

# nafa : // network

**vol. 23.1 (January 2016)**  
**Newsletter of the Nordic Anthropological Film Association**  
**Incorporating the Commission of Visual Anthropology (CVA) Circular**

Web version: <http://www.nafa.uib.no>  
ISSN: 0805 - 1046

*Please send news, articles and announcements to:*

Berit Madsen, Anne Mette Jorgensen and Christian Suhr  
Department of Anthropology  
Moesgaard  
8270 Hoejbjerg  
Denmark  
Fax: +45 89424655  
E-mail: [nafanet@hum.au.dk](mailto:nafanet@hum.au.dk) ; [etn\\_nafa@hum.au.dk](mailto:etn_nafa@hum.au.dk)

## Contents

Editorial .....	2
A Salute to Steef Meyknecht (1951- 2015) by his colleagues ....	3
New MA in Visual Anthropology in Münster .....	7
Gesture, Image and Sound – New Anthropology Journal .....	7
The 13th World Film Festival, Tartu, Estonia .....	8
13 <sup>th</sup> Göttingen International Ethnographic Film Festival .....	8
MA in Visual Anthropology at Aarhus University .....	9
Visual Anthropology Review: Call for Co-Editor .....	11
NOTICE BOARD .....	13
CALENDAR .....	14

## Editorial

By Anne Mette Jørgensen, Berit Madsen, and Christian Subr

Dear readers,

This newsletter is dedicated to our Dutch colleague Steef Meijknecht who died in November 2015.

Peter I. Crawford writes:

*"I am very sad to announce that my personal friend, and a close friend of NAFA, Steef Meyknecht, passed away on Saturday 21 November 2015. Actually it is no more than two months ago that Steef actively took part in our NAFA event in Warsaw, where he organised an excellent workshop. Steef was one of the central figures, together with Metje Postma and Janine Prins, in the visual anthropology programme and environment in Leiden, originally initiated by Dirk Nijland, one of the mentors of all three. As a filmmaker and photographer, and anthropologist, Steef was known all over the world, having participated in numerous conferences and festivals, so I am acutely aware that this is a terrible loss for many of us. However, we should bear in mind the even greater loss for Liesbet Ruben, Steef's wife, and Maria, their daughter, our thoughts are with them. A funeral took place in*

*Amsterdam on Monday, 30 November. May Steef rest in peace. Regards, Peter I. Crawford".*

Please follow this link to a short film about the NAFA2015 conference in Warsaw, dedicated to Steef Meyknecht:

<https://www.youtube.com/watch?v=pbJtB-nvihQ>

In this newsletter we also bring you news on the 2016 NAFA festival which will be held in Bergen 21 -24 September 2016 in conjunction with BIFF (Bergen International Film Festival, 21 – 28 September). The call for film submissions is now open and the entry form and further information is available on the NAFA website ([nafa.uib.no](http://nafa.uib.no)) under 'Festival'. Films will be selected by a film selection committee consisting of Anna Laine (Sweden), Jouko Aaltonen (Finland), Aashild Sunde Feyling Thorsen (Norway), Orsolya Veraart (Romania/Norway), Knud Fischer-Møller (Denmark), and Peter I. Crawford (Denmark, Chairman). A workshop on making short films using

Smart Phones or other small cameras will be organised 19. - 20. sept. Participants will be requested to make a 2 - 5 min. film that will be discussed during the workshop. More information on the workshop will come later (see [nafa.uib.no](http://nafa.uib.no)). A two half-days conference on ethics related to filming during fieldwork, especially using smart phones, will take place 21. and 22. September (more info to appear on [nafa.uib.no](http://nafa.uib.no)).

We hope that you have found our newsletter useful in the year that passed and that you will not hesitate to send us your contributions for future volumes. Our deadline for the next volume is March 31, 2016.

Happy New Year to all of you!

# nafa :: news and announcements

## News from the Commission on Visual Anthropology (CVA): A Salute to Steef Meyknecht (1951- 2015) by his colleagues



*This in memoriam for Steef Meyknecht who passed away on the 21<sup>st</sup> of November was composed by Metje Postma with texts by Steef's 4 colleagues in Visual Ethnography in the Netherlands: Dirk Nijland, Eddy Appels, Janine Prins and Erik de Maaker.*

When Dirk Nijland first took him on as a student in his class in ethno-cinematography (1976/77) at Leiden University, Steef had already started a modest career as photographer for the Amsterdam Municipality and the Consumentengids. He was studying anthropology at the Free University in Amsterdam and earned his living as a cement-truck driver and later as driver of the 'Metadon-bus' in Amsterdam. In that bus, a medical team provided a substitute for heroine to junkies. It was a world that fascinated Steef and that opened his eyes to other sections of Dutch society. As a student myself, with Steef as my tutorial coach in 1980-81, I would

admire his photographs and experience his commitment to engaging with people at the margins of society with great interest and excitement.

