

nafa : // network

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Newsletter of the Nordic Anthropological Film Association

Incorporating the Commission of Visual Anthropology (CVA) Circular

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Editorial

By *Anne Mette Jørgensen, Berit Madsen and Christian Subr Nielsen*

Dear readers,

Before a - hopefully - beautiful and long summer we send you here the NAFA Network with announcements of a long range of visual anthropology events in the rest of 2008 and well into 2009.

From the Commission of Visual Anthropology (CVA) and Rolf Hussman there are alarming news this time, that the ICAES conference scheduled for Kunming in China has been cancelled. We will naturally bring more news from CVA on these matters in the August volume.

Much more happily, we present to you the programme for our 28th International Nordic Anthropological Film Association Film Festival and Conference, 'Breaking the Barriers' which is to take place in Ísafjörður in Iceland by the end of this month. Hopefully many of you will find your way to Ísafjörður, enjoy the great seafood, midnight sun, interesting films and discussions, and join the 'NAFA family' for some delightful days.

A sadder note is the obituary for one of NAFAs pioneers, Knut Ekström, who passed away on December 16 last year. Here below Peter Crawford recounts of Knut's enormous role for NAFA and Visual Anthropology, and during the Festival in Ísafjörður a memorial session will be held in the honour of Knut.

From the Beeld vor Beeld Festival in Amsterdam in June we have just received the brand new programme. We also bring you call for entries for a range of future ethnographic film events: the VISCULT Festival of Visual Culture in Joensuu in Finland, Sardinia International Ethnographic Film Festival, two interesting Workshops in Tromsø and Tampere for Ph.D. Students by the Nordic Network for Visual Studies, Comité du Film Ethnographique's International Jean Rouch Symposium in November 2009, the Himalaya Film Festival, the International Student Ethnographic Film Festival in Athens, the conference 'Audiovisual Anthropology: Theory and

Practice' in Moscow, and the EASA workshop 'Media practices and cultural producers' in Barcelona. Announcements follow of two new websites for the French Society for Visual Anthropology (SFAV) and for Inuit and Indigenous Film, respectively. And finally – the usual Notice Board and Calendar. Festivals and conferences still open for entries are marked with 'bold'.

With the last volume the NAFA Network changed its looks. We have received many positive comments to this new design. Please don't hesitate to let us hear what you think – any comment or proposal for ameliorations is welcome.

Deadline for the next volume is August 15, 2008.

We wish you all a wonderful Summer!

nafa :: news and announcements

News from the Commission on Visual Anthropology (CVA)

By Rolf Husmann

Dear friends and colleagues,

A few days ago we were warned about the unbelievable impending cancellation of ICAES in Kunming in July of this year and our panel on "The Visual in Anthropology".

Not very surprisingly, I have meanwhile received from IUAES (Peter Nas), an official letter to him from high-ranking authorities in China, the official statement that the ICAES is "postponed indefinitely" - which in effect means: cancelled.

I know that the IUAES is now searching for a possible substitution congress to take place in July 2009, but all of that is still open.

I have today sent my quite personal, but nonetheless official CVA-reaction to the Chinese authorities responsible for the cancellation of ICAES.

I hope that we shall have a chance to hold our session, in one way or another, at another time and in a

different place. As soon as I hear about plans of a new meeting, I shall keep you informed.

All the best for now,

Yours, Rolf

NAFA 2008 - the 28th International Nordic Anthropological Film Association Film Festival and Conference, May 29. - June 1. 2008 in Ísafjörður, Iceland

By Valdimar J. Halldórsson, NAFA 2008 Organiser (E-mail: hrafnseyri@hrafnseyri.is)



NAFA, The Museum of Jón Sigurðsson, The University Centre of West fjords, Edinborgarhúsið (a cultural centre in Ísafjörður) and Roots (a non- governmental organisation for multicultural society), join forces in this

international documentary film festival and conference at Ísafjörður in the West fjords of Iceland, in association with University of Iceland and The Icelandic Anthropology Association. Please visit the festival website for further information:

<http://www.hrafnseyri.is/BreakingTheBarriers>

Last news:

With the support of NAFA, Vestfjordenes Universitetcenter and the Jón Sigurðssons Museet it has become possible to offer **students** (who present a valid student card) a **reduced participation fee** of only 1000 Icelandic kroner (about 8,1 Euro).

The price for the **Welcome Party Dinner** (seafood and fish) will be at the same modest level, about 8,1 Euro.

Thursday 29 May	Friday 30 May	Saturday 31 May	Sunday 1 June
	9.00-9.30: Sigurjon B. Hafsteinsson	9.00-9.30: Sten Rehder	9.00-9.30: Tinna Grétarsdóttir
	9.30-10.00: Peter I. Crawford	9.30-10.00: Petia Mankova	9.30-10.00: Rossella Ragazzi
	10.00-10.20: Coffee break	10.00-10.20: Coffee break	10.00-10.20: Coffee break
	10.20-10.50: Bjørn Arntsen	10.20-10.50: Sarah Pink	10.20-10.50: Jay Ruby
	10.50-11.20: Mouazamou Ahmadou	10.50-11.20: Bente Sundsvold	10.50-11.20: Presentation of the Youth Gaze project by Reni Wright and Siren Hope
	11.20-11.40 Break	11.20-11.40 Break	11.20-11.40 Break
	11.40-13.20: Film presentation: <i>More than just a game</i> (S. Africa), 90', presented by Junaid Ahmed.	11.40-13.30: Film presentations: <i>A pair of boots and a bicycle</i> (S. Africa), 80', presented by Vincent Moloji. <i>Voz Nocturna</i> (Mozambique), 20', presented by Gabriel Mondlane	11.40-13.30: Film presentations: <i>When nomads settle</i> (Cameroon), 48', presented by Adamou Amadou <i>Day 206</i> (Iceland), 22', presented by Steinunn Ólafsdóttir <i>Permiso de salida</i> (Iceland), 19', presented by Ásthildur Valtýsdóttir.
15.30-16.00: Registration	LUNCH	LUNCH	LUNCH
16.00-16.15: Welcome address	15.00-17.00: Film screenings 1: <i>The mystery mountain</i> (Malawi) 30', presented by Villant Ndasowa. <i>After the rains came</i> (UK), 19'. <i>Making rain</i> (Estonia/Norway), 57', presented by Frode Storaas.	15.00-17.00: Film screenings 4: <i>Firekeepers</i> (Norway), 57', presented by Rossella Ragazzi. <i>Ailo sets out north</i> (Norway), 38'.	15.00-17.00 Film screenings 7: <i>Being Innu</i> (Canada), 53'. <i>On a tightrope</i> (Norway/Canada), 60'.
16.15-17.15: Asen Balikci	17.00-17.20: Break	17.00-17.20: Break	Farewell
17.30-19.40: Opening film session: Part of <i>Netsilik</i> series, 30' <i>Through these eyes</i> (Canada), 55' <i>The Shaman Show</i> (USA), 39'	17.20-18.45 Film screenings 2: <i>Luc de Heusch, une pensée sauvage</i> (Belgium), 50'. <i>The scent of pequi fruit</i> (Brazil), 36'	17.20-18.30: Film screenings 5: <i>Mabrouk</i> (Norway), 40'. <i>Morokapel's feast</i> (Germany), 26'	
20.00-23.00: Welcome dinner and party	18.45-20.15 Break	18.30-20.00 Break	
	20.15-23.00 Film screenings 3: <i>More or less</i> (Romania), 102'. <i>Transfiction</i> (UK), 57'.	20.00-23.00 Film screenings 6: <i>Leyssart</i> (UK), 32'. <i>Freedom is here</i> (Norway), 49'. <i>Land is food</i> (Norway), 44'.	

The sky is clear and all shadows have flown away ... Knut Göte Ekström (1938-2007) in memoriam

By Peter I. Crawford (NAFA Treasurer) (interven@inet.uni2.dk)

The Nordic world of ethnographic film and visual anthropology in general, and NAFA in particular, were struck by sorrow to learn that one of its pioneers, Knut Ekström, had passed away on the 16 December 2007, following an uphill struggle against terminal cancer. Those of us privileged to have known him well could hardly imagine that we in the future would no longer sense his normally quiet, yet striking, presence at NAFA



events and in other international contexts in which we had enjoyed his company, sense of humour, and formidable humanistic approach to what is wrong and right in the world he has now left. To us it came as no surprise that his death notice in Swedish national newspapers was illustrated with the international symbol of peace.

Knut was well ahead of the 1968 student revolts, the anniversary of which is celebrated at the moment, when it came to an anti-authoritarian stance and an almost rebellious human nature. Personally I know from Knut himself, as well as from Swedish friends of his, that he evaded many a rule during his time as a serviceman in the Swedish air force in the 1950s. He was almost mentally allergic to any degree of bureaucracy and people emitting signs of unfounded power and bigotry. In many ways he reflected the part of Stockholm, Söder (the South Side), in which he lived most of his life and where he had made a four-part documentary film series, with its strong mixture of traditional working-class culture and an intellectual and artistic air of cosmopolitanism and *bon vivants*. Knut was perhaps too much part of the Söder intelligentsia to be described as 'salt of the earth' but he was always on the side of the weakest, the outcasts, the have-nots, and the free spirits. On the other hand, his intrinsic sense of tolerance and empathy extended even to people which many of us loathed for varying reasons. In this sense Knut was probably what one may describe as the quintessential humanist, always focusing on the good sides of people.

This could be detected in his warm though often satirical sense of humour, emphasising his natural inclination to laugh with people while hating those who laughed at people. This was the case, for example, when he once rather loudly commented on the entry of three smartly dressed NAFA 'ladies' (no names mentioned) during the lunch break of one of our festivals by saying: "Here we have the ladies that rattle with their jewellery."

Knut was a man of many talents and it was not necessarily written in the cards that he were to become an anthropologist. Actually he was embarking on a career as a journalist when his interest in other cultures and travel brought social anthropology to his attention. He conducted fieldwork (Knut would probably prefer to say that he had travelled a bit) in the United States and this kicked off his interest in the growing field of urban anthropology, not to mention a fascination (rather than admiration) of American culture and his adopting an American twang to his English that never disappeared (despite the efforts of among others yours sincerely to rectify this). Becoming an anthropologist he dedicated almost the rest of his life to the study and documentation of his own urban neighbourhood in Söder. This coincided with his strong and growing interest in visual images and film.

