) To me, imitation is a positive word. I love alienation, in a way. It goes around, and then goes around again. It isn’t like I am taking everything out of Africa and saying that Africa is not playing any role in

the process. Without alienation I wouldn’t be sitting in a room full of white people like this” (Berthe 2000).

Although this statement can be interpreted in many ways it also indicates that already in the 1950s Rouch managed to approach the question of the image and representation in an extremely innovative fashion. He was capable of not “speaking about” but of “speaking with” and “speaking alongside”<sup>3</sup>, of treating Others as companions, partners, and assistants. The creative games played by Rouch (in a meaning close to the one proposed by Hans-Georg Gadamer or Ludwig Wittgenstein) with other subjects and “reality” preceded the period of the downfall of the colonies. Rouch was in favour of equality, “contemporaneity” and “simultaneousness” already at a time when – as Johannes Fabian indicated (1983) – ethnology was still often losing its way in allochronic descriptions (i.e. those that placed described subjects and “cultures” at another temporal level). It can be thus said that Rouch approached also the question of tradition in a novel manner: as a creative process based on selective choices and changes and not on an undisturbed transmission of meaning (Kaufmann 2011). First and foremost, however – and even if he did not express this in theoretical texts – Rouch managed to create an anthropology evoking cooperation, which today appears to be an already universally accepted method of conducting research. Although nowadays we are well aware that images do not possess universal significance, they can simultaneously – as Rouch proved in his films and activity - become an excellent instrument for building transcultural understanding.

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<sup>3</sup> I refer here to a text by Jay Ruby: *Speaking For, Speaking About, Speaking With, or Speaking Alongside* (1991). It is also worth recalling the notion of *speaking nearby*, conceived by Trinh T. Minh-ha (Chen 1992).

3. Susan Buck-Morss noticed that an unambiguous additional definition of relations between “real” images and images in our head, and a delineation of a boundary between them, are by no means obvious (Buck-Morss 2004). We may come across a multitude of examples of the permeation of real images and those in our heads. Take a closer look at one of them, which matches brilliantly also the topic of the conference accompanying this festival. This particular example refers to the so-called difficult tradition or heritage... It involves also a return of the earlier abandoned question of stereotypes, images in our heads. Mieke Bal embarked upon the theme of a festivity regularly celebrated in The Netherlands and featuring Black Peter (*Zwerte Piet*), a carnival figure in blackface, wearing a costume, and accompanying Saint Nicholas. Today, this custom is strongly criticised for its potential racist, class, and sexist character (the modelling of relations between “races”, classes, and genders – the feminisation of the Other), but, at the same time, it has staunch defenders not only among children. The analysis conducted by Bal is multilevel. Although my text lacks sufficient space for a detailed discussion, it is worth accentuating two important elements: Bal referred to contemporary photographs by the British artist Anne Fox and to personal experiences recalled from her childhood. Significantly, she described the photographer as a “quasi ethnographer” and drew attention to the fact that the element of mediation – a view from the outside – is important for understanding the culture in which one was brought up. It is just as noteworthy that Fox’s works are not traditional “ethnographic” photographs, but rather resort to the portrait, which refers to the tradition of high art and evokes an ambivalent interpretation of persons engaged in enacting this ambiguous traditional custom. Decontextualisation makes possible new contextualizations and a different look at this tradition. “Fox – Bal wrote – (...) makes cultural objects that propose by visual means an intervention akin to what

academics would do if they were aiming to conduct an explicit cultural critique” (Bal 2012, 215). The initial “ambiguity” of tradition does not propose an easy solution. An intellectual approach and “understanding” make it easier to keep a critical distance... but emotions and recollections still remain. I would like to once again firmly stress the role performed by those external images in the construction of new thinking, a “transposition” of images in our heads. Such transformation, however, is not linked with an “easy” obliteration of “old” images (Gadamer prejudices) enrooted in recollections and emotions, but is rather an attempt at their conversion. It is also worth accentuating that Bal blamed herself and not others, as is often the case in such instances.

This is not an isolated example of the importance of images. One of the workshops accompanying the festival will show a film by Stefan Meyknecht: *Tobacco, Truths and Rummikub* (2010), made in The Netherlands, in one of the “good” neighbourhoods that today, due to an influx of numerous émigrés, is changing its character. Meyknecht managed to meet assorted social groups living alongside each other but frequently knowing little about their neighbours. One could say that in this case stereotypes govern thinking. Meyknecht took the experiment further, and at one of the shows decided to confront the film’s protagonists, including local authorities. The experience of jointly watching the motion picture made it feasible to take a different look at one’s schemes of thinking, which in this case I would be inclined to call “pre-images” (with reference to Gadamer) and, as a consequence, to significantly alter one’s thinking. Although in this instance it was already impossible to reverse certain existing circumstances the film contributed to a change in reasoning. Anthropologists can cite numerous examples of situations in which the image becomes a

mediator in understanding and reflections.<sup>4</sup> I shall immediately add that, as a rule, discoursed images and the word appear to be indispensable in this process of reviving the images in our heads.

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<sup>4</sup> I recall here only the excellent, in my opinion, film by Gerald Igor Hauzenberger: *Beyond the Forest. Life in a Dying Culture in Transylvania* (2007), which tackles, i.a. the difficult Nazi heritage. Cf. my interpretation of the film in: Sikora 2012.

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(Transl. Aleksandra Chojnowska-Rodzinska)

## CULTURAL DIVERSITY, HERITAGE, AND ETHNOGRAPHIC FILM

By Peter I. Crawford

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The NAFA 2015 film festival may appear to exhibit what may almost be defined as a paradox, that it is itself the phenomenon it tries to cover, namely cultural heritage. Do not worry, I shall, hopefully, decode this somewhat cryptic introductory remark in the following pages.

The Nordic Anthropological Film Association (NAFA, [www.nafa.uib.no](http://www.nafa.uib.no)) International Ethnographic Film Festival, the 35<sup>th</sup> edition of which we are celebrating here in Warsaw, is the oldest of its kind in Europe, if not the world. It is held every year and very often in conjunction with an academic conference, symposium, workshop or seminar, this year with the conference Visual Anthropology and European Cultural Heritage. The idea has always been to find synergetic ways in which ethnographic and documentary film may cross-pollinate with academic anthropology, together giving a more in-depth and comprehensive coverage of a specific topic in a manner that appeals to the intellect as well as to our emotions, senses and aesthetic appreciation of

the world and its diverse cultures. I profoundly believe that this year's event not only is not an exception to this but it may prove to be an excellent example of how film may both be part of and supplement scholarship in exploring the notion of heritage, with a conceptual focus on cultural heritage and a regional focus on Europe. However, as you will see, this does not mean that all films, for example, are necessarily from or even produced in Europe but at the end of the screenings I feel convinced that you will agree that all films in one way or the other contribute to our understanding of what this event is all about: Images of Cultural Diversity and Heritage.