All along his career as documentary filmmaker and lecturer in Visual Ethnography at Leiden University (1980- 2014) Steef kept on working as a professional photographer. His photographs, characterized by their layerdness and dramatic tension, gave expression to his intense passion for capturing the dynamics of the real, the unexpected sides of the ordinary and life in the margins of society that could be sensed in a sudden turn of the moment. Over the years he would often accompany his wife: Liesbet Ruben at her travels for the Children;s museum at the Tropical Institute in Amsterdam and would assist her with making photographs for the books that would accompany the exhibitions. He would only have a few photo exhibitions of his work, but when he did he went for perfection.

Till the introduction of the digital camera he would swear by his Leica with separate lenses, preferably the 28 mm lens. All other cameras he perceived as inferior. Once digital cameras came on the market, and with his enormous experience, he gave up this rigid stance and even preferred to work with the camera's automatic mode, which enabled him to fully concentrate on content.



Photo Steef Meyknecht 2015, Morocco

A taste for the whimsicality of daily life can also be detected in his documentaries. A social realist, is how Janine Prins characterizes Steef. *'Both the photographic and filmic oeuvre of Steef fits the tradition of social realism, portraying everyday working and living conditions of so-called lower classes, minorities and poorer people in the critical light of social structures that maintain those very conditions'*. She concludes that *'in his working style he consistently attempts to create an illusion of reality through naturalistic camera and editing strategies. Steef was so consistent in his approach that his work very much carries his signature, his worldview.'*

After making several documentaries abroad, in line with the anthropological tradition –*Bisket Yatra*, (1982), 171

*guilder 15, to be spend in Africa* (1994), *Mamissi Kokoe* (1997) Steef decides to seek his documentary topics solely in the Netherlands. Even though he had co-operated with anthropologists that were knowledgeable in the field, he preferred a more direct relation with his subjects. The handicap of the language-barrier and the unfamiliarity with the social and cultural circumstances on location were obstacles he no longer wished to deal with. He was also convinced that the task of anthropology now lay with mediating the diverse communities and social realities in our own society. The projects that he initiated since would explore the way in which individuals were coping with adverse circumstances mostly in urban settings.

Steef would never start filming if he did not know there was a budget to complete the documentary. He was not against institutions funding his projects, but he would always claim full freedom to show what he wanted. When shooting the documentary *Karspel 2* (1991, 16mm 72') together with Ton Guiking, on the dismantling of a state housing for youngsters who were placed outside their homes in Amsterdam, the youngsters rebelled against the institute's staff because they felt their voice was not heard. Steef and Ton decided to side with the children and followed and filmed their revolt for 6 months. Although he had received funding from that same institution, he risked losing it by standing by the youngsters. In class he would tell spicy tales of how he would negotiate such complex issues, convincing the institute's board that they should allow him to show events as they happened.

The time he needed to purchase the necessary funds would be extensively used to do participant observation on location. None of his films were made with less than one year preparation, which for Steef meant: intensive participant observation. When he shot *Boarded up*

(2000), a series of 3 documentaries for TV, that showed how individuals dealt with being forced to leave their apartments by a housing corporation to make room for a new building, he had already followed the outplacement of the inhabitants of another housing estate, for more than one year. For his sensitive portrait of a hospice in Amsterdam (*Het Veerhuis* 2005) he worked as a volunteer for more than 2 years before starting to film. For his last documentary: (*Smoke, Truth and Rummikub* (2010)) he lived in a deprived area in Schiedam for 2 years to get to know the place and its people before he started filming.