Knut's career as an ethnographic and documentary filmmaker really started in the early 1980s, at the same

time as he was increasingly becoming one of the most important figures in the development of NAFA and visual anthropology (a term we had not really adopted yet at the time) in the Nordic countries. He initially worked closely together with his good friend and colleague, Mona Rosendahl, with whom he made the film *Pinnarävar* (1983), a film about workers in the wood industry in Bodafors in Sweden, based on an observational portrayal of the everyday lives of five workers from a furniture factory. This first professional attempt as a filmmaker to understand the lives of very different people was soon followed by the first film in what was to become a series about various aspects of life in Söder. The first film, *Blod och eld* (1986, Blood and fire) was about the Salvation Army, the social work of which among those less-off in Söder is apparent to anyone who has visited the area, especially if being guided round by Knut himself. For the rest of his life he was intrigued by the unselfish work of the Salvation Army, and its religious basis, and almost knew the history of the army by heart. Even at Knut's funeral his deep-felt respect for the 'soldiers' was reflected in the choice of 'Let us gather at the river' as one of the hymns sung.

Knut was a true anthropologist in the sense that when his interest in something was caught he ventured into it with all cylinders firing. This was also the case with the second film of the series, *I kolonin* (1987, The allotment garden), a fine description of how an allotment garden, in this case Eriksdalslunden, right in the city centre, constitutes a kind of sub-culture, but with rules and norms not entirely dissimilar to those of the world around it. Needless to say, Knut acquired his own lot in the allotment garden, situated less than half a mile from

his home. The film focuses on the 'queen' of the allotment garden, Göta, aged 83 (marking another interest triggered in Knut, that of old age. He was since the making of this film often talking about the need to develop what he called a 'visual gerontology'), whose eyes could detect weed emerging before they were visible to other humans. Knut, who was normally rather critical towards the use of non-ambient sound in ethnographic film, (rather cliché-like) decided to use Vivaldi's Four Seasons to mark the changing seasons of life in the garden.

The two final films of the series were more about 'modern' aspects of Söder, the third film, *Social Servicecentral 5* (1989), following the modern institution of the social welfare office, seen through both the eyes of the staff and those of its clients. This is an almost Wisemanesque film, questioning whether our institutions are actually conceived, designed, structured and staffed in a way that really matches the needs of the winos and drug addicts that form part of its client group. Finally, part four of the series, *En stadsdel föds* (1995, The birth of a part of a city), historically looks into the development of a particular part of Söder whilst documenting the recent re-development of the area with the construction of postmodernist architecture housing.

The end of the film series coincided with the major imminent changes in documentary film technology, Knut belonging to the last generation of 16 mm filmmakers just before the advent of digital video technology. Not that Knut was against new technology, quite the contrary; he embraced it and took an interest in the emerging platforms of multimedia and digital

audio-visual media, becoming involved in several museum-based projects, such as a multimedia project on the expeditions of the Swedish explorer, A.F. Nordenskiöld, who navigated the ship Vega from northern Norway to the Bering Strait from 1878-1880, thus discovering the so-called North-East Passage.

Knut served NAFA for almost thirty years and was a long-standing member of the working committee, having acted as treasurer for many years. Personally, I am proud and happy to have known Knut and have many fond memories of our time together, especially from the long period of time in NAFA's history, from the mid-1980s to early 1990s, in which the organisation on a day-to-day basis was run by Heimo Lappalainen, Knut and I. Being part of NAFA has often been described as 'joining the NAFA family', and losing Knut, who at the time of his death still served as one of the auditors of the accounts, is a bit like losing a family member, although the loss for his real family, Birgitta, Tora, Frederik and Jens, is of course even worse, and we cannot but express our sincerest condolences. I am perfectly aware that one cannot express the full extent of one's feelings in a written obituary (I am sure Knut would have found the medium of film more appropriate) but hope that these brief thoughts on Knut and NAFA's life together do him justice. The title of the obituary, by the way, is the final sentence of a recent official letter Knut, who was really, really pissed off by the fact that the Chinese organisers of an event had failed to reimburse his travel expenses as promised, sent to a renowned professor: 'The sky is clear and all shadows have flown away'. As you can see, Knut also had a profoundly poetic side to him. And he got his money back.

The 8th VISCUlt Festival of Visual Culture

Joensuu, Finland, October 2-5, 2008: Announcement and call for entries

By *Pekka Silvennoinen* (pekka.silvennoinen@netmail.fi)

The main theme of this year's festival is **TRANSFORMATIONS**.

Everything changes constantly: cultures, societies, environment, climate change and transform in surprising ways, and these cut across the known and the unknown history of the planet. Reasons for transformations can be environmental, technological, economical, cultural, social and political.

We are looking for films which show these transformations in human life.

The Viscult Festival exemplifies the transformation of the film festival into a contemporary format: the festival

was the first to broadcast its film programme as Internet streaming for everybody all over the world! Please, send a DVD copy of your film to us **before 10 June, 2008**, and join the filmmakers transforming the world with their films.

The Viscult Festival 2008 will also have subthemes which will be announced later.

During the Viscult Festival there will be international lectures of Visual Anthropology in cooperation with the University of Joensuu and the North Karelia University of Applied Sciences.

Student Films are very welcome!

Send your film to:
Viscult Festival
Länsikatu 15
80110 Joensuu
Finland

For more information, contact:

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Beeld voor Beeld

19th edition of Beeld voor Beeld, Documentary Film Festival on Culture and Representation

June 4-8 2008, Amsterdam Tropentheater/ Antwerp Center for World Cultures Zuiderpershuis

“Anthropology is a game for the brain that could be developed towards a better understanding of human societies”, according to the famous Belgian anthropologist and filmmaker Luc de Heusch. De Heusch will be honored at this 19th edition of the Beeld voor Beeld Festival with a short retrospective. Already 80 years old De Heusch is still extremely active, as is

shown in the film Luc de Heusch. Wild Thinking, about his life and work which will have its' Dutch premiere at the festival.

Apart from this retrospective the festival will screen other films which provide the viewer with “... a better understanding of human societies”. The often heated

debates about the admission of Romania and Turkey to the European elite are often blurred by preconceived ideas about the nature of these societies, which allegedly do not fit the European cultural ‘format’. We want to counterbalance these preconceived ideas by screening films coming out of these countries, showing us an often surprising inside view.

Counterbalancing preconceived ideas is the main focus of the Beeld voor Beeld Festival. Rituals surrounding death in different societies, the influence of globalization on African 'traditional' societies, as well as the life of illegal immigrants in The Netherlands and in Spain, and Moroccan women participating in women's running groups in their free time: these are all themes which hopefully will give the audience a better understanding of human societies.

Eddy Appels,
Festival director
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Program

Student films 1

Wednesday June 4 | 10.00 hrs

Masked Corroborees of the Northwest

In northwest Australia a range of corroborees incorporate the use of masks. These and other performance objects connect bodies to country, cultural knowledge and ancestors. The Miriwung, Narinyman and Worla people in the film discuss the animation of Ungud (rainbow serpent) and Ngarrangkarni (dreams) through performance.

Dominique Sweeney (Australia) | Australia | 2008 | 46 min | English subtitles

Home

Intimate and warm, this portrayal of the filmmaker's Japanese mother explores experiences, reflections and memories of family and life in Japan and 'barbaric England'. As the journey unfolds, we find ourselves in

Japan for the Festival of the Dead. Here, the emotional idiosyncrasies that lie behind this national cultural festival are revealed, and the importance of 'blood', 'land' and 'culture' in understanding 'home', and who we are in the world, is put into question.

Jennifer Tomoe Peachey (England) | England, Japan | 2007 | 32 min | English subtitles

Coffee and Cats

Tineke Scholten (59) was born with mental and physical disabilities. Until the age of 20 she lived with her family in Schiedam, The Netherlands. Afterwards she lived in several care homes. Now Tineke lives in de 'Merenwijk', Leiden, in a shared flat under supervision of care institution 'De Merlijn'. It is in this context that we get to know Tineke. In her little booklet she writes down her daily routine: the cat in the garden or the cat of the neighbours, having lunch, painting cats in the art studio, having biscuits and coffee... Tineke's disabilities do not stand in the way of her strong will.

Karolien Vanmarcke (Belgium) | The Netherlands | 2007 | 33 min | English subtitles

Student films 2

Wednesday June 4 | 14.00 hrs

Transfiction

Transfiction explores 'ethnofiction', an experimental ethnographic film style created by Jean Rouch during the 1950s, in which the participants collaborate with the filmmaker to act out their own and others' life experiences in improvisations. The film focuses on identity and discrimination in the daily lives of transgendered Brazilians living in São Paulo. Fabia Mirassos projects her life through the role of Meg, a transsexual hairdresser confronting intolerance and re-living memories of abuse. Savana Bibi Meirelles plays Zilda who makes her living as one of the many

transgendered sex workers in São Paulo, as she struggles to find her way out of prostitution. Johannes Sjöberg (UK/Sweden) | Brazil | 2007 | 57 min | English subtitles

The Pigeon Man

How much will a man sacrifice for the best of his wife and son? The Pigeon Man is a documentary about Marcel, a Rumanian street artist living in London. A couple of years ago he left his homeland to work abroad so he could provide his family with a better life. The film shows us his daily life as a street performer in London and provides the audience with some insight into the heart and soul of the man behind the mask.

Madelon Vroom (The Netherlands) | England | 2008 | 8 min | English spoken

Student films 2

Wednesday June 6 | 14.00 hrs

Morokapel's Feast: The Story of a Kara Hunting Ritual

This film tells the story of a hunt and its repercussions in the land of the Kara, Ethiopia. Morokapel has killed a leopard with a self-made trap. He brings the magnificent leopard skin to his mother-brother Samo in another village, who then holds for him a hunting ritual, endowing Morokapel with a higher status. The festivities take a surprising turn the morning after the ceremony: Morokapels supporters try to deny Samo the right to the valuable trophy through re-interpretation of ritual rules. The film illustrates how even traditional rituals can be manipulated for economic interests. The film tries to develop these ambiguities by dealing with the ethnographic encounter in a transparent way.