Cultural diversity and heritage have always been at the core of social anthropology, although in certain periods of disciplinary history other terms may have been used. One may argue, as many students will testify I certainly often do in my lecturing, that if one were to boil anthropology down to one sentence it is all about the relationship between sameness and difference on the one hand, and structure and agency on the other, AND the relationship between these relationships (cf. e. g. Moore and Sanders 2006). The former relationship refers to the fact that despite all our differences, i. e. our cultural diversity (e. g. gender, ethnicity, culture, language, religion, nationality, sexuality), we are fundamentally all the same, something that has been, one ventures to say once and for all, confirmed by the Human Genome Project, the world largest ever

biological research project, which told us that basically 99 % of our DNA is exactly the same. The latter relationship reveals that we humans, despite all the different kind of structures (kinship, society, modes of production, nation states), which whether we like it or not seem largely to control and define who we are, may be challenged by our own agency, overthrowing dictators and tyrants, getting rid of age-old beliefs, and enabling us to land on the moon (but, alas, also to throw bombs on each other, insult one another, and make war instead of love). All this goes into our heritage, which, as defined by UNESCO, has something to do with the ways in which the legacy of the past affects the ways we live today, and what we may eventually pass on to our children and grandchildren. This legacy is constituted by both natural and cultural heritage, although the distinction between the two may sometimes be rather blurred, due to the ways in which human cultures interact with nature. I trust few people would disagree that this again is an area in which anthropology has a lot to contribute, and again I rest assured you will find how the many different films, and film styles, engaging with this all in their own manner play their part in enhancing our understanding.

Before taking you through all this with reference to the remarkable display of wonderful films being shown at this year's festival there are two additional points I would like to mention regarding heritage and diversity

in the context of ethnographic film and visual anthropology, and social anthropology in general. Firstly there is the aspect of time or, rather, history. How has history affected heritage and, indeed, cultural diversity? This covers many different things, some more obvious than others. The whole notion of heritage, for example, may be said to belong to and have emerged from a particular epoch, the now, as it were. There are several films, and other presentations if one looks at the overall event, that are 'historical' in this sense, perhaps most evidently the two special film screenings; *The Return* (Dir. Zucker, 2014)<sup>1</sup>, portraying the lives of four Jewish women in Poland today, and *Night Will Fall* (Dir. Singer, 2014). They thematically link directly to a third film, shown as part of the festival programme proper, namely *The Passage* (Dir. Lorenz, 2013), which like *The Return* deals with young Polish Jews trying to come to terms with their religious heritage. These films, despite their differences in contexts and 'times', not only help us understand this time dimension of heritage but very appropriately are included in this year's event, in a year celebrating the 70<sup>th</sup> anniversary of the end of the Second World War and the Nazi Holocaust.

Secondly, the other dimension I felt a need to emphasise is that of space in more than one sense. It is about the space(s) in which we define heritage (and, indeed, cultural diversity) but also the fact that space in itself may constitute both natural and cultural heritage, thus encompassing 'location' as well as 'geography', and 'environment.' In the case of cultural heritage the spatial dimension is also reflected in a heavy focus on the monumental, monuments perhaps being one of the earliest and most easily recognizable examples of heritage, some of which may even attain an iconic status, such as the Eiffel tower (cf. Glaser 2009).

<sup>1</sup> For further information on all films referred to, please consult the film catalogue section, except for films not in the programme, which will be in the List of references.

Without going into detail, because that would spoil the experience of watching the film, I am convinced that this particular connotation was actually triggered by one of the final films of the festival, namely *From Paris to Paris* (Dir. Belorussova, 2013), a film that in many ways addresses the themes of this whole event, with its focus on both heritage (e.g. the 1812 war) and cultural diversity (e.g. the Nagaibak population speaking a Turkic language, being Russian Orthodox Christians, and part of a Cossack state).

When it comes to cultural diversity, however, there is one thing we need to remind ourselves, and again anthropology helps us do this. Cultural difference and diversity are not necessarily the same thing although this may be the case. If one defines cultural difference along the lines of for example ethnicity or language, there is probably little doubt that several groups or 'cultures' have died out or are under severe threat. However, among other things due to globalization, this may coincide with increased cultural diversity, in that we are seeing a rapid growth in so-called subcultures, in the wide sense of the term going back to Hebdige (1979), of all sorts, be it in the areas of e.g. music, clothing, urban lives, love, migration and what we in short, and in lack of a better term, may describe as cultural hybridization. Again I am sure you will agree that the films screened here will provide food for thought, not only portraying, documenting and exploring certain cultures and subcultures, but also providing the foundation of what my research group in Aarhus has defined as camera as cultural critique, indicating the ways in which the camera and films may (help to) unsettle, question, and challenge concepts and notions we tend to take for granted. Maybe we could bear this specific point in mind for the discussions after the film screenings.

Needless to say, the films are different, also when it comes to the ways in which they relate to the overall

theme, some referring explicitly to heritage and diversity, others doing it in a more indirect manner. The distinction between, or maybe even juxtaposition of, natural and cultural heritage, as outlined above, comes out strongly and directly in at least two films, *The fish that disappeared* (Dir. Arntsen, 2015) and *Swamp Dialogues* (Dir. Plajas, 2014). In *The fish that disappeared*, produced by the Visual Anthropology programme in Tromsø in Norway (but filmed at Lake Tchad), it becomes clear how intrinsically culture and nature are connected through notions of natural resource management. But is the reduction of fish stocks due to nature or culture? A similar question concerning biospheric change arises in *Swamp Dialogues*, which deals specifically with the Romanian Danube Delta, a UNESCO designated World Heritage site. Both films thus address serious issues concerning ways in which nature and natural resource management may affect local communities and the lives and livelihoods of people.

Our spiritual worlds, belief systems, and religions, as diverse as they may be, have a direct impact on our lives, again in many different ways, some dealing with our hopes and aspirations, others with rituals, sacrifices and healing ceremonies geared towards our physical and mental health. One could say that all the film in one way or the other deal with such issues, but again some do it more explicitly than others. *The sacred in the secular* (Dir. Leivategija, 2014) actually explicitly addresses the issue of the relationship between secular and religious life through its portrait of an Orthodox clergyman in Estonia and his parallel activities as an Ethno and Reggae DJ. *Icaros* (Dir. Barreiro, 2014) gives us access to a different spiritual universe through a young Shipibo shaman apprentice in the Peruvian Amazon, in many ways a world and healing tradition far removed from a European context. But is it really so far removed, one may ask when contrasting it with the film *Touching Objects* (Dir. Andrews, 2013), showing how



museum objects, almost by definition cultural heritage, are used in tactile therapeutic healing of patients recovering from surgery in a London hospital? This illustrative juxtaposition of European and non-European contexts is perhaps most shockingly revealed in Erminia Colucci's film *Breaking the chains* (2015), on the practice of *pasung* in Indonesia, that is using shackles and chains to restrain people with mental illness. If one believes that such a use of shackles and chains in Europe is something one nowadays finds only as cultural (*in casu* medical history) heritage objects in museums, one may be in for an even more horrific shock. Other films dealing specifically with spiritual worlds are *Flowers from the Mount of Olives* (Dir. Pikkov, 2013) and *Praying through water* (Dir. Gadamamadov *et al.*, 2014). In *Flowers from the Mount of Olives* we follow the remarkable story of an octogenarian Estonian nun entering the stage of so-called 'complete silence', but given permission to tell her story for the film first. *Praying through water*, on the other hand, looks at an example of a more pragmatic aspect of rites and sacrifice, in this case how they are used to secure water for the mountain village, again a film focusing on the close relationship between cultural and natural heritage.