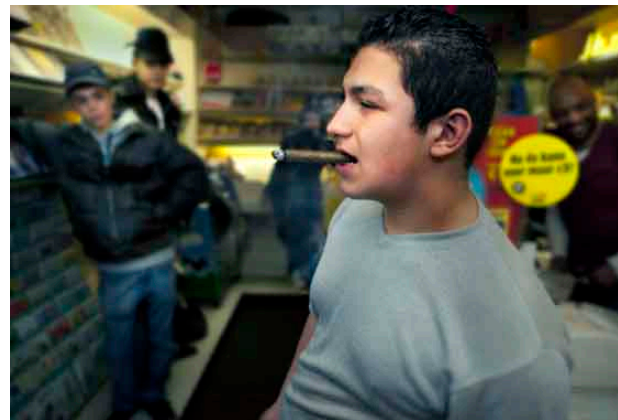


Photo by Steef Meyknecht: Image from his film: *Smoke, Truth and Rummikub* (2010)

This last film and some of his others premiered at the festival Beeld voor Beeld. He was a member of the advisory council of the Festival for more than a decade. Eddy Appels, the director of the festival organized screening weekends to discuss the submitted films. 'Where other members of the council would call it a day after twenty or so films and debates, Steef always wanted to

*see one more film and we had to almost cut the electricity to force Steef to stop. He was incredibly rigorous and passionate about film and he was very explicit. Even when he thought a film was bad, he watched it from the beginning to the end titles. He could be really angry when he thought a filmmaker didn't treat the subject, or him- or herself for that matter, with respect, he hated music in films when it was not necessary (according to him) and he was very critical on camerawork. He would express his discontent loud and clear, and could get really upset with what he considered to be bad films. But he could also be extremely enthusiastic when he saw a film he did like, urging me to program the film for the festival. It is unthinkable to have a screening weekend without Steef.*

In a similar vein, Steef would coach his students. When he saw a similar passion and dedication in them, he would stand by them through thick and thin, if not, he quickly lost interest. Every year, around the third week of our course in Visual Ethnography he would force a crisis upon the students that he would coach that year. He would blame them for not being dedicated enough and would scold them until one or more of them broke down in tears. In spite of complaints by the students to the board, Steef would be satisfied: those who were cut from the right wood, would gear up, those who couldn't or would't, left his group or were left to sort out things for themselves. Many of his former students that understood that strategy remember his lessons with great love and gratitude and praise the inspiration they gained from him; how he pushed them to go deep into the field and record from within; his precision in editing and his enthusiasm when a film would live up to his standards.



Steef shooting *Rouch's gang* (2003) when Rouch was shooting *Madame L'Eau*.

Photo: Bart Eijgenhuisen

Erik de Maaker (on the photo right), now assistant professor at the Institute for Cultural Anthropology and Development Sociology in Leiden, who taught Visual Ethnography with us over the last 10 years after Dirk Nijland had left, was one of his students in the 80's. He remembers Steef: *as an inspiring and committed teacher, colleague and friend. Steef opened my eyes to the possibilities that a dedicated handling of camera and sound recording equipment can offer to capture the essence of*

*human interactions. He managed to convey how this not only demanded a total commitment on the side of the recordist, but also a familiarity with camerawere and sound equipment that allows these to become a virtual extension of the recordist's body. This implied a film style in which physical closeness to events translated in committed frames, shots and sequences. The high demands that he made on himself became all the more clear to me when I worked with him as a camera assistant on two of his film projects in the first half of the 1990s, Rouch's gang (1993) and Fl.171,15 To Be Spend in Africa (1994). In later years, we shared less, work wise, but I continue to*

*cherish the memories of the many hours we worked together.*

Steef not only taught in Leiden but gave lectures with his films in many seminars organised at different universities in Europe and beyond in a time that hands on Visual Ethnography was not widely available. From 1994 till 1996 he, Dirk Nijland and I gave workshops in Athens (Pantheon) London (UCL), and München (Ludwig Maximilian Universität). Steef was also invited to teach at Tromsø University in 1996 and 1997 and at the Visual Anthropology program at the East Asia Institute of Visual Anthropology in Kunming in 2001, a first Visual Anthropology program in China, organised by Rolf Hussman of the IWF in Gottingen and Dr. Gudula Linck from the Seminar für Orientalistik, Sinologische Abteilung der Universität Kiel.

In October 2004 Steef organised a debate between Paul Henley, David MacDougall, Rossella Ragazzi, Steef and I on what he called: the 'Crisis in Visual Ethnography'. It resulted in a Manifesto with 20 propositions regarding the position and future of Visual Ethnography within academia. The introduction to this text reflected Steef's conviction of the potential of Visual Ethnography within academia and his frustration with the ever recurring resistance against Visual Ethnography that we encountered: *In broader society, as well as in the academic world, interest in the use and cultural significance of visual media has never been so high. At the same time, the technical quality, ease of use and relatively low cost of digital video technology offers exciting possibilities for the enhanced use of film in anthropology whilst the demand on the part of students for practical film-training continues to be strong. And yet, at precisely this time, existing practical film-training*

*programmes, including here at Leiden, are threatened with reduction or even with closure.*

Almost all Steef's films were shown on Dutch television. They also got widely accepted at Ethnographic Filmfestivals and at regular documentary filmfestivals all around the world (see his CV) where he would also be invited to be part of selection committees and jury's. For *A Hospice in Amsterdam* (2005) he even received a commendation at the RAI festival in Manchester. Over the years he gathered a vast amount of international friends that highly respected him for his work and as a friend.

