

nafa : // network

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Newsletter of the Nordic Anthropological Film Association

Special Edition for 37th NAFA International Ethnographic Film Festival

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Editorial

By Anne Mette Jørgensen and Kayla Reopelle

Dear readers,

After a nice - and rainy - northern summer we are back again with a special volume of the NAFA Network, solely dedicated to the upcoming 37th NAFA International Ethnographic Film Festival and the symposium 'The Visual Anthropology of Food,' that will take place only a couple of weeks from now, 21-26 August, with the beautiful green forests and the lively city of Aarhus as the background. For more information, visit <http://www.nafa-2017.dk>. We very much look forward to meeting many of you there.

The next volume will be released in October, and the deadline is 29 September.

nafa :: special screenings

Programme for the Three Special (Invited) Film Screenings

Forming Part of NAFA2017, 22-23 August 2017

Main Auditorium, Moesgaard Museum, Aarhus & Remisen at Godsbanen (City Centre)

Tuesday, 22 August 2017, at Main Auditorium, Moesgaard Museum:

13.15-15.30: **Le Chateau. A portrait of the Muslim Cameroonian Industrialist Al Hajji Mohamadou Ousmanou Abbo**

Chaired by Peter I. Crawford (Aarhus University)

Title: *Le Chateau. A portrait of the Muslim Cameroonian Industrialist Al Hajji Mohamadou Ousmanou Abbo*

Year: 2017, World Premiere

Length: 120 minutes

Director/filmmaker: Lisbet Holtedahl

Editor: Gary Kildea

Production: Madam Lisbet & Visual Cultural Studies (UiT – The Arctic University of Norway)

Country of production: Norway



Country/location of film: Cameroon, Italy, France

The ambivalent and complicated character of Al Hajji Mohamadou Ousmanou Abbo as well as his “love-hate” relationship with his European partners, help us to grasp aspects of the equally ambivalent and complicated relationship between the rich and the poor and between the Global North and the Global South.

Through a portrait of this man, Al Hajji Abbo, the film tries to look at the world from the perspective of someone who is rich and powerful, but who also, as the film shows, tends to be vulnerable and misunderstood. Filmed over a period of more than ten years, the red thread of the story is Al Hajji Abbo's construction of a spectacular chateau on the outskirts of his native town of Ngaoundéré in Northern Cameroon. The camera follows Al Hajji on various arenas in France, Italy and Cameroon. We learn about his relationships and negotiations with the local population, European artisans, who work on the construction site, his business partners in the country and abroad, as well as



local, regional and national authorities and politicians. Progressively, the viewer discovers that the rich man from the poor country can offer new insights about you and me, about poor and rich countries alike.



Lisbet Holtedahl is Professor Emerita at UiT - The Arctic University of Norway. She has used pictures and film in all her anthropological research in Eastern Niger, Northern Norway and Northern Cameroon. She has published books and produced 9 ethnographic films about her research on gender, social change, religion, urbanization, politics and power. She is the founding mother of the collaborative inter-university program Ngaoundéré-Anthropos, Cameroon 1992-2006, and the Master program Visual Cultural Studies established at UiT - The Arctic University of Norway in 1997.

Tuesday, 22 August 2017, at Remisen (Godsbanen in the city centre), in co-operation with FoodFilmFestival:

21.15-23.00: **Sealers – One Last Hunt**

Chaired by Peter I. Crawford (Aarhus University)



Title: *Sealers – One Last Hunt*

Year: 2017

Length: 98 minutes

Director/filmmaker: Gry Elisabeth Mortensen & Trude Berge Ottersen

Production: Koko Film, Tromsø

Country of production: Norway

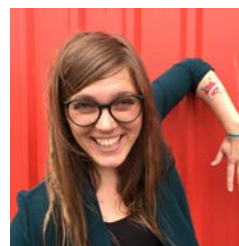
Country/location of film: Norway

Ocean, ice and bitter cold in an untouched corner of the world. A crew who can only trust each other in the kingdom of polar bears and sudden storms. Until now this has been an annual ritual for the obstinate, ageing skipper, Bjørne, and his first mate, Espen. In the beginning of the 20th century, more than 200 Norwegian sealing vessels were active, now there is only one ship left. But the skipper and his first mate refuse to give in. With a motley crew of greenhorns and old-timers, they set out on the dangerous journey into the polar ice. They are the last seal hunters of Norway.



Gry Elisabeth Mortensen grew up on a diet consisting of whale meat and codfish, on a barren island in Arctic Norway. While **Trude Berge Ottersen** is a domestic southerner from a farming family. Together they are Koko Film, a production

company for documentaries, established in 2013 in Tromsø. On set they are teamed up as co-directors, with Gry doing the sound work and Trude operating the camera. They are both educated within anthropological filmmaking, and make films with a relevant and captivating story. *Sealers – One Last Hunt* is their first feature-length film.



Wednesday, 23 August 2017, at Main Auditorium, Moesgaard Museum:

19.30-21.15: **Pelota II**

Chaired by Peter I. Crawford (Aarhus University)

Title: *Pelota II*

Year: 2015

Length: 71 minutes

Director/filmmaker: Jørgen Leth & Olatz González Abrisketa

Production: Basque Films, Sunset Productions

Country of production: Basque Country, Spain

Country/location of film: Basque Country

Danish filmmaker **Jørgen Leth** and Basque anthropologist **Olatz González Abrisketa** introduce us to the world of the ballgame Basque pelota, a centuries-old sport that is similar to squash. Leth made another film about pelota more than thirty years ago, but he has



now returned to the subject to focus in particular on the mysteries of the balls: “Each ball is an individual with its own life.” And every player has his own special relationship with the ball. In voice-over, Leth tells us about the production and the special selection procedures of the balls. Before each match, supervisors

test the balls – first by bouncing them, to test their elasticity and listen to their sound, then by playing against the wall. Having tested dozens of balls, the finalists finally play twice with two balls. Leth and González Abrisketa's focus is on the ball at all times – makers, testers, selectors, players and veterans all talk about the ball, not about the rules, winning or losing. Leth also resists the temptation to use footage from his 1983 film *Pelota*. We stay in the present; the camera shows us that every Basque village has its own authentic *frontón* (wall), and how the young people are brought up with this exceptional sport.



nafa :: anthropology of food symposium

Programme for the Visual Anthropology of Food Symposium Forming Part of NAFA2017, 22-24 August 2017 Main Auditorium, Moesgaard Museum, Aarhus

Tuesday, 22 August 2017:

9.30-10.00:

Peter I. Crawford (NAFA2017 organiser, Department of Anthropology, Aarhus University)

Welcome to overall event and short presentation

10.00-11.00 **Keynote Address A**

Chaired by *Susanne Højlund* (Symposium co-organiser, Department of Anthropology, Aarhus University)

This is a double keynote about the same research project on the cultural significance of the Iberian so-called blackfoot pig (*pata negra*): *Jan Ketil Simonsen* (Department of Social Anthropology, NTNU, Norway)



Jan Ketil Simonsen is an Associate Professor and past Head (2004-2008) of the Department of Social Anthropology, Norwegian University of Science and Technology. He is the co-editor of the Norwegian Journal of

Anthropology. His research interests include migration, kinship, ritual studies, childhood studies, and visual anthropology. He has co-edited two books in the NAFA series published by Intervention Press: *Beyond the visual: Sound and image in ethnographic and documentary film* (2010, with Gunnar Iversen), and *Ethnographic film, aesthetics, and narrative traditions* (1992, with Peter I. Crawford).



