

nafa : // network

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Newsletter of the Nordic Anthropological Film Association

**Special Edition for 38th NAFA International Ethnographic Film Festival,
With a section from the Commission of Visual Anthropology Network: CVA Circular**

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Contents

Editorial	2
JAF - Journal of Anthropological Films	3
NAFA 2018 Festival Programme	
Workshop & Master Class Programme	4
Film Screening Programme	6
Programme of Local Screenings	20
Notice Board	21
Calendar	22

Editorial

By Berit Madsen, Anne Mette Jørgensen, Kayla Reopelle & Christian Suhr Nielsen

Dear readers,

As summer seems to have left Denmark, we are only looking forward to spending time with the big international NAFA family at the NAFA 2018 event coming up very soon.

In this volume, we are very proud and happy to present to you the final programme for Workshops and Master Classes, Film Screenings, and Local Screenings, at our

forthcoming 2018 NAFA International Film Festival and Academic Conference, that will be held in beautiful Cluj-Napoca, Romania, 12-14 September, 2018. Look forward to seeing many of you there! ☺

For more information on NAFA 2018, please visit the festival website: <http://cinetrans.org/festival>

In this volume, we also bring you latest news from JAF – Journal of Anthropological Films - NAFA's own peer-reviewed journal that publishes films that stand alone as original, empirical contributions based on social anthropological research. For more information on JAF,

on how to submit a film and for watching peer-reviewed films, please visit: jaf.uib.no

And finally, the usual notice board and calendar.

Happy reading.

Please observe that deadline for the next volume is **November 19, 2018.**

nafa :: news and announcements

JAF: Journal of Anthropological Films – NAFA's Own Journal



Journal of **Anthropological Films** (JAF) (online at: jaf.uib.no) NAFA's own journal is out with two yearly issues with one or two special issues on certain visual anthropological themes. As JAF is a peer-reviewed journal

aimed for the academia, publishing films that are based on anthropological research and stand alone as scientific contributions, we encourage filmmakers who see themselves as anthropologists, or who utilize anthropological methods of research, to submit their work to JAF.

As most research is paid by governments' tax money, the results should be available for free for the public. More and more journals are available online as Open Access. So is the case also for JAF.

Our Journal is a breakthrough for film being accepted within academia. We have just started and are open to any suggestions on how to profile JAF.

We look forward to see your film peer-reviewed and published by JAF.

The third issue of JAF is scheduled for November 2018, and the journal website will soon be updated with a new and improved design.

Want to submit a film?

Please go to 'Submission' (at our website jaf.uib.no) to read how to proceed.

To watch the latest JAF peer-reviewed films please visit jaf.uib.no. Enjoy!



Bea Wants to know, by Roger Canals



Theyyam, The Dancing Gods, by Filipe Pereira



Tokyo Pengyou by Jamie Coates



Must Be Dreaming by David Bert Joris Dhert

We

nafa :: 2018 film festival

The Nordic Anthropological Film Association International Film Festival and Academic conference Cluj-Napoca, 12-14 September, 2018

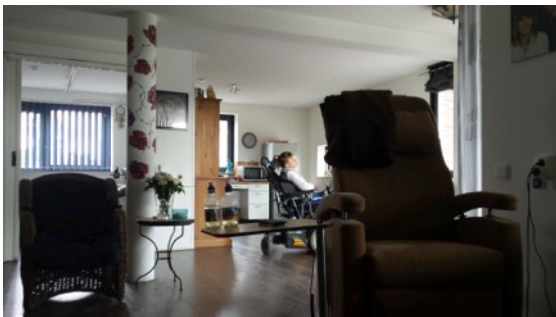
We're very proud to present to the programmes of the forthcoming NAFA 2018 International Film Festival and Academic Conference in Romania.

Happy reading

For more information and practical information on NAFA2018 – please visit: <http://cinetrans.org/festival>

WORKSHOP & MASTER CLASS September 11, Tranzit House

9:00 – 9:30 – Registration for NAFA 2018



9:30 - 11:00 - Presentation 1

Eddy Appels will share personal observations through his ongoing film project about his sister suffering from

multiple sclerosis. Using archive material from different sources (home movies, television interviews), the film explores the life-long intimate relationship between the filmmaker and his ten years younger sister whose health is slowly falling apart. Can film be a soothing medium, and if so, for whom? What are the ethic and aesthetic boundaries while filming physical decline? When do you stop filming? How collaborative can or should a film project like this be? What should be the main theme?



Eddy Appels is a visual anthropologist and media historian. He is the director of the *Dutch Foundation for Visual Anthropology* and of *Cineblend*, an organization that programs the annual documentary filmfestival *Cineblend/Beeld voor Beeld* as

well as debates and screenings on visual anthropology and cultural diversity. He is and has been a jury member at several documentary filmfestivals, a film programmer for the *National Museum of World Cultures*, the *Tolhuistuin* and the *Eye Filmmuseum* in the Netherlands and a board member of the *Dutch Anthropological Association*. Eddy has been an advisor on documentary projects at the *IDFA Amsterdam*, the *MEDIA* program and the *Dutch Media Fund* and has

been working for ten years as a documentary filmmaker for the *National Television*. He has been a lecturer on Documentary Filmmaking at the *Universidad Central* in Bogota, Colombia. He has written and lectured extensively on colonial cinema in the former Dutch East Indies, present-day Indonesia.



11:00 – 11:30 – Coffee Break

11:30 – 13:00 – Presentation 2

Leonard Kamerling will show the evolution of his Alaska films and the development of his approach of collaborating with Alaska Native communities.



Leonard Kamerling is curator of film at the *University of Alaska Museum of the North*, and professor of English at UAF. Over the last 25 years, he has produced numerous critically acclaimed, international award winning documentary films about Alaska Native cultures and

Northern issues. He received his training at the *London Film School*, and earned his MFA in Creative Writing from UAF. He joined the Creative Writing Faculty in 1999 where he specialised in teaching writing for film, theater and television. Throughout his career, Leonard Kamerling has been concerned with issues of cultural representation in film, cross-cultural communication and the role that film and film writing can play in eliminating stereotypes and in credibly translating one culture to another.

13:00 – 14:00 – Lunch

14:00 – 15:30 – Presentation 3



Christian Suhr will discuss his work on the film and research project *'Plague over Denmark' - Radicalisation,*

contagion, and healing among Danish Muslims at the Grimhøj mosque.



Christian Suhr is a filmmaker and assistant professor at the *Department of Culture and Society, Aarhus University*. He is author of the forthcoming ethnographic film-monograph *Descending with Angels* about Islamic exorcism and Danish psychiatry based

on 18 months doctoral fieldwork with Muslim patients, exorcists, and psychiatrists in Denmark. He is the editor of the book *Transcultural Montage* (with Rane Willerslev, Berghahn 2013) and the director of the award-winning films *Unity Through Culture* (with Ton Otto, DER 2011), *Ngat is Dead* (with Ton Otto and Steffen Dalsgaard, DER 2009), as well as *Want a Camel, Yes?* (with Mette Bahnsen, Persona Film 2005). He is the author of a number of articles dealing with visual anthropology, spirit possession, and psychiatry. His current film and research project focuses on traditional forms of healing in Egypt.