Although he had been on a sabbatical leave since September 2014, we regularly met him and were, together with all his colleagues and friends happy for him that he could now fully engage with his new film projects; one on the earthquake affected area as the result of extensive gas extraction, in Groningen in the North of Holland and another involved the plan to take the film: *Matjemosh* (1963) and photos made by the founder of Visual Anthropology at Leiden University: Adrian Gerbrands, back to the Asmat in the village of Amanamkai in Western Papua together with Gerard

Persoon, to record the ways in which the community remembered that period when a Dutch anthropologist lived with them. It would supplement the lecture by Gerbrands, he had recorded in the storage rooms of the Leiden Museum for Ethnology together with Dirk Nijland (*Veldwerk bij de Asmat* and *The Asmat woodcarver as an individual* that they recorded in 1987 and that Steef edited in 1994). If he had been able to make the film, it would certainly have reflected that same sense of mild irony that Steef liked to bring into his work when filming men that had achieved great respect in their lives like when he filmed Jean Rouch at work in his documentary (together with Dirk Nijland and Joost Verheij): *Rouch's Gang* (1993). He loved to bring the reverence for celebrated persons back to normal proportions whilst at the same time revealing their human face and the mundane details of their existence.

For Erik de Maaker, Dirk Nijland, Janine Prins, and for me as his direct colleagues who taught Visual Ethnography with Steef and for our colleague Dolores Reeder at the film library, and Eddy Appels who worked closely with him to make ethnographic documentary reach a broader audience and for all his colleagues,

students and friends, it is still unthinkable to envisage the field of ethnographic documentary in the Netherlands and Visual Ethnography at Leiden University without Steef. We wish his wife Liesbet and his daughter Maria, whom he both so dearly loved, strength and patience to deal with this great loss.

A Seminar is being prepared where Dutch and international colleagues can discuss and review his work and pay homage to him. The dates of which will be announced soon.

Thank you Steef, for everything that you have meant for ethnographic filmmaking in the Netherlands and abroad and for your passion and dedication that has benefitted Visual Ethnography at Leiden University and a huge amount of students. You will be dearly missed.

Some details drawn from an extended CV written up by Han Vermeulen and Dirk Nijland.

For a full CV of Steef see:  
<http://media.leidenuniv.nl/legacy/cv-steef-meyknecht-2015.pdf>

## NEW Master Programme: “Visual Anthropology, Media and Documentary Practices” at the Westfälische Wilhelms-Universität Münster

Dear Colleagues, Friends and Institutes,

We would like to draw attention to our new MA and Advanced Training Program at the WWU Münster: “Visual Anthropology, Media and Documentary Practices”.

In today’s globalized world, where media representations shape social and political spheres, a critical understanding of media and (audio-) visual culture is crucial. Media studies, rooted in social anthropology, offers an in-depth approach to analyzing the complex connections between media, culture and society.

The Master Program trains students in theory and practice in the areas of visual anthropology, the documentary arts (film/photography/installation), media culture and media anthropology. Conceptual and

practical knowledge within these areas can be applied in academia, the arts, and culture and media industries, as well as to social, applied, or educational media projects. Students study the theoretical and practical foundations of visual anthropology, they gain experience in film production, project development, and (audio-) visual installation. Ultimately, they acquire the necessary skills for producing their own research projects and media outputs.

An overview of the Master’s degree programme can also be found in our flyer (link on the website).

The planned programme is currently in the accreditation process which is expected to be completed in summer 2016.

An information event will be held on 25th February 2016 at 5:00 pm at the premises of WWU Weiterbildung to provide further information about the Master’s Degree Programme “Visual Anthropology, Media and Documentary Practices”. You can register for this event via e-mail (link on the website).