Steffen Köhn & Felix Girke (Germany) | Ethiopia | 2007 | 26 min | English subtitles

Opening night**Wednesday June 4 | 20.30 | hrs Dutch premiere***Surya, From Eloquence to Dawn*

Once upon a journey, ten contemporary storytellers of different cultures create an imaginary epic story. They each draw on their own style and own language to prolong the life of a nameless hero. The aromas of cultures, the taste of words and the perfume of travelling carry us from one storyteller to the next. Like an epic story, this film oscillates between imagination and reality, the inner world and the outside world, documentary and fiction. An ode to orality. This impressionistic film is the outcome of an overland odyssey by public transport from dusk to dawn, through Europe and Asia. An audio-visual performance where imagination and creativity travel across borders.

Laurent van Lancker (Belgium) | Belgium, Slovakia, Turkey, Syria, Kurdistan, Iran, Pakistan, India, Nepal, Tibet, China, Vietnam | 2007 | 76 min | English subtitles

The Fringes of Europe: Romania – Ethnic Minorities**Thursday June 5 | 10.00 hrs | Dutch premiere***Obcina*

Obcina is a small village hidden in the mountains of Romania. During summer dozens of Ruthenians live and work there. Before winter all of them leave the mountain village, that is exposed to extreme weather. Only the family of the cooper Stefan Cut holds out on the mountain as they have done for many years now. During this time they try to defend themselves and their animals against invading wolves in order to survive with the few provisions they cultivated and harvested during the year. So far they always succeeded, but now a momentous accident threatens their existence. In this moving event inhabitants of the mountain village are

intermingled and set filmic charmingly in scene. But will the Cuts now, as the last family, leave the mountain in winter?

Björn Reinhardt (Romania/Germany) | Romania | 2007 | 80 min | English subtitles

The Fringes of Europe: Romania – Ethnic Minorities**Thursday June 5 | 10.00 hrs | Dutch premiere***Leaving Transylvania*

Leaving Transylvania documents the exodus of the Transylvanian Saxons from Romania. The massive emigration from the early 90ties wiped villages empty and endangered the 800 years old cultural heritage. A continuation of this unique eastern European minority seems impossible.

The film exposes the dramatic steps before emigration and shows the disorientation of elderly Saxon couples from a village called Arbegen. Loneliness, fear of displacement, intermixed with a dose of healthy humour, charges the film with intense emotions and brings an unknown human story to life.

Dieter Auner (Romania) | Romania | 52 min | 2006 | English subtitles

The Fringes of Europe: Romania – Outcasts**Thursday June 5 | 14.00 hrs | World premiere***More or less*

Nastaca and Grigore have never met, however they are companions in misfortune. Nastaca lives by herself after the death of her brother in a house that has collapsed many years ago. Nevertheless the people in the village claim she is a wealthy woman. This wealth however consists of worthless certificates or is now in the hands of her nephews. Her life is unbearably inhuman. Grigore has also almost nothing but there are

people in the vicinity who want to help. When Nastaca suddenly dies her nephews appear on the scene. They celebrate a traditional funeral with the curious village community trying to cover up their cruel behaviour. It is alarming and saddening to see these two people living in extreme and awful conditions in the middle of Europe.

Björn Reinhardt (Romania/Germany) | Romania | 2007 | 105 min | English subtitles

The Fringes of Europe: Romania – Outcasts**Thursday June 5 | 14.00 hrs | Dutch premiere***Independenta*

Independenta is a former one-person apartments building in gloomy suburb of Sibiu, Romania, transformed into a block of flats. The very narrow apartments make life not very comfortable here. Răzvan is a twelve year old child living in the Independenta building. His father is working, his mother left to Western Europe for work and his sister acts as a motherly figure. A sensitive portrait of a child who tries to live a normal life, but who sometimes is overwhelmed by the feeling of missing his mother.

Rastko Petrovic (Serbia) | Romania | 2007 | 33 min | English subtitles

Globalisation in Africa**Thursday June 5 | 20.00 hrs | Dutch premiere***Je Ne Suis Pas Moi-Même*

Je ne suis pas moi-même explores the world of African antiquities and the contradictions in a European art market hungry for new tribal objects. Where do the African masks come from? What journey do these masks make before their unveiling in the windows of the biggest galleries or art collections in Europe? Who determines the economic and aesthetic value of these

objects now that colonialism is supposedly dead? And then there's a continent called Africa, in need of economic resources and therefore willing to sell its cultural heritage or, if needed, to falsify it. The authenticity of the objects becomes blurred when the people that once adored them start to sell them.

Anna Sanmarti & Alba Mora (Spain) | Cameroon, Belgium | 2007 | 50 min | English subtitles

Globalisation in Africa

Thursday June 5 | 20.00 hrs | Dutch premiere
Followed by: African Beats Party

La Voie Peule

These intimate and emblematic portraits tell the destiny of the Peul of West Africa. In Mali, one of the poorest states of the world, these people are confronted with the terrible question of their future and their changing economy. In a Malian society in full transformation, can the traditions and the way of life of these semi-nomadic shepherds continue to exist in front of the inevitable modernization of the country? Through a touching meeting with this traditional culture, the narrative shows the universal movement of transformation of rural mentalities.

Sylvain Vesco (Belgium) | Mali | 2006 | 52 min | English subtitles

Rituals Surrounding Death

Friday June 6 | 10.00 hrs | Dutch premiere

Ngat is Dead: Studying Mortuary Traditions

What does it mean when anthropologists claim to study the cultural traditions of others by participating in them? This film follows the Dutch anthropologist Ton Otto, who has been adopted by a family on the island of Baluan in the South Pacific. Due to the death of his adoptive father he has to take part in mortuary

ceremonies whose form and content are however forcefully contested by different groups of relatives. Through the ensuing negotiations Ton learns how Baluan people perform and develop their traditions and not least what role he plays himself. The film is part of long-term fieldwork in which filmmaking has become integrated in the ongoing dialogue and exchange relations between the islanders and the anthropologist.

Christian Suhr Nielsen (Denmark) and Ton Otto (The Netherlands) | Baluan Island, Papua New Guinea | 2007 | 59 min | English subtitles

Rituals Surrounding Death

Friday June 6 | 10.00 hrs | Dutch premiere

The King Never Dies

After having lived for many years in Addis Abab, Gezagn has now returned to his homeland to become the 20th poqalla Kala. All the members of his clan are getting ready to celebrate the close of the mourning period for his father Woldedawit. The rainy season is imminent, and everybody worries about sowing on time. In spite of this, Ayano, a modest peasant strives to find a costly young bull, without which he will not be able to take part in the ceremony. Anxiety builds up when "the ganshalo", the man who was hired a year ago by the deceased's family to play the drum for opening and closing of the mourning period, flees to the lowlands.

Pierre Lamarque (France) | Ethiopia | 2007 | 73 min | English subtitles

The Fringes of Europe: Turkey – Modernization 1
Friday June 6 | 14.00 hrs | World premiere

Ultra All Inclusive

The Turkish coast at Antalya is full of hotels, with bare land in between where yet more hotels are to be build.

Thousands of Dutch, German and Russian tourists come here to celebrate their holidays according to a strict pattern in which food, drink and sunbathing are central. Liza Kemman and Tobias Mulders are fascinated by this form of tourism and observe the behaviour of the holidaymakers with a preciseness as if they were making a nature film. The result is a short documentary about tourists who try to get as much as possible out of their ultra all inclusive stay.

Liza Kemman (The Netherlands) | Turkey | 2008 | 8 min

The Fringes of Europe: Turkey – Modernization 1
Friday June 6 | 14.00 hrs | Dutch premiere

A Voyage to the Future: The 1926 Trip of the S.S. Karadeniz

In 1926 the ship 'Karadeniz' (Black Sea) set sail from the harbour of Istanbul. On board were important representatives of Turkish cultural life. The ship, that would moor in sixteen European ports, was a floating exhibition with which president Kemal Atatürk wanted to show that Turkey had chosen for a modern future. Old archive material is alternated with stories of the children and grandchildren of the passengers of the Karadeniz. The film draws attention to forgotten matters, such as the attraction 'modern' Turkey had in the twenties, and the admiration and respect this gained Turkey in Europe. This perspective raises the question how Turkey is positioning itself towards Europe nowadays and vice versa.

Gerda Jansen Hendriks (The Netherlands) | Turkey | 2006 | 54 min | English spoken and English subtitles

The Fringes of Europe: Turkey – Modernization 2
Friday June 6 I 16.00 hrs | Dutch premiere

Close-up Kurdistan

The politics of modernization by Atatürk, with its emphasis on Turkish identity, had great consequences for the ethnic minorities in the country. In *Close-up Kurdistan* the Kurdish director Yüksel Yavuz creates a connection between his personal story of immigration and the current situation of the Turkish-Kurdish conflict. Throughout his journey which takes him from Hamburg to Northern Iraq, he meets among others his parents and old friends, some of whom went to the mountains to become guerrilla fighters, others who fled the country and went into exile. The rest which were forced to stay in the homeland villages were persecuted and murdered, because they fought for justice and cultural freedom. *Close-up Kurdistan* shows us the totalitarianism on both sides. The film is also an attempt to bring the Kurdish people and the Turkish population together.

Yüksel Yavuz (Turkey) I
 Turkey/Iraq/Germany/Kurdistan I 2007 I 104 min I
 English subtitles

The Fringes of Europe: Turkey – Modern Beats
Friday June 6 I 20.00 hrs

Hiphopistan: Representing Locality in a Global City

Hiphopistan is a documentary film that examines the impact of hip-hop culture on Istanbul youth and reveals how young Turkish rappers, DJs, break-dancers, and graffiti artists creatively blend popular influences with their local cultural values and traditions.

Çigdem Akbay (USA) I Turkey I 2006 I 25 min I
 English subtitles

The Fringes of Europe: Turkey – Modern Beats
Friday June 6 I 20.00 hrs | International premiere
Followed by: After Party featuring DJ Beyza and DJ Dame

She-J

One from Europe, the other from a country aspiring to be European for centuries... Yet, both are women, DJs and mothers to 11-year old sons. *She-J* is the story of two alter-egos: DJ Beyza from Turkey and DJ Dame (Natasja) from Holland. It is also a film about Turkey with its young urban face and its confrontation with Europe. Beyza, the first female DJ of Turkey says her work is like selling pork in a Muslim neighbourhood. On the other hand Natasja feels stifled by the life and club scene in Holland. At first, both women seem to yearn for what the other has. Yet, once they meet they discover that the grass is not always greener on the other side.

