

# nafa : // network

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

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## Editorial

### 25 years of NAFA-NETWORK

*By Christian Suhr*

Dear readers,

With this volume we celebrate our 25 years anniversary. Unfortunately we also say goodbye to Anne Mette Jørgensen and Berit Madsen who have been editing the NAFA-network for more than 20 years. A very warm thank you to Berit and Anne Mette for all their work; their deep and long-term engagement, the many many hours of editing, emailing, telephoning that they have spent over the years to keep together, expand, and help the community that makes up our network.

At the same time we are happy to welcome four new editors who over the next years – together with Kayla Roepelle and Christian Suhr – will update the network with a webpage and a number of exciting new initiatives. The new members bring together many new skills and innovative ideas so stay tuned!!

NAFA-Network was an invention of Daniel W. Papuga who sent out the first volume in 1994. In 1996 Anne

Mette Jørgensen took over the editing of the newsletter together with David Givoni. In 1998 Berit Madsen replaced David. Christian Suhr joined the editorial board in 2008 and Kayla Roepelle joined the editing team in 2016.

Below you find a presentation of our four new editors: Christos Varvantakis, Anne Chahine, Armina Dinescu, and Anne Sofie Møller Askholm.

In this issue we also bring you a review of the wonderful NAFA2018 festival by Lisbet Høltedahl which was held in Cluj, Romania. We announce the forthcoming 39th NAFA International Ethnographic Film Festival, will be held, in a joint venture with Viscult, at the University of Eastern Finland Joensuu campus, 22-25 October.

We bring you the news from CVA and the announcement of a new special issue of the Journal of Visual Anthropology entitled “Camera as Cultural Critique” as well as the upcoming 15th German

(Göttingen) International Ethnographic Film Festival which will take place from 20 to 24 May 2020. In addition we bring you a call for applications for the EYE & MIND MSc-Track in Visual Anthropology at Aarhus University (deadline January 15, 2019, for non-EU applicants, and March 1, 2019, for EU applicants).

Finally you will find the Notice Board and the Calendar with an inspiring list of festivals and conferences in the year to come.

Please observe that deadline for contributions to the next volume is March 15, 2019.

From all of us to all of you: happy holidays and happy new year!

The old people: Anne Mette Jørgensen, Berit Madsen, Kayla Roepelle, Christian Suhr  
And the new people: Christos Varvantakis, Anne Chahine, Armina Dinescu, Anne Sofie Møller Askholm

## Meet the new members of the NAFA-Network editorial board



### **Christos Varvantakis**

I'm a social anthropologist currently working at Goldsmiths, while I also act as the head of programming for the

Athens Ethnographic Film Festival and as the co-editor of the journal *entanglements: experiments in multimodal ethnography*. My experiences of the last decade with ethnographic film-makers and social scientists working with image and audio in one way or another, has led me thinking that everybody in the discipline, not less younger scholars and filmmakers, could benefit by better networking and information circulation among us. I see the NAFA as having a most central role in such processes of networking individuals and institutions as well as of circulating information and ideas, and I have joined the board hoping to contribute on the furthering of such work.



### **Anne Chahine**

I am a practice-based researcher interested in using visual media to describe and analyze culture and as a way to construct

knowledge. I believe that research should be made visible and accessible to a broad audience; inside and outside of academia. I am currently based in Aarhus, Denmark where I am pursuing my Ph.D. in Anthropology at Aarhus University. As a filmmaker, I really enjoyed screening my short documentaries *Looking for Mr. Right Now* (2015 | 15min | Germany) and *Memory is Not About the Past* (2017 | 19min | Germany) at the NAFA International Ethnographic Film Festival. Here I was given the chance to not only engage with a diverse film selection but also get to know a warm and welcoming crowd of people. I am excited to join the editorial board and carry on the great work of the NAFA family.



### **Armina Dinescu**

I'm a visual anthropologist educated in film and anthropology in Scotland and Denmark, forever torn between academia and the "outside world". Currently, I'm based in Copenhagen,

where I work with a production company and organise independent film festivals around the world. By night, I keep my flame for anthropology alive by running the *Sjón Anthropological Film Festival*, in essence a playground for exploring concepts and senses, that aims to bridge the gap between academic knowledge and more general

audiences. My other interests include multispecies encounters and the non-secular anthropocene. After having had the privilege of attending a NAFA Film Festival in my home country, I decided to join the editorial board. I look forward to continuing the excellent work the Newsletter has been doing in disseminating anthropologically-relevant events around the world and in helping nurture this global community of visual anthropologists.



### **Anne Sofie Askholm**

I am a visual anthropologist with a masters degree from Aarhus University

currently working on a project for the municipality on the Danish Island Samsø, where I am responsible for involving citizens in creating a new development plan. I have been working with exhibitions, film and photography on projects focusing on multiple themes such as relations between urban and rural life, representation, nomads and a convert's reflections on identity. I joined the NAFA-Network editing team to contribute to creating networking opportunities and knowledge sharing between anthropologists and filmmakers around the world. I see it as a great channel through which we can learn from each other, get inspiration and meet new collaborators.