More information:

<http://weiterbildung.uni-muenster.de/de/masterstudiengaenge/visual-anthropology-media-and-documentary-practices/overview/>

## Gesture, Image and Sound – New Anthropology Journal: CALL FOR PAPERS

GIS – Gesture, Image and Sound – Anthropology Journal is receiving articles, photographic essays, videos, translations, interviews and reviews for the next 2016 issue, volume 2 (January/June), with focus on research related to anthropology of expressive forms (image, sound, performance, literature, art).

Materials should be sent by March 15, 2016, to the following email address:

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

Editorial Board: Andrea Barbosa, Edgar Teodoro da Cunha, Érica Giesbrecht, Francirosy Campos Barbosa, John C. Dawsey, Paula Morgado, Rose Satiko Gitirana Hikiji, Sylvia Caiuby Novaes, Peter Ian Crawford  
Executive secretary: Vitor Grunvald

## The 13th World Film Festival, Tartu, Estonia

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

## 13<sup>th</sup> Göttingen International Ethnographic Film Festival, 4 – 8 May 2016

The festival promotes documentary cinema with a special emphasis on new films, videos or interactive media (published after 1.1.2013) dealing with socio-cultural processes in a wide sense of the term. The festival is open to all filmmakers, but especially those coming from anthropology, sociology, folklore and neighbouring disciplines. It provides a great opportunity for international co-operation in Visual Anthropology and documentary filmmaking.

The festival addresses film authors, producers, distributors, and viewers. It aims for discussions at the screenings and afterwards between the various groups present to promote the intercultural dialogue on the different aspects of film work.

The Festival is a meeting point of young students of anthropology, sociology and media studies, who are interested in the use of film as research method, mode of publishing and communicating research results.

For further information please visit our website:  
[www.gieff.de](http://www.gieff.de)

Beate Engelbrecht  
Göttingen International Ethnographic Film Festival  
e.V.  
[event@gieff.de](mailto:event@gieff.de)

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





## EYE & MIND

# Master's Degree Programme in Visual Anthropology at Aarhus University

## Deadline for Applications March 15, 2016



*Deadline for applications is 15 March.*

- Commencement of studies: 1 September.
- Duration of program: 2 years / 120 ECTS.

### Visual Anthropology at Aarhus University

With the Master's Degree programme in Visual Anthropology, Moesgaard Museum and Aarhus University aim to establish a research environment where students, scholars, artists, film- and exhibition-makers can experiment and develop forms of inquiry and representation that allow a close engagement with cross-cultural experience and imagination. The new museum site of Moesgaard provides a window through which students, film- and exhibition-makers can enter directly into dialogue with the broad public. Furthermore, the museum provides a unique public laboratory for experimenting with diverse methodologies and technologies of representation. This is of value not only to students and researchers, but also to the museum, whose ambition it is to allow visitors to share in the very creation of anthropological knowledge.

In the autumn of 2014 the new museum building was inaugurated. The building adds 16,000 square meters to the museum and thus sets the stage for a variety of new exhibition opportunities including special editing facilities, lecture halls and exhibition space for students in the programme in visual anthropology.

### Why Visual Anthropology?

Anthropologists are increasingly recognizing the need to broaden the scope of their methodology and analytical expression. Traditional academic representations in the form of written articles or monographs excel in their ability to provide insights into the cultural practices, norms, rules and institutions by which people live. But to engage fully with the complexities of social life, anthropology needs alternative academic languages that allow researchers to explore the role of perception, imagination and emotion in human interaction. New social media and audiovisual technologies of communication offer unique possibilities for engaging and bringing into dialogue the whole of the human sensorium and imaginative capacities. Public institutions, private organizations and academia are increasingly demanding audiovisual methods that can facilitate cross-cultural analysis, dialogue and imagination. The overall aim of this programme is to qualify students of anthropology and related disciplines to take on the task of audiovisual research, consultancy and communication in the contemporary world.

The programme is not only designed for students who wish to become ethnographic film directors or museum curators. The emphasis is on educating full-scale anthropologists with special capabilities in audiovisual analysis and communication. In addition to specific themes in visual anthropology, students attend courses

in general anthropological debates and methodologies. This grounding in broad theoretical debates allows students to engage in audiovisual communication of relevance beyond the specialized field of visual anthropology.

Throughout the programme students produce a number of visual anthropological presentations culminating in the production of a thesis comprised of a visual anthropological product (film, photography, museum installation, multimedia) and a written part with further methodological, analytical and representational reflections. Through intensive and ongoing engagement in audiovisual communication, students receive skills in operating video and photo cameras, sound recording, composition, video editing as well as practical experience in designing and managing audiovisual projects. Lecturers with a variety of professional backgrounds within the audiovisual production industry provide insight into aspects such as development, production, broadcasting and fundraising.