Elvan Kivilcim (Turkey) I The Netherlands, Turkey,
 France I 2007 I 63 min | English spoken and English
 subtitled

Homage to Luc de Heusch
Saturday June 7 I 11.00 hrs

Les Gestes du Repas

The film is a mirror, reflecting a man eating. It forms a portrait dependent on a sort of satirical ethnography. The shooting deliberately gives it a fiction style, without sacrificing the truthfulness of the document in any way. The general purpose is associated with the ever youthful hope of Jean Vigo: 'The goal will be reached if one succeeds in revealing the reason hidden behind a gesture, in extracting the inner beauty or character from a merely banal person, if one succeeds in revealing the spirit of a community from one of these purely physical manifestations.'

Luc de Heusch (Belgium) I Belgium I 1958 I 23 min I
 English subtitled

Homage to Luc de Heusch
Saturday June 7 I 11.00 hrs

Tracking the Pale Fox : Studies on the Dogon

This film is the first in a series devoted to the great figures of anthropology. It relates the intellectual adventure of Marcel Griaule, the founder of ethnographic research in France. In 1931, during a reconnaissance expedition from Dakar to Djibouti, Griaule discovered the astonishing Dogon civilization on the cliffs of Bandiagara (modern Mali). De Heusch follows, together with Jean Rouch and Germaine Dieterlen, in his footsteps.

Luc de Heusch (Belgium) I Mali I 1984 I 48 min I
 English subtitled

Homage to Luc de Heusch
Saturday June 7 I 14.00 hrs | Dutch premiere

Luc de Heusch. Wild Thinking

For who are the gulls flying? Why are we alive? I think thus I am, but why? Luc de Heusch, ethnologist and cinematographer, gives us his interrogations as different clues to penetrate his scientific (structuralist) and poetic (surrealist) thinking. His films and books show the diversity of the world, they converge various universes, like art, war, theatre, magic, cooking and love. Through the eyes of the ethnologist filmmaker, Luc de Heusch. *Wild Thinking* takes a look at the experience of otherness and at the relationship of 'I' and 'we' up until the universal question: 'Why are we here?'

Karine de Villers (Belgium) I Belgium, Africa I 2007 I
 50 min I English subtitles

Homage to Luc de Heusch
Saturday June 7 I 14.00 hrs

A Republic Gone Mad: Rwanda 1894/1994

In 1954, Luc de Heusch shot a film in Rwanda, illustrating the traditional relationship between Tutsi herdsmen and Hutu farmers in this ancient Central African Kingdom, then a Belgian protectorate. Exactly forty years later, more than five hundred thousand Tutsi perished in the first genocide in African history. Contrary to what a misinformed public opinion was all too willing to believe, this tragedy was not the ultimate episode in a secular struggle between two hostile "ethnic groups". De Heusch sets out the true face of this society. Hutu and Tutsi make up one nation whose inhabitants speak the same language, come from the same religion, share the same interdictions, and acknowledge the rule of a single sacred king.

Luc de Heusch (Belgium) I Rwanda I 1996 I 60 min I English subtitles

Focus on World Music: The Balkans
Saturday June 7 I 20.00 hrs | Dutch premiere

Vjesh/Singing

With sharp voices, the Albanese women of St. Costantino and St. Paul, Italy, sing the most heart-rending songs. These are the ancient vjeshet, handed down from mother to daughter. They tell of the Albanian escape to seek shelter in southern Italy, five centuries ago. But they are also the creative expression of women who, to make fieldwork lighter, "threw" songs from one hill to another, to be "picked up" by the other women. In 1954, the anthropologist Ernesto De Martino organized an expedition to these two villages and recorded the vjeshet. Nowadays it is the women themselves who make the wider world aware of

their songs by giving concerts throughout Italy and even in Albania and France.

Vjesh/Singing is a part of the series Albasuite: 9 Docs on Arbëreshe Culture, by Salvo Cuccia & Eleonore Cordaro.

Rossella Schillaci (Italy) I Italy I 2007 I 57 min I English subtitles

Focus on World Music: The Balkans
Saturday June 7 I 20.00 hrs | Dutch premiere
Followed by: After Party with live Balkan music and DJ

The Brassy Bands

At the beginning of the last century, Romanian peasants discovered the solemn music of the military bands when they went into the cities. They were so impressed by these that they wanted to have brass bands in their villages as well. With the arrival of the communists, these popular country marching brass bands were invited to participate at official events. The regime confiscated their land, built immense industrial complexes and many of the farm-workers became factory workers. The brass bands then became a symbol of the people's well-being and the brotherhood between the farm and factory workers. With the fall of the Communist regime, many factories closed down...

Cornel Gheorghita (Romania/France) I Romania I 2007 I 52min I English subtitles

Morocco
Sunday June 8 I 13.30 hrs | Dutch premiere

Mimoune

Illegal immigration is not only a problem for our society. Not only does the illegal immigrant suffer from

social uprooting but also the most difficult part of this situation: the family division. This document was born of the desire to bring together, even if it was only through a camera, a family that since long ago wishes so.

Gonzalo Ballester (Spain) I Morocco, Spain I 2006 I 11 min I English subtitles

Morocco
Sunday June 8 I 13.30 hrs | World premiere

Vrouwen van Geuzenveld

For a year Nina Pieters followed a group of immigrant women from Geuzenveld, one of the neighbourhoods of Amsterdam, during their running preparations for the Course Feminine in Casablanca. Most participants never practiced sports before in their life or did anything outside of their family. This film gives us an insight into their physical and personal development.

Nina Pieters (The Netherlands) I The Netherlands, Morocco I 2008 I 35 min I English subtitles

Family Affairs
Sunday June 8 I 15.30 hrs | Dutch premiere

Summerchild

Svetlana, an 11 year old girl from a children's home in Russia, is the sponsored child of a couple from Finland. Living only 60 km from the border of Finland, Svetlana has never visited her neighbouring country. After a long wait Svetlana finally gets an invitation to have a look on life on the other side of the border. A documentary film about Russian orphans' summer vacation to the west and into a family.

Iris Olsson (Finland) I Russia, Finland I 2007 I 60 min I English subtitles

Family Affairs**Sunday June 8 I 15.30 hrs | World premiere***Mama Blessing*

Mama Blessing is a young mother who fled from Nigeria after being threatened by a Mafioso voodoo sect. In Holland she roams the streets with her children.

The children are sick and underfed and are placed in a foster home. There they discover that Blessing's son Daniel has a serious developmental disorder. As a condition for receiving the necessary care and treatment, he needs to be covered by health insurance. This means that the children need to stay in the foster home. The children are caught up in the wheels of the

welfare state, while Blessing is left to her own devices. Bit by bit the children estrange from her. The mother is desperately looking for a way to regain the custody over her own children.

Roswitha Eshuis (The Netherlands) I The Netherlands, Austria I 2008 I 40 min I English subtitles

The XIV Sardinia International Ethnographic Film Festival 2008

Sardinia, Italy: Announcement and call for entries

From the 15th to 21st September 2008, the Sardinia International Ethnographic Film Festival (SIEFF) will be held in Nuoro, Sardinia, Italy. This international ethnographic film festival is organised by the Istituto Superiore Etnografico of Sardinia. The Festival, which is a biennial event, has always adopted a specific theme: "The Shepherd and His Image" (1982); "The World Upside Down or Carnival and Controlled Transgression" (1984); "The Wedding. Marriage Rituals in Traditional Societies" (1986); "Women and Work in Traditional Societies" (1988); "Islands" (1990); "Mountains" (1992); "Men and Rivers" (1994); "Magic and Medicine in Traditional Societies" (1996); "Music and Rituals" (1998); "Children" (2000); "Food" (2002); "Tourism/Tourisms" (2004).

Since the 2006 edition the Festival has changed its previously traditional characteristic of focusing on a single theme, concentrating its programme instead on a selection of recently made documentary films with an ethno-anthropological prospective, special attention being given to those works principally concerned with themes that inevitably bring us back to the representation of contemporary life. This year the Festival intends to focus its interests particularly on the following themes: the production and circulation of

folk music globally; spirituality and transcendence in a world dominated by the effects of globalisation; ecoanthropology; tourism. The works chosen for the official programme of the Festival will compete for the following awards:

- A. "Grazia Deledda" Prize for the Best Film;
- B. Prize for Best Film, set and produced in a Mediterranean country;
- C. Prize for Best Film by a Sardinian director;
- D. Prize for Most Innovative Film.

Apart from films in competition the Festival will also present films out of competition.

A whole day will be dedicated to a specific theme, with screenings of films out of competition and conferences with experts and academics from Italy and abroad. The films will be accompanied by a brief presentation and, as a general rule, commented on and discussed with their directors. The projections, talks, conferences and discussions will be served by simultaneous translations in Italian and English.

The films to be included in the Festival will be selected by a committee composed of internationally recognised experts in the field of visual anthropology. The

selection committee reserves the incontestable right to include or exclude or to insert into the outside competition section, any film submitted for inclusion in competition.

In order to participate to selection it is necessary to send a video copy, on any format or DVD, to the following address:
SIEFF 2008 – International Ethnographic Film Festival, Istituto Superiore Etnografico della Sardegna, Via Papandrea, 6 - 08100 Nuoro (Italy).

Copies running for selection must arrive within May 31st, 2008.

Films must be accompanied by the appropriate entry form, completed in every part, which can be downloaded from www.isresardegna.org or requested of the Festival's Secretarial staff at [rassegna.sieff@isresardegna.org](mailto: rassegna.sieff@isresardegna.org).

For further information please write or telephone:
Istituto Superiore Etnografico della Sardegna
Via Papandrea, 6 - 08100 Nuoro (Italy)
Tel. +39 0784 242900 - Fax +39 0784 37484
E-mail: [rassegna.sieff@isresardegna.org](mailto: rassegna.sieff@isresardegna.org)
Web: www.isresardegna.org

Call for Papers and Presentations: Workshop of Nordic Network for Visual Studies (NNVS)

By *Trond Waage* (Trond.Waage@sv.uit.no)

Workshops for Ph.D. Students/ Researchers 2008

Images and written texts not only tell us things differently, they tell us different things (David MacDougall, 1998).