Branding pork: Re-imagining the *dehesa* forest pastures

The forest was the original habitat and pastures of livestock. In Europe, most forest pastures were abandoned in the 20th century during the industrialization of food production. Today, forest pastures are exploited for small-scale, high quality, organic food production, and for rural tourism. In the past thirty years, oak grove pastures, called *dehesa*, in the mountain slopes and hilly areas of the southwestern part of the Iberian Peninsula, have been revitalized in connection with industrialization and global marketing of products from the Iberian pig. The *dehesa* is a co-habitat of cattle, sheep and pigs, and just a tiny fraction of the total stock of Iberian pigs feed in the forest. These pigs are selected for the production of the highest quality of ham. Before being slaughtered, the pigs roam for a couple of months in the oak groves to fatten on acorn. The food industry uses videos and still images of the pigs feeding on acorn in the marketing of all

industrially produced Iberian pork products. I argue that the industry re-imagines and stereotypes *dehesa* as the natural habitat *primarily* of the Iberian pig, and mythologizes and brands the Iberian pork products and production as traditional, authentic and natural.

Lorenzo Cañas Bottos (Department of Social Anthropology, NTNU, Norway)



Lorenzo Cañas Bottos is an Associate Professor of the Department of Social Anthropology, Norwegian University of Science and Technology. He previously held the first Chair in Social and Cultural Anthropology at Tallinn University. He has done research

on identity, nation-making and the relationship between religion and politics in the Irish border area and among Old Colony Mennonites in Argentina and Bolivia as well as on immigration integration and food among descendants of Syrian and Lebanese migrants in Argentina. His publications include *Old Colony Mennonites in Argentina and Bolivia: Nation Making, Religious Conflict and Imagination of the Future* (Brill, 2008); *Christenvolk: Historia y Etnografía de una Colonia Menonita* (Antropofagia, 2005); and (as co-editor) *Political Transformation and National Identity Change* (Routledge, 2008).



The Classificatory World of the Iberian Pig

Anthropology has a debt to pigs, beyond all the ham and ribs we consume. From Mary Douglas' exemplar into the cultural logic of classifications and the distinction between purity and impurity, to Marvin Harris' emphasis on the material conditions of existence of pigs and humans, to Roy Rappaport's linkage between domestic life, rituals and our ancestors. Here I will focus on the Iberian pig in the Spanish *dehesa* as a means to explore classificatory human activity. In a context of global market oriented commodity production, the pig today undergoes several processes of classification, certification and standardization; governmental as well as from the private sector. It is through these processes that these animals are rendered simultaneously "commodities", "Iberian", "traditional" and "local". Here I will also pay particular attention to the role of visibility, and the usage of the visual sense throughout these processes. The empirical material comes from our on-going cooperative fieldwork in Extremadura, Spain, and locally produced printed material produced by the producers association: a producer's handbook, a guide to the genealogical registry, and a trade journal.

11.00-11.30 COFFEE BREAK

11.30-12.15 Symposium film screenings and presentation I

Chaired by Peter I. Crawford

Beate Engelbrecht (Max Planck Institute for the Study of Religious and Ethnic Diversity)



Beate Engelbrecht studied anthropology, sociology and economics at Basel University. 1985-2015 she worked as an anthropologist, ethnographic filmmaker and producer at IWF (Institut für den Wissenschaftlichen Film). She has undertaken multiple trips to film in Mexico, Burkina

Faso, India, and Indonesia. 1993 she co-founded the Göttingen International Ethnographic Film Festival (GIEFF). She is Senior Research Partner at the Max Planck Institute for the Study of Religious and Ethnic Diversity, Coordinator of the Visual Anthropology Network of the EASA and Director of the online journal AnthroVision.

Celebrating the Last Supper in a Transnational Context

In a Mexican village a feast for Jesús Nazareno is held every year commemorating the last supper. Preparations last several weeks as the central event consists in serving the whole community special dishes. The figure of Jesús



Nazareno has been copied several times to be taken to the U.S.A., where the same feast has been initiated recently. Being held in a completely different setting, the organization of the feast demands a lot of creativity among the migrants. Here the last supper is also central. The special dishes are cooked jointly, special bread is baked by migrants at home, and a special sweet dish is brought in from the home village by plane. Not only that the event brings together the migrants, the audio-visual documentation by videographers and visitors, and online communication, is central for the members of the transnational community. Having witnessed and filmed the feast in the home village as well as in Florida various times I could see how food remains a central part of the feast and serves as important means of socialising.

Mónica Toledo Friginals (Filmmaker and Visual Artist)



Mónica Toledo Friginals was born in Oaxaca, México and received her BFA in Design and MA in Media Studies at The New School in New York City. Influenced by her heritage, her background, and a love for discovering and telling stories, she decided to become a documentary filmmaker. Now she lives in Berlin where she works as a filmmaker whose work is informed by her interests in anthropology and ethnology. In her work she combines a talent for cinema and graphic art with a scholarly approach to investigative research.

For the Love of Mole (Por Amor al Mole), 18 mins.

For the Love of Mole is a short film that attempts to document the process of making *mole* (a time-honoured Mexican dish that consists of a thickened sauce made from a variety of ingredients including chillies, tomatoes, spices, grains and seeds), and to invite audiences into *Doña Yola's*

kitchen, to experience all the hard work, the love and the



meanings that accompany this dish. In doing so, the film uses food as a vehicle for examining large and varied problems of theory and research methods within the field of visual anthropology.