- [http://kandidat.au.dk/fileadmin/siab.kandidat.au.dk/ARTS/EYE\\_AND\\_MIND\\_-\\_MA\\_in\\_Visual\\_Anthropology.pdf](http://kandidat.au.dk/fileadmin/siab.kandidat.au.dk/ARTS/EYE_AND_MIND_-_MA_in_Visual_Anthropology.pdf)



### Admission requirements

- A bachelor's degree in anthropology from Aarhus University (AU) or the University of Copenhagen (KU).
- A bachelor's degree with at least 45 ECTS-points in anthropology (i.e. 75% of a full-time academic year of study).

### Tuition fees for non-EU/EEA/Swiss citizens

- Students from Denmark and the EU are not

required to pay tuition fee for the graduate programme in Visual Anthropology.

- Annual tuition fees for non-EU/EEA/Swiss citizens is Euro 9,100 (60 ECTS).

### How to apply

Study Centre Arts, tel: +45 87161087,  
studiecenter.arts.aarhus@au.dk

- <http://kandidat.au.dk/en/>
- <http://kandidat.au.dk/en/guidance/>
- <http://kandidat.au.dk/en/anthropology/>

### Specific questions about the programme

Christian Suhr, tel: +45 31600031, suhr@cas.au.dk

- [http://pure.au.dk/portal/en/persons/id\(67d60eea-4f2d-4e2a-b718-ef059b3da62b\).html](http://pure.au.dk/portal/en/persons/id(67d60eea-4f2d-4e2a-b718-ef059b3da62b).html)

### Programme coordinators

- CHRISTIAN SUHR, filmmaker and Assistant Professor of Anthropology, Moesgaard, AU. PhD and film projects about Islamic exorcisms and psychiatric healthcare in Denmark.
- PETER IAN CRAWFORD, Professor of Visual Anthropology, social anthropologist, filmmaker, development consultant and publisher.  
[www.intervention.dk](http://www.intervention.dk)

### Further info

<https://www.facebook.com/visualwednesdays>

[http://kandidat.au.dk/fileadmin/siab.kandidat.au.dk/ARTS/EYE\\_AND\\_MIND\\_-\\_MA\\_in\\_Visual\\_Anthropology.pdf](http://kandidat.au.dk/fileadmin/siab.kandidat.au.dk/ARTS/EYE_AND_MIND_-_MA_in_Visual_Anthropology.pdf)

## Visual Anthropology Review: Call for Co-Editor

<http://societyforvisualanthropology.org/visual-anthropology-review/>

The Society for Visual Anthropology invites applications for the co-editorship of its journal, Visual Anthropology Review (VAR). One of the current co-editors will finish his service to VAR in May 2016, and SVA seeks an individual to transition into the position of a new co-editor during the Spring 2016 semester. The typical period for a co-editorship is three years.

If you are interested in applying for the position, please email a letter of intent and a CV to the current co-editors: Jenny Chio ([jenny.chio@emory.edu](mailto:jenny.chio@emory.edu)) and Mark Westmoreland ([m.r.westmoreland@fsw.leidenuniv.nl](mailto:m.r.westmoreland@fsw.leidenuniv.nl)).

Please direct any questions about the position to Jenny Chio and Mark Westmoreland. Applications will be reviewed on a rolling basis, beginning January 4, 2016.

### About the Position

VAR is a biannual academic, peer-reviewed journal that publishes 12-15 articles per year. The co-editors are assisted by the journal's film review editor and two book review editors, who manage the publication of 15-20 book and film reviews per year.

Qualifications of the Co-Editor:

–A PhD in Anthropology and a background of teaching, research and publishing in fields related to visual anthropology.

–Proven organizational and editorial skills.  
–Interest in online multi-media publishing.

Responsibilities of the Co-Editor:

– Edit the journal under the protocols established by Wiley-Blackwell and the American Anthropological Association.  
– Work with Wiley-Blackwell to maintain the established workflow, to meet the deadlines and requirements for two issues per year.  
–Solicit articles and suggest ideas for special issues or articles.  
–Receive articles and manage them through the review process. This involves maintaining records on each submitted article; engaging two reviewers for a “double-blind” peer review for each article; reading the submitted articles and the peer reviews and contacting the authors as to the final decision.  
–Work with website managers from SVA and Wiley-Blackwell to contribute, update, and maintain content online, including video and other multi-media content.  
–Supervise and recruit, as needed, the VAR editorial assistant.  
–Attend publishing, editorial, and SVA Board meetings during the annual AA conference over the duration of the co-editorship.