It somehow seems almost superfluous to single out music as a field that is relevant to the overall theme of cultural heritage and diversity and for this reason one of the most difficult tasks of the film selection committee was to select a limited number from the many amazing films from Europe and beyond that in most cases had grown out of serious ethnomusicological research. *Ya Kamerun* (Dir. Alter, 2015) may on the surface 'simply' strike viewers as a straightforward music video but it is experimental in an interesting way, namely in how it uses European cultural formulas, in this case (music) video clip aesthetics, to portray African pop music and a Cameroonian musician. It seems to be a trend emerging in many contexts of so-called indigenous music (and

cinema) around the world.<sup>2</sup> *Fabrik Funk* (Dir. Boudreault-Fournier, Hijiki and Novaes, 2015) is also an experimental film, an 'ethnofiction', which deals not only with music but how it mixes with forms of dance, fashion and technology in Cidade Tiradentes in Brazil. With *Chamber Music from Heaven* (Dir. Holtedahl, 2014), however, we are undoubtedly returning firmly to the roots of European cultural heritage, yet showing how the way this literally is played out in a small Lofoten community on the coast of northern Norway is linked to the ways in which European chamber music now belongs to the world, in this case exemplified by the visits from prominent international musicians.

Most of the remaining films of the programme are more difficult to group together, except that they all, as mentioned, in one way or the other relate to the overall theme of the event. *The Women of Muhu Island* (Dir. Kibus, 2014), yet another Estonian film, may be the film that most directly deals with the topic in that it is a specific portrait of the distinct cultural heritage of Muhu Island, with a focus on folklore, dance, and song, and women. Although the phenomenon of migration has been with us since the birth of humankind, *Stella* (Dir. Vignal, 2007) is a film that reminds us of some of the sad stories and fates related to migration in contemporary Europe. *Stella*, in its portrayal of Stella and her husband Marcel, who have illegally moved to France from Romania to try to find medical treatment for Marcel, also reminds us that there are many diverse stories of migration, not only the tragic stories overflowing the news about migrants from Africa and

<sup>2</sup> This was for example the case at the recent Blak Release film festival, a festival of films made by Australian Aboriginal and Torres Strait Islander filmmakers in Cairns as part of the Cairns Indigenous Arts Festival, where many of the films were 'experimental' music videos (see <http://ciaf.com.au/2015-program/theatre-program/>). Many of these, incidentally, are available online, for example through YouTube.

the Middle East trying to reach European shores. *The Good Day* (Dir. Kleininger, 2014) is about a different kind of migration altogether, and in several ways with a more joyful note, about a rather untypical wedding agency in Moldova, through which Moldovan women are matched with Japanese men. The film in its style, topic, and 'feel' is similar to the film *The Love Bureau* (Dir. Monzani 2009), which we showed at the NAFA festival in 2010.

Migration is also an underlying theme of *Sleepless Djigit* (Dir. Recchia and Rolin, 2014) in that Tokon, the protagonist, in his struggle to preserve tradition and culture in his Kyrgyz village, and the family farm, relies on his daughter, Gulzat, to visit him every summer from her home in Russia, helping out with the enormous amount of work on the farm. Work is also the key issue of the film *To work is to grow* (Dir. Klaue, 2015), another film from the Visual Anthropology programme in Tromsø. The film, about child labourers in Bolivia, reaches beyond the local story in raising the more universal cultural issues about how we define 'work' and, indeed, 'childhood.' *Tama Gaun – the copper village* (Dir. Storaas and Kharel, 2014) also portrays hard work, that put into classical material and cultural heritage, that of mining, smelting and casting of copper.

My cryptical introductory remark about the film festival itself was referring to the fact that we may regard film festivals, and films, as cultural heritage in their own right. This is actually the case, in a certain sense, with the film *Remembering Yayayi* (Dir. Deveson, Myers, and Dunlop, 2014), a film revisiting the film material for a film, about Aboriginal cultural heritage, shot in 1974, which never materialised. Going through original footage with an Aboriginal elder the filmmakers manage to create a remarkable film, echoing some of the thoughts about 'time' and 'history' above. It ends up

portraying the strengths but also problems of a vulnerable people.

Vulnerability, but also strength, most definitely applies to the main character, Goca, of *When I was a boy I was a girl* (Dir. Todorovic, 2013). Goca is a transvestite living in Belgrade, a city not exactly well known for its tolerance towards sexual minorities. Goca ends up telling a public audience her story, unconventional as it remains in certain parts of Europe. Unconventional narrative is also at the core of *Journey to the maggot feeder* (Dir. Niglas and Tender, 2015), the film following the Estonian animator, Priit Tender, on his search for a story that seems to have been misunderstood, bringing him eventually to Siberia and the source of the Arctic fairy tale.

The final film to mention from the screening programme, *Born to be mild* (Dir. Oxley, 2014) is only 15 minutes but in many ways manages, full of humour, to open our eyes towards practices of cultural heritage, and cultural diversity, that many of us, I am sure, had no idea existed. This is most definitely a film where one should not reveal too much beforehand, a small quote from the film's own synopsis hopefully serving as an effective teaser: "... the Dull Men's Club – a group of men quite content with life's more sedate pleasures."

As chairman of this year's film selection committee I hope that I stand as some kind of guarantor that the films in the programme will be offering you cinematic treats that will not only give you filmic pleasure but also make you think about issues concerning heritage and cultural diversity in Europe and beyond. The films are in their own right good examples of cultural heritage and certainly also of diversity. At the birth of our academic discipline, anthropology, around a century ago in many countries, interestingly more or less coinciding with the birth of cinema, the world was a very different place. We still had colonial times and a

couple of world wars to live through. I firmly believe that anthropology needs to address the significant changes that have taken place because they fundamentally affect our object (and subjects) of study. It is not only about cultural heritage and diversity literally being something else than it was then but also about accordingly redefining and if necessary replacing such concepts. 'Globalisation' is an important aspect of all this but neither the only aspect nor to be treated lightly or too simplistically. I do, fortunately, see signs that a critical awareness of such issues is present, including the need to redefine the scope and foundation of our discipline when facing the realities of the 21<sup>st</sup> century (see, e. g. Eriksen 2007; Godelier 2009; Hannerz 2010). What I do sincerely hope, however, is that after this festival and the film screenings you will agree that the films contribute to our understanding of cultural heritage and diversity in many different ways, including ways we may define as cultural critique, which I would argue also means that the films reflect the changes taking place within our discipline. Welcome to the 35<sup>th</sup> NAFA Festival!

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Peter I. Crawford  
Camera as Cultural Critique Research Programme,  
Aarhus University, Denmark, Chairman of the NAFA  
2015 Film Selection Committee

## Seminar “Film in Ethnographic Exhibitions”: Programme

**Venue: The Cinema, National Museum of Denmark, October 8-9 2015**

The National Museum of Denmark (Ethnographic Collections), in collaboration with the University of Copenhagen (Department of Crosscultural and Regional Studies) invites curators and scholars for a 1½-day seminar on the usages of films in ethnographic exhibitions. The aims of the seminar are to stimulate a creative exchange of experiences between colleagues and to create an arena for discussion of the practices, politics and poetics of employing films in ethnographic exhibitions. Please visit the museum website for further information:

[http://natmus.dk/fileadmin/user\\_upload/natmus/etnografisksamling/dokumenter/Film\\_in\\_Ethnographic\\_Exhibitions\\_FINAL\\_.pdf](http://natmus.dk/fileadmin/user_upload/natmus/etnografisksamling/dokumenter/Film_in_Ethnographic_Exhibitions_FINAL_.pdf)

The seminar is open for the public.