Wednesday, 23 August 2017:

9.30-10.30: **Keynote Address B**

Chaired by Susanne Højlund

Jonatan Leer (Aarhus University)

Jonatan Leer (PhD, postdoc, Aarhus University) is a part of the research project on taste www.smagforlivet.dk. He has published widely on food culture, notably on food and masculinity: *What's Cooking, Man? Masculinity in European Cooking shows* (Feminist Review) and *Carnivorous Heterotopias: Gender, Meat and Nostalgia on the Copenhagen Meat Scene* (NORMA: International Journal of Masculinity Studies) with Linda Lapina.



Jonatan is also the editor of the book *Food and Media: Practices, Distinctions and Heterotopias* (Routledge, 2016) with Karen Klitgaard Povlsen. He has also contributed to the anthologies *Food, Masculinities and Home* (Bloomsbury, 2017) and *The Bloomsbury Handbook on Food and Popular Culture* (2017).

Spectacular Steaks and Male Gazes: How Masculinity is Produced and Negotiated through Meat Consumption in the Media and in Meat Restaurants

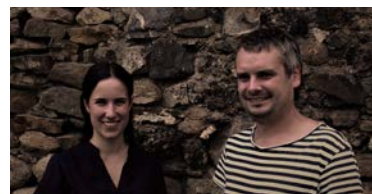
This talk deals with the ways meat works to produce and negotiate masculinity in contemporary food culture. While it has been argued that meat production and the slaughter of animals has been hidden away from the public space in many years, lately we have witnessed 'new carnivorism' where meat and slaughter are glorified and put back in the public sphere through controversial imagery. This movement is closely connected to traditional ideas of masculinity and virility. More specifically the paper investigates the phenomenon through the documentary *Jamie's Italian Escape* and the visual narratives in Copenhagen meat restaurants.

10.30-11.00 COFFEE BREAK

11.00-12.15 Symposium presentations II

Chaired by Peter I. Crawford

Edurne Urrestarazu (Aarhus University)



Edurne Urrestarazu (1993) is an anthropologist who did her BA in Social Anthropology at the University of the Basque Country, and is now completing her MA in Visual Anthropology at the Department of Anthropology at Aarhus University. She is conducting a research project on wines of an area of the Basque Country (Spain) together with fellow anthropologist, **Josu Ozaita**. They have received a grant from the Barandiaran Foundation for the project.



An ethnological net of wine in Rioja Alavesa. Materiality, agency and heritage

Beyond being a simple beverage, wine is intention, history, society, culture, and gender relations. It has a body, as it embodies its materiality. By giving voice to the wine, it has gained agency. It is alive, and people in Rioja Alavesa know it. It is the central axis of the social network of this Spanish region, where along Sierra de Cantabria, vineyards, tractors and inhabitants among others, creates the culture of wine. During eighteen months of fieldwork we will collect and analyse different discourses immersed in the presented network and create space to talk about the movements arising from these relations, as a new designation of origin, representative for the wines of Rioja Alavesa, is being considered. A possible audio-visual project in the future might be the result of this written research. For the moment, words are in process.



Orsolya and Ralph Veraart (CinéTrans)

Orsolya Veraart is Hungarian from Transylvania, Romania. She has a master's degree in ethnography from Babeş-Bolyai University in Cluj-Napoca, and a master's degree in Visual Cultural Studies from UiT - The Arctic

University of Norway. She has served as member of the NAFA film selection committee for several years. Orsolya provides introductory lectures in visual anthropology at workshops and summer schools. She is a co-founder of *CinéTrans* (cinetrans.org).



Ralph Veraart is from The Netherlands. He has a master's degree in International Development Studies from Wageningen University, The Netherlands, and a master's degree in Visual Cultural Studies from UiT - The Arctic University of Norway. He has over ten years of experience in project development and implementation. He is the main developer of the latest NAFA website (nafa.uib.no) and serves as assistant general secretary of NAFA. He is co-founder of *CinéTrans* (cinetrans.org).



Polenta Transylvanica

Our ongoing project in Romania is focusing on food and uses 'food events' as a magnifying glass on social issues in Transylvanian rural life. When we visit Romania we film daily life situations, often in our own family setting. The films help us understand and reflect upon for example expressions of gender inequalities and power relations within the family. The film *Polenta Transylvanica* has this as an under-layer. The project is being developed as an initiative of our organisation *CinéTrans*. We hope to

continue with this project in coming years, and to build up a collection of short films around these 'food events' in Transylvania.

Töhötöm Szabó (Babeş-Bolyai University)



Töhötöm Szabó works as an assistant professor at the Department of Hungarian Ethnography and Anthropology, Babeş-Bolyai University, Cluj-Napoca. He holds a PhD in ethnology and cultural anthropology from the University of Debrecen. His main research interests are economic anthropology, peasant studies and rural studies. He published three books in Hungarian and several articles in Hungarian and English.

Morality of post-peasant households and self-sufficiency in global contexts: from food to commodity and cultural heritage

Peasant households have always struggled to keep a distance from the market and followed the patterns of a household mode of production. Means to reach this so-called autonomy had a strong focus on food self-sufficiency. Post-peasant households in Transylvania, or at least part of them, can also be characterized through this kind of struggle for autonomy that has at its base a sort of peasant morality. The presentation investigates the role of traditions and experiences but also the role of present-day, global discourses on food in the formation of these patterns. A special focus will be given to bread: records of peasant history and ethnographic descriptions reveal the importance of wheat (called often 'life' in Hungarian) and

bread in this struggle. On the other hand the presentation offers an outline of the way the homemade bread became a



commodity and at the same time part of cultural heritage. Besides interviews and participant observation the research uses the camera as a tool of inquiry in order to examine the role of the homemade, traditional bread and its baking as a symbol of the peasant autonomy and morality in local and global contexts.

Thursday, 24 August 2017:

9.30-10.30: **Keynote Address C**

Chaired by Peter I. Crawford

Karen Klitgaard Povlsen (Aarhus University and FOCUS)



Karen Klitgaard Povlsen (Associate professor, PhD Media Studies, School of Communication and Culture, Aarhus University). Has published five books and ten anthologies on gender, food and fashion, body ideals, travelogues, popular fictions and films, media use and trust. Currently working on a project on how children are cooked for in schools by professionals; and on how children perform cooking in a school setting with Jonatan Leer and others.



Cooking fine food as a negotiation of gender, ambition and love: cross-cultural and cross-media traveling of food and femininity.

Food and cooking have been recurrent themes in many films in the years after 2000. Not least in films made by women directors with strong female protagonists. The presentation discusses how cooking, femininity and food are constructed as a way of doing contemporary cultural analysis in three important films:

Bella Martha (2001), made by Sandra Nettelbeck on a female Francophile and perfectionist Michelin-chef in Hamburg, who is contested by an Italian chef and an orphan niece.