### About the Journal

Visual Anthropology Review is published by the American Anthropological Association and promotes the discussion of visual studies, broadly conceived.

From independent cinema to indigenous media, ethnographic portraiture to Hollywood headshots, street style to narcocultura, VAR has already become the go-to journal for cutting-edge anthropological work on visual media, and we are very optimistic about the future of the journal as we expand into new modes and domains. VAR is currently in the process of re-imagining and re-creating its publishing model to better reflect and support the visual, multi-media, and experimental work being produced by visual anthropologists today. VAR aims to be a leader in scholarly promotion and critique of experimental ethnographic work by developing multi-media platform for more dynamic content.

We welcome articles, photo-essays, reviews, and commentary on the use of multimedia, still photography, film, video, and non-camera-generated images. We have also begun a new series of online “Supplements” for individual articles and issues, providing teaching-related content and additional online materials related to recently published pieces.

The journal has produced special issues on topics such as “Ethnographic Filmmaking in China,” “Engaging Visual Anthropology in the Entangled Lives of Species,” “Visual Representations of Aboriginal Australia,” “HIV/AIDS Education and Southern Africa,” and “Visual Latin America.”

VAR has an international readership and publishes work by scholars and artists throughout the world. The journal's reputation is bolstered by its Editorial Board that includes more than twenty internationally

distinguished academics and practitioners, including Peter Biella, Amahl Bishara, John Bishop, Tom Blakely, Liam Buckley, Jennifer Deger, Elizabeth Edwards, Tejaswini Ganti, Faye Ginsburg, Anna Grimshaw, Tim Ingold, John L. Jackson Jr., Dorinne Kondo, Laura Lewis, Brent Luvaas, David MacDougall, Jonathan Marion, Leighton Peterson, Christopher Pinney, Arnd Schneider, Karen Strassler, and Christopher Wright.

If you have an interest in pushing cutting-edge visual scholarship, exploring online and open-access publishing models, and adding your critical expertise to

the development of VAR over the next few years, then please consider submitting your application.

Mark Westmoreland & Jenny Chio  
Co-Editors, Visual Anthropology Review  
Society for Visual Anthropology  
American Anthropological Association

Contact Details:

Jenny Chio  
Assistant Professor of Anthropology  
Emory University

Atlanta GA 30322  
jenny.chio@emory.edu

Mark R. Westmoreland  
Associate Professor of Visual Anthropology  
Leiden University  
2300 RB Leiden  
The Netherlands  
m.r.westmoreland@fsw.leidenuniv.nl

# nafa : : notice board

## NEW BOOK

Review of an ebook THE COMPLETE SOL WORTH by Keyan R. Tomaselli is available at Amazon:

[http://www.amazon.com/Complete-Sol-Worth-Larry-Gross-ebook/dp/B00H9T7MZG/ref=sr\\_1\\_1?ie=UTF8&qid=1437485456&sr=8-1&keywords=the+complete+sol+worth](http://www.amazon.com/Complete-Sol-Worth-Larry-Gross-ebook/dp/B00H9T7MZG/ref=sr_1_1?ie=UTF8&qid=1437485456&sr=8-1&keywords=the+complete+sol+worth)

---

## NEW VOLUME

Volume 29(1) of *Visual Anthropology* (Jan. 2016) has four articles, as follows:

*Rosario Perricone*

Death and Rebirth: Images of Death in Sicily

*Shenshen Cai*

Contemporary Chinese TV Serials: Configuring Collective Memory of Socialist Nostalgia via the Cultural Revolution

*Christos Lynteris*

The Epidemiologist as Culture Hero: Visualizing Humanity in the Age of "the Next Pandemic"

*Analyn Salvador-Amores*

Afterlives of Dean C. Worcester's Colonial Photographs: Visualizing Igorot Material Culture, from Archives to Anthropological Fieldwork in Northern Luzon

In addition there will be a short discussion on "Visuality in Times Long Past," and several book reviews.