Contact and further information:  
anne.mette.joergensen@natmus.dk

### *Programme Thursday 8*

9.15 – 9.30

Welcome

9.30 -10.15

Keynote by Prof. Arnd Schneider, University of Oslo:  
**Future Scripts for the Museum: Contemporary Arts, Film and Anthropology**

10.30 – 12.00: **Ethics, source communities and film**

Anna-Lydia Florin, Thomas Isler and Alexander Brust,  
Museum der Kulturen Basel  
Karin Leivategija, Estonian National Museum  
Crowley, The Horniman Public Museum, London

13.00 – 13.45

Keynote by Dr. Mary Bouquet, University College Utrecht :

**Cinema as Exhibition: Some thoughts on current uses of film in, around and by ethnographic museums**

14.00 – 15.00: **Ideology and exhibitions**

Clara Jo, Humboldt Lab Dahlem  
Giulia Battaglia, Musée du quai Branly

15.30 – 16.30: **Re-mounting archival film**

Anne Mette Jørgensen, The National Museum of Denmark and University of Copenhagen  
Arine Kirstein Høgel, Aarhus University

18.30

Seminar dinner, invited speakers

### *Programme Friday 9*

9.00 – 9.45

Keynote by Dr. Steffen Köhn, Freie Universität Berlin  
**Spatial Narratives**

10.00 – 11.30: **Film in complex exhibition scripts**

Nadja Valentinčič Furlan, Slovene Ethnographic Museum  
Anna Laine, Världskulturmuseerna, Stockholm  
Peter Ian Crawford, Aarhus University

11.45 – 12.45

Final discussion



## 13th World Film Festival: Call for submissions

Dear colleagues and friends,

We are glad to open the submissions call for the official program of the 13th World Film Festival to be held at March 28th-April 2nd 2016 in Tartu, Estonia. With about 5000 visitors, hundreds of film entries and about 60 films in our festival program, World Film Festival fits perfectly into the small university town of Tartu.

Festival's objective is to promote documentary film among the general audience and to open up ways of understanding documentary film. Our aim is to support and spread documentary film as a tool of social and cultural transformation.

World Film Festival screens documentaries and creative documentaries which are dealing with cultural representation.

Each year the festival is attended by numerous filmmakers from all over the world as well as friendly

and supporting festival audience. It has become a long awaited meeting point to all of them.

This year our deadline for films is **October 25th**, but in case of expected World premiere, negotiations for including the films can be made up to mid-December. After that we will announce our final selection of films for the official main program.

In order to complete the submission, please go to our call for entries and regulations page at our web page. World Film Festival is a non-competitive film festival. With any further questions, please contact us at [festival@worldfilm.ee](mailto:festival@worldfilm.ee)

Yours,  
Pille Runnel,  
Director of the festival

Festival website with regulations and submission form:

[www.worldfilm.ee](http://www.worldfilm.ee)

**Deadline of preview copies: October 25th 2015**

Please send copies to:  
World Film Festival 2016  
Estonian National Museum  
J.Kuperjanovi 9  
Tartu 50409  
ESTONIA

Conditions of participation:  
- The film production date should be later than January 1st 2014  
- Suitable screening formats (PAL): Blu-Ray, HDV, MiniDV, with English subtitles

## 10th TIDF: Call for entries



**10<sup>th</sup> Taiwan International Documentary Festival is now calling for entries!**

The 10<sup>th</sup> Taiwan International Documentary Festival (TIDF) is now calling for entries. The festival dates are May 6-15, 2016. With three major competitions, 11 awards and more than NT\$2,000,000 cash-prize awaits. **The entry deadline is December 10, 2015.**

Filmmakers are encouraged to submit documentaries completed after June 1, 2014. All lengths welcome. No

entry fee. An Asian Premiere is required. (Films produced by Asian nations can still screen in production country(ies).)

Find out more information in the Entry Regulations – see <http://www.tidf.org.tw/en/page/1896?>



## Festival of Visual Ethnography 5<sup>th</sup> Edition: Call for entries

Organized by **B.R.I.O.** Brillanti realtà in osservazione e **Bagaria** *Tradizioni a confronto*.

**TIME TABLE:** on December, 2015, from 5th to 8th

**LOCATIONS:** Calvi (Benevento District) and Caserta - ITALY

The final Locations and Time Table could be changed, after we close the Release. Any change will be communicated soon as possibile.

*Intima Lente/Intimate Lens* is a cultural event, also be understood as a kind of comparison, a real workshop, which tends to promote documentary filmmaking and visual cultures that have a strong vocation linked to issues of *Visual Anthropology*.

*Intima Lente/Intimate Lens* aims to become the voice of documentary films that have no voice. The festival aims to promote the documentary film, the phototales and art with a focus on themes and anthropological methodologies. The international character of the festival is in fact not only inevitable but also looked to call the same discipline and means.

### SECTIONS

**1) SEEN UP CLOSE, SEEN FROM AFAR** Even in this fifth edition we have chosen not to focus on specialist themes but instead to offer an array of work representing different filmic idioms and geographical areas of interest. The festival will have two main sections, both with no restriction on topics: the first one with requested movies and the second one will be a contest. The aim of this enrichment is to find a common language, or at least common intentions, about the anthropological object and the even different perspectives that may be privileged. video contest, video art, documentaries, short films and movies. The videos

have not a maximum duration but must be produced from 2012 onwards.

**2) PHOTOTALES:** Stories consist of minimum 5 and maximum 20 photos on any subject, in b / w or color, published or unpublished. We accept photos retouched with Photoshop or any other graphics program. The photos must be sent in digital format and mounted in a sort of clip (see terms and conditions for participation).

### HOW TO TAKE PART

*Intima Lente/Intimate Lens* is sensitive to environmental problems related to postal transport for this has chosen mode of transmission of movies exclusively the network. The works (video or photographic stories) will be uploaded to an internet platform chosen by the user (dropbox, copy, etc.) or sent through a data exchange service (wetransfer, Filemail etc.).

At the same time loading online should be sent an email to [info@intimatelensfestival.com](mailto:info@intimatelensfestival.com) or [info@associazionebribo.eu](mailto:info@associazionebribo.eu) specifying the web address from which we can download the work and necessarily attaching to it:

- the application form and the release downloaded from the site, mandatorily filled in and signed (scanning);
- three representative images of the work in jpeg format with a minimum resolution of 72 dpi - 2048 pixels long side);
- (no mandatory) a declaration of the author on the work presented at the festival (maximum one typewritten page);
- (no mandatory) a link to download a trailer and/or viewable online, to use as a promo.

*Intima Lente/Intimate Lens* signing up is **free** and no age limit.

The works and their cards should be sent to the festival by midnight on **September 30, 2015**, under penalty of exclusion.

The movies will not be returned and will become part of the archive of the Festival office. The direction of the Festival reserves the right to promote and spread some works (in its absolute discretion) also at other festivals, organizations, and events.

For more information on rules and regulations and entry form, please visit:

<http://www.intimatelensfestival.com/>

### NOTE

All communications related to the evenings festival, screening times, and selection of finalists will be published on the event website

<http://www.intimatelensfestival.com/>

<http://www.associazionebribo.eu/home.html>.

The winners will be notified by the withdrawal of the prizes and will be sent an email to confirm correct entry to all participants.

For further communication or concerns, you can write to the email:

[info@intimatelensfestival.com](mailto:info@intimatelensfestival.com)

[info@associazionebribo.eu](mailto:info@associazionebribo.eu)

## Call for Projects: Digital Anthropologies

**An event organized by: Les Écrans de la Liberté**

**In collaboration with: Le Cube, Digital Art Center**

**10<sup>th</sup> - 12<sup>th</sup> March 2016**

We believe artistic and scientific expressions derive from the same questioning of reality of its perceptions, of our state of consciousness; and those expressions intend to generate sense beyond reality, beyond otherness. In that perspective, we pay close attention to disruptive narratives that part from a linear expression of our connections to reality. For this 4<sup>th</sup> edition of Digital Anthropologies, organized jointly by Les Écrans de la Liberté and Le Cube, we are interested in works that question the ways we understand the visible and the invisible, and that examine their “*arrangement machinique*” or machinic assemblage.