# nafa :: news and announcements

## NAFA Film Festival 2018: Review by Lisbet Holtedahl

I have had the great pleasure to participate in the NAFA film festival that took place in Cluj-Napoca, Romania, 11-15 September 2018. I was honoured to be participating as a moderator in the Master Class/Workshop that was part of the event. In addition my own last film WIVES was selected for the screening program.

The Master Class had very interesting presentations that covered a broad spectre of anthropological themes and questions and challenges relating to documentary film production: Eddy Appels (dilemmas, comforting and hope when filming one's own sister's severe disease), Leonard Kamerling (challenges and benefits when filming with indigenous people and the difficulties challenges of cultural translation), Christian Suhr (experiencing highly negative feedback from audiences to screenings of his anthropological film work about Islam and radicalization

in Denmark, and why he started a new project about light and Sufism in Egypt), Orsolya Veraart (screened excerpts from a film about a slaughter and the violent expressions of ethnic discrimination that follows the event in rural Transylvania), Peter Crawford and Jan Ketil Simonsen (screened film materials that are produced in the study of the cultural significance of the Iberian pig pata negra).

The participants were very engaged in the discussions at the Master Class, which thereby taught all of us a lot of lessons on the potential of anthropological film in cross-cultural communication and learning about cultures and culture differences.

I also enjoyed the film projections and the discussions that they generated. We saw films on human life in many different countries and from different social classes – that represented great variation in their visual language. In

other words, a very rich series of films and a very enriching experience.

For me who had never been in Romania before, the opportunity to meet colleagues from Babeş-Bolyai University, of meeting local people, was an interesting discovery.

The festival and Master Class were very well organized by CinéT rans in collaboration with the Babeş-Bolyai University and the Hungarian University Federation of Cluj-Napoca, and this allowed us to familiarize and enjoy the social aspects of the festival too.

## NAFA2019, the 39<sup>th</sup> NAFA International Ethnographic Film Festival

NAFA2019, the 39th NAFA International Ethnographic Film Festival, will be held, in a joint venture with Viscult, at the University of Eastern Finland Joensuu campus. 22-25 October.

As usual film submissions already opened when the deadline for this year's festival submissions ended in March. Until we have a dedicated festival website for NAFA2019, online submissions are on the NAFA

website ([nafa.uib.no](http://nafa.uib.no)) under 'Film Festival'. The deadline for submissions is 17 April 2019. There will be a number of workshops as part of the event.

The film selection committee for NAFA2019 consists of:

- Jouko Aaltonen (Helsinki)
- Catarina Alves-Costa (Lisbon)
- Bata Diallo (Bamako/Tromsø)

- Knud Fischer-Møller (Copenhagen)
- Daniela Vavrova (Cairns)
- Peter I. Crawford (chair, Tromsø)

## Journal of Anthropological Films (JAF) celebrates its first year

*By Åshild Sunde Feyling Thorsen*

The Journal of Anthropological Films (JAF) has recently published its third issue, Vol 2 No 2 (2018), and with that, celebrates its first year. The current issue publishes films from Chile, Peru, Mozambique, Norway and the Solomon Islands.

Since the first issue in November 2017, we have published two issues in 2018, and are expecting three for 2019. The editorial team is observing a growing interest in JAF and the numbers of viewers are increasing. We hope more anthropologists will discover the possibilities for publishing in JAF, as well as the films' potential for teaching. Further, we are very thankful for everyone who

has been serving as peer reviewers so far. We hope the community of visual anthropologists will continue to contribute to, engage in discussions of the films, and to support and develop JAF as an academic journal for research-based anthropological films.

Of the fifteen films JAF has published so far, we find both recent productions and older films. While JAF publishes primarily recent anthropological films, we also accept submissions of older films - we know there are many 'pearls' out there who deserve a better destiny than a few public screenings. So please send us your films that you think deserve a new opportunity.

The first publication in 2019 will be a supplementary issue in collaboration with Ethnofest (Athens), based on their 2018 festival themed section – "Critical Encounters: The European Refugee Crisis", curated by Katerina Rozakou and Ifigenia Anastasiadi.

Read the latest issue of JAF here: Vol 2 No 2 (2018) (<https://boap.uib.no/index.php/jaf/issue/view/356>)  
Follow JAF at <https://www.facebook.com/jafjournal/>

## News from CVA

### Visual Anthropology in Brazil and the change of Chairperson of the CVA

*By Metje Postma*

Every 5 years, the IUAES of which the CVA is a commission, organises a Global Conference somewhere in the world, usually in collaboration with a national university; this year for the first time in the global South; in Florianapolis, Brazil! The strength of these conferences is that they are much less dominated by Western scholars than most international conferences in our field. It gives room to presenters from over 100 different countries from all over the Hemisphere. CVA contributed by assisting in the selection of films and organized a workshop on the understanding of the development

within Visual Anthropology towards a more 'multimodal ethnography'. The CVA was represented by 3 members: Bao Jiang (China) Mihai Andrei (Romania) and myself. In Brazil, the militant, political tone of gatherings and speakers' presentations and the emphasis on regional work drew our attention! Support was expressed for the incarcerated former president Lula, and the right-wing forces that were starting to dominate the political scene (and which since then have proved to win elections) were sharply criticized, as well as their intended policies that threatened the livelihoods and environment of the more

than 400 indigenous communities in Brazil. A strong call was heard to support all women who had experienced sexual harassments within universities or other academic gatherings.