The Nordic Network for Visual Studies announces two workshops for Ph.D. Students in September and October. These two interdisciplinary workshops are aimed at advanced Ph.D. students/researchers who are working with and/or analysing visual material in their research. In each workshop participants will present their work. Leading researchers in this field will comment on this work and share their own experience of visual work. Course credit will be awarded according to the regulations that apply at student's home institutions. NNVS will (partly) pay participants travel expenses and accommodation.

1. Workshop: 'Analysing the Visual', September 10-13. 2008. University of Tromsø, Visual Culture Studies, Department of Social Anthropology, Tromsø, Norway.

2. Workshop: 'Visual Narratives', October 22.-25. 2008. University of Tampere, Department of Journalism and Mass Communication. Tampere, Finland.

The first workshop, with the title: 'Analysing the Visual', will include papers/presentations which analyse visual material in different forms. The material might be photographed or filmed by the researcher, but it could also include collections of public or private images: advertisements, press photographs, home videos, historical photographs, etc. We will especially be interested in presentations that contextualize visual material and visual strategies from different point of views. The main questions to ask is: what does the visual material tell, and how to understand the visual material from its social and cultural context?

The second course, 'Visual Narratives', we encourage researchers that use images to address problems, to present their findings and tell stories, to put their work forward. The participants could present films/rough cuts of films, photojournalistic narratives, exhibition material, mediavisions, multimedia presentations etc. We encourage papers that analyse visual material from a narrative point of view and visual narrations that have an analytical ambition. A central issue will be the scientific approaches to, and the scientific potential, in different narrative strategies.

In both workshops will methodological issues be addressed and discussed. The workshops are linked together in order to support participants' work process (from analyzing to narration) and students are invited to participate in both. However, it is also possible to apply for only one or the other. A report shall be submitted within a month after each workshop. The credit for each workshop will be equal to 5 ECTS. The maximum number of participants at each Phd. course will be 15.

Submission Deadline:

Presentation proposals must be submitted by 10th June for the Tromsø course, and 30th August for the Tampere course, via e-mail to janne.seppanen@uta.fi and Trond.Waage@sv.uit.no. Maximum length of the submission is one page (2000 characters).

Review process:

NNVS's steering group members will review proposals and announce accepted applicants by the 20th June for the Tromsø workshop and the 10th of September for the Tampere workshop.

A KNOWLEDGE BEYOND TEXT LOOKING AT EACH OTHER, SHARING INTERROGATIONS

International Jean Rouch Symposium, Nov. 14-20, 2009: Call for papers

By *Françoise Foucault* (cfe@mnhn.fr)

The Comité du Film Ethnographique is organizing an International seven-days Conference to be held in Paris in November 2009. This Conference is to honour the scientific and cinematographic work of Jean Rouch, his founding father and leader.

Our purpose is to explore the many research works and investigations pursued to improve the imagic languages for anthropology in the fields Jean Rouch has pioneered and initiated.

This call for contributions is open to filmmakers, critics, teachers, researchers, and students concerned with the different ways to experiment and to translate the "real" through various audiovisual languages.

Propositions have to focus on one of the chosen topics:

- Ethnology, films and colonial situations.
- The "real" as imaginary, the fiction tells the world.
- A shared anthropology.
- Direct cinema and a making of the "real".
- A new Anthropology, a today's anthropology.

Abstracts of 1500 characters maximum have to be sent electronically to the Comité du Film Ethnographique, together with the applicant information form, by October 15th 2008. The definitive programme will be set on December 1st, 2008. All accepted participants will be expected to submit a full draft of their paper (text and audiovisual documents for a 20 minutes maximum length) by 31st of May, 2009, to allow their

circulation among Conference participants.

All information about the Conference, including an application form, will be available on the CFE website from 10th May.

Important Dates:

October 15, 2008: Deadline for abstracts

December 1st, 2008: Notification of acceptance

May 31st, 2009: Submission of Final Papers

September, 2009: Conference Programme

Contact :

Comité du Film Ethnographique

Musée de l'Homme

17 place du Trocadéro – 75116 Paris – France

Tél. : 33 (0)1 40 79 36 82 - 33 (0)1 47 04 38 20

colloquejeanrouch@mnhn.fr

www.comite-film-ethno.net



Presentation of the Conference purpose, partners and proceedings

By Marc Henri Pault, Chairman of Comité du Film Ethnographique

Objectives

The main purpose of the symposium will be to identify Jean Rouch's innovative trends, which will be confronted with the contemporary context. The questions arising from Jean Rouch's proposals, embodied in his research and films, will be reviewed by today's researchers and film directors, who will endeavor to summarize his achievements and deviations, as well as possible deadlocks and further developments.

The meeting should make the best possible use of audiovisual languages, questioning both the "Rouchian" film production and that of his contemporaries, and of those who pursued the path of shared anthropology or an attempted reciprocity of visions. Possible or impossible reciprocity of questions, self-examination of anthropological challenges, putting language and cultural encounters into perspective, the emergence and confrontations of the "I" between differences and similarities, masking and unveiling realities constantly invented, constructed, demonstrated, directions which are more significant than a stroke of improvisation, unmasked masks of realistic temptations, reversals of visions that are more or less conventional, uncertain

provocations of forms and techniques... Rouch's proposals are still there, often barely hinted at, sometimes concealed under words that are no doubt circumstantial, or intentions henceforth futile. We will have to choose some of his words, to question his most obvious positions and the means implemented to pursue the game of encounters and words.

Each day of the symposium will begin with significant films or film excerpts by Rouch, clearly evoking certain themes. The proposed approach makes no claim of being exhaustive, but rather initiates, based on some of Jean Rouch's breakthroughs, a longer-term reflection on the dynamics of audiovisual anthropology, or in a greater sense, non-text-based anthropology.

These are the trends that will indicate the direction for the proposed approach. Whatever the cinematographic and anthropologic achievements of the "Rouchian" proposals, their true value lies in the fact that they continue to question and provoke us. The idea is therefore to continue adjusting the audiovisual language to the realities of difference and to the particular elements of time, space, body, and emotion.

Themes and Films

Jean-Luc Godard used to think that Jean Rouch had paved the way for the French New Wave: he broke the rules, invented a new way of filming, and introduced narration on the foreground. He also broke away from conventional considerations on Africa, thus allowing us to find out that African men and women lived and thought today.

He kept repeating that he was neither an ethnologist nor a film director, but combined both functions. Extraordinarily diverse, surprisingly unusual, the decent man par excellence, crossing through the looking glass, a pale fox straight out of Dogon mythology, the hunted-hunter of an impossible doppelganger that he finally came to face on that last night in Niger, on February 18, 2004, elusive and yet present, yesterday or tomorrow, forever...

Between surrealism and knowledge of Africa, Jean Rouch found the magic lantern of cinema. It reveals the self in the other, and the other in ourselves, between which the anthropologist attempted to initiate dialogue. He wrote that "cinema, the art of the double, is already a transition from the real world to the imaginary world, while ethnography, the science of others' systems of thought, is a permanent crossing from one conceptual universe into another, a form of gymnastics where going out of one's depth is the least of the risks involved."¹

- Ethnology, films and colonial situations: *Maîtres fous* (The Mad Masters) – La Goumbé des Jeunes Noceurs

He was one of those rare pioneers in France and in the last century, who introduced complex and industrial societies to anthropology, a domain that had been reserved for sociology up until then. As early as in the late 1940s, with his first investigations, Jean Rouch renewed the French ethnographic establishment, which was then preoccupied with societies that were claimed not to have a history, and whose "traditions," if not the tradition, should have been systemized. His first articles introduced historic temporality and population dynamics with their movements. Taking contemporaneity into account, his works on migrations, like most of his films in the 1950s, deal with an African continent in the midst of economic and political transformation.

In Accra, the capital of the Gold Coast which in 1957 would become Ghana, the first African colony to gain independence, he directed *Les Maîtres Fous*², a foundational film with immigrant workers from Niger and Mali, now a cult film for both cinema and anthropology. Possession, migrations, and colonial

¹ Jean Rouch, *une rétrospective*, 1981, : 31.

² Jean Rouch, *Les Maîtres Fous*, Paris, Films de la Pléiade, 16mm, 33min., 1954.

alienation are the dominant themes in the film: migrant workers are not simply victims; they react, defend themselves, they reorganize their beliefs and their systems of belonging, thus linking the present and its transformations to earlier practices. Religion is actual, integrated into the course of a history to which it responds.

- The imaginary is real, fiction tells the story of the world: *Dionysos – la Pyramide Humaine* (The Human Pyramid)

Rouch, like Homer, stages men and gods interacting with one another. Greek mythology expresses circumstances, phases, events, productions of dialogue between people and their environment: for a long time, Jean Rouch contemplated doing a film that would borrow its characters from the Pantheon. Despite the masks, this is probably the film that he has put the most of himself into. It will always be one of those strange, elusive, unclassifiable, unfinished, hybrid objects, through which the surrealists hoped that the clarity and order of the world would be endlessly questioned. *Dionysos*³, remarkable and thumbing its nose at all known forms of film-making, demonstrates undying loyalty to the marvelous adventure of the gods from his childhood, which was illuminated by this solar story. If, as Pasolini said, cinema is a language that expresses reality with reality, it is not a simple matter of reproduction, but a transfer of meaning, a profound transformation, during which a certain vision emerges. It involves a specific elaboration of the real, particularly taking into account the expression and interpretation of feelings. Even if *la Pyramide humaine* stages an organized sociodrama, it is also a film where Rouch directs his gaze, chooses the speakers, and invents a scenario that could easily be a game of truth. The encounters shown are played out in front of the spectators, but primarily through the eyes of Rouch.

³ J.R., *Dionysos*, Paris, Les Films de la Pléiade, 1984.

- A shared anthropology: *Moi un noir – Petit à petit* (Little by Little)

In filming and observing, Rouch is demonstrating his approach, both to the people he was working with, whose commentary, remarks, and questioning he included, and to us, the spectators-questioners of otherness. This attitude leads to what I would call a phenomenological support, an effort constantly underway and called into question in order to understand the difference by approaching so close to the Other that one can feel him living.