How do those visual, audio, physical and mediatized narratives take into consideration the infinite realities of the world, give us a reading of their presence in our lives through the new opportunities offered by digital technologies. However, beyond the reading that can of course call us over to learn, we are also interested by projects researching the body conceived as an unavoidable mediation. This event aims at empowering these formal researches that jostle the consensus between the audience and the piece of work. Filmmakers, artists, IT engineers and researchers develop methods of learning on complex situations and urge, through their work, to build new relationships

with their audience, visitors, readers... By entwining techniques and art, makers disrupt and cross boundaries between disciplines and think up modes of production to adapt these narratives to the polysemous realities of the world.

Whether introducing original perceptions of spaces where individual trajectories and collective fates meet, clash or enrich each other, or allowing to see these interstices, where individual or collective modes of life emerge and new approaches to the world are invented; actors come to reveal, highlight and question these stances.

By mobilizing differently the skills of each individual, the modes of production of these singular narratives require unprecedented time and space of collective reception. In this way they offer a rightful place to works that are excluded from usual channels of diffusion, by economic reasoning or processes of control, and shatter the agreed upon rituals of stage reproductions.

The 4<sup>th</sup> edition of *Digital Anthropologies* intends to grant audience to these new narratives, allowing the necessary time to exchange views. Anthropologists, filmmakers, visual artists, engineers, digital practitioners are invited to compare their tools, their practices, their representations, their work with the audience to think up new fields of research, and to disrupt the traditional division of labor between artistic expression, scientific production and technical intervention.

For registration/entry form, please contact:  
[lesecransdelaliberte@gmail.com](mailto:lesecransdelaliberte@gmail.com)

Files and registration forms must be sent by October the 18<sup>th</sup>, 2015 to the following address:  
[lesecransdelaliberte@gmail.com](mailto:lesecransdelaliberte@gmail.com)

The audio-visual pieces: films, web docs, installations, soundscapes, completed or under completion, are to be sent as URL (vimeo, youtube, dailymotion) by October the 18<sup>th</sup>, 2015 to the following address:  
[lesecransdelaliberte@gmail.com](mailto:lesecransdelaliberte@gmail.com)

The results of the selection will be communicated by December the 15<sup>th</sup> 2015

### Organising Committee

Pascal Leclercq: Président des Ecrans de la Liberté  
Carine Le Malet : Responsable de la programmation au Cube  
Jacques Lombard : Anthropologue et cinéaste, directeur de recherche honoraire à l'IRD  
Nadine Wanono : Anthropologue et cinéaste, chercheur à l'Institut des Mondes africains.  
Jacques Lombard : Anthropologue et cinéaste, directeur de recherche honoraire à l'IRD  
Nadine Wanono : Anthropologue et cinéaste, chercheur à l'Institut des Mondes africains.

## Call for Papers & Multimedia for AIA Journal

Dear friends and colleagues,

Please consider submitting your writings and multimedia productions to this exciting, new peer-reviewed journal *Arts and International Affairs (AIA)*.

Best,  
Harjant Gill

### CALL FOR PAPERS

*Arts and International Affairs* interrogates the nexus between the arts, politics and markets through a global perspective. Situated within an international context, the arts encompass the performing, creative and visual industries in the global political economy. *AIA*'s interdisciplinary style seeks to capture the intersections between people, their creations, their services, and institutions. *AIA* publishes commentaries on artistic works that transcend various borders and provoke local, national and transnational engagement.

We seek three kinds of submissions:

### LONG-FORM SCHOLARLY ARTICLES

These articles demonstrate the international implications the arts and international affairs have on one another. Long-form scholarly articles typically run

8,000 to 10,000 words and emphasize robust interdisciplinary scholarship.

### MULTIMEDIA WORKS

Works accepted for the multimedia section include film and video, photography, audio files and interactive web-based displays and installations. This list is not exclusive and contributors are encouraged to submit other media if the work speaks to the journal's vision and breadth of coverage.

### BRUSHSTROKES

The "Brushstrokes" section contains shorter essays in the 1,200 to 1,500-word range written in op-ed style. "Brushstrokes" submissions usually address the international implications of current topics. A peer-reviewed open access academic journal on an online platform, *AIA* engages issues through textual articles and a multimedia section. *AIA* will be cited in the leading global reference database provider EBSCO, available in over 70 countries.

Submissions can look at any regions or art form. *AIA*'s coverage of the arts does not preclude any particular

form, but also actively encourages non-Eurocentric preoccupations.

Potential contributors are encouraged to visit *AIA*'s website, <https://aiajournal.wordpress.com>. Please direct submissions and inquiries to Email: [aia@gmu.edu](mailto:aia@gmu.edu)

AIA  
Arts and International Affairs  
An Official Journal of the Policy Studies Organization  
**J.P. Singh**  
Editor-in-Chief  
*George Mason University*  
**Zach Marschall**  
Managing Editor  
*George Mason University*  
**Harjant Gill**  
Senior Editor, Multimedia  
*Towson University*

## Youth Circulations: Call for Contributions

Youth Circulations ([www.youthcirculations.com](http://www.youthcirculations.com)) is an online exhibit that traces the real and imagined circulations of global youth. As a collection of photographic representations, Youth Circulations illuminates a critical disconnect between the nuanced, transnational lives of the young migrants and the active reduction of these lives into abbreviated tropes—the **vulnerable victim**, the **delinquent**, and so on—in mainstream news sources and policy reports. Youth Circulations invites scholars and artists to submit work that considers these primary circulations:

1. **Youth themselves circulate.** Through transnational movement and global technologies, young people circulate between nations, communities, and virtual spaces.
2. **Global youth are agents of circulation.** As transnational actors, young migrants shape and contribute to global flows of people, capital, ideas, and values.
3. **Ideas circulate about global youth.** Put forth in the media, in policy reports, and by advocacy and opposition efforts, representations of young migrants are power-filled and consequential, both in and beyond communities of origin and destination.

Submission format and length is flexible. We invite proposals for an individual blog post or photo essay; a brief analysis of a photo, series of photos, or a gallery on the site; a written or photographic “conversation” between two or more individuals; or any other work that considers, critiques, or creatively counters so many circulating images of global youth. With a wide, interdisciplinary readership, Youth Circulations offers artists, scholars, and practitioners a dynamic space to present and interact with ideas about age, migration, and representation.

To contribute, please email  
[youthcirculations@gmail.com](mailto:youthcirculations@gmail.com)



# nafa :: notice board

## JOB POSTING

### Film and Media Studies, Assistant Professor

The interdisciplinary program in Film and Media Studies at Lafayette College invites applications for a beginning or advanced assistant professor position starting in July 2016. We seek an active teacher/scholar/creator who will enhance the program's offerings in non-traditional digital media studies and the teaching and learning of media literacy and transmedia storytelling, and strengthen the program's core principles of merging theory with practice, encouraging interdisciplinary approaches, and seeking out and building diverse communities in a liberal arts context. Candidates may have specialization in or across media forms including animation, interactive and social media, graphic design, gaming, television, transmedia storytelling, and sound. This new position is part of Lafayette's ongoing enhancement of the arts, which includes impressive lab, teaching, and exhibition facilities newly opened in the expanded Williams Arts Campus. The growing FAMS program currently has 50 majors.