15:30 – 16:00 – Coffee Break

16:00 – 17:30 – Presentation 4

Peter I. Crawford, Jan Ketil Simonsen and *Orsolya Veraart* will together have a visual anthropology of food session.

Orsolya Veraart will present the film entitled *Slaughter*. The film is shot in Transylvania around Easter time: we see and hear Hungarian men and a Roma man converse during the lamb slaughter. Through the film we get a glimpse of the process of slaughtering, as well as the social dynamics between



Hungarians and Roma.

The film is part of a project focusing on food and food events which serve as a magnifying glass on social issues in Transylvanian rural life.



Orsolya Veraart has a master's degree in ethnography from *The Babeş-Bolyai University of Cluj-Napoca* and a master's degree in visual anthropology from *Visual Cultural Studies UiT, The Arctic University of Norway*. In recent years she has been member of the film

selection committee of NAFA. She is co-founder of *CinéTrans*.

Peter I. Crawford and *Jan Ketil Simonsen* will have a presentation about a research project on the cultural significance of the Iberian so-called blackfoot pig, the *pata negra*.

Jan Ketil Simonsen is an associate professor and a past head of the *Department of Social Anthropology, Norwegian University of Science and Technology*. He is



the co-editor of the *Norwegian Journal of Anthropology*, and one of the founding editors of the film journal 'Z'. His research interests include mobility and migration, kinship, ritual studies, childhood studies, and visual anthropology. He has co-edited two books in the



NAFA-series published by Intervention Press, *Ethnographic film aesthetics and narrative traditions*, and *Beyond the visual: Sound and image in ethnographic and documentary film*.

His latest book is J.K. Simonsen, K. Larsen & A. Engebretsen (eds.) (2018) *Movement and connectivity: Configurations of belonging*. Oxford: Peter Lang.

Peter I. Crawford is an anthropologist, publisher and filmmaker. He has been an active member of NAFA since the late 1970s. Currently he is professor of visual anthropology at *Visual Cultural Studies UiT, The*



Arctic University of Norway. He has written extensively on visual anthropology and ethnographic filmmaking and has wide experience in teaching the subject both theoretically and practically.

The discussions relating to these projects will be moderated by the following panel:

Peter I. Crawford, Lisbet Holtedahl, Jan Ketil Simonsen and Frode Storaas.

FILM SCREENING PROGRAMME September 12-14, Transit House

Title: *Unedo Omnes Dies*

Year: 2017

Length: 53 minutes

Director/filmmaker: Silvia Coelho, Paulo Raposo

Producer/production company: Independent

Country of production: Portugal

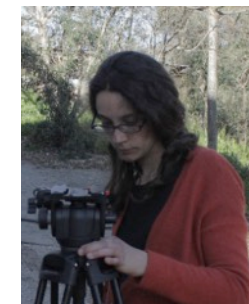
Country/location of film: Portugal



The film follows Monchique's distillers in the south of Portugal who disclose their ancient tradition of harvesting and distilling the spirit made of the

strawberry tree fruit. More than the process it is a meditation on the mountain particular sense of length and time.

Silvia Coelho has been working in video and editing since 2013. She holds a degree in Media Studies, from the Portuguese Catholic University in Lisbon and is currently completing a Master Degree in Documentary Cinema at ESMAD, Porto.



Paulo Raposo is a sound artist, curator and producer based in Lisbon, Portugal. After studies of philosophy and cinema, he started working in the early 1990s in the medium of live electronics and computer sound, performing, recording and exhibiting works in Europe, the Middle East and the United States.

Being screened Wednesday 12 September at 9.00

Title: *Alima*

Year: 2017

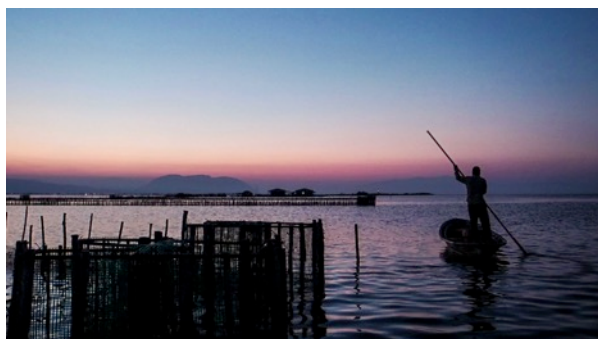
Length: 30 minutes

Director/filmmaker: Loukas Kouboris, Nickolas Papadimitriou

Producer/production company: Ethnofest – Anthropological Society of Athens & Mediterranean Institute for Nature and Anthropos (MedINA)

Country of production: Greece

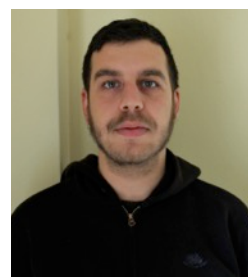
Country/location of film: Greece



Over the centuries, local communities around the Messolonghi lagoon in Greece have developed a variety of fishing techniques to support their livelihoods. One of them is the creation of natural fish farms called ιβάρια (ivaria), still based on traditional knowledge, by using barrier traps to capture fish during their migration to the open sea. The locals have a special word for *ivari* fishing: Άλιμα (*alima*). The film observes the daily routine of the fishermen working and living in the *ivari* of Komma – located around a small islet in the lagoon – as it takes place in the fishing period from spring to winter 2017.



Loukas Kouboris has graduated from the Department of Social Anthropology at Panteion University. Since 2015 he has worked in various cinema productions, while his focus is on ethnographic filmmaking.



Nickolas Papadimitriou has graduated from the Department of Social Anthropology at Panteion University as well as from the Digital Film-Making program of SAE Institute. In the past few years his work has been focusing on the direction, filming and production of ethnographic films.

Being screened Wednesday 12 September at around 10.10

Title: **The Land of Love**

Year: 2016

Length: 78 minutes

Director/filmmaker: Liivo Niglas

Producer/production company: F-Seitse & MP DOC

Country of production: Estonia

Country/location of film: Russia, France

“The Land of Love” is a documentary film about reindeer, oil, politics and poetry. It tells a story about Yuri Vella, a Forest Nenets reindeer herder and poet who lives in the taiga of Western Siberia, and who tries to prove that one person can stand against the great power that is destroying the environment of the native people.

Vella calls the Land of Love a piece of the forest tundra where each



autumn his reindeer mate. The same area is a favoured hunting ground for employees of Lukoil, a company that pumps oil in the region. For many years Yuri has tried to chase the Lukoil people away from the Land of Love because the noise of cars and rifle shots and the ruckus caused by boozing oil workers disturbing the mating of reindeer. Yuri uses several unusual resistance methods to chase the oil workers away, including filming the intruders and writing poems on the subject.