Julie and Julia (2007) by Nora Ephron on Julia Child's cookbook, *Mastering the Art of French Cooking*, as it is cooked and blogged about by young Julie in Queens, NY.

The Lunch Box (2013) by Ritesh Batra, on clever cooking with traditional spices and ingredients as an untraditional way out of an unhappy marriage and an overcrowded Indian city.

All three films are preoccupied with the constructions of femininity, with good eating and sex, with ambitions, and with food and cooking as an obsession that offers room for cultural negotiations and life changes. All three films are

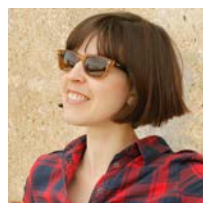
produced as mainstream fiction films but with strong realistic locations and plots. In contrast to e.g. Fellini's and Greenaway's dystopian films on cooking and eating, these films are negotiating sense and sensibility in 'natural settings' offered by cooking, and meals as a way to perform existential and deeply political discussions in everyday settings.

10.30-11.00 COFFEE BREAK

11.00-12.00 Symposium presentations III and film screening

Chaired by Susanne Hojlund

Inês Mestre (CRIA – Nova University of Lisbon and University Institute of Lisbon)



Inês Mestre studied Anthropology and Documentary Film, and is currently finishing her PhD in Anthropology about confectionery in Portugal, working in the areas of food, heritage, memory, body, senses, visual anthropology and cinema. The

research includes the production of visual and audiovisual media. Inês works regularly in documentary films and other visual projects, in the areas of direction, research, production, direct sound, editing, distribution and programming.

“Gluttony islands”. Reflections on an audiovisual project about confectionery in Portugal

For the last years I have been doing a set of films in the frame of anthropological research in different contexts of sweets production, distribution and consumption in Portugal. The free adoption of different cinematic forms proved essential to explore important dimensions of human experience related to food, namely sensory.



Focusing on these works I will reflect on the importance of audiovisual media in the deepening of human knowledge in food studies and in anthropology in general. Excerpts from the films will be shown as part of the presentation.

Blake Paul Kendall (Free University Berlin)



Blake Paul Kendall is Australian according to passport, Berlin-based (by choice). Working across multiple mediums, the past was dedicated to collaborating with Indigenous communities in language preservation projects, including an ongoing commitment with Penan communities. More interested in dialogue than in answers, aspiring to the 'Open Ended'. A student to life, and more formally in Visual & Media Anthropology. In 2011 he learnt to listen...

Daba // Blood

This practice-led (re)search, exploring Karl Marx's (1973) 'alienation of nature' and Nicholas Mirzoeff's (2014) notions of 'visualisation of the anthropocene', examines the field site of Penan villages in the post-logged forests in Sarawak (Malaysia). The onset of deforestation and village settlement marks the transition from a 'hunter-gatherer' to a 'horticultural' society. The linear nature of moving-image assemblage, and the narrative structures of source



(*hunting / gathering / farming / 'buying'*) to consumption of food, are explored with the examination of Laura U. Newmark's (2000) haptic and multisensory distinctions. The sensual potentials of the visual and audible are analyzed under the prisms of evocation, experience and memory. Methodological experimentation tracks *food* within the context of (re)search collaborators' lives. A response...

Peter I. Crawford (Camera as Cultural Critique, Anthropology, Aarhus University)



Peter I. Crawford has been an active member the Nordic Anthropological Film Association (NAFA) since the late 1970s, and chaired its annual film selection committee for many years. He has written extensively on visual anthropology and ethnographic filmmaking and has wide experience in teaching the subject both theoretically and practically. He has been in charge of the long-term Reef Islands Ethnographic Film Project (Solomon Islands) since 1994. Otherwise Peter has mainly worked as a publisher/editor for Intervention Press (www.intervention.dk) and as a socio-economic consultant on development issues. He has until recently been part of the Camera as Cultural Critique Research Programme at

Aarhus University but will shortly after this event be professor in visual anthropology at UiT - The Arctic University of Norway.



Pileni *pauulala*. Dried giant clam in the Reef Islands

This presentation consists of a 17-minute film exploring the harvesting and use of giant clams on the coral atoll of Pileni, forming one of the five so-called Polynesian outliers constituting the area of Vaiakau of the Reef Islands in Temotu Province in the far eastern part of the Solomon Islands. In the early days of the Reef Islands Ethnographic Film Project, in the 1990s, harvesting and local consumption of giant clams was still relatively common, and we had filmed how they were produced and mainly served as part of ritual festivities on the main Reef Islands. A decade later it was a practice that seemed to be dying out, due to overexploitation, and it was a long time since we had had a chance to film it. During fieldwork in 2015, however, we discovered not only that there was an abundance of giant clams on the fringe of the Reef Islands, but that an ingenious young man, John Knoxson, son of the Pileni island chief, had found a way of drying the meat of the clams so that it could be exported to the market in the national capital of Honiara, bringing in cash, without which it was becoming increasingly difficult to survive.

nafa :: general programme

Programme for the General Film Screenings

Forming Part of NAFA2017, 22-25 August 2017

Main Auditorium, Moesgaard Museum, Aarhus; Lecture Hall, Dept. of Anthropology, Moesgaard & Remisen at Godsbanen (City Centre)

Tuesday, 22 August 2017, at Main Auditorium, Moesgaard Museum:

16.00-17.15: **To the last drop**

Chaired by Orsolya Veraart (CinéTrans)



Title: *To the Last Drop*

Year: 2016

Length: 60 minutes

Director/filmmaker: Shotaro Wake

Production: GCVA, The University of Manchester

Country of production: UK

Country/location of film: Japan

Mr. Okamoto-san is driven in his quest for the perfect cup of tea. He is trying to cope with his wife's cancer diagnosis and joins a support group for empathy and companionship. By way of repaying the kindness, he insists on serving tea and coffee at all of their regular meetings. His efforts bemuse as much as comfort these fellow travellers on their painful journeys. But by being useful he knows that he can find a certain relief, may even find things to smile about along the way. *To the Last Drop* is the second feature documentary from Shotaro Wake, who decided to use a smart-phone rig for this project to minimise the disruption of the process. From his own personal experience of cancer, the filmmaker is a friend of Okamoto-san's through difficult times, attentive to his story and all his small gestures of defiance when facing the inevitable.