The successful candidate will teach a variety of courses, including introductory and more specialized offerings in both the theory and practice of Film and Media Studies, and contribute to the College's common course of study. The teaching load is 2/2 in the first year, then 3/2 thereafter. The search committee is eager to learn how the candidate's scholarship, teaching, mentoring, and/or community service might support Lafayette's

commitment to diversity and inclusion, as articulated in the College's diversity statement (<https://about.lafayette.edu/diversity-statement/>). Candidates should send application material (letter, c.v., references, and links to scholarly and/or artistic production) to Prof. Andy Smith <[smitham@lafayette.edu](mailto:smitham@lafayette.edu)> or Film and Media Studies, Lafayette College, 248 North Third Street, Easton PA 18042.

Applications will be accepted until October 1, 2015.

Located within 70 miles of New York and Philadelphia, Lafayette College is a highly selective undergraduate institution of 2400 students with significant resources to support faculty members in their teaching and scholarship. We are committed to creating a diverse community that is inclusive, responsive, and supportive of each member of the faculty, student body, and staff. All members of the College community share a responsibility for creating and maintaining a learning environment in which difference is valued, equity is sought, and inclusiveness is practiced. Lafayette College is an equal opportunity employer and encourages applications from women and minorities.



## VISUAL ANTHROPOLOGY WINS AN EMMY

Advanced Laboratory for Visual Anthropology (ALVA) Wins an Emmy

The documentary film, "The Impact of the Frolic," received an Emmy Award this summer, on June 6<sup>th</sup> 2015. The film, directed by Matthew Ritenour, received top honors in the Historic/Cultural Program Category for Northern California.

The Impact of the Frolic tells the story of an opium clipper that wrecked off the California Coast leaving fine Chinese pottery in the hands of local Native Americans. It chronicles the research of the Archaeologist Thomas Layton to understand a shipwreck that transcends the world.

The film's director, Matthew Ritenour and its director of Photography Arik Bord were Chico State students at the time when the film was produced. Today they are successful alums. The film was edited by Daniel Bruns and received support from Valene L. Smith and Bob Benner.

The film produced in the Advanced Laboratory for Visual Anthropology (ALVA) in the Department of Anthropology at California State University, Chico. ALVA was Built in 2010 with support from the National Science Foundation and CSU, Chico. Its mission is to communicate the results of anthropological research to the widest possible audiences by producing documentary films for television broadcast.

The Director of ALVA, Professor Brian Brazeal said, "We are proud of our students' achievements and look forward to building on their success."

To see a trailer for the film please visit:  
<http://www.csuchico.edu/alva/projects/2013/impact-of-the-frolic.shtml>

For more information contact Brian Brazeal at  
[bcbrazeal@csuchico.edu](mailto:bcbrazeal@csuchico.edu)

For more info on the MA programme at ALVA, please visit:  
<http://www.csuchico.edu/anth/Prospective%20Graduate%20Students/Index.shtml>

## FINAL 2015 ISSUE OF VISUAL ANTHROPOLOGY

Dear Colleagues,

The final issue of *Visual Anthropology* this year will be about some multicultural themes. There will be four papers in vol. 28(5):

Heike Becker: "How We See Our Culture:

Photographic Self-representations from the Cape Flats, South Africa"

Mario Rutten and Sanderien Verstappen: "Reflections on Migration through Screening of an Anthropological Documentary on Indian Youth in London"

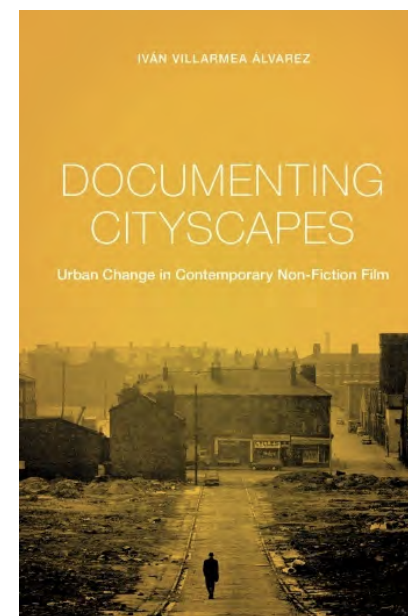
Sunny Yoon: "Taming the Primitive: Multiculturalism and the Anthropological Vision of South Korean Media"

Jean-François Werner: "The Archives of the Planet: The Life and Work of Albert Kahn"

As always, we have a highly international bunch of contributors: two Dutch, a Frenchman, a Korean and a South African. In addition there will be a film review and six interesting book reviews.

Enjoy it!

Paul Hockings,  
 Editor



## NEW BOOK

### Documenting Cityscapes: Urban Change in Contemporary Non-Fiction Film

*Iván Villarrea Álvarez*  
 Wallflower Press

While film studies has traditionally treated the presence of the city in film as an urban text operating inside of a cinematic one, this approach has recently evolved into the study of cinema as a technology of place. From this perspective, *Documenting Cityscapes* explores the way the city has been depicted by nonfiction filmmakers since the late 1970s, paying particular attention to three aesthetic tendencies: documentary landscaping, urban self-portraits, and metafilmic strategies.

Through the formal analysis of fifteen works from six different countries, this volume investigates how the rise of subjectivity has helped to develop a kind of gaze that is closer to citizens than to the institutions and corporations responsible for recent major transformations. *Documenting Cityscapes* therefore reveals the extent to which cinema has become an agent of urban change, in which certain films not only challenge the most controversial policies of late capitalism but also are able to produce spatiality themselves.

Iván Villarrea Álvarez is a film critic and researcher who specializes in the representation of the city in film. He coedits the online film journal *A Cuarta Pared* and is the coeditor of the volume *Jugar con la Memoria. El Cine Portugués en el Siglo XXI*.

<http://cup.columbia.edu/book/documenting-cityscapes/9780231174534>

## NEW BOOK

### Documents of Utopia: The Politics of Experimental Documentary

Paolo Magagnoli  
Wallflower Press

This timely volume discusses the experimental documentary projects of some of the most significant artists working in the world today: Hito Steyerl, Joachim Koester, Tacita Dean, Matthew Buckingham, Zoe Leonard, Jean-Luc Moulène, Ilya and Emilia Kabakov, Jon Thomson and Alison Craighead, and Anri Sala. Their films, videos, and photographic series address failed utopian experiments and counter-hegemonic social practices.

PAOLO MAGAGNOLI

### DOCUMENTS OF UTOPIA

THE POLITICS OF EXPERIMENTAL DOCUMENTARY



This study illustrates the political significance of these artistic practices and critically contributes to the debate on the conditions of utopian thinking in late-capitalist society, arguing that contemporary artists' interest in the past is the result of a shift within the temporal organization of the utopian imagination from its futuristic pole toward remembrance. The book therefore provides one of the first critical examinations of the recent turn toward documentary in the field of contemporary art.

Paolo Magagnoli is a Lecturer in Art History in the School of Communication and Arts at the University of Queensland, Australia. He writes widely on modern and contemporary art, with a focus on the history of experimental cinema and photography.

<http://cup.columbia.edu/book/documents-of-utopia/9780231172714>



## NEW BOOK

### The African Photographic Archive: Research and Curatorial Strategies

Edited by Christopher Morton & Darren Newbury

<http://www.bloomsbury.com/uk/the-african-photographic-archive-9781472591241/>

African photography has emerged as a significant focus of research and scholarship over the last twenty years, the result of a growing interest in postcolonial societies and cultures and a turn towards visual evidence across the humanities and social sciences. At the same time, many rich and fascinating photographic collections have come to light.