Liivo Niglas is currently a research fellow at the Department of Ethnology at the University of Tartu, Estonia. He runs an independent production company, Mp Doc,

for anthropological documentary films. He has made films in Siberia, Africa, Central Asia and North America
Being screened Wednesday 12 September at 11.30

Title: *Wives*

Year: 2017

Length: 85 minutes

Director/filmmaker: Lisbet Holtedahl

Producer/production company: Madame Lisbet

Country of production: Norway

Country/location of film: Cameroon



Alhajji Ibrahim is an Islamic scholar. For 46 years, he has served as judge at the Sultanate of Ngaoundéré in Northern Cameroon. The film follows Alhajji during

the last years of his life, focusing on the relationships in a polygamous family, seen from the perspective of the wives and their husband. The film (shot in years 1997-2001 and edited only now) presents a way of life that is typical of the societies and cultures of Borno and Adamaoua provinces (Nigeria and Cameroon), where people living far away from the capital centres struggle to adapt to modern education, strong marginalization and increasing poverty. In recent years, the region has been under constant threat of the Boko Haram insurgency.



Lisbet Holtedahl was born in 1946 in Copenhagen, educated in Oslo and Paris (history of art and anthropology). She is professor emerita of anthropology and the founding mother of the Visual Cultural Studies Master's programme at UiT - The Arctic University of Norway in Tromsø. She has conducted extensive visual ethnographic research since 1970 in Eastern Niger, northern Norway and northern Cameroon.

Being screened Wednesday 12 September at 14.00

Title: *Hotel Nueva Isla*

Year: 2014

Length: 71 minutes

Director/filmmaker: Irene Gutierrez

Producer/production company: El Viaje Films

Country of production: Cuba, Spain

Country/location of film: Cuba



In the early 20th century, the Hotel Nueva Isla used to be an emblematic luxury hotel, which after the Cuban Revolution was confiscated by the State and become a shelter for homeless people. Located in a neighbourhood in Old Havana, today it has become imposing ruins of particular instability. The building has become increasingly difficult to live in, a shelter for people living on the margins of society. Jorge is a retired clerk, one of the few that remain there, a taciturn and mysterious character mostly accompanied by his dog. But as the neighbours go marching to safer places, Jorge keeps clinging to his roots.



Irene Gutierrez graduated in Documentary Film from the International Film School of San Antonio de los Baños

(EICTV, Cuba) and holds a Master Degree in Art & Cinema Studies. Her films and researching link the intimate portrait and the historical dimensions of her characters through the landscape as an expression of the political tension between individuals and nation. She is currently doing PhD research in the Carlos III University about the self-representation of Sub-Saharan immigrants along the southern borders of Europe.

Being screened Wednesday 12 September at 16.00

Title: *E-Wasteland*

Year: 2012

Length: 20 minutes

Director/filmmaker: David Fedele

Producer/production company: David Fedele Films

Country of production: Australia

Country/location of film: Ghana



Have you ever wondered what happens to your electronics at the end of their life?

Almost 50 million tonnes of e-waste (electronic waste) are generated worldwide every year. A large volume of second-hand and condemned electronic goods arrive in developing countries from the “developed” world, with a significant quantity arriving as e-waste, exported illegally as second-hand goods.

Without dialogue or narration, *E-Wasteland* presents a visual portrait of unregulated e-waste recycling in Ghana, West Africa, where electronics are not seen for what they once were, but for what they have become.



David Fedele, born in Australia in 1977, is an award-winning documentary filmmaker, particularly interested in exploring cultural, humanitarian and social justice issues. His films have been broadcast and screened widely around the world, and he now spends most of his time between the European and African continents.

Being screened Wednesday 12 September at 18.00

Title: *The great grey cloud*

Year: 2016

Length: 72 minutes

Director/filmmaker: Marcelo Munhoz

Producer/production company: Tambor Multiartes

Country of production: Brazil

Country/location of film: Brazil



In a small town in Southern Brazil, Lidia spends her days watching the others around her at work. At night, she dreams of the past, when they cultivated tobacco and she could still walk. We learn about her story and of four other farmers. Guided by tradition, mysticism or pure pragmatism, they walk the fine line between the struggle and the love for the land.



Marcelo Munhoz (b. 1971)

teaches Cinema and Documentary at PUCPR University in Curitiba, Brazil.

He created and produced film development projects for the last 16 years such as ‘Olho

Vivo’ (where he produced about

two dozens of short films), ‘Minha Vila Filme Eu’ (I

Film My Own Village), 'SESI-PR Script Development Center' and 'Ficção Viva' project. His first feature length documentary, *The Great Grey Cloud*, has won the Grand Prix of the Jury at the 6th Family Film Project (Portugal, 2017).

Being screened Wednesday 12 September at around 18.30

Title: *The wolf's lair*

Year: 2015

Length: 102 minutes

Director/filmmaker: Catarina Mourão

Producer/production company: Portugal Film – Portuguese Film Agency

Country of production: Portugal

Country/location of film: Portugal



In the mid-1950s my grandfather was committed to a psychiatric hospital, my uncle became a political prisoner, and my mother, aged 11, was sent to a boarding school. Since then she hardly saw her father and brother. Today my aunt owns the family house

where some of the secrets might be kept, but my mother hasn't gone back since my grandfather died in 1970. In this film I want to unravel the secrets and mysteries of my Portuguese family during dictatorship. The cloud of Salazar's regime is dissipating, 38 years after the Revolution of 1974. Families can now make sense of their past, reinterpret old memories and discover new truths.

Catarina Mourão studied Music, Law and Film (MA Bristol University). In 1998 she was a founder of Apordoc, Portuguese Documentary Association and started teaching Film and Documentary in 2000. In 2000 with another filmmaker (Catarina Alves



Costa) she started Laranja Azul, an independent production company for creative documentary and visual arts in Lisbon.

Being screened Thursday 13 September at 09.00

Title: *Celebration Day*

Year: 2015

Length: 12 minutes

Director/filmmaker: Vanessa Wijngaarden

Producer/production company: Vanessa Wijngaarden in cooperation with Medienlabor Universität Bayreuth

Country of production: Germany

Country/location of film: Tanzania



On the Tanzanian savannah, approximately every seven years a new generation of Maasai warriors emerges, and circumcision ceremonies are celebrated to welcome them into manhood. In a spirit of creative competition, girlfriends and female family members of the warriors create ornaments to make them outshine any other age-sets. This film follows the members of a small village from the sunrise above Kilimanjaro till the moon comes up, combining scenes of dancing and fun with breath-taking views of the surrounding landscapes. Without voice-over or subtitles, the faces of the people express the universality of human emotions during a day of celebration.



Vanessa Wijngaarden has a double degree in Cultural Anthropology and International Relations, specializing in sub-Saharan Africa. During her PhD in

social anthropology at the University of Bayreuth, she specialized in visual methods and was taught filmmaking at the Granada Centre for Visual Anthropology, University of Manchester. Recurring themes in her research are human-animal relationships and the (re)production of images of 'the other'. She shot and produced six short films. Her debut film *Eliamani's Homestead* was awarded best documentary short film at the Lisbon International Film Festival.