Shotaro Wake (Japan) has a PhD in Social Anthropology with Visual Media from the University of Manchester, UK. He has been making films in various styles since

his undergraduate program in Film Studies at UC Berkeley in the US, before continuing on to the master's program of Visual Cultural Studies at the University of Tromsø in Norway. Along this pursuit of higher education, Wake has gone through cancer treatment twice. He chooses to use his own cancer experience as an instrument for conducting visual ethnography in supportive cancer communities in Japan. His first feature film *Ippo Ippo* (2010) was based on his master's project. *To the last drop* (2016) is his latest work.

Tuesday, 22 August 2017, at Remisen (Godsbanen in the city centre), in co-operation with

FoodFilmFestival:

20.00-20.45: **The Sound of Winter**

Chaired by Balz Andrea Alter (University of Basel/Aarhus University)





Title: *The Sound of Winter*

Year: 2016

Length: 27 minutes

Director/filmmaker: Tizian Büchi

Production: Médiadiffusion

Country of production: Belgium

Country/location of film: Switzerland

Max is a farmer from the Jura Mountains. He lives in an isolated farm in a village called La Côte-aux-Fées, literally 'The Hill of Fairies'. It's winter, time stretches out and opens a window on imagination.



Tizian Büchi was born in 1981 in Neuchâtel, Switzerland. Studied arts and cinema at the University of Lausanne. Worked in film distribution and as programmer for various Swiss festivals, among them

Neuchâtel International Fantastic Film Festival. He is currently finishing an MA degree in film directing at IAD (Institut des Arts de Diffusion) in Belgium.

Wednesday, 23 August 2017, at Main Auditorium, Moesgaard Museum:

13.15-15.15: *I Am the People*

Chaired by Rolf Scott (University of Bergen)

Title: *I Am the People*

Year: 2014

Length: 111 minutes

Director/filmmaker: Anna Roussillon

Production: Hautlesmains Productions

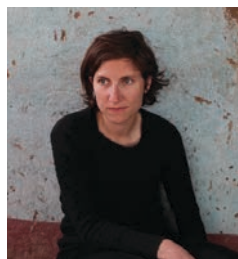
Distributor: Documentary Educational Resources

Country of production: France

Country/location of film: Egypt



As the Egyptian people rise up in Tahrir Square, a rural community in the Nile valley follows the revolution on TV, radio and in the newspapers. Intimately shot over the three year period from the overthrow of Mubarak to the fall of Morsi, we are shown an alternate view of the revolution through the eyes of Farraj, his family, and friends as they make sense of and debate national politics. Through the experiences and voices of a community in the periphery, *I Am the People* presents a complex picture of the struggle for democracy in Egypt.



Anna Roussillon (1980, Lebanon) spent her childhood in Cairo and later moved to France, where she studied Philosophy, Arab culture and documentary. At present she is working as an Arabist in Lyon, while she is also working on a variety of Egypt-related film projects. *Je suis le peuple*, her debut, won the major prizes at the Jihlava

International Documentary Film Festival and the Belfort International Film Festival EntreVues.

Wednesday, 23 August 2017, at Main Auditorium, Moesgaard Museum:

15.45-17.30: *Train to Adulthood*

Chaired by Orsolya Veraart (CinéTrans)



Title: *Train to Adulthood*

Year: 2015

Length: 79 minutes

Director/filmmaker: Klára Trencsényi

Production: HBO Europe and Éclipse Film Production

Country of production: Hungary

Country/location of film: Hungary

Train to Adulthood is a coming-of-age story about three youngsters who find an escape from life's ordeals by working on the Budapest Children's Railway. While they enjoy playing at being responsible adults on the Train, at home they are forced to mature abruptly. The Children's Train is a metaphor used by the filmmakers to explore present-day Hungary: a country faltering in its political and social transition, where community ties have been broken and social institutions collapsed.

Klara Trencsenyi is a freelance director and cinematographer committed to creative and social documentaries. She graduated from the Hungarian



Film Academy in Budapest as Director of Photography. Prior to *Train to Adulthood*, she directed two mid-length documentaries (*Corvin Variations*, 2011, *Birds Way*, 2009), and a short documentary (*3 Weddings—Elena&Leo*, 2009). She has been awarded various prizes for directing and cinematography.

Klara has worked in many international productions as director of photography with Dutch, American and Hungarian directors. She has organized the first creative documentary development workshop in Budapest in 2010 and led courses of documentary filmmaking at the Central European University and DocuArt Film Center Budapest.

Thursday, 24 August 2017, at Main Auditorium, Moesgaard Museum:
13.00-15.00: **Birds' Way, The Land after the Land, and Katrushnik**

Chaired by Peter I. Crawford (Aarhus University)



Title: *Birds' Way*
Year: 2009
Length: 56 minutes
Director/filmmaker: Vlad Naumescu & Klára Trencsényi
Production: Libra Film Productions
Country of

production: Romania
Country/location of film: Romania

Birds' Way is a magical realist story, an Eastern European fairy tale. It is a creative documentary that follows the daily routine of an Old Believer community

struggling to survive and maintain their traditions in spite of the overwhelming intrusion of modernity.

The story takes place in the picturesque, isolated scenery of the Danube Delta, in Romania. The protagonist is a Russian Lipovan community chased away from Russia three hundred years ago for not accepting the religious reforms of 1666. They have found refuge in the Delta where they kept their language and rituals ever since... at least until now!

Today they have to face new problems: the absence of a religious leader, the migration of their youth and intrusion of new colonizers. The testimonies of these Old Believers about the recent transformations, their dying religion and the struggle to preserve archaic traditions reveal the vulnerability of a traditional community – with poetry and humour. Their last 'reader' and storyteller, 75-year-old Artiom tells us the destiny of Old Believers as laid out in the Book.

Klara Trencsenyi is a freelance director and cinematographer committed to creative and social documentaries. She graduated from the Hungarian Film Academy in Budapest as Director of Photography. Prior to *Train to Adulthood*, she directed two mid-length documentaries (*Corvin Variations*, 2011, *Birds Way*, 2009), and a short documentary (*3 Weddings—Elena&Leo*, 2009). She has been awarded various prizes for directing and cinematography.

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Vlad Naumescu (b. 02.01.1977) is associate professor of Anthropology at the Central European University in Budapest, Hungary. He has conducted extensive fieldwork in Ukraine and Romania, and more recently



in South India, on issues of memory, religion and cultural transmission, on which he published two books and several articles. At CEU he has taught visual anthropology and anthropological filmmaking since 2007 and is one of the founders of its Visual Studies programme.