Brazil has many centers where Visual anthropology is taught; the emphasis is mostly on the study of the Visual and on the use of Photography. The collaborating Visual Anthropologists from different universities in Brazil presented a extensive Photo-exhibition and a Filmprogram. The film-exhibition also provided in a

special program for Brazilian ethnographic filmmakers. I found those most inspiring and they offered an interesting window to the way in which visual anthropologists in this vast country were invested in the many (often marginalized) communities, both in the Amazonian areas and in the cities. The Photographic exhibition was organized by: Carla Pires Vieira da Rocha, Carmen Sílvia Rial and Cornélia Eckert – and Alex Vailati and colleagues organized the Audio-Visual Exhibition.

In the Catalogue we read: ‘The photographic exhibition showed 30 photographic essays covering seven countries (Brazil, Colombia, Portugal, Germany, France, Mexico and China). Nuclei for Audiovisual Anthropology of the Federal University at Santa Catarina (NAVI/UFSC) and the Federal University at Rio Grande do Sul (NAVISUAL/UFRGS) also produced a series of other exhibits. With regard to work from Brazil, the indigenous communities were highlighted in the show “As árvores voltarão a falar” [The Trees Will Speak Again], by Belgium anthropologist David Bert Joris Dhert. The exhibition Índios no Brasil [Indians in Brazil] presented images resulting from studies by anthropologists Curt Niemandajú, Sílvia Coelho dos Santos and João Pacheco. Meanwhile, fishing on the Brazilian coast and the Azorean tradition in Santa Catarina joins the work of researchers of NAVI (Visual Anthropology Nucleus and Image Studies/UFSC) around images associated to fishing practices. In Narradores urbanos [Urban narrators], the images found in a contemporary city were the theme explored by researchers from NAVISUAL (Nucleus of Visual Anthropology of the Federal University of Rio Grande do Sul). The event also included the Pierre Verger Exhibit, which presents some of the finalists and award winners of the VIII edition of the photographic essay category. The Visual Anthropology Exhibition continued a tradition implemented since the last IUAES World Congress, held in Manchester in 2013 in England.’

‘Many Brazilian research groups participated in the organization of the Audio-Visual show, including the Nucleus of Visual Anthropology and Image Studies (NAVI-UFSC), the Laboratory of Visual Anthropology (LAV-UFPE) and the Nucleus of Visual Anthropology of the Federal University at Rio Grande do Sul/UFRGS). It show was divided into two sections. The first is the result of an international call for proposals that was answered by more than sixty directors. The selection committee, composed of an international jury, chose nineteen films from Mexico, Estonia, Brazil, Benin, Japan, China, Belgium, Venezuela and Portugal. The second section of the show is the result of a call to the Brazilian Visual Anthropology nuclei to prepare an homage to the audiovisual production of Brazilian anthropologists (9 films).

The filmmakers who showed their work were Claudia Turra, Carmen Rial, Fabio Nascimento & Thiago Oliveira, Alexandrine Boudreault-Fournier, Rose Satiko. Gitirana Hikiji e Sylvia Caiuby Novaeus, Coletivo Avaedoc/Arandu, Daniel Simião e Carlos Sautchuk, Antonio Jarbas Barros, Ana Luiza Carvalho da Rocha e Cornélia Eckert, Renato Athias e coletivo dos Alunos Indígenas da UFAM/Tunuí. By showing the monumental historical documentary consisting of 2 parts : Martirio (180 min) (<https://www.festivalscope.com/all/film/martirio>), about the ways in which the Guarani- Kaiowa, the indigenous community with whom Carelli established his life-long teaching and film production project, have tried to negotiate their rights and have been endlessly betrayed, the organisers paid tribute to the collective Videos nas Aldeias [Videos in Indigenous Villages], which is acknowledged as another important experience in the history of audiovisual anthropology in Brazil. Vincent Carelli, (together with Ernesto De Carvalho Tatiana Almeida) has shared his intimate knowledge and personal history of 40 years, in defence of these communities. The

film – that is not officially available in Brazil – is a meticulous document of all the different events that compose the history of the engagement of the Guarani people with the Brazilian government; and the social and political injustices done to them.

### Change of Chairperson CVA

At the Conference in Florianapolis, the chair of the Commission of Visual Anthropology was transferred from me to Bao Jiang from Beijing China. Bao Jiang has stressed that his intention is to focus on the following aims that he has set for the period of his chairmanship:

1. Regenerating anthropology and its practice by clarifying the distinction and integration of Cine-Anthropology and Text based-Anthropology (or Literal-Anthropology).
2. Generating visual-anthropology-directioned initiatives of nonprofit cine-production, cine-communication and cine-publication.
3. Internationalizing the practice of visual anthropology.

Bao Jiang benefitted from the grand visual anthropology project that was initiated in Kunming with a grant from the Volkswagen Stiftung. It was a German/Chinese joint venture that resulted in the establishment of the East Asia Institute of Visual Anthropology (EAIVA) in 1999, in collaboration with Yunnan University. The grant enabled the establishment of the first Visual anthropology program in China. Many German and other international colleagues: Paul Harris, Udo Alberts, Manfred Kruger, Mark Woolstencroft, Peter Ian Crawford, David and Judith MacDougall and Barbara Keifenheim (to name a few) shared their knowledge with a select group of students since its establishment. The latter took over as the main course-professor of the program in 2000.