Being screened Thursday 13 September at 11.30

Title: *Beyond Life: Cooling and cleansing – in Kilimanjaro*

Year: 2018

Length: 25 minutes

Director/filmmaker: Frode Storaas, Knut Christian Myhre

Producer/production company: University Museum of Bergen

Country of production: Norway

Country/location of film: Tanzania



On the rural slopes of Mount Kilimanjaro, a young man takes his own life, leaving a wife and several small children behind. On the third day after his burial, a ceremony is conducted to cool or cleanse the homestead - *ihora kaa*. Such ceremonies are conducted for every death to allow its inhabitants to resume their everyday lives. However, it requires particular care and attention in the case of a suicide. The film follows each step to document the ceremony, and thus demonstrates how the camera can serve as a tool for ethnographic data collection.



Frode Storaas is a professor in visual anthropology at the University Museum of Bergen, Norway. His research has mainly been based on fieldwork in East Africa. As a filmmaker he has worked in several

countries. Among his award-winning films are 'Tama Gaun – the Copper Village', Nepal, (together with Dipesh Kharel), Making Rain, Mozambique, (together with Liivo Niglas), Our Courtyard, China, (together with He Yuan Wang), Fish On!, USA, (together with Liivo Niglas).

Knut Christian Myhre is a social anthropologist with long-term research experience from both rural and urban areas of Tanzania. He trained at the University of



Oxford and has published on a range of topics that include kinship, witchcraft, ritual, exchange, forms of knowledge, and cross-cultural comparison. Myhre has held positions at various institutions in the Nordic countries and currently

works as a researcher at the Museum of Cultural History in the University of Oslo.

Being screened Thursday 13 September at around 11.50

Title: *The way we live now*

Year: 2016

Length: 32 minutes

Director/filmmaker: Sophia Hersi Smith

Producer/production company: Sophia Hersi Smith

Country of production: Denmark, United Kingdom

Country/location of film: Tanzania



The Way We Live Now is an intimate portrait of the daily routines and rituals of the Hadza; modern-day

hunter-gatherers living in the acacia-baobab woodlands surrounding Lake Eyasi in North-Central Tanzania. The film traces the daily rhythms of this small community while allowing them to reflect on how their way of life has changed. We are with them from dusk until dawn, where we get a glimpse of their world from their point of view: hunting for wild animals and honey, making food and poison, sitting around the fire with family and dancing under the stars.



Sophia Hersi Smith is a Somali-Danish ethnographic filmmaker who lives in Copenhagen and works worldwide.
Being screened Thursday 13 September at around 12.20

Title: *Imprisoned Lullaby*

Year: 2016

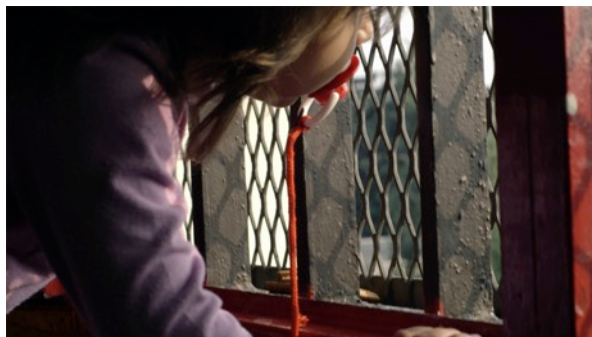
Length: 82 minutes

Director/filmmaker: Rossella Schillaci

Producer/production company: Indyca, Azul

Country of production: Italy, France

Country/location of film: Italy



Jasmina is a strong 24-year-old girl, who lives in prison in Turin for a robbery committed four years ago. She has been awaiting her trial for several months. But Jasmina is also mother to three children, including two infants who live in prison alongside her on a daily basis. The film captures Jasmina and her two children in real time, as months go by, during their moments of hope and sorrow. Their most insignificant gestures such as meals, bath-time, walks along the prison corridor reveal the dilemma which every mother would be confronted with in such a situation: to raise her children in prison, or to set them free for an indeterminate length of time, without her?



Rossella Schillaci has made several anthropological, social and creative documentary films, working on the themes of migration, identities and freedom, participating and obtaining prizes in many

national and international festivals, such as Al Jazeera Film Festival, Open City London, RAI film festival, Fespaco, Jean Rouch film festival, Film de femmes de Creteil, Fipatel, Venice International Film Festival, Torino Film Festival, Bergamo Film Meeting, African Film Festival. Among her latest films, *Les enfants en prison* was co-produced and broadcast by French television Arte and won the Etoile de la Scam, recognition given to the best documentary films broadcast in France, and *Libere* has been distributed in more than 60 Italian cinemas.

She obtained a Master in Visual Anthropology and Documentary filmmaking at the Granada Centre for Visual Anthropology, University of Manchester. She is currently doing a PhD in Digital Media within the international program UT Austin | Portugal Digital Media Program.

Being screened Thursday 13 September at 14.00

Title: *In Laz*

Length: 59 minutes

Director/filmmaker: Miha Peče

Distributor: Avdiovizualni laboratorij ISN ZRC SAZU

Country of production: Slovenia

Country/location of film: Slovenia



The high mountain pasture Laz is populated by a small but diverse seasonal community that brings this remote mountain basin back to life during the summer. The main protagonist of the film is herder and cheese-maker Gregor Gartner. We observe his daily work with the cattle and at the cheese dairy. His daughter, Lucija, and her boyfriend, Sašo Novak, who is in the alp for the first time, often lend him a hand. Gregor's hut is an informal centre of the mountain social life, since it also serves as a mountain lodge for hikers and tourists in need of a rest and refreshments before continuing their trail. Whereas Gregor has a dozen of milking cows, Anica Kovačič, who lives more remotely, at the edge of the alp, has a flock of goats. The community of Laz concludes with the long-term tenants of the shepherd's huts, who are big mountain lovers. Among them we meet Mirjana Turel, her son Bor Turel, and Tatjana

Marušič.



Miha Peče is active in the field of visual ethnography, currently employed at the Research Centre of the Slovenian Academy of Sciences and Arts as member of Audiovisual laboratory. In the past he dabbled in experimental film. He is also engaged in various forms of film education.

Being screened Thursday 13 September at 16.00

Title: *Memory is not about the past*

Year: 2017

Length: 19 minutes

Director/filmmaker: Anne Chahine

Producer/production company: Anne Chahine

Country of production: Germany

Country/location of film: Germany



Memory is Not About the Past aims to understand how former East Germany is remembered in accordance with the general national historic discourse today. The film focuses on members of the Third Generation East, meaning individuals born in the GDR between 1975 and 1985, who experienced the fall of the Berlin Wall

in 1989 as a child or young adolescent. The field of research is the city of Berlin and all its former East German districts. The intent of this ethnographic encounter is not to solely observe and conduct interviews, but also to stage encounters with the participants in order to access the different layers of memory and perception.