This "shared anthropology" is not a mere method of emotional participation; it creates awareness of the insurmountable paradox of otherness that anthropology assumes: how to show and grasp the difference without rendering it irreducible nor reduce it to the identical. The "ethnologized" Other is henceforth recognized as a subject and is given the possibility of addressing those who are watching him! We will even have to answer his questions, and not only arrogate the preeminent right of asking the questions and interpreting the answers for ourselves!

This is one of the strongest proposals that the film *Moi un Noir*⁴ has to offer: the actors tell their lives and their dreams themselves, but they also look beyond the screen toward the future viewer. When the main character, Oumarou Ganda alias Edward G. Robinson, presents Abidjan and its suburb of Treichville at the very beginning of the film, it is a warning to us that our knowledge is not independent of its conditions of investigation and reconstitution. In one move, with feigned innocence, Rouch gives his characters the chance to speak. These words abruptly cross the space-time continuum of colonization, and a revolution is underway. Images are no longer flowing in one direction only.

⁴ J.R., *Moi un Noir*, Paris, Films de La Pléiade, 16mm, 80 min., 1959.

- Direct cinema and construction of the real:

Chronique d'un été (Chronicle of a Summer) – *Veuves de 15 ans* (15-year-old Widows)

Across all his manners of "acting" as both an ethnologist and director, Jean Rouch brings into play a true philosophy of action. This unrepentant trickster, this smiling magician, this intriguing charmer, this dream hunter, this smuggler of genres, never stopped inventing Africa – has he not invented anthropology as well, in making his films?

One response to this question appears clearly through his collaboration with Edgar Morin for the film *Chronique d'un été*⁵.

Not only is the film a token of the advent of direct cinema in France, it is also a real action film showing real situations and relations between characters that are more or less artificially brought together. Rouch and Morin's cleverness lies in allowing the spectator to follow the meanderings of the actors' and directors' involvement with each other, thus offering a dynamic anthropological study about the formation of a group, the emergence of a society. The director is no longer a demiurge or a learned portrayer of shadows, but a mediator who is implicated in the effects of his work. The meaning of the film belongs to the spectator in the end, and thus renews itself from viewing to viewing.⁶

- A new anthropology, an anthropology of the living: *Bataille sur le grand fleuve* (Hippopotamus Hunt) – *Cimetière dans la falaise*

⁵ J.R., E.M., *Chronique d'un été*, Paris, Argos Films, 16mm, 90min., 1960.

⁶ A more comprehensive film approach would show an impressive foreshadowing of today's questions and lines of questioning on work, the appearance of the first cracks in the grand ideologies which were so successful then, and the emerging identity crises and uncertainties of individuals.

"Rouchian" anthropology teaches us a double lesson: proximity and continuity allow us not only to see, but also to explore the meaning of difference, to exchange points of view, and as such, to possibly change and most of all decenter the analysis. Shared anthropology puts into perspective the anthropologist whose method is included in the questioning. The interviewer and his subject are both incorporated in a situation that eludes them as they define it.

From his very first films, Rouch presented his images to the people that they were showing. In *Bataille sur le grand fleuve*⁷, Rouch overlaid music onto images of a hippopotamus hunt. This music, authentic and recorded on the spot, was indeed intended for fisher-hunters. What more could one wish for? However, when the film was shown to the actors, they protested: music is never played during a hunt, it would make the prey run away! This lesson in ethnography was immediately accepted by Jean Rouch. From then on, sound and image would be precisely matched, and the films would become collective productions involving the participation of actor-subjects, some of whom would progressively become co-authors.

Anthropological investigation becomes a concrete situation: it is the meeting of people who openly question their belonging, their desires, their pleasures and their obligations. The description that is the foundation of anthropology is thus narration, avoiding the risks of hasty explanations that Marcel Mauss proscribed by enjoining anthropologists to first observe without drawing any conclusions. The Rouchian lesson follows in the same direction as that of Dziga Vertov, the "armed gaze", that of the director and to an even greater extent, that of the ethnologist: it is important to overcome the prior organization of seeing, which leads only to cursory examination, if not reducing it to a mere resemblance of itself.

⁷ J.R., *Bataille sur le Grand Fleuve*, Paris, CFE/CNRS, 16mm, color, 25min., 1951.

Rouch suggests increasing the number of observation paths and locations. He directs his anthropological questioning toward putting the approach itself into perspective. Perceptive attention must rediscover its capacity for surprise, astonishment, and thus intimate questioning, which questions itself before questioning the legitimacy the other.

On the paths covered by Jean Rouch, the urgent lesson that he leaves behind is to always find new paths to endlessly question accepted truths and “continue the fight!” In Jean Rouch et Germaine Dieterlen "l'Avenir du Souvenir," a film directed by Philippe Costantini, Jean Rouch bids an emotional farewell to a young

Dogon and says to him: “I am going to tell you a beautiful French phrase: what is the future of memory?”

Constantly renewing our questions, intriguing our imaginations, escaping our rules and our classifications, impertinent, always ahead of us despite all the delays, Jean Rouch is simply present!

Schedule

Weekend: “as if cinema were life...”

Sessions from 10:00 a.m. to 1:00 p.m., 2:00 to 6:00 p.m., and 8:00 p.m. to midnight.

Projections of films by Jean Rouch.

Monday through Friday: symposium.

Morning 10:00 a.m.–1:00 p.m.: screening and lectures.

Afternoon 2:30 p.m.–7:00 p.m.: lectures and round table discussion.

Evenings at 8:30 p.m.: screenings and cocktails.

Target Audience

Researchers – academics – students – producers – directors – film critics – film editors

The 6th Himalaya Film Festival 2009: Call for entries

By *Glenn Mitrasing* (info@himalayafilmfestival.nl)

The annual Himalayan Film Festival calls for entries for the next edition.

Date of the festival: 14 & 15 February 2009

Deadline for entries: 1st of December 2008

The general aim of the Himalayan Film Festival is to promote documentary cinema and to give credit to documentaries and feature films dealing with the Himalayan region in a wide sense of the term. The festival is meant to be a chance for authors to exchange their views at the screenings and following discussions.

The website www.himalayafilmfestival.nl has become an important source of information for the more general film festival who seeks Himalaya oriented film material.

Film and documentary makers who wish to have their movie or documentary screened should get in contact with:

Himalaya Archief Nederland

P/A: Dr G.K. Mitrasing

Hortensialaan 162

1702 KJ Heerhugowaard

The Netherlands

Fax: 00 31 72 5740492

E-mail: himalaya@pagina.nl

Get connected to our channel:

<http://nl.youtube.com/user/HFF2008>

For some comments of visiting directors at Himalaya Film Festival 2008, have a look at:

http://www.everestpeaceproject.org/news_detail.php?newsid=170#1

<http://daughtersofwisdom.blogspot.com/2008/02/you-never-know-when-cow-will-catch-air.html>

International Student Ethnographic Film Festival, Athens November 7-10, 2008: Announcement and call for entries

By *Christos Varvatakis* (rudrrr@yahoo.gr)

An International Students Ethnographic Film section will be hosted in the 6th Platforma Video Festival, 7-10 November in Athens.

The ethnographic section of the festival aims at films made from anthropology students for their departments, either as dissertations or as assignments. This is done as we aim to discuss the innovations and restrictions of student ethnographic film making (i.e. time, production, department conventions, experimentation). As this is the first version of the

festivals' ethnographic section, there is no date after which the films submitted must have been completed. The ethnographic section of the festival doesn't have a competitive character and there will be no prizes. However, we are keen to invite some of the filmmakers during the festival, depending on available funds. Additionally there will be an ethnographic film workshop where we hope to engage in a dialogue on / with the future of ethnographic film.

For questions and application forms contact:

Kostas Aivaliotis (aivaliotisk@yahoo.gr)
Christos Varvatakis (cvarvatakis@yahoo.com)

The deadline for films submission is the 1st of June

The address for submissions is:
(Ethnographic Film Section)
PLATFORMA - Urban Culture Co
P.O.BOX 27029
Gr 117 02
Athens, Greece

CFP: Audiovisual Anthropology: Theory and Practice

By *Eugeny Alexandrov and Victoria Chistyakova* (mifva4@gmail.com)

a Conference to be held **October 6 through October 8, 2008** in the framework of the 4th Moscow International Visual Anthropology Festival, «Mediating Camera»

The conference aims to discuss the following questions:

1. Role of the media in anthropological research: Medium versus Creator?;
2. Audiovisual technologies and the (self-)identification of cultures;
3. Authorship and the problem of the document in audiovisual anthropology.

A presentation of Russian and foreign educational programs in audiovisual anthropology will take place during the conference.

Experts making use of the materials of audiovisual anthropology and exploring its impact on the humanities, education, art, informational technologies and the mass media are invited to take part in the event. The conference will be organized into a plenary session, panels, a round table, and masterclasses. The languages of the conference are English and Russian. Simultaneous and consecutive translation will be provided throughout the event. It is planned to publish a book of the conference proceedings.

The organizing committee is sorry to declare that it will decline applications and papers that do not match the theme of the conference.

We are interested in receiving:

- a copy of the paper to be delivered at the conference in Russian and/or English (electronic version; 5,5 double-spaced ms. pages (10.000 characters with spaces));
- an application form (to be downloaded from the website below) including abstract (approximately 100 words) in Russian and English (hard copy or electronic copy).

The submission deadline for applications is June 10, 2008

To post applications please use the following address:
Russian Institute for Cultural Studies, 20, Bersenevskaya nab., Russia, Moscow, 119072.

Address in Russian: Москва, 119072, Берсеневская наб., 20, Российский институт культурологии.

Contact information:
e-mail: mifva4@gmail.com
Phone: +7 495 959 08 32, 959 09 08

Fax : +7 495 959 10 17
<http://visant.etnos.ru/>
http://community.livejournal.com/visanthro_rus/

CFP: MEDIA PRACTICES AND CULTURAL PRODUCERS

**EASA Media Anthropology Network Second Workshop
Barcelona, Spain, November 6-7, 2008**

Abstract

The workshop addresses media practices and the arenas of cultural production in the context of the "new media" landscape. In broad terms, the workshop will inquire into the leading theoretical and methodological perspectives for doing anthropological research on digital mediated practices and their implications for the understanding of people's interaction with media. The aim is to explore the circulatory flows of media practices and in particular, how digital technology use is changing media culture, cultures of media circulation and the very definition of cultural producer.