Bao Jiang is one of the persons who has made use of the network of colleagues that the CVA has provided to support him and his colleagues in their efforts to make visual anthropology grow inside China. Their achievements have been impressive and his hard work is starting to pay off. The CVA board is very happy to transfer the chair to Bao Jiang in the full realisation that his efforts to continue on the road he has set out will not be easy. As colleagues in the CVA we will keep supporting him with full enthusiasm and we are excited to learn about the many plans he is developing for carrying on the work the CVA has set out to do. The following section is meant as a brief introduction to my successor as chair of the CVA: Bao Jiang. Most of the text was written by him.

Bao Jiang did his Phd at Central Minzu University in Beijing in 2003. Since 2003 he has been a research fellow of Institute of Sociology, Chinese Academy of Social Sciences, Beijing. At present he is a professor at the institute and he is the first and unique Ph. D. supervisor in visual anthropology in China. He has written extensively on epistemological themes in relation to Visual Anthropology and has made over 6 ethnographic documentaries. He has been a board-member of the CVA since 2008.

In China, he and his colleagues initiated the Visual Anthropology Forum; the first Journal of Visual

Anthropology in Chinese in 2013 and then in 2015 they established the China Commission on Ethnic Cine-TV and Visual Anthropology. At present the commission has collaborated with other public culture bodies on initiating three nonprofit film exhibition forums, two of which is biennial on ethnographic film and the other annual on intangible culture heritage.

In a personal note, that signifies to me that we have taken a step in the right direction with the modest work that we have tried to do with the CVA in the last 10 years , Bao Jiang reflects on his relation with the CVA: ‘Yesterday I once again read the book, which is a paper collection of the international conference of visual anthropology held in 1995 in Beijing. The papers by the former chairmen of CVA, Antonia Marazzi and Rolf Husmann gave me a historical horizon of visual anthropology and the CVA in details of a time in which I did not participate. In 2008 I was invited by Metje and since then I have been in the CVA. I very much appreciate the initiative of Metje to establish a CVA board composed of representatives from countries and regions all over the world. It is a great grow-up step for CVA. I'm sure we will enrich visual anthropology and the CVA in the same direction in the future. Of course I believe the progress of visual anthropology and CVA is not easy and direct, but it is in the path of the horse in chess as Levi-

Strauss described human progress, because we are striving for the communal interest of humanity and to make the CVA contribute to applying visual anthropology in practice and diversity. Therefore I insist on the point that a stable team of the CVA board is essential for the progress and development of visual anthropology all over the world and the role that CVA may play in that. Let's keep our collaboration in CVA going on ! Jean Rouch opened the window of Shared Anthropology in the 20th, but it's CVA that opened the gate of it all over the world in the 21th. It's my dream and an imagined perspective of our colleagues in the 22th.

Bao Jiang, supported by the other members of the CVA: Itsushi Kawase, Mihai Andrei, Rossella Ragazzi, and Aryo Danusiri and myself , will contribute his news about activities by the CVA in this Newsletter from now on. In one of the future Newsletters he will certainly disclose his new plans. I will keep maintaining the Facebook page of the CVA (<https://www.facebook.com/CVA.iaes/>) for obvious reasons.

For now we wish everyone a Happy and Inspired 2019, and hope to meet you somewhere in the Visual Anthropological sphere.

## The Nordic Eye (and Mind) meets the South: Visual Anthropology and Cultural Critique in the Nordic Countries and in Northern Cameroon

*By Peter I. Crawford*

Organised by Peter I. Crawford (Professor of Visual Anthropology, Department of Social Sciences, Faculty of Humanities, Social Sciences, and Education, UiT – The Arctic University of Norway)  
Venue: UiT – The Arctic University of Norway  
Dates: 26 to 28 August 2019

In some respects, the development of ethnographic film and visual anthropology in the Nordic countries was ahead of time, the Nordic Anthropological Film Association (NAFA) being the oldest of its kind and its annual international ethnographic film festival being the oldest in Europe. When it comes to formalised teaching programmes at universities, however, the Nordic countries seemed to lag behind countries such as the United States, the United Kingdom, and The Netherlands. Today, the two existing master programmes in visual anthropology in the Nordic countries, the Eye & Mind programme at Aarhus University in Denmark and the Master of Philosophy in Visual Anthropology at UiT – The Arctic University of Norway have established themselves as being among the most reputable in the world. Despite their reputation and popularity over the years among students it may be lesser known that their success is almost irrefutably linked to the fact that they are also firmly anchored in research that has been going on for years. Furthermore, that the notions of, on the one hand, collaborative research and, on the other, cultural critique,

have played crucial roles in all this. In addition, in the case of Tromsø, collaboration has been taken perhaps even a step further in the programme's pioneering role in helping develop research and education programmes in the South, mainly in northern Cameroon and Mali.