Anne Chahine is a practice-based researcher interested in the multivocal nature of memory, history and heritage and its effect on the individual as well as society in a broader sense. She holds a M.A. in Visual and Media

Anthropology from the Freie Universität Berlin and has a bachelor degree in Media Design with the focus on audio-visual media and games. Within the field of visual anthropology, she uses visual media to describe and analyse culture and as a way of constructing knowledge. Anne's main goal in her professional life is to make research visible and accessible to a broad audience; inside and outside of academia.

Being screened Thursday 13 September at around 17.00

Title: *Third-class travel*

Year: 2017

Length: 82 minutes

Director/filmmaker: Rodion Ismailov

Producer/production company: Extsentriki

Country of production: Russia

Country/location of film: Russia



A documentary film which recounts the lives of passengers travelling on the longest railway route in the world. The director tells the stories and fortunes of ordinary Russians met by chance on the Moscow-Vladivostok train. The endless journey is a metaphor of the country in perpetual motion, while the passengers' stories form a social portrait of contemporary Russian society.

Rodion Ismailov was born in Azerbaijan. In 1998 he graduated from Saint Petersburg State University of Cinematography and Television, specialized in



film-directing. From 1997 to 1999 he was General Director of the Deboshir Film Studio and from 2000 to

2005 President of the Saint Petersburg Fund called Independent Cinema Fund. Since 2009 he is the director and producer of the producing centre DC Film.

Being screened Thursday 13 September at 18.00

Title: ***Namrud (Troublemaker)***

Year: 2017

Length: 95 minutes

Director/filmmaker: Fernando Romero Forsthuber

Producer/distribution company: Soleil Film,

FilmDELIGHTS

Country of production: Austria

Country/location of film: Palestine/Israel



Namrud tells the story of Jowan Safadi, a famous musician and a true free spirit, born as Palestinian in the State of Israel. With his band Fish Samak he delivers songs ranging from the political and social to the emotional and philosophical and gathered a huge fan community in the Arabic world. Jowan is unafraid to speak his mind or tackle taboo subjects, and his

lyrics, at once penetrating and witty, have also courted controversy on several occasions: previously investigated by Israeli police for “inciting terrorism”, his last tour to Jordan ended with his arrest and an overnight stay in a Jordanian prison cell. However, his 15-year-old son Don moved to his home shortly. Now Jowan has to face a whole new challenge: on the one hand, he continues to fight for his ideals and his music, but at the same time he has to take paternal responsibility and offer his son a suitable environment. But this can't prevent him from making some trouble in the region again.



Fernando Romero-

Forsthuber was born in 1983 in Seville (Spain) to a Spanish father and an Austrian mother. At the age of 17, he moved to Vienna. He has always been fascinated by people who want

to change their society, their community or their reality for the better. He has already met and then cinematically portrayed a variety of these heroes in Mexico, Lebanon, Palestine, Syria, Honduras, Nicaragua, Burma, Tunisia, Iraq and Austria.

Being screened Friday 14 September at 09.00

Title: ***Lukomir, my home***

Year: 2018

Length: 62 minutes

Director/filmmaker: Manca Filak, Žiga Gorišek

Producer/production company: Ethnocinema production

Country of production: Slovenia

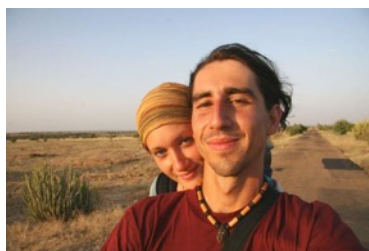
Country/location of film: Bosnia and Hercegovina



Lukomir is the village with the highest altitude (1472 m above sea level) in the Federation of Bosnia and Herzegovina. It is located on the southern slopes of the mountain massif Bjelašnica. Despite the outward migration of the population and the increase in tourism in the last decades the transhumant pastoralism remains one of the main economies in the villages of Bjelašnica. Transhumance and seasonal migration of families and their flocks of sheep characterize the life of their residents. The life of the villagers could roughly be divided into a summer life on Bjelašnica and a winter season in lower settlements in the vicinity of Sarajevo. *Lukomir, My Home* is an ethnographic film that was in the making from April 2014 until May 2017. It portrays a visual ethnography of an older couple's

everyday life. The authors of the film lived with Hismet and Tidža in different periods and seasons. They accompany the couple while they carry out most of their everyday chores in Lukomir and Hadžići as well as when they release the sheep into the valley and when they return to Lukomir.

Manca Filak is an ethnologist and cultural anthropologist, author of ethnographic films and documentaries shown at various European film festivals. Her first ethnographic film *I Will Carry You to the Sea Side* (2012) received the international film award Silver Horseshoe (Asterfest, Macedonia). She is one of the organizers of the Days of Ethnographic Film festival



and a lecturer at the Summer School of Visual Ethnography. **Žiga Gorišek** is an ethnologist and cultural anthropologist, photographer and author of ethnographic films and documentaries shown at numerous international festivals in his home and other countries. His passion for mountains and high mountain cultures prompted him to devote his time as a student to studying and documenting transhumant pastoralism.

Being screened Friday 14 September at 11.30

Title: *Even asteroids are not alone*

Year: 2018

Length: 17 minutes

Director/filmmaker: Jón Bjarki Magnússon

Producer/production company: ***

Country of production: Germany

Country/location of film: Germany



Like roaming asteroids, we move through space: never alone, forming deep bonds along the way. Hundreds of thousands of online gamers mine, trade and fight their way through computer-generated galaxies far, far away from the world as we know it. In the vast and hostile world of New Eden, no one can really be trusted. How can one make friends in the depths of space? Weaving together the experiences of fourteen Eve Online players, we reveal an intimate story about the ability of online games to forge community and bridge the space between us.



Jón Bjarki Magnússon (b. 1984) is an award-winning journalist, writer and filmmaker from Iceland currently living in Berlin, Germany. Working as a journalist since 2008, he has written extensively about the poor conditions of refugees in

his home country and in 2014 his coverage of ministerial crimes against asylum seekers led to the resignation of the Icelandic Minister of the Interior. Jón Bjarki studied Creative Writing at the University of Iceland in 2009-2012, published a book of poetry *The Lambs in Cambodia (and you)* in 2011, and is currently enrolled at the MA program of Visual and Media Anthropology at Freie Universität, Berlin. *Even Asteroids Are Not Alone* is his first film.

Being screened Friday 14 September at around 12.40

Title: *The glasses we wear*

Year: 2018

Length: 57 minutes

Director/filmmaker: Anne Sofie Askholm

Producer/production company: Eye&Mind Visual

Anthropology Programme, Aarhus University

Country of production: Denmark

Country/location of film: Denmark



The public and media representation of rural life in Denmark has been criticized for its lack of nuance and marginalizing descriptions, which contribute to the increasing distance, inequality and misunderstandings between rural and city life. In 2015 the Danish national newspaper *Politiken* published a photographic essay of the Danish island Langeland. At the time it was the poorest municipality in the country and the essay created a story of the island and its inhabitants replicating the stereotypical story of the "outskirts of Denmark". It described them as belonging to a lower social class, backwards and removed from civilization. This film seeks to explore and understand the landscape of identities and social worlds on the island, using film as way of creating a reflective and dialogical space where identities and discourses unfold.