Anthropological and ethnographic studies of media have been largely focused on analyzing reception of media products (television, radio, press and film) and media consumption related to domestic appropriation of technologies. There is also a wide body of research devoted to the study of the political dimension of alternative and indigenous media. However, there has been a separation between media and Internet studies, and between the analysis of media reception and practices of self production, such as family photography or home video. Current digital media practices urge

scholars to examine self production contents and media flows from a broader perspective that cross-cuts divisions between public and private, media corporative products and people releases, home production and cultural industry, political activism and domestic affairs. The workshop aims to become a locus for discussing innovative theoretical and methodological approaches that deal with such interwoven practices of media production and consumption.

The workshop will address questions like: how is self production entering circulatory matrices of media and power? How does cultural production itself become a practice of reception or consumption? What are the implications of understanding audiences as cultural producers? Do new media practices redefine the role of cultural producers? Are self production and content sharing new cultural forms of media production? What are the cultural implications of people's media productive practices? Rather than an uncritical celebration of people's empowerment, this workshop encourages exchange of research experiences about ways of doing ethnographic research by following social networks and the circuits of new media practices.

Key note speakers

Elizabeth Bird (University of South Florida)
Don Slater (London School of Economics)
Dorle Drackle (University of Bremen)
Nick Couldry (Goldsmiths, University of London)

Coordinators

Elisenda Ardèvol
Open University of Catalonia
Sigurjon Baldur Hafsteinsson
Coordinator of the European Association of Social Anthropologists Media Anthropology Network

Organization Committee in Barcelona

Begonya Enguix
Edgar Gomez Cruz
Adolfo Estalella
Studies of Humanities Universitat Oberta de Catalunya
Gemma San Cornelio
Toni Roig

Studies of Sciences of Information and Communication
Universitat Oberta de Catalunya

Call for "research in progress" presentations

The workshop will include presentations and a poster session. Please if you are interested in presenting your research about such topics, send abstracts (500-800 words) to [mabcnworkshop\(at\)gmail.com](mailto:mabcnworkshop(at)gmail.com) (please replace (at) with @).

The deadline for submissions is 17 May 2008.

Submissions will be reviewed by the organizing committee, and will be selected for a paper presentation

or for the poster session. Notice of acceptance will be sent by 17 June.

This event is funded by a conference grant from the MEC and the UOC. Funds are available to cover travel costs for researchers whose submissions are selected for presentation at the workshop.

Registration

Due to the limited number of places available, please register in order to take part in the event.

Registration fee: Euro 80 (Euro 60 students) Coffee breaks and one cold lunch is included

Registration until 17 of July

For registration and further information please contact [mabcnworkshop\(at\)gmail.com](mailto:mabcnworkshop(at)gmail.com) (please replace (at) with @).

Venue

Drassanes

University of Catalonia (UOC)

more info: <http://www.uoc.edu/symposia/easa>

French Society for Visual Anthropology (SFAV): New website

By *Fabienne Fournier*, General Manager SFAV (sfav@u-picardie.fr)

Dear Colleagues,

Here is our new website. New catalogue, new appearance and a keyword' research system.

Please let us know about your activities and festivals that we can promote in France.

Website: <http://www.sfav.fr/>



New Website: Inuit and Indigenous Film

By Brad Martin, Northern Research Network
(research.north@gmail.com /
<http://northernresearchnetwork.electrified.ca>)

and
May-Britt Öhman, Dept of History of Science and
Technology, Stockholm (Phone +46 (0)8 790 67 81)

Inuit and Indigenous Film: Living Proof, Living Cultures

www.isuma.tv

Four hundred and thirty-two years after Martin Frobisher first landed on Baffin Island, www.isuma.tv launches the world's first interactive website for Inuit and Indigenous filmmakers. Available since January, 2008, IsumaTV's first 100 films in seven languages demonstrate its extraordinary potential to upload numerous other films from cultures and languages across Canada and around the world.

Unlike YouTube and most video websites, IsumaTV presents complete films of any length, ranging from hip-hop video from Greenland or Sioux Lookout, to the complete 162-minute feature film, *Atanarjuat: The Fast Runner*, the 2001 Cannes Film Festival award-winner by acclaimed Inuit filmmaker, Zacharias Kunuk.

Films currently available on www.isuma.tv include 47 films from the Inuit community of Igloolik by Zacharias Kunuk and Igloolik Isuma Productions, Amaid Women's Video Productions, and Arctiq Youth Circus Group. In addition, Native Communications Society of Yellowknife presents episodes of its oral history series, *Our Dene Elders*. Films from Greenland, Sapmi (Sami Sweden), the Huichole community of Mexico, and others round out a diverse, international line-up.

The 21st-century internet offers a shattering opportunity to democratize mass media. Marginalized minorities now have unmediated access to their own

communities and global audiences. No longer do Inuit and Aboriginal cultures need to be collected, analyzed, represented, and 'preserved' by others. Recent advances in online video technology allow indigenous filmmakers to present Indigenous media content widely online for the first time.

In 2008-09, IsumaTV will expand by collecting and creating a wide variety of new content: digitizing the Inuit and Aboriginal media archive of the past three decades; training young emerging filmmakers to express their cultures and points of view; and opening a window on contemporary Indigenous reality.

IsumaTV is free to viewers and free to filmmakers. For more information, visit: www.isuma.tv/?site/FAQ or www.issuma.tv/?site/aboutUs.

Contact: info@isuma.tv

nafa :: notice board

Documentaries about Deaf people in India

I am Vidyut Latay, graduate student at the San Francisco State University.

Currently I am working on a video project based on the lives of Deaf people in India, and right now in the process of gathering information about the documentaries that have been made on this particular subject. I am curious to know if you could send me some information regarding the same.

Looking forward to hearing from you.

Thanks and Regards

Vidyut Latay

E-mail: vidyut13@yahoo.com

Ethnographic film makers needed in UK

Hi,

I am looking for ethnographic film makers and anthropologists based in the UK and available to collaborate on short term commercial projects with my company. If you are interested please drop me a line and I'll explain more.

All the best

Sarah

E-mail: sarahethomas@GMAIL.COM

New student blog: Visual Anthropology of Japan

I just learned about a new (English language) student blog: Visual Anthropology of Japan. Looks promising:

<http://visualanthropologyofjapan.blogspot.com/>

More info:

<http://tinyurl.com/2cmez>

Cheers,

Kerim

P. Kerim Friedman, Ph.D.

Department of Indigenous Cultures

College of Indigenous Studies

National DongHwa University, TAIWAN

Tel: +886-3-863-5795

Web: <http://kerim.oxus.net/>

Fuyuki Kurasawa Lecture: On the Visual Representation of Distant Suffering

By Eliot Che (ecemail@GMAIL.COM)

For those interested in visuality and humanitarianism, Fuyuki Kurasawa from York University has a lecture available online called "Perilous Light: On the Visual Representation of Distant Suffering"

<http://culturalshifts.com/archives/320>

Blind to Change

Here is a link to a discussion of the physiology of vision of interest to visual sociologists

<http://www.nytimes.com/2008/04/01/science/01angi.html>

Eric Margolis, Associate Professor

President, International Visual Sociology Association

<http://www.visualsociology.org/>

E-mail: emmargolis@GMAIL.COM

New book

Ilisa Barbash and Lucien Taylor (eds)

The Cinema of Robert Gardner

Berg Publishers, 2007

The most artistic of ethnographic filmmakers, and the most ethnographic of artistic filmmakers, Robert Gardner is one of the most original, as well as controversial, filmmakers of the last half century. This is the first volume of essays dedicated to his work - a corpus of aesthetically arresting films which includes the classic *Dead Birds* (1963), a lyric depiction of ritual warfare among the Dugum Dani, in the Highlands of New Guinea; *Rivers of Sand* (1974), a provocative portrayal of relations between the sexes among the Hamar, in southwestern Ethiopia; and *Forest of Bliss* (1986), a sublime city symphony about death and life in Benares, India.

New book

Sarah Pink
Visual Interventions. Applied Visual Anthropology
Berghahn Books, 2007

Visual anthropology has proved to offer fruitful methods of research and representation to applied projects of social intervention. Through a series of case studies based on applied visual anthropological work in a range of contexts (health and medicine, tourism and heritage, social development, conflict and disaster relief, community filmmaking and empowerment, and industry) this volume examines both the range contexts in which applied visual anthropology is engaged, and the methodological and theoretical issues it raises.

New book

Abé Mark Nornes
Cinema Babel. Translating Global Cinema
University of Minnesota Press, 2007

Uncovering the vital role of interpreters, dubbers, and subtitlers in the global traffic of film. The original foreign film—its sights and sounds—is available to all, but the viewer is utterly dependent on a translator and an untold number of technicians who produce the graphic text or disconnected speech through which we must approach the foreign film. A bad translation can ruin a film's beauty, muddy its plot, and turn any joke sour. In this wide-ranging work, Abé Mark Nornes examines the relationships between moving-image media and

translation and contends that film was a globalized medium from its beginning and that its transnational traffic has been greatly influenced by interpreters. He discusses the translation of film theory, interpretation at festivals and for coproductions, silent era practice, --talkies--, subtitling, and dubbing. Nornes—who has written subtitles for Japanese cinema—looks at the ways misprision of theory translations produced stylistic change, how silent era lecturers contributed to the construction of national cinemas, how subtitlers can learn from anime fans, and how ultimately interpreters can be, in his terms, --traders or traitors--

nafa :: calendar

Events marked with bold are those still open for entries.

May 19-23, 2008

DEF - Days of Ethnographic Film, Ljubljana, Slovenia.