The main objective of this two and a half-day international symposium is to showcase the research that underpins these successful activities in the form of what may be described as a scholarly encounter between the Camera as Cultural Critique research programme in Aarhus (2013-2017), the mainly film-based visual anthropological research that has taken place at UiT, and the results, when it comes to current research activities, of the training of numerous students from Cameroon and Mali, with a focus on the research potential of the current VISCAM programme (2017-2022). VISCAM is primarily a mobility programme for 4 PhD and 14 MA students from the South and 4 MA students from the North carried out by the University of Maroua and UiT, in partnership with the universities of Ngaoundéré (Cameroon) and Bamako (Mali).

Apart from approx. 12 presentations on film-based anthropological research there will be two keynote lectures, one by Professor Ton Otto (Department of Anthropology, Aarhus University), who headed the Camera as Cultural Critique research programme in

Aarhus, and one by Professor Clément Dili Palai (Dean of the Faculty of Arts, Letters and Social Sciences of the University of Maroua and Administrative Head of the VISCAM project).

A programme and call for registration will be sent out during the spring. For any further information please contact Peter I. Crawford ([peter.crawford@uit.no](mailto:peter.crawford@uit.no)).



## Visual Anthropology Special Issue: Camera as Cultural Critique

By Paul Hockings, Editor in Chief

Visual Anthropology has just published a special issue that was put together at Aarhus, and bears the title "Camera as Cultural Critique".

The contributors include Ton Otto, Christian Suhr, Peter I. Crawford, Karen Walto, Arine Kirstein Høgel and Christian Vium. The January issue of the journal will also include a Danish contribution, this one on Video Narratives by Kamilla Nørtoft and Helle Merete Nordentoft. That same issue of the journal will have a long paper on the ethnography of gender in urban settings in Colombia and France, by Camilo Leon-Quijano, as well as a paper on filming in Southern Italy in the postwar years, this one by Michaela Schäuble.

The March issue of the journal is planned to look into disciplinary areas that visual anthropology has in the past hardly touched: Physiology and Epidemiology. Here the leading paper will be a review of the Fore project of the 1960s, which investigated the remarkable disease known as kuru, and included filming by Dick Sorenson (who passed away this year). The issue has a Norwegian link, as the leading medical scientist on the Fore project was Carleton Gajdusek, a winner of the 1976 Nobel Prize in Physiology or Medicine, who spent his final years in Tromsø. Another paper in the same issue, by Rolf Piene



- I myself perform the culture - I myself can change it.

Halvorsen and colleagues, deals with Norwegian Youth Culture, Later in the spring we plan to devote yet another special issue to aspects of work and tourism.

## The 15th German (Göttingen) International Ethnographic Film Festival will take place from 20<sup>th</sup> to 24<sup>th</sup> of May 2020

The festival promotes documentary cinema with a special emphasis on new films, videos or interactive media (published after 1.1.2017) dealing with socio-cultural processes in a wide sense of the term.

The festival is open to all filmmakers, but especially those having a background in anthropology, sociology, folklore, history etc. It provides a great opportunity for

international exchange of ideas and co-operation in documentary filmmaking.

Submission Deadline: December 15, 2019

Further information: <http://www.gieff.de> || [info@gieff.de](mailto:info@gieff.de)

## Visual Anthropology Review: Call for Co-Editor

The Society for Visual Anthropology invites applications for the co-editorship of its journal, *Visual Anthropology Review* (VAR). One of the current co-editors will finish his service to VAR in June 2019, and SVA seeks an individual to transition into the position of a new co-editor beginning in March 2019. The new co-editor would “shadow” the current editors between March -June 2019 and assume full responsibilities in June 2019. The typical period for a co-editorship is three years. To apply for the position, email a letter of intent and a CV to co-editors: Stephanie Sadre-Orafai ([sadreose@UCMAIL.UC.EDU](mailto:sadreose@UCMAIL.UC.EDU)) and Rupert Cox ([rupert.cox@manchester.ac.uk](mailto:rupert.cox@manchester.ac.uk)). Please also direct any questions about the position to Stephanie Sadre-Orafai and Rupert Cox. Applications will be reviewed on a rolling basis beginning January 7th 2019. Short-listed candidates will be interviewed by Skype in the latter half of January 2019.

### Expected Qualifications:

1. A PhD in Anthropology and a background of teaching, research and publishing in fields related to visual anthropology.
2. Proven organizational and editorial skills.
3. Interest in online multi-media publishing.

### Co-Editor Responsibilities:

1. Edit the journal under the protocols established by Wiley-Blackwell and the American Anthropological Association.

2. Work with Wiley-Blackwell to maintain the established workflow, to meet the deadlines and copy requirements for two issues per year.

3. Solicit articles and suggest ideas for special issues or articles.

4. Receive articles and manage them through the review process, using ScholarOne. This involves maintaining records on each submitted article; engaging two reviewers for a “double-blind” peer review for each article; reading the submitted articles and the peer reviews and contacting the authors as to the final decision.

5. Work with website managers from SVA and Wiley-Blackwell to contribute, update, and maintain content online, including video and other multi-media content.

6. Supervise and recruit, as needed, the VAR editorial assistant.

7. Attend publishing, editorial, and SVA Board meetings during the annual AAA conference over the duration of the co-editorship. VAR is a biannual academic, peer-reviewed journal that publishes 12-15 articles per year. The co-editors are assisted by the journal’s film review editor and book review editors, as well as an Editorial Assistant.