This volume explores the complex theoretical and practical issues involved in the study of African photographic archives, based on case studies drawn from across the continent dating from the 19th century to the present day. Chapters consider what constitutes an archive, from the familiar mission and state archives to more local, vernacular and personal accumulations of photographs; the importance of a critical and reflexive engagement with photographic collections; and the question of where and what is 'Africa', as constructed in the photographic archive.

Essential reading for all researchers working with photographic archives, this book consolidates current thinking on the topic and sets the agenda for future research in this field.

*"This exciting collection treats photographic images and archives as messages offered to an unknown future. Traces of past events become revelatory in the hands of these stellar contributors. This is a book that should be read by everyone interested in the potential of new practices of visual history."*

Christopher Pinney, Professor of Anthropology and Visual Culture at University College London, UK

*"This is a timely and ground-breaking collection of essays that focusses on the construction of the African photographic archive as a contested, critical site of collection, reflection and re-invention. In eleven distinctive and finely-honed studies, the archive is stretched and extended – both geographically and theoretically – so that it ranges from the vernacular to the official, the ephemeral to the artistic, while opening up to question the very terms that it puts into place."*

Tamar Garb, Durning Lawrence Professor in the History of Art at University College London, UK

*Christopher Morton* is Curator of Photograph and Manuscript Collections at the Pitt Rivers Museum, Oxford, UK and Lecturer in Visual and Material Anthropology at the University of Oxford, UK. He has published extensively on collections histories and the history of photography within anthropology, particularly relating to Africa.

*Darren Newbury* is Professor of Photographic History and Director of Postgraduate Studies in the College of Arts and Humanities, University of Brighton, UK. He has published widely on photography, most notably on the history of photography during the apartheid period in South Africa and the use of historical photographs in post-apartheid museums and exhibitions.

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## OP-ED ON DOCUMENTARY

Excellent review of how film docs are replacing the loss of print investigative journalism.  
Joanna Kirkpatrick

<http://www.psmag.com/books-and-culture/is-investigative-journalism-a-joke>

## FILM:

### Spiorad na Samhna—Spirit of Samhain

I would like to inform you about the following bilingual, subtitled film.

It can be embedded on any website.

<https://vimeo.com/101398600>

<http://www.derryjournal.com/what-s-on/arts-culture/international-praise-for-derry-halloween-film-1-6725432>

Film traces origins of Ireland's biggest Halloween Carnival in Derry back to troubled years of 1980s.

It also traces origins of Halloween itself to the Celtic festival of Samhain. Dr. Jenny Butler from the Folklore Department of University College, Cork narrates this.

Film uses footage from spectacular 2013 Inferno show, produced by LUXe, based in Donegal.

Dessie Baker, Director



# nafa :: calendar

*Events marked with bold are those still open for entries.*

## **September 21-26, 2015**

35th Nordic Anthropological Film Association Film Festival and Academic conference: Visual Anthropology and European Cultural Heritage, Warsaw, Poland  
Deadline for abstract submission: April 15th 2015  
Deadline for film submission: April 15th 2015  
E-mail: [info@nafa2015.pl](mailto:info@nafa2015.pl)  
Web: <https://nafa2015.pl/> <https://nafa2015.pl/en/>  
FB: <https://www.facebook.com/nafa2015pl?fref=ts>

## **September 30-Oct 2, 2015**

The annual Viscult Film Festival "Food for Thought", Joensuu, Finland.  
Deadline for submission: April 8, 2015  
Contact: Pohjois-Karjalan alueellinen elokuvayhdistys Kirkkokatu 27 80100 Joensuu, Finland  
Web: <http://www.pkey.fi/viscult/2015/engindex.php>

## **October 2-4, 2015**

The fourth edition of the Kratovo Ethnographic Film Festival, Kratovo, Republic of Macedonia  
The festival aims to promote visual ethnography and to present different approaches to ethnographic filmmaking.  
Deadline for submission: September 5<sup>th</sup>, 2015.  
Contact:  
Macedonian Ethnological Society  
Museum of Macedonia  
Josif Mihailovic no. 7  
1000 Skopje, Macedonia  
E-mail: [contact@med-mk.org](mailto:contact@med-mk.org)  
Web: [www.makedonskoetnoloskodrustvo.org](http://www.makedonskoetnoloskodrustvo.org)

## **October 2-6, 2015**

The 2015 Taiwan International Ethnographic Film Festival, Taipei, Taiwan.  
Deadline for entries: May 20, 2015  
Contact: E-mail: [tieff@gate.sinica.edu.tw](mailto:tieff@gate.sinica.edu.tw)  
Web: <http://www.tieff.sinica.edu.tw>

## **October 5-11, 2015**

ASTRA Film Festival 2015, Sibiu, Romania.  
Deadline for submission: April 20, 2015  
Web: [www.astrafilm.ro](http://www.astrafilm.ro)  
FB: <http://www.facebook.com/AstraFilmFestival>  
Twitter: <http://twitter.com/AstraFilm>

## **October 6-11, 2015**

24<sup>th</sup> International Festival of Ethnological Films, the Ethnographic Museum in Belgrade  
Contact: [info@etnografskimuzej.rs](mailto:info@etnografskimuzej.rs)  
[www.etnofilm.org](http://www.etnofilm.org)  
[www.etnografskimuzej.rs](http://www.etnografskimuzej.rs)

## **October 8-9, 2015**

Film in Ethnographic Exhibitions  
1½ days seminar at the National Museum of Denmark  
Contact: [anne.mette.joergensen@natmus.dk](mailto:anne.mette.joergensen@natmus.dk)  
Web: [http://natmus.dk/fileadmin/user\\_upload/natmus/etnografisksamling/dokumenter/Film\\_in\\_Ethnographic\\_Exhibitions\\_\\_FINAL\\_.pdf](http://natmus.dk/fileadmin/user_upload/natmus/etnografisksamling/dokumenter/Film_in_Ethnographic_Exhibitions__FINAL_.pdf)

## **October 8-15, 2015**

14th Yamagata International Documentary Film Festival  
International Competition: Deadlines: December 15, 2014 /April 15, 2015 /May 15, 2015  
Web: <http://yidff.jp/2015/2015-e.html>

## **October 19-25, 2015**

34th Uppsala Kortfilmfestival Uppsala, Sweden  
Deadline for entries: May 31, 2015  
Web: [www.shortfilmfestival.com/](http://www.shortfilmfestival.com/)

## **October 21-22, 2015**

The Finnish Anthropological Society invites documentary film submissions to be screened during its Biennial Conference of the Finnish Anthropological Society 2015: Landscapes, Sociality, & Materiality, Helsinki, Finland.  
Deadline for submissions: April 6, 2015.  
For further information, contact: Carlo Cubero E-mail: [carlo.cubero@gmail.com](mailto:carlo.cubero@gmail.com)

## **October 22-25, 2015**

Margaret Mead Film Festival  
The American Museum of Natural History, New York, USA.  
Web: <http://www.amnh.org/explore/margaret-mead-film-festival>

## **October 15-24, 2015**

The 10th International Documentary Film Festival of Mexico City, Mexico.  
Deadline for entries: May 29, 2015  
Contact: DOCSDF Republica de Cuba 41, piso 1, Centro Historico Mexico City, DF 06010  
Web: [www.docsdm.org](http://www.docsdm.org)

## **October 22-November 5, 2015**

VIENNALE - Vienna International Film Festival, Austria  
Deadline for synopsis of film: July 15, 2015  
E-mail: [film@viennale.at](mailto:film@viennale.at), Web: <http://www.viennale.at>