Anne Sofie Askholm (1987) grew up in a farming family in the countryside of Jutland, Denmark, and early on got interested in the relations between city life and life in the countryside, and the perceptions and



misrepresentation of rural life. She studied theology and religion, photography and got an MA degree in visual anthropology at Aarhus University. She is currently working on different research and exhibition projects. *The glasses we wear* is part of her MA thesis project in visual anthropology.

Being screened Friday 14 September at 14.00

Title: *Research/Souvenir (Dialogues)*

Year: 2017

Length: 18 minutes

Director/filmmaker: Roger Horn

Producer/production company: Roger Horn

Country of production: South Africa

Country/location of film: South Africa, Zimbabwe



Research/Souvenir (Dialogues) utilizes found Super 8mm footage from Rhodesia (Zimbabwe) and audio from

ethnographic research gathered among Zimbabwean migrant women in Cape Town, South Africa. Part 1, 'Research', reveals the personal thoughts and challenges faced by researcher/filmmaker in the field. Part 2, 'Souvenir (Dialogues)', offers the research participants an opportunity to question Horn about his choice of souvenirs from the field, providing the political and economic backdrop to the ongoing exodus of Zimbabweans and leads up to the removal of long standing President Robert Mugabe on 21 November 2017.

Functioning as an additional layer of consideration, the found home movies follow an unknown South African woman as she travels from Cape Town to Zimbabwe, a route mimicked by the filmmaker. This form of visual representation seeks to call attention to the ongoing ethical issues and privileges researchers and filmmakers encounter within the context of the post-colonial landscape of southern Africa.



Roger Horn lectures in Visual Anthropology at the University of Cape Town, drawing upon his 19 years of experience across various disciplines and media outlets for inspiration.

Additionally, Roger is currently pursuing his PhD in Visual Anthropology where he continues to research and expand upon the material

presented in several films about Zimbabwean women residing in Cape Town.

Being screened Friday 14 September at around 15.05

Title: *The Flaneurs #3*

Year: 2013

Length: 5 minutes

Director/filmmaker: Aryo Danusiri

Producer/distribution company: Sensory Ethnography Lab & Film Study Center Harvard

Country of production: Indonesia, U.S.A.

Country/location of film: Indonesia



A portrait of urban community in the capital city. The focus is on a religious group that travels around Jakarta using motorcycles and organising mass recitations after blocking some roads. A fanatic feast which is structured powerfully in a 4-minute tour-de-force.

Aryo Danusiri is an artist, a documentary filmmaker and anthropologist born in Jakarta in 1973. His works have been exploring the circulations of new keywords,



violence and memory in reconfiguring political and social landscape of post-authoritarian Indonesian 1998. The works have premiered at various festivals, including Rotterdam, Amnesty

Amsterdam, the Margaret Mead Festival and Yamagata 'New Asia Current.'

Being screened Friday 14 September at around 15.15

Title: *Tohossou*

Year: 2017

Length: 28 minutes

Director/filmmaker: Ran Muratsu

Producer/production company: Ran Muratsu

Country of production: Japan

Country/location of film: Benin



This film focuses on the daily life of Paul, a man who is considered *tohossou* (tɔxɔsu), a deity of the indigenous Vodun religion in the Republic of Benin, West Africa.

Children born with mental or physical disabilities tend to be thought as *tobossou*, and perceived both as deities and human at the same time. People sometimes make fun of *tobossou*, but they also respect them and care for them, while also giving offerings. By following Paul, this film explores the ways in which *tobossou* live in this ambiguity between deity/sacred and human/profane, as well as how they are integrated in the Vodun community through social interactions. Their way of being can be of inspiration to societies which pursue social inclusion after a history of discrimination against or segregation of disabled people.



Ran Muratsu was born in Osaka, Japan in 1983 and worked at a Social Centre in Benin from 2012 to 2014. Ran is currently a PhD Candidate at the Graduate School of Kyoto University, working on the anthropology of religion in

the Republic of Benin.

Being screened Friday 14 September at 16.00

Title: ***Oh Brother Octopus***

Year: 2017

Length: 27 minutes

Director/filmmaker: Florian Kunert

Producer/production company: Highway Spirit

Country of production: Germany

Country/location of film: Indonesia



The sea nomads of Indonesia believe that with every new-born there is a twin brother in the form of an octopus. Rituals are carried out to appease the brother in the water and prevent misfortunes. When dishonour occurs, Jakarta is portrayed as the apocalyptic revenge of the brother octopus.



Florian Kunert is a German filmmaker. After his degree in audio-visual media in 2010 he trained six locals from the Khayelitsha township in South Africa in documentary filmmaking and directed the

360° video installation Shack Theatre. In 2012 he studied documentary directing at the EICTV in Cuba and founded his film production company Highway Spirit. Florian lived for one year in Indonesia, researching and shooting his latest documentary Oh

Brother Octopus. He completed the postgraduate program of the Academy of Media Arts in Cologne and is working on his first feature film at the moment.
Being screened Friday 14 September at around 16.45

Title: ***Kanzoli***

Year: 2017

Length: 74 minutes

Director/filmmaker: Máté Tóth Ridovics, Zoltán Gálóvits, Szabolcs Kővári and Szabolcs Hajdu

Producer/production company: Látókép Ensemble

Country of production: Hungary

Country/location of film: Romania



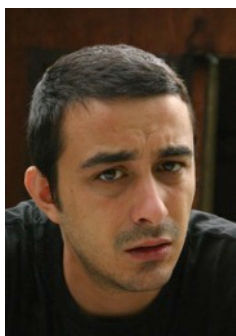
Rémusz Ruzsa was cast in Hajdu Szabolcs's new film, *Mirage*, and the director's assistant is sent to pick him up in a small village, Köpecbánya (Romania), 800 kilometres from the filming location. This seemingly simple task becomes increasingly challenging as Rémusz and his family seem to change their minds, mount insurmountable obstacles and turn all attempts to

regain the filmmakers trust and fulfil contractual agreements into a Sisyphean struggle.



Máté Tóth Ridovics is a former media artist and educational project leader at Krétakör in Hungary. Currently he studies 3d Animation and Interactive Entertainment/Computer Games Art in Glasgow.

Filmography: *From street to house* (2013) – short documentary, *Mirages* (2013) – documentary, *Homo Ludens – Diary of a theatre project* (2012) – documentary, *Potatoangel* (2011) – fictional documentary.