The journal has produced special issues on topics such as “Hyper-realism and Other Indigenous Forms of ‘Faking it with the Truth,’” and “Uncertain Visions: Crisis, Ambiguity, and Visual Culture in Greece.” Each issue of VAR features non-traditional, visually driven scholarship, including graphic novels, photo essays, and painting. We also have a series of online “Supplements” for individual articles and issues, providing teaching-related content and additional online materials related to recently published pieces. VAR has an international readership and publishes work by scholars and artists, academics, and practitioners throughout the world. VAR is published by the American Anthropological Association and promotes the discussion of visual studies, broadly conceived. Visual studies include visual aspects of human behavior and the use of visual media in anthropological research, representation, and teaching. We welcome articles, photo-essays, reviews, and commentary on the use of multimedia, still photography, film, video, and non-camera-generated images, as well as on visual ideologies, indigenous media, applied visual anthropology, art, dance, gesture, sign language, human movement, museology, architecture, and material culture.”

### Further info:

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

## EYE & MIND

### MSc in Anthropology: Visual Anthropology Track at Aarhus University

**APPLICATION DEADLINE: Jan. 15, 2018 (non-EU) / March 1, 2018 (EU)**



The Visual Anthropology Track was established in 2014 at Moesgaard Museum and Aarhus University as part of a research environment where students, scholars, artists, film- and exhibition-makers can experiment and develop forms of inquiry and representation that allow a close engagement with cross-cultural experience and imagination.

The Visual Anthropology Track is one of three specializations of the Master's Degree programme in Anthropology, AU. The new museum site of Moesgaard provides a window through which students, film- and exhibition-makers can enter directly into dialogue with the broad public. Furthermore, the museum provides a unique public laboratory for experimenting with diverse methodologies and technologies of representation. This is of value not only to students and researchers, but also to the museum, whose ambition it is to allow visitors to share in the very creation of anthropological knowledge.

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

#### Why Visual Anthropology?

Anthropologists are increasingly recognizing the need to broaden the scope of their methodology and analytical expression. Traditional academic representations in the

form of written articles or monographs excel in their ability to provide insights into the cultural practices, norms, rules and institutions by which people live. But to engage fully with the complexities of social life, anthropology needs alternative academic languages that allow researchers to explore the role of perception, imagination and emotion in human interaction.

New social media and audiovisual technologies of communication offer unique possibilities for engaging and bringing into dialogue the whole of the human sensorium and imaginative capacities. Public institutions, private organizations and academia are increasingly demanding audiovisual methods that can facilitate cross-cultural analysis, dialogue and imagination. The overall aim of the Visual Anthropology Track is to qualify students of anthropology and related disciplines to take on the task of audiovisual research, consultancy and communication in the contemporary world.

The Visual Anthropology Track equips students of anthropology with special skills in audiovisual analysis and communication. In addition to specific themes in visual anthropology, students attend courses in general anthropological debates and methodologies. This grounding in broad theoretical debates allows students to engage in audiovisual communication of relevance beyond the specialized field of visual anthropology.

Throughout the programme students produce a number of visual anthropological presentations culminating in the production of a thesis comprised of a visual

anthropological product (film, photography, museum installation, multimedia) and a written part with further methodological, analytical and representational reflections. Through ongoing engagement in audiovisual communication, students receive skills in operating video cameras, sound recording, video editing as well as practical experience in designing and managing audiovisual projects.

#### Visual Anthropology Track: Courses

- Advanced Anthropological Theory, 1. semester
- Camera as Cultural Critique: Intensive hands-on camera and editing, 1. semester
- History of Ethnographic Film: Theory in Practice, 1. semester
- Audiovisual and Collaborative Research Design, 1. semester
- Anthropological Methods, 2. semester
- Audiovisual Methods Workshop, 2. semester
- Visual Anthropological Fieldwork, 2-3 semester
- Advanced Anthropological Analysis, 3. semester
- Film Editing and Analysis Workshop, 3. semester
- Product Thesis, 4. Semester

### Additional activities

- Visual Wednesdays (film screenings and lectures)
- DOX:ACADEMY at CPH:DOX

### Affiliated researchers

Ton Otto, Christian Vium,  
Karen Waltorp, Malthe Lehrmann,  
Susanne Højlund, Christian Suhr (coordinator)

### Admission requirements

A bachelor's degree in anthropology from Aarhus University (AU) or the University of Copenhagen (KU).

A bachelor's degree with at least 45 ECTS-points in anthropology (i.e. 75% of a full-time academic year of study).

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

Students from Denmark and the EU are not required to pay tuition fee for the graduate programme in Visual Anthropology.

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

### How to apply

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

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

### Deadline for applications

#### 15 January 2019

NON-EU/EEA/Swiss/Danish citizens (without a permanent residence permit in Denmark).

#### 1 March 2019

EU/EEA/Swiss/Danish citizens (including non-EU/EEA citizens with a permanent residence permit in Denmark).