Vlad has led and participated in several international documentary workshops and summer schools as tutor or lecturer, and worked as consultant in documentary film productions. He co-directed *Birds' Way* (2009) with Klara Trencsenyi, an award-winning documentary on Russian Old Believers in Romania, and two short films *Bread of Life: The Word/The Silence* (2014) based on his research in South India



Title: *The Land after the Land*

Year: 2017

Length: 13 minutes

Director/filmmaker: Omar Barchetta

Production: CAVA

Country of production: Italy/UK

Country/location of film: Italy

Gigio is an ageing peasant who lives in Monte San Martino, a remote village in southern Marche, Italy. He is also the last member of the local rural community, which no longer exists today. Over the past few decades,

the agricultural exodus has left a desert in its wake. Gigio's family remained, but his farm's destiny seems still uncertain. The film is an attempt to portray the final echoes of a lost world and its struggle in contemporary Italian society.



Omar Barchetta is an independent filmmaker, and graduated in Sociology. After obtaining an MA in Audiovisual Production (2007), he started working for the Italian television channel, La7, producing video contents and contributions

for several documentary series. In 2012 he moved to London, where he is currently working as a video producer. He experiments with a different range of media including film, sound, text and photography. Within a social context, he focuses on investigating ideas around the destiny of community and society. His work is imbued with the recurrent themes of time, memory and nostalgia.



Title: *Katrushnik*
Year: 2016
Length: 12 minutes
Director/filmmaker: Ales Lapo
Production: Ales Lapo
Country of production: Belarus

Country/location of film: Belarus

The 85-year-old Belarusian peasant, Uladzimir Ziulikau, has been maintaining an ancient craft that saved numerous generations of his ancestors from severe winters. The Ziulikau couple are among the last speakers of the dying language of Katrushniky.

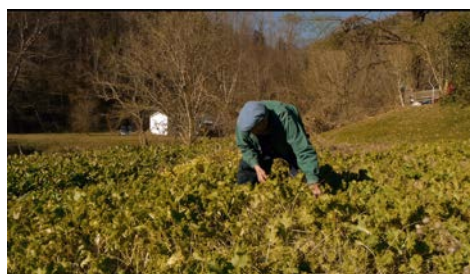
Ales Lapo is a screenwriter, documentary filmmaker and historian. He graduated from Belarusian State University (2009) and is a DOC PRO Documentary Programme graduate at the Wajda School (2014). He has participated in numerous Belarusian and international film festivals.



Thursday, 24 August 2017, at Main Auditorium, Moesgaard Museum:

15.30-17.30: *Linefork*

Chaired by Rolf Scott (University of Bergen)



Title: *Linefork*
Year: 2016
Length: 96 minutes
Director/filmmaker: Jeff Silva and Vic Rawlings
Production: Sensory Ethnographic Film Lab Affiliate
Country of production: U.S.A.
Country/location of film: U.S.A.

An immersive meditation on the passage of time and the persistent resonance of place, *Linefork* follows the daily rituals of an elderly couple living in Kentucky's Appalachian Mountains. Now well into his eighties, Lee Sexton is the last living link to the distant past of a regional American music. A retired coal miner with black lung, Lee and his wife, Opal, continue to farm the land where he was born. Together they face encroaching health concerns and stark economic realities. Recorded over three years, *Linefork* is an observational film documenting their marriage, their community, their resilience, and the raw yet delicate music of an unheralded banjo legend, linked to the past yet immediately present.

Jeff Silva is a filmmaker, teacher and film programmer originally from Boston. Jeff works across media and genres but his work shares a kinship with traditions of experimental film and new modes of ethnographic documentary, exploring the quotidian aspects of his subjects lives, often over long spans of time. His most recently completed projects, including *Linefork* (2016), *Ivan & Ivana* (2011), and *Balkan Rhapsodies: 78 Measures of War* (2008), have been exhibited at festivals, and museums internationally, including: MoMA's Documentary Fortnight, The Viennale, BAFICI, Visions du Réel, Valdivia, and Flahertiana. A long-time affiliate of the SEL (Sensory Ethnography Lab) at Harvard University, Jeff helped develop the curriculum and methodology of the program at its inception while a teaching fellow aside founder and director Lucien Castaing-Taylor. Jeff has also been programming documentary and



experimental cinema for nearly two decades. In 2000 with Alla Kovgan, he co-founded BALAGAN, the offbeat and alternative micro-cinema screening series in Boston that continues to present marginalized films to the community.

Vic Rawlings bought his first motion picture camera in 2012 to begin work on *Linefork* as Co-Director/Cinematographer/Editor with Jeff Silva; he was soon taught by Ernst Karel to record sound. He considers himself a lucky man. This project marks his entree to filmmaking. He is a musician and freelance teacher who tours internationally. As a multi-instrumentalist (banjo/guitar/mandolin/etc.), he has contributed music to film, theater, and television soundtracks. Rawlings is also active as an electro-acoustic musician and sound installation artist. Visiting artist/teaching residencies have included Oberlin Conservatory, MIT, Harvard, UC Berkeley, UC Davis, Princeton, Dartmouth, Wesleyan, among many others. He lives near Boston, USA.

Thursday, 24 August 2017, at Kedelen (Godsbanen in the city centre), in co-operation with DocLounge Aarhus:

20.00-23.00: **Integration Inch'Allah, Ghetto PSA, and Living with Boko Haram**

Chaired by Balz Andrea Alter (University of Basel/Aarhus University)

doc aarhus
lounge.

Title: *Ghetto PSA*

Year: 2016

Length: 15 minutes

Director/filmmaker: Rossella Schillaci

Production: Una Film, Azul
Country of production: Italy
Country/location of film: Italy



Jacob arrived alone in Italy from French Guinea when he was 11 years old. He lost his parents in Guinea. Today he is 27, hip hop music is his world, his personal outlet for expressing dreams, hopes and frustrations, in order not to feel part of the 'ghetto' any longer. Jacob lives on the outskirts of Turin where day by day, together with the young immigrants of his group, 'Ghetto PSA', he writes songs and makes music, while at night he works as an educator in a center for asylum-seekers. This double life has led him to reflect on his own identity, a young Italian who speaks three languages but does not forget who he is and where he comes from.

Rossella Schillaci got a master's degree in visual anthropology and direction of documentaries in England. She has made documentaries on the theme of migration and cultural identities, which have been screened and won prizes at many international festivals, such as, apart from NAFA, the Al Jazeera Film Festival, RAI film festival, Fespaco, Jean Rouch Film Festival, Film de



Femmes de Creteil, Torino Film Festival, Bellaria Film Festival, Bergamo Film Meeting.