Zoltán Gálovits (b.:1981, Odorheiu-Secuiesc, Romania) is a freelance dramaturg, playwright, and journalist. He studied at the Ady Endre College of Journalism (Oradea, Romania), 2000, Babes-Bolyai University, Faculty of Philology,

Theatre Studies (Cluj Napoca, Romania), 2004. As a journalist, Zoltán was editor at the daily newspaper *Reggeli Újság* in Oradea, coordinating the work of the culture column and writing interviews, reportage about

artistic events of the city. As a playwright, he made adaptations of different texts and was collaborating as dramaturgist and assistant with directors in performances and films. Till 2013, Zoltán was the deputy artistic director of the *Csiky Gergely* Hungarian State Theatre of Timișoara. And until 2018, artistic consultant of the *Csiky Gergely* Hungarian State Theatre and artistic coordinator of the Euroregional Theatre Festival Timișoara (TESZT).



Szabolcs Olivér Kővári, editor, graduated at the University of Theatre and Film Arts Budapest in 2016 as motion picture editor. Since the end of his studies he has finished one feature length documentary and two feature

length fiction movies. Filmography: *End of Puberty* (2015) – short fiction film (12 min, dir.: Fanni Szilágyi), *Welcome* (2016) - short fiction film (30 min, dir.: Balázs Dudás), *No Place Like on the Road* (2017) – fiction film (65 min, dir.: Bálint Turi), and *Hope you'll die next time :)* (2018) - fiction (95 min, dir. Mihály Schwechtje), which will be presented at the Montreal Film Festival 2018.

Szabolcs Hajdu, screenwriter, actor, film and theatre director. Hajdu graduated at the University of Theatre and Film Arts Budapest in 2000 as film director. His



first feature film, *Sticky Matters* (2000) won the award for best first film at the Hungarian Film Week, as well as the Special Jury Prize at the Kiev Molodist International Film Festival. His

2006 film *White Palms* premiered at the Festival de Cannes – Quinzaine de Réalisateurs, and received the Special Mention of the jury of the „East of the West - competition” section at the 41st Karlovy Vary International Film Festival. *Bibliothèque Pascal* (2010) premiered at the Berlinale and went on to win numerous awards all over the world. Szabolcs Hajdu's latest work, *It's Not the Time of My Life* (2016) was premiered at Karlovy Vary International Film Festival, and won the Crystal Globe Award for Best Film.
Being screened Friday 14 September at 18.00

Programme edited and compiled by Peter I. Crawford (UiT – The Arctic University of Norway). Film selection and programming by the NAFA 2018 Film Selection Committee: Catarina Alves-Costa (Portugal), Knud Fischer-Møller (Denmark), Alyssa Grossman (Sweden), Orsolya Veraart (Romania), and Peter I. Crawford.

**SPECIAL LOCAL SCREENING:
FILM AND ANTHROPOLOGY IN CLUJ
SEPTEMBER 15, TRANZIT HOUSE**

**Documentaries Produced after 1989 by
Filmmakers Affiliated with Academia**

**10:00 – 13:00 Film as Ethnography: Stories
from the Danube Delta**

Ildikó Zonga Plájás: Dialoguri de baltă / Swamp
Dialogues, 2015, 53'

Oana Ivan: Vieți între ape / Lives among Waters, 2016,
55'

Discussants: Șerban Văetiși, Jan Ketil Simonsen

**14:00 – 17:00 Film as Activism:
Advocacy through Research and Film**

Csilla Könczei: Noi suntem ai nimănu / We Are
Nobodies, 1990, 20'

Enikő Vincze: Flori de mac / Red Poppies, 2006, 55'

Cecilia Felméri: Speranțe de vânzare / Hopes for Sale,
2012, 52'

Discussants: Iulia Hossu, Éva László, Cristina Raț,
Hans Frode Storaas

**18:00 – 20:00 Film as Representation: Artists,
Minorities, People on the Margins...**

Dan Cureau (together with Árpád Zsolt Moldován):

Pomenirea lui Gábor Bigyók Gavrilă / The Funeral

Commemoration of Gábor Bigyók Gavrilă 1998, 22'

Róbert Lakatos: Spilerek avagy / or Casino

Transsylvaniae, 2005, 19'

Mihai Leaha: Muzicantul din Göttingen / The Street

Musician, 2012, 17'

Discussants: László Fosztó, Peter Ian Crawford

**Program curated and discussions moderated
by Csilla Könczei**

nafa :: notice board

DOX:WORLD



Visual anthropologist and documentary filmmaker Berit Madsen, the creator of *Sepideh*- Reaching for the stars, and experienced filmmaker Finn Mathiasen (*ABCFilm*) are the founders of DOX:WORLD – a new

school for online video and documentary films.

The school runs hands-on courses of 3 and 4 weeks in the autumn 2018. The course enables students make professional documentary films, as well as business profiles, feature stories etc. Keep an eye on our web or FB for new courses, eg. targeted anthropologist and students of anthropology.

Follow us on [Facebook](https://www.facebook.com/doxworldaarhus/) (<https://www.facebook.com/doxworldaarhus/>) and feel free to contact us for further information. We are live at <https://doxworld.dk/in-english/>.



NEW BOOK & CHAPTER

Fieldwork /appropriation
Dear friends and colleagues:

I am pleased to announce a **new Book on Fieldwork, Art and Anthropology**:

Le terrain comme mise en scène.
Eds. Bernard Müller, Caterina Pasqualino, Arnd Schneider.
Lyon: Presses Universitaires de Lyon, 2017.

http://presses.univ-lyon2.fr/produit.php?id_produit=2022

a theory chapter on appropriation:

"Hermenéutica del proceso, la superposición y la aproximación: hacia una reconsideración del concepto de apropiación"

In:
Göbel, B. y Chicote, G. (Ed.). (2017). *Transiciones inciertas : Archivos, conocimientos y transformación digital en América Latina*. La Plata : Universidad Nacional de La Plata. Facultad de Humanidades y Ciencias de la Educación ; Berlín : Ibero-Amerikanisches institut .

Free DOWNLOAD (descargar) here:
<https://libros.fahce.unlp.edu.ar/index.php/libros/catalog/book/99>

and, finally, an Italian translation of my "Art and Anthropology" chapter, from the SAGE Handbook of Social Anthropology (2012); in
<http://www.pacineditore.it/sconfinamenti-antropologia-arte-contemporanea/>
TOC
<http://www.pacineditore.it/wp-content/uploads/2018/02/aa.-sconfinamenti-tra-antropologia-e-arte-contemporanea-indice.pdf>

Enjoy the read!

Best wishes,

Arnd

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nafa :: calendar

Events marked with bold are those still open for entries.