The second issue of *Visual Anthropology* in 2016 is devoted to a theme that is new to our subdiscipline, and this is edited by Christos Lynteris and Ruth J. Prince: entitled *Medicine, Photography and Anthropology*. Its five papers will be these:

*Christos Lynteris and Ruth J. Prince*

Anthropology and Medical Photography: Ethnographic, Critical and Comparative Perspectives

*Christos Lynteris*

The Prophetic Faculty of Epidemic Photography: Chinese Wet Markets and the Imagination of the Next Pandemic

*Ann H. Kelly*

Seeing Cellular Debris, Remembering a Soviet Method

*Ruth J. Prince*

The Diseased Body and the Global Subject: The Circulation and Consumption of an Iconic AIDS Photograph in East Africa

*Adia Benton*

Risky Business: Race, Nonequivalence and the Humanitarian Politics of Life.

Paul Hockings

*Editor*

# nafa :: calendar

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

## **January 21-31, 2016**

Sundance Film Festival, Park City, Utah, USA<sup>27</sup>  
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/>

## **January 29 – Feb 8, 2016**

Göteborg International Film Festival  
Deadline for entries: Passed  
Web: <http://www.giff.se>

## **February 11-21, 2016**

The 66th Berlin International Film Festival, Berlin,  
Germany.  
Deadline for receipt of entry forms and films

Feature length films: October 30, 2015  
Short films: November 17, 2015  
Web: [www.berlinale.de](http://www.berlinale.de)

## **February 21-28, 2016**

ZagrebDox 2016, International Documentary Film  
Festival, Zagreb, Croatia  
Deadline for entries: October 15, 2015 for  
documentary films released after January 2015, and  
November 15, 2015 for documentary films in  
production.  
Contact:  
[http://zagrebdox.net/en/2014/news/submit\\_your\\_films\\_to\\_zagrebdox\\_2014](http://zagrebdox.net/en/2014/news/submit_your_films_to_zagrebdox_2014)

## **March 4-8, 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 11-18, 2016**

FIFEQ // Festival international du film ethnographique  
du Québec, Canada  
Deadline for submission: December 13, 2015  
Contact:  
E-mail: [ethnographik@gmail.com](mailto:ethnographik@gmail.com)

Web: <http://www.fifeq.ca/>

## **March 18-27, 2016**

Cinéma du Réel, Paris, France  
Deadlines: Passed  
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: 31st December 2015  
Web: <http://www.gieff.de/>

## **May 19-June 12, 2016**

**SIFF 2016 – 42<sup>nd</sup> Seattle International Film Festival, Seattle**  
**Deadline for entries: October 5, 2015 - Early bird / November 2, 2015 – Regular / January 4, 2016 - Final Deadline / February 1, 2016 - Withoutabox Only Extended Deadline**  
Contact:  
Web: <http://www.siff.net/festival-2016>

**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: February 26, 2016

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

**June 10-15, 2016**

Sheffield International Documentary Festival (SIDF), UK

Deadline for entries: February 7, 2016

Web: <http://sheffdocfest.com>

**June 15-26, 2016**

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

Deadline for submission: Earlybird - Wednesday 16

December 2015 / Regular - Wednesday 20 January

2016 / Late - Wednesday 10 February 2016

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

**June 21-26, 2016**

London Open City Doc Fest

Deadline for submissions: Friday 20th November -

Early Bird Deadline /

Wednesday 3rd February - Regular Deadline /

Friday 4th March - Late Deadline

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

**July 9-17, 2016**

Zanzibar International Film Festival, Zanzibar

Deadline for entries: February 29, 2016

Web: [www.ziff.or.tz](http://www.ziff.or.tz)

**July 11-24, 2016**

30th Pärnu International Documentary and Anthropology Film Festival

Deadline for submission: March 1, 2016

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

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

**September 21-24, 2016**

36th Nordic Anthropological Film Association Film Festival and Academic conference, held in

conjunction with BIFF (Bergen International Film Festival), Bergen, Norway

Preliminary deadline for submission: 8 April 2016

Contact: Entry form and further information is available on the NAFA website ([nafa.uib.no](http://nafa.uib.no)) under 'Film Festival'

**October 31-Nov. 6, 2016**

DOK Leipzig 59 International Leipzig Festival for Documentary and Animated Film

Entry deadline: Not yet set

Web: [www.dok-leipzig.de](http://www.dok-leipzig.de)

**November 16-27, 2016**

IDFA - The 29th International Documentary Film Festival Amsterdam, The Netherlands

Deadlines for submissions: Not yet set

Web: [www.idfa.nl](http://www.idfa.nl)

**March 16-26, 2017**

CPH:DOX – Copenhagen International

Documentary Film Festival, Copenhagen, Denmark.

Deadlines for submission: Not yet set

Contact: [www.cphdox.dk](http://www.cphdox.dk)