Title: *Living with Boko Haram*

Year: 2016

Length: 36 minutes

Director/filmmaker: Trond Waage & Mouazamou Ahmadou

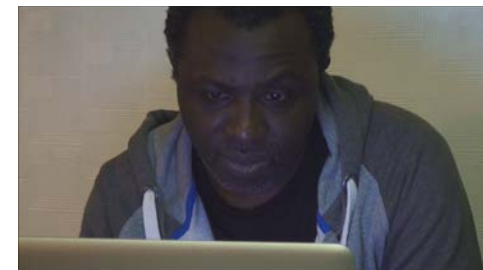
Production: VCS, UiT- The Arctic University of Norway and TABITAL Visual Anthropology

Laboratory, University of Maroua, Cameroon

Country of production: Norway and Cameroon

Country/location of film: Norway and Cameroon

Boko Haram have spread terror and violence throughout the Lake Chad region since 2009 (Nigeria, Niger, Cameroon, Chad). The material destruction is beyond imagination, many have lost loved ones, and hundreds of thousands have fled their homes. An enormous, but still unknown, number of young girls and boys have been killed by Boko Haram or have disappeared.



This film tries to approach consequences of terrorism following a mother and her son over a dramatic period of 6 months (in 2015). In this period is Boko Haram's violent insurgency getting closer and closer to the village Mogodé, on the Cameroon-Nigerian border, where the mother, Antoinette lives. The son Vakote, who lives in Oslo, Norway, tries as well as he can to follow the situation back home and to support his mother.

Trond Waage and Mouadjamou Ahmadou have collaborated since Waage did his first long fieldwork in Cameroon in 1998.

Maoudjamou was then Waages teacher in the field. Later did Moudjamou come to Tromsø to do a master in Visual Cultural Studies, where Waage teaches. They have later worked on several projects together and are currently a part of the VISCAM project, collaboration between the universities in Ngaoundéré, Maroua and Tromsø, to develop and strengthen the visual anthropology programs at the three universities.



Title: *Integration Inch'Allah*

Year: 2016

Length: 59 minutes

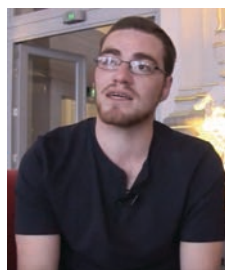
Director/filmmaker: Pablo Munoz Gomez

Production: Wallonie Image Peroduction

Country of production: Belgium

Country/location of film: Belgium

Newly arrived immigrants from Syria, Irak, Morocco... that will have to follow a mandatory integration course in Flanders, called 'inburgering'. To obtain their certificate, they will have to learn the habits and customs from Flanders and Belgium. With humour and tenderness, *Integration Inch'Allah* follows these characters throughout their journey.



Pablo Munoz Gomez, after his filmmaking studies at IAD (Belgium), met a huge success with his graduation film *Welkom*. Dealing with surrealist humour about language related problems in Belgium, he won the Magritte for the best short film in 2014 (Belgian academy award). He got

selected to more than a hundred festivals over the world, namely to Clermont Ferrand, and received about thirty international prizes.

In 2016, Pablo Munoz Gomez comes back with *Integration Inch'Allah*, his first professional documentary, for which he had to undergo three years of immersion. The movie follows Arabic newly arrived immigrants during their integration course in Antwerp. With humour and care, the film patiently observes these individuals' daily lives.

Friday, 25 August 2017, at Main Auditorium, Moesgaard Museum:
9.30-11.15: **The Possibility of Spirits and Archives of Extinction**

Chaired by Rolf Scott (University of Bergen)

Title: *The Possibility of Spirits*

Year: 2016



Length: 71 minutes

Director/filmmaker: Mattijs van de Port

Production: Mattijs van de Port

Country of production: The Netherlands

Country/location of film: Brazil.

What is it that you film when you film a spirit? Shot in Bahia (Brazil), *The Possibility of Spirits* is an essay film that keeps the baffling mystery of spirit possession center stage. In a poetic assemblage of images and words, it offers an alternative for the kind of documentary that either exoticizes spirit possession in spectacular imagery, or extinguishes the wonder of the phenomenon in explanatory prose. The possession ceremonies, filmed in close up, first and foremost reveal that we don't know what it is that we are looking at. Words -- of the filmmaker, as well as of his interlocutors -- are allowed to drift out of meaning. Trying to grasp the phenomenon, they become silence, or laughter, or screaming. Paying tribute to the extraordinariness of its subject matter, this film invites viewers to allow themselves to be confused and -- in that confusion -- consider the possibility of spirits.



Mattijs van de Port is associate professor of anthropology at the University of Amsterdam and full professor at the VU University Amsterdam. In the latter institution he holds a

chair in 'popular religiosity'. He did research in Serbia, and since 2001 in Bahia, Brazil. He is author of a monograph on Gypsy musicians and their Serbian customers (1998) and on global encounters on the threshold of *candomblé* temples in Bahia (2011). His first documentary, *Saborear Frutas Brasileiras*, on eating Brazilian fruits, was shown at the RAI Ethnographic Film Festival in Edinburgh, and theorized, with Annemarie Mol, in the Journal of the Royal Anthropological Institute (2013). *The Possibility of Spirits*, using footage from six years of filming in Bahia, was completed in 2016, and has been selected in various ethnographic film festivals.



Title: *Archives of Extinction*

Year: 2016

Length: 12 minutes

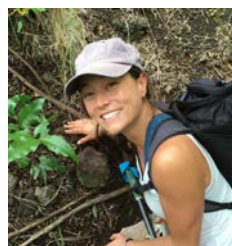
Director/filmmaker: Alyse Takayesu

Production: New York University

Country of production: U.S.A.

Country/location of film: U.S.A.

Throughout the 19th century, scientists transformed living birds into dried, stuffed, and otherwise preserved scientific specimens. Today, scientists seek to transform these lifeless specimens into living birds through the emerging science of de-extinction. Exploring these transformations, *Archives of Extinction* evokes questions about de-animating and re-animating forms of life and about the human role in disassembling past and reassembling future ecologies.



Alyse Takayesu studies the anthropology of science at New York University. Her PhD project explores practices of nature conservation and restoration in the Hawaiian Islands.

**Friday, 25 August 2017, at Main Auditorium,
Moesgaard Museum:**

11.45-13.00: ***Sacred Water* and *You Can't Hide from the Truth***

Chaired by Rolf Scott (University of Bergen)



Title: *Sacred Water*

Year: 2016

Length: 56 minutes

Director/filmmaker: Olivier Jourdain

Production: Wallonie Image Production

Country of production: Belgium

Country/location of film: Rwanda

Sacred Water is a respectful ode to female pleasure in Rwanda, with a sense of humour and not a trace of embarrassment. Guided by Vestine, an extravagant star of radio nights, the film discovers Rwandan sexuality in search of the water that gushes out the female body

and reveals with humour and spontaneity the mystery of female ejaculation.