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

### Specific questions about the programme

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

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

### Further info about the Visual Anthropology Track at Aarhus University

<http://eyeandmind.dk>

<https://www.facebook.com/Eye-and-Mind-Laboratory-for-Visual-Anthropology-243778592769163/>

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

<http://cas.au.dk/en/about-the-school/departments/anthropology/>

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



*New Moesgaard Museum, Aarhus, Denmark*

# nafa :: notice board

## 16<sup>th</sup> RAI FILM FESTIVAL anthropology / ethnography / archaeology 2019

27-30 March 2019, Watershed (Bristol, UK)

[www.raifilm.org.uk](http://www.raifilm.org.uk)

FB/Twitter: @raifilmfest

RAI-FF 2019 will feature a rich programme of contemporary ethnographic and anthropological films from around the globe; the films will compete for the main RAI Film Prize, the Intangible Culture (Music - Dance - Performance) Prize and the Student Prize, amongst others. For the first time there will be a prize devoted to short films.

The festival will include conference sessions on the theme "Expanding the Frame: Ethnographic Film and its Others"; a masterclass with filmmaker Laurent Van Lanker; and a celebration of on Tim Ash's work, organised by the Department of Visual Anthropology, University of Southern California Dornsife.

Festival highlights include the screening of *Edge of the Knife*, an indigenous feature film based on Haida mythology and language; the celebration of Kim Longinotto's long and prolific career as a documentary filmmaker; and the rare chance to see two films directed by Safi Faye, the pioneering Senegalese filmmaker and ethnologist who started her career acting in Jean Rouch's *Petit à Petit*.

Early Bird Festival passes are available until 31 January 2019. Standard rate Festival and Day passes will be available thereafter. The full festival programme will be published in February 2019.

*The RAI Film Festival is organised by the Royal Anthropological Institute in association with the Department of Visual Anthropology, University of Southern California Dornsife.*

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## Sjón Anthropological Film Festival is accepting audiovisual submissions until January 15th

For its third edition, the Copenhagen-based anthropological festival will be focusing on the theme SONANCE. The quality or state of being sonant, a sound. The term encompasses all the different ways humans perceive and interact with their soundscapes and sound waves. Human-made or otherwise.

We welcome any anthropological audiovisual work that engages with this concept: Sonic & sensory experiences. Human- or nonhuman-made soundscapes. Silence. Ethnomusicology. Synaesthesia. Biophonies. Etc. We're especially looking for films that encourage audiences to challenge their relationship to & understanding of how SONANCE impacts their lives.

All anthropologists/social scientists are invited to submit their audiovisual work to Sjón by January 15th 2019 through Filmfreeway (<https://filmfreeway.com/sjon>). The event is organised and curated by an international non-profit collective of visual anthropologists based in Copenhagen. We strive to provide a welcoming, safe, and nurturing space for any practitioners in the field, and our events are always free to attend and open to the public. Further info: <https://sjonfilm.org>



## Entanglements Journal

The second issue of the new open-access journal *entanglements: experiments in multimodal ethnography* has just been published and can be accessed here: <https://entanglementsjournal.org/>. *Entanglements* (ISSN 2516-5860) is a peer-feedback, open-access journal set up in March 2018. It is an experimental journal focused on the multimodal ethnographic theory and practice and is published online twice a year. The journal aims to enable and encourage forms of expression and communities of practice around multimodality in a range of research topics and across disciplines and media, and the editors and members of the editorial board discuss and work with authors on the production of multimodal articles. The journal accepts submissions on a rolling basis and the submission guidelines can be found here: <https://entanglementsjournal.org/submissions/>

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# nafa :: calendar

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

## **January 25 – 26, 2019**

Anthropofest – International Festival of Movies with Social Anthropological Themes  
<https://www.anthropofest.cz/>  
Submissions deadline: passed

## **January 23 – February 3, 2019**

IFFR – International Film Festival Rotterdam, Rotterdam, The Netherlands  
<https://iffr.com>  
Submissions deadline: passed

## **January 24 – February 3, 2019**

Sundance Film Festival  
[www.sundance.org/festivals/sundance-film-festival](http://www.sundance.org/festivals/sundance-film-festival)  
Submissions deadline: passed

## **January 25 – February 4, 2019**

Göteborg International Film Festival Swedish film  
<http://www.giff.se>  
Submissions deadline: passed

## **January 28 – February 1, 2019**

DocPoint – Helsinki Documentary Film Festival  
[www.docpoint.info/en/](http://www.docpoint.info/en/) || [info@docpoint.info](mailto:info@docpoint.info)  
Submissions deadline: passed

## **February 7 – 17, 2019**

Berlinale International Film Festival, Berlin, Germany  
[www.berlinale.de](http://www.berlinale.de)  
Submissions deadline: passed

## **March 2019**

Days of Ethnographic Film, Ljubljana, Slovenia  
<http://www.def.si/news/> || [miha.pece@zrc-sazu.si](mailto:miha.pece@zrc-sazu.si)  
Submissions deadline: passed

## **March 6 – 10, 2019**

International Tampere Short Film Festival, Tampere, Finland  
<http://www.tamperefilmfestival.fi>  
Submissions deadline: passed

## **March 18 – 23, 2019**

World Film Festival Estonian National Museum, Tartu  
[www.worldfilm.ee](http://www.worldfilm.ee)  
Submissions deadline: passed