September 4-9, 2018

London Open City Doc Fest, London, UK
Submission deadlines: April 8, May 7
<http://opencitylondon.com>

September 6-16, 2018

43rd Toronto International Film Festival
Submissions: Closed (opens Feb 19 for next year)
<https://www.tiff.net/>

September 11-15, 2018

Nordic Anthropological Film Association Film Festival
and Academic conference
Cluj-Napoca, Romania
Submission deadline: March 10
<http://cinetrans.org/festival>

September 20 – 25, 2018

29th Nordisk Panorama Film Festival 2018, Malmö,
Sweden
Deadline for submission: Closed
<https://nordiskpanorama.com/en/>

October 9-13, 2018

International Festival of Ethnographic Films Belgrade,
Serbia

Submissions open: March 1
www.etnofilm.org

October 15-21, 2018

Astra Film Festival Sibiu, Romania
Submission deadline: March 5, 2018
<http://www.astrafilm.ro>

October 18-21, 2018

Margaret Mead Film Festival American Museum of
Natural History, New York, USA
Submission deadline: April 16, 2018
www.amnh.org/explore/margaret-mead-film-festival

October 18-25, 2018

International Unseen Film Festival “Film Sozialak”
Bilbao
Submission deadline: May 15, 2018
<http://www.kcd-ongd.org/edicion-2018>

October 22-28, 2018

37th Uppsala Kortfilmfestival Uppsala, Sweden
Deadline for entries: Closed
Contact:
E-mail: guest@shortfilmfestival.com
Tel: +46-18-12 00 25.
www.shortfilmfestival.com/

October 24-26, 2018

VISCULT Festival of Visual Culture 2018 - Theme:
Good Life - Joensuu, Finland
Submission deadline: March 15, 2018
www.viscult.net

October 25-30, 2018

22nd International Documentary Festival Jihlava,
Czech Republic
Deadline for submission: March – July
www.dokument-festival.cz

October 25 – Nov 8, 2018

VIENNALE - Vienna International Film Festival,
Austria
Deadline for synopsis of film: July 12
Contact: film@viennale.at
<http://www.viennale.at>

October 29-Nov 4, 2018

DOK Leipzig: International Leipzig Festival for
Documentary and Animated Film Leipzig, Germany
Submissions open: March 3, 2018
www.dok-leipzig.de

November 3-10, 2018

Jean Rouch International Film Festival Paris, France
Submission deadline: April 15, 2018

<http://comitedufilmethnographique.com/>

November 6-11, 2018

Verzio 15th Human Rights Documentary Film Festival, Budapest, Hungary

Deadline for submission: May 15, 2018

E-mail: info@verzio.org

www.verzio.org

November 14 – 18, 2018

Society for Visual Anthropology (SVA) Film and Media Festival

(held in conjunction with the AAA Annual Meeting)

Deadlines for submissions: passed (February – May)

<https://filmfreeway.com/SocietyforVisualAnthropologyFilmandMediaFestivalSVAFMF>

November 14-25, 2018

IDFA - The International Documentary Film Festival Amsterdam, The Netherlands

Submission deadlines: passed

www.idfa.nl

November 22-26, 2018

8th Athens Ethnographic Film Festival Athens, Greece

Deadline for submission: passed

<http://www.ethnofest.gr>

December 9-16, 2018

Cinema Vérité - The 12th Iran International Documentary Film Festival, Teheran, Iran

Deadline for submission: passed

<http://irandocfest.ir/cnct1.html?ab=en>

December 7-11, 2018

16th Kathmandu International Mountain Film Festival (KIMFF), Kathmandu, Nepal.

Deadline for entries: August 31, 2018

E-mail: info@kimff.org

www.kimff.org

January 23 - February 3, 2019

IFFR - International Film Festival Rotterdam, Rotterdam, The Netherlands

Deadline for submission: Short films (up to 60 min.) completed before 1 July: 1

September // Short films (up to 60 min.)

completed after 1 July: 1 October // Feature-length films (60+ min): 15 October, 2018

<https://iffr.com>

January 24 – February 3, 2019

Sundance Film Festival 2019

Park City, Utah, USA

Submissions: 14 Sept (late submissions)

www.sundance.org/festivals/sundance-film-festival

January 25 – February 4, 2019

Göteborg International Film Festival

Swedish film (only premieres): 26 Oct

Other submissions: check and find out more on the website

<http://www.giff.se>

January 28-February 1, 2019

DocPoint - Helsinki Documentary Film Festival

Deadline for entries (only Finnish student films): October 5, 2018

Mail: info@docpoint.info

www.docpoint.info/en/

February 7-17, 2019

69 Berlinale International Film Festival Berlin, Germany

Deadline for submission (available from early September only online:

November 1, 2017 for feature-length films /November 15, 2017 for short films

www.berlinale.de

? March 2019 (date not yet set)

The 12th edition of Days of Ethnographic Film, Ljubljana, Slovenia.

Deadline for entries: December 1, 2018

www.def.si

March 6-10, 2019

The 49th International Tampere Short Film Festival, Tampere, Finland.

Deadline for entries: Sept. 30, 2018 (Early Bird) // Oct. 31, 2018 (Regular) //

Dec. 1, 2018 (Final)

<http://www.tamperefilmfestival.fi>

March 18-23, 2019

16th World Film Festival

Estonian National Museum, Tartu

Deadline for entries: 15 Oct 2018

www.worldfilm.ee

March 20-31, 2019

CPH:DOX, Copenhagen International
Documentary Film Festival

Deadline for submission: Sept 1, 2018 (for
films finished by that date) // December 1
(for films finished after September 2018
ONLY)

[https://cphdox.dk/en/about-
cphdox/submissions/](https://cphdox.dk/en/about-cphdox/submissions/)
<https://cphdox.dk/>

March 27-30, 2019

Royal Anthropological Institute (RAI) Film
Festival

Deadline for late submissions: 30 Sept, 2018
<https://raifilm.org.uk/submissions/>

May 2019 (exact date yet not set)

Moscow International Festival of Visual
Anthropology "Mediating Camera", Moscow,
The deadline for applications: **Not yet
set**
<http://visantmedia.mes.msu.ru/en/festival/>

May 16-June 9, 2019

SIFF 2019 – Seattle International Film
Festival

Deadlines for entries: October 5, 2018 - Early
bird / November 2, 2018 – Regular /
January 4, 2019 - Final Deadline / February
1, 2019 – 'Withoutabox' Only

<http://www.siff.net>

June 5-16, 2019

Sydney Film Festival, Sydney, Australia

Deadline for entries: Not yet set

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

June 6-11, 2019

Sheffield International Documentary Festival
(SIDF), UK

Deadline for pitches: not yet set
(https://sheffdocfest.com/view/2018_pitches)
<http://sheffdocfest.com>

June 2019

Pärnu International Documentary and
Anthropology Film Festival Pärnu, Estonia

Deadline for submission: not yet set

www.chaplin.ee/filmfestival/index.htm

July 2019

Zanzibar International Film Festival Zanzibar,
Tanzania

Submission Deadlines: not yet set

www.ziff.or.tz

August 27-31, 2019

International Union of Anthropological and
Ethnological Sciences

(IUAES) Congress: World solidarities
Submission deadline: Dec 5 2018 audio-
visual, Sep 15 2018 panels, and Dec 5
abstracts

<http://www.iuaes2018.org>

August, 2019

29th São Paulo International Short Film
Festival

Deadline for entries: Not yet set

<http://www.kinoforum.org.br>