Sacred Water confronts the western viewer with its own intimacy and immerses you into a modern Rwanda rediscovering its heritage in the most secret way: female pleasure.



Olivier Jourdain is passionate about Visual Anthropology and studied Filmmaking in London and Anthropology in Leuven (KUL), after receiving a Masters in Communication in Brussels, IHECS. He has been travelling to Sub-Saharan Africa for over fifteen

years, which has changed his views on the vast and diverse continent. From Mali to Madagascar, the Congo, Ivory Coast and Rwanda, he has had the opportunity to make numerous documentaries and promotional films for NGO's and local communities.



Title: *You Can't Hide From the Truth*

Year: 2016

Length: 29 minutes

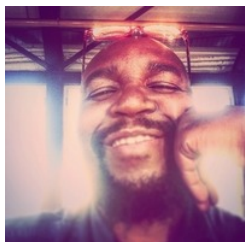
Director/filmmaker: A.a.V Amasi

Production: Goatfame

Country of production: UK

Country/location of film: Zimbabwe

You Can't Hide From The Truth is a musical insight into a family living in the midst of an economic and political crisis. A boy and his father struggle to make ends meet on the streets of Zimbabwe. Their relationship is put to the test when the father pursues past musical dreams that could affect the boy's future.



A.a.V Amasi is a Zimbabwean documentary filmmaker making films that tell the African story both home and in the diaspora. After making a film about Aids and how it affects prostitutes in Zimbabwe, he joined the NFTS to develop his story telling skills. His latest short film, *We Are Here*, looks at African immigrants and how they are received in today's Europe through different characters' perspectives. The film has been shown at the Africa International Film Festival (Afriff) in Nigeria. A.a.V. currently lives in England and hopes to mostly work in Africa on issue-based documentaries.

**Friday, 25 August 2017, at Main Auditorium,
Moesgaard Museum:**

14.00-16.15: **Grabbing Dignity and The Day the Sun Fell**

Chaired by Orsolya Veraart (CinéTrans)



Title: ***Grabbing Dignity***

Year: 2017

Length: 32 minutes

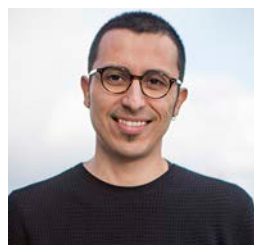
Director/filmmaker: Felipe Roa Pilar

Production: Queltehue Films Collective

Country of production: Denmark

Country/location of film: Chile

Gina lives in the most emblematic illegal settlement in recent Chilean history: La Toma de Peñalolén. After a lifetime of fighting for housing rights and their dignity, Gina and her community have finally been offered subsidised council housing with access to public services, and seemingly the opportunity to change their lives. However, the relocation is experienced as a dramatic loss of their sense of place. *Grabbing Dignity* focuses on the need of understanding dignity beyond individual beliefs and material goods, focusing rather on dignity as a condensed collective notion that is strongly based on one's sense of place and acceptance in society.



Felipe Roa Pilar is an ethnologist and filmmaker from Chile based in Aarhus, Denmark. Throughout his academic background, he has combined a cross-disciplinary approach characterised by an interconnection between

anthropology, documentary filmmaking and development issues. His work as a documentary filmmaker has developed into a personal and academic interest in the potentiality of filmmaking in closing in on, understanding and representing other people's lives, especially the voice of the marginalised, which has meant the exploration of different topics from human rights to environmental-related issues. As part of these experiences, Felipe has evolved a flexibility in exploring different ways of audio-visual representations from

journalism, documentary filmmaking to fiction and co-creative videos.



Title: ***The Day the Sun Fell***

Year: 2015

Length: 78 minutes

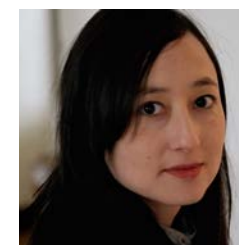
Director/filmmaker: Aya Domenig

Production: Ican Films GmbH

Country of production: Switzerland, Finland

Country/location of film: Japan

Swiss-Japanese filmmaker Aya Domenig, the granddaughter of a doctor on duty for the Red Cross during the 1945 atomic bombing of Hiroshima, approaches the experience of her deceased grandfather by tracing the lives of a doctor and of former nurses who once shared the same experience. While gathering the memories and present views of these very last survivors, the nuclear disaster in Fukushima strikes and history seems to repeat itself.



Aya Domenig was born in Japan in 1972 and grew up in Switzerland. From 1992 until 2000 she studied Social Anthropology, Film Studies and Japanology at the University of Zurich. She specialized in Visual

Anthropology and graduated with her documentary

film *Oyakata* (The Master), which was awarded the Student Video Prize at the 7th RAI International Festival of Ethnographic Film in London. From 2001 to 2005 she studied Film Directing at the Zurich University of the Arts (ZHdK). Her graduation film *Haru Ichiban* (Spring Storm) was screened at various international Film Festivals and was awarded the Prix Cinécinéma at the Premiers Plans Film Festival in Angers. Her latest film, *The Day the Sun Fell*, premiered at the 68th edition of the Locarno International Film Festival (Critics Week) and was nominated for the Swiss Film Prize 2016.

Friday, 25 August 2017, at Lecture Hall, Dept. of Anthropology (4206-139), Moesgaard:
16.45-18.15: **Why is Mr. W. Laughing?**
Chaired by Peter I. Crawford (Aarhus University)



Title: *Why is Mr. W. Laughing*

Year: 2017

Length: 76 minutes

Director/filmmaker: Jana Papenbroock

Production: Papenbroock Film

Country of production: Germany

Country/location of film: Germany

Why is Mr. W. Laughing? is a portrait of three members of an atelier community of artists with different disabilities. Rather than making a film about inclusion,

the film itself was produced inclusively in close cooperation with the artists. In a journey through their pictorial worlds the focus was set on their aesthetic obsessions and videography. Verging on documentary and ethnofiction, their subversive imagery displays subjectivity as accidental and playful experience in space. For them, art is neither a form of critique nor an alternative reality, but the quintessence of bourgeois work that enables them a status as citizens. This is one of many realizations that occurred during the work on this film, that most ideas about disability culture & art brut are excluding misconceptions.



Jana Papenbroock studied art and film in Hamburg, Paris and Cologne where she completed her diploma at the Academy of Media Arts in 2010 with an essay film about outcasts living on the borders of Germany. Since then she has been working as a freelance author and filmmaker based in Berlin. *Why is Mr. W. Laughing?* is her documentary feature debut.