**October 26-Nov. 1, 2015**

DOK Leipzig 56 International Leipzig Festival for Documentary and Animated Film  
Entry deadline: April 1, 2015  
Web: [www.dok-leipzig.de](http://www.dok-leipzig.de)

**October 27- November 1, 2015**

The 19th International Documentary Festival Jihlava, Czech Republic  
Deadline for entries: passed  
Web: [www.dokument-festival.cz](http://www.dokument-festival.cz)

**November 5-15, 2015**

CPH:DOX – Copenhagen International Documentary Film Festival, Copenhagen, Denmark.  
Deadlines for submission: June 1/ August 3, 2015  
Contact: [www.cphdox.dk](http://www.cphdox.dk)

**November 7-15, 2015**

The 2015 Jean Rouch International Film Festival, Paris, France  
Deadline for entries: April 15, 2015  
Web:  
<http://comitedufilmethnographique.com/inscription-2015-entry-form-2015/>

**November 8-9, 2015**

Film in Ethnographic Exhibitions, a seminar on the usages of films in ethnographic exhibitions, The Cinema, National Museum of Denmark, Denmark  
Please visit the museum website for further information:  
[http://natmus.dk/fileadmin/user\\_upload/natmus/etnografisksamling/dokumenter/Film\\_in\\_Ethnographic\\_Exhibitions\\_\\_FINAL\\_.pdf](http://natmus.dk/fileadmin/user_upload/natmus/etnografisksamling/dokumenter/Film_in_Ethnographic_Exhibitions__FINAL_.pdf)  
Contact and further information:  
[anne.mette.joergensen@natmus.dk](mailto:anne.mette.joergensen@natmus.dk)

**November 10-15, 2015**

Verzio 12th Human Rights Documentary Film Festival, Budapest, Hungary

Deadline for submission: closed

E-mail: [info@verzio.org](mailto:info@verzio.org)  
Web: [www.verzio.org](http://www.verzio.org)

**November 18-22, 2015**

Society for Visual Anthropology – 2015 Film & Media Festival, Denver Co, USA  
Deadlines for entries: March 15/ April 15 /May 15 2015  
E-mail: [SVAFilmFestival@gmail.com](mailto:SVAFilmFestival@gmail.com)  
Web:  
<http://societyforvisualanthropology.org/filmvideo-and-multimedia-festival/>

**November 18-22, 2015**

Society for Visual Anthropology 2015 Film & Media Festival  
Deadline for submissions: March 15/ April 15/ May 15, 2015  
For more information and online submission, please visit:  
<http://societyforvisualanthropology.org/film-video-and-multimedia-festival/>

**November 18-29, 2015**

IDFA - The 28th International Documentary Film Festival Amsterdam, The Netherlands  
Deadlines for submissions: May 1st, / August 1  
Web: [www.idfa.nl](http://www.idfa.nl)

**December 5-8, 2015**

**Intima Lente/Intimate Lens, Calvi (Benevento District) and Caserta - ITALY**  
**Deadline for submissions:**  
**For more information on rules and regulations and entry form, please visit:**  
<http://www.intimatelensfestival.com/>  
**Contact:**  
**Web: [www.intimatelensfestival.com](http://www.intimatelensfestival.com) // [www.associazionebrilio.eu/home.html](http://www.associazionebrilio.eu/home.html)**

**E-mail: [info@intimatelensfestival.com](mailto:info@intimatelensfestival.com) // [info@associazionebrilio.eu](mailto:info@associazionebrilio.eu)**

**December 10-14, 2015**

13th Kathmandu International Mountain Film Festival (KIMFF) 2014, Kathmandu, Nepal.  
Deadline for entries: 1<sup>st</sup> September 2015  
E-mail: [info@kimff.org](mailto:info@kimff.org)  
Web: [www.kimff.org](http://www.kimff.org)

**January 21-31, 2016**

**Sundance Film Festival, Park City, Utah, USA**  
**Late Submission deadlines: U.S. and International Short Films: September 21, 2015, U.S. and International Feature Films: September 28, 2015**  
**Web: <http://www.sundance.org/festivals/sundance-film-festival>**

**January 25-31, 2016**

**DocPoint - Helsinki Documentary Film Festival**  
**Deadline for entries: October 1st 2015.**  
**Mail: [info@docpoint.info](mailto:info@docpoint.info)**  
**Web: [www.docpoint.info/en/](http://www.docpoint.info/en/)**

**January 27-February 7, 2016**

**44 edition of the International Film Festival Rotterdam, the Netherlands.**  
**Deadline for entries: Short films (up to 60 min.) completed before 1 July 2015: 1 September 2015**  
**Short films (up to 60 min.) completed after 1 July 2015: 1 October 2015**  
**Feature-length films (60+ min.): 15 October 2015**  
**Web: <http://www.filmfestivalrotterdam.com/en/>**

**February 11-21, 2016**

**The 66th Berlin International Film Festival, Berlin, Germany.**  
**Deadline: Feature length films: October 30, 2015**  
**Deadline: Short films: November 17, 2015**  
**Web: [www.berlinale.de](http://www.berlinale.de)**

March 2016

The 45th International Tampere Short Film Festival,  
Tampere, Finland.

Deadline for entries: 1 December 2015

Web: <http://www.tamperefilmfestival.fi>

March 10-12, 2016

Digital Anthropologies, organized by Les Écrans de  
la Liberté, in collaboration with Le Cube, Digital Art  
Center, France

Deadline for submissions: October 18, 2015

For registration/entry form/submissions, please  
contact:

[lesecransdelaliberte@gmail.com](mailto:lesecransdelaliberte@gmail.com)

March 18-27, 2016

Cinéma du Réel, Paris, France

Deadlines: September 30<sup>th</sup> / November 16/  
December 18 2015

Web: <http://www.cinemadureel.org/en>

March 28-April 2, 2016

13th World Film Festival, Tartu, Estonia.

Deadline for entries: October 25, 2016

Contact:

World Film Festival 2016

Estonian National Museum

J.Kuperjanovi 9

Tartu 50409

ESTONIA

Web: [www.worldfilm.ee](http://www.worldfilm.ee)

E-mail: [festival@worldfilm.ee](mailto:festival@worldfilm.ee)

May 4-8, 2016

13th Göttingen International Ethnographic Film  
Festival Submission

Submission deadline: 15th December 2015

Web: <http://www.gieff.de/>

May 6-15, 2016

10<sup>th</sup> Taiwan International Documentary Festival

Deadline for entries: December 10, 2015.

Contact:

Web: <http://www.tidf.org.tw/en/page/1896?>

June 8-19, 2016

Sydney Film Festival, Sydney, Australia

Deadline for entries: ?

Web: <http://sff.org.au/>

June 10-15, 2016

Sheffield International Documentary Festival  
(SIDF), UK

Deadline for entries: not yet set

Web: <http://sheffdocfest.com>

June 15-26, 2016

The 70th Edinburgh International Film Festival  
(EIFF), Edinburgh, Scotland.

Deadline for submission of films is not yet set

Web: <http://www.edfilmfest.org.uk>

June 21-26, 2016

London Open City Doc Fest

Friday 20th November - Early Bird Deadline

Wednesday 3rd February - Regular Deadline

Friday 4th March - Late Deadline

Web: <http://www.opencitydocsfest.com/>

July, 2016 – date to be announced

30th Pärnu International Documentary and  
Anthropology Film Festival

Submission of films: to be announced

E-mail: [festival@chaplin.ee](mailto:festival@chaplin.ee)

Web: [www.chaplin.ee/filmfestival/index.htm](http://www.chaplin.ee/filmfestival/index.htm)