## **March 8 – 10, 2019**

Sjón International Anthropological Film Festival  
<https://filmfreeway.com/sjon>  
Submission deadline: January 15, 2019  
[sjonfilm@gmail.com](mailto:sjonfilm@gmail.com)

## **March 20 – 31, 2019**

CPH:DOX, Copenhagen International Documentary Film Festival  
<https://cphdox.dk/>  
Submissions deadline: passed

## **March 27 – 30, 2019**

Royal Anthropological Institute (RAI) Film Festival  
<https://raifilm.org.uk/submissions/>  
Submissions deadline: passed

## **March 27 – 30, 2019**

**Royal Anthropological Institute (RAI) Conference Theme “Expanding the Frame: Ethnographic Film and its Others”**  
<https://raifilm.org.uk/conference/>  
**Submissions deadline: January 6, 2019**

## **April 14 – 17, 2019**

Ethnographic Audiovisual Panel: Track Changes: Reflecting on a Transforming World at SIEF2019 14th Congress, Santiago de Compostela, Spain  
<https://www.siefhome.org/>

## **May, 2019**

Moscow International Festival of Visual Anthropology “Mediating Camera”, Moscow  
<http://visantmedia.mes.msu.ru/en/festival/>  
Submissions deadline: passed

## **May 16 – June 9, 2019**

**SIFF 2019 – Seattle International Film Festival**  
<http://www.siff.net>  
**Final Deadline: February 1, 2019 – ‘Withoutabox’ Only**

## **May 23 – 29, 2019**

Ethnocineca – International Documentary Film Festival Vienna  
<https://www.ethnocineca.at/home/>  
Submissions deadline: passed

## **May 28 – June 2, 2019**

**freiburger film forum – africa | america | asia | ozeania**  
<http://www.freiburger-filmforum.de/>

**Extended deadline for the Students' Platform:  
December 24, 2018**

**Summer 2019,**

The Off The Beaten Track Summer School for Anthropologists, Gozo, Malta  
<http://www.anthropologyfieldschool.org/index.html>  
Check the website for more info about the application process & fees.

**June 5 – 16, 2019**

**Sydney Film Festival, Sydney, Australia**

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

**Submission deadline: 31 January 2019**

**June 6 – 11, 2019**

**Sheffield International Documentary Festival (SIDF), UK**

<http://sheffdocfest.com>

**Submission deadline: 4 March**

**July 6 – 14, 2019**

**Zanzibar International Film Festival Zanzibar, Tanzania**

<https://filmfreeway.com/ZanzibarInternationalFilmFestival>

**Submission deadline: December 31, 2018**

**August 27 – 31, 2019**

**International Union of Anthropological and Ethnological Sciences (IUAES) Congress: World solidarities**

<https://www.iuaes2019.org/>

**Submissions deadline: passed**

**26 – 28 August, 2019**

**The Nordic Eye (and Mind) meets the South. Visual Anthropology and Cultural Critique in the Nordic Countries and in Northern Cameroon (international symposium)**

**A programme and call for registration will be sent out during the spring.**

**For any further information please contact Peter I. Crawford ([peter.crawford@uit.no](mailto:peter.crawford@uit.no))**

**September 4 – 9, 2019**

**London Open City Doc Fest**

<http://opencitylondon.com>

**Submission deadline: May 7, 2019**

**September 19 – 24, 2019**

**Nordisk Panorama Film Festival 2019, Malmö, Sweden**

<https://nordiskpanorama.com/en/festival/>

**Submissions deadline: not yet set**

**September, 2019**

**Toronto International Film Festival**

<https://www.tiff.net/>

**Submissions open February 19, 2019**

**October, 2019**

**International Festival of Ethnographic Films, Belgrade, Serbia**

<http://www.etnofilm.org/index.php/en/>

**Submissions open March 1**

**October, 2019**

**Astra Film Festival Sibiu, Romania**

<http://www.astrafilm.ro>

**Submission deadline: end of May**

**October 23 – 25, 2019**

**39th NAFA International Ethnographic Film Festival**

<http://nafa.uib.no/?q=festival>

**Submission deadline: April 17, 2019**

**October 24 – 29, 2019**

**International Documentary Festival Jihlava, Czech Republic**

<http://www.ji-hlava.com/>

**Submission deadline: March – July**

**October 28 – November 3, 2019**

**DOK Leipzig: International Leipzig Festival for Documentary and Animated Film Leipzig, Germany**

[www.dok-leipzig.de](http://www.dok-leipzig.de) || [programm@dok-leipzig.de](mailto:programm@dok-leipzig.de)

**Submission deadline: May – June**

**November, 2019**

**Athens Ethnographic Film Festival, Athens, Greece**

<https://www.ethnofest.gr/festival/> ||

[info@ethnofest.gr](mailto:info@ethnofest.gr)

**Submissions deadline: June, 2019**

**November 20 – December 1, 2019**

**IDFA – The International Documentary Film Festival, Amsterdam, The Netherlands**

<https://www.idfa.nl/en/>

**Submissions deadline: not yet set**

**May 20 – 24, 2020**

**15th German (Göttingen) International Ethnographic Film Festival**

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

**Submission Deadline: December 15, 2019**