Deadline for entries: March 15th, 2008

Contact:

Nasko Kriznar

Audio-Visual Laboratory

ZRC SAZU, Novi trg 2

1000 Ljubljana, SLOVENIA

E-mail: nasko@zrc-sazu.si

Fax: +386 1 425 77 52

Web: <http://www.sed-drustvo.si/>

May 23, 2008

One-day Conference on new methodologies, epistemologies and practices in visual culture research: 'See: Feel: Think: Know: new ethnographies of the visual', at the Department of Anthropology, Division of Society, Culture, Media and Philosophy, Macquarie University, Sydney, Australia

Deadline for abstract: March 8, 2008

Contact:

Jennifer Deger

E-mail: jdeger@scmp.mq.edu.au

May 23-26, 2008

Telluride Mountain Festival in Telluride CO, Canada,

The theme for the 2008 festival is Water

Contact: Program director Emily Long

Email: entries@mountainfilm.org

www.mountainfilm.org

May 27 – June 1, 2008

The 2008 DOXA Documentary Film Festival, Vancouver, Canada

Deadline for entries: December 14, 2007

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

May 29. – June 1, 2008

NAFA 2008 – the 28th International Nordic Anthropological Film Association Film Festival and Conference 'Breaking the barriers', in Ísafjörður, Iceland

Deadline for entries: April 1st, 2008

Contact:

Valdimar J. Halldórsson, NAFA 2008 Organiser

E-mail: hrafseyri@hrafseyri.is

Web: <http://www.hrafseyri.is/>

May 30 – June 1, 2008

Krakow Film Festival

Contact: KRAKOW FILM FESTIVAL OFFICE

ul. Morawskiego 5, pok. 434

30-102 Kraków

Tel/fax (+48) 12 294 69 45

E-mail info@kff.com.pl

Web: <http://www.kff.com.pl/>

June 4-8, 2008

Beeld voor Beeld, Festival of Visual Anthropology, Amsterdam, the Netherlands

Deadline for entries: March 14, 2008

Contact:

Beeld voor Beeld, PO Box 95001

1090 HA Amsterdam

Tel: 020 - 568 8520

Fax: 020 - 568 8384

E-mail: info@beeldvoorbeeld.nl

Web: <http://www.beeldvoorbeeld.nl>

June 12-17, 2008

The Norwegian Short Film Festival in Grimstad

Contact: Filmens Hus, Dronningensgt. 16, 0152 Oslo

Tel: +47 22474646

Fax: +47 22474690

Email: kortfilm@kortfilmfestivalen.no

Web: <http://www.kortfilmfestivalen.no/engframeset-1.html>

June 13-16, 2008

Visual Representations of Iran - Conference, Film season, Photographic exhibition, at the University of St. Andrews, St. Andrews, Fife, Scotland.

Deadline for entries: Films: Synopsis of films plus films must be submitted no later than 31 December 2007.

Papers: Abstracts for papers must be submitted no later than 31 January 2008

Contact:

Enquiries and additional information and details

Web: <http://www.anthropology-iran.org/forumsource/conference/default.aspx> , www.iranheritage.org/visual-anthropology/

June 15-22, 2008

The XVIII "Message To Man" International Documentary, Short and Animated Films Festival, St. Petersburg, Russia.

Deadline for entries: April 15, 2008

Contact:

Web: <http://www.message-to-man.spb.ru/>

June 16- July 27, 2008

DAAD – Cornell University Summer Seminar: “The Technology of Memories: Collective Traumatic Remembrance in Modern Germany”

Application deadline: March 1, 2008 (Applicants must be citizens or permanent residents of the United States or Canada)

Contact:

Phone: (607) 255-8408 (Lisa Bonnes Johnson)

E-mail: lb433@cornell.edu. (Lisa Bonnes Johnson)

Web: <http://www.daad.org>

June 18-29, 2008

The 62nd Edinburgh international film festival (eiff), Edinburgh, Scotland

Deadline for entries: February 18, 2007

Contact:

The Submissions Co-ordinator,

Edinburgh International Film Festival,

88 Lothian Road, Edinburgh EH3 9BZ, Scotland UK

Tel: (Int. +44) 0131 228 4051

Fax: (Int. +44) 0131 229 5501

E-mail: submissions@edfilmfest.org.uk

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

June 19-29, 2008 & July 3-13, 2008

The 10th Encounters South African International Documentary Festival, Johannesburg (19 June – 29 June) & Cape Town 3 July – 13 July, South Africa.

Deadline for entries: March 14, 2008

Contact:

The Encounters Team

Tel: +27 21 465 4686

Fax: +27 21 461 6964

E-mail: distribution@encounters.co.za (Nazeer Ahmed)

Web: www.encounters.co.za

June 21-27, 2008

2008 Robert Flaherty Film Seminar, Colgate University, Hamilton NY

Contact: International Film Seminars, 6 East 39th Street, 12th Floor

New York, NY 10016, USA

Tel: 212-448-0457 / Fax: 212-448-0458

E-mail: ifs@flahertyseminar.org

Web:

http://www.flahertyseminar.org/rffs_upcoming%2008.htm

June 26-27, 2008

First EIASM Workshop on Imagining Business:

Reflecting on the visual power of management, organising and governing practices, Saïd Business School, University of Oxford, UK,

Submission deadline: 28th February 2008

Contact:

Web: http://www.eiasm.org/frontoffice/event_announcement.asp?event_id=555

July 4-9, 2008

FID Marseille – Festival International du Documentaire de Marseilles, France

Deadline for entries: March 23, 2008

Contact:

Web: www.fidmarseille.org

July 6-27, 2008

XXII Pärnu International Film Festival, at the Museum of New Art in Pärnu, Estonia.

Deadline for entries: April 1st, 2008

Contact:

Pärnu Film Festival

Esplanaadi St. 10

Pärnu 80010, ESTONIA

Tel: + 372 44 30772

Fax: + 372 44 30774

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

Web: <http://www.chaplin.ee/english/filmfestival>

July 10-12, 2008

Representation, Theory and Policy. A conference hosted by the Association for Research in Popular Fictions, at the Trinity and All Saints College, Leeds.

Deadline for abstracts (200-300 words): December 15th 2007

Contact:

Please send an abstract of by to Nickianne Moody, Convenor ARPF, MCCA, Liverpool John Moores University, Dean Walters Building, St James Road, Liverpool L1 7BR

E-mail: N.A.Moody@ljm.ac.uk, Fax: 0151 6431980

July 11-20, 2008

Zanzibar International Film Festival 2008: ‘Cultural Cross-Roads’, Zanzibar

Deadline for entries (films): March 31, 2008

Contact:

Web: <http://www.ziff.or.tz/>

CANCELLED:**July 15-23, 2008**

The 16th ICAES World Congress Visual Anthropology Sessions: The Visual in Anthropology – A Symposium, Kunming, China.

Deadline for documentary ethnographic films: January 31, 2008

Film entries should be sent to:

Zhang Youchun, Institute of Anthropology School of Sociology and Population Studies Renmin University of China, Beijing 100872 P.R.China

Deadline for papers: January 31, 2008

Papers should be submitted to:

Rolf Husmann

E-mail: rolf.husmann@iwf.de

For further information, contact:

Prof. Zhuang Kongshao: anthropology@126.com

Rolf Husmann rolf.husmann@iwf.de

Web: <http://www.icaes2008.org/>

July 20-27, 2008

Sole e Luna Doc Fest - Mediterranean and Islamic International Documentary Festival, Palermo, Italy. Sole e Luna is a Festival oriented to documentaries produced by and on Mediterranean and Islamic countries.
 Deadline for entries: March 15, 2008
 Contact:
 E-mail: info@soleelunadocfest.com
 Web: www.soleelunadocfest.com

August 6-8, 2008

2008 International Visual Sociology Association (IVSA) Conference, Buenos Aires, Argentina. The 2008 IVSA conference is currently accepting abstracts for papers, presentations, films, posters, or videos on the broad theme of "SPACE, TIME and IMAGE." Submission deadline: June 1, 2008
 Contact:
 E-mail: ivs2008english@gmail.com
 Web: http://www.visualsociology.org/conf_2008/

August 19-24, 2008

Odense International Film Festival, Odense, Denmark
 Deadline for entries: April 25, 2008
 Web: www.filmfestival.dk

August, 21-29, 2008

Saõ Paulo International Short Film Festival
 Contact: Tel: 55 11 3034 5538, Fax: 55 11 3815 9474
 E-mail: spshort@kinoforum.org
 Web: <http://www.kinoforum.org.br/curtas/2008/>

August 26-30, 2008

Visual Anthropology Workshops, at the 10th Biennial Conference of the European Association of Social Anthropologists in Ljubljana, Slovenia "Experiencing Diversity and Mutuality"
 For further details on the conference, visit:
<http://www.easa2008.eu/>

September 5-8, 2008

First ISA Forum of Sociology, Sociological Research and Public Debate «Sociology of the visual sphere», Barcelona, Spain
 Deadline for papers: December 28, 2007
 Contact:
 Dennis Zuev (e-mail: tungus66@mail.ru)
 Regev Nathansohn (e-mail: regev@umich.edu)
 Web: http://www.isa-sociology.org/barcelona_2008/adh/ad_hoc_visual.htm

September 10-13 and October 22-25, 2008
CFPP: Workshop of Nordic Network for Visual Studies, Workshops for Ph.D. Students/researchers 2008, at the University of Tromsø, Visual Culture Studies, Department of Social Anthropology, Tromsø, Norway (sept. 10-13, 2008) and at the University of Tampere, Department of Journalism and Mass Communication. Tampere, Finland (Oct. 22-25, 2008).

Deadline for papers: Presentation proposals must be submitted by 10th June for the Tromsø course, and 30th August for the Tampere course, via e-mail to janne.seppanen@uta.fi and Trond.Waage@sv.uit.no. Maximum length of the submission is one page (2000 characters).

September 15-21, 2008

The XIV Sardinia International Ethnographic Film Festival, Nuoro, Sardinia, Italy
Deadline for entries: May 31, 2008
 Contact:
 Istituto Superiore Etnografico della Sardegna
 Via Papandrea, 6 - 08100 Nuoro (Italy)
 Tel. +39 0784 242900 - Fax +39 0784 37484
 E-mail: rassegna.sieff@isresardegna.org
 Web: www.isresardegna.org

September 21-27, 2008

6th Open Russian Anthropological Film Festival, Salekhard, Russia
Deadline for entries: July 1st, 2008
 Contact:
6th Open Russian Anthropological Film Festival
620178, Ekaterinburg, Gagarina Street, 35/a – 47, Ethnographic Bureau, Russia
 E-mail: info@rfaf.ru, salekhard2008@mail.ru
 Web: <http://rfaf.ru/eng>

September 24-28, 2008

5th Independent South Asian Film Festival, Seattle
 Web: <http://isaff.tasveer.org/2007/>

September 26-October 1, 2008

Nordisk Panorama 2008 - 5 Cities Film Festival, the 19th Nordic Short and Documentary Film Festival, Malmö, Sweden
 Deadline for entries: May 15, 2008
 Contact:
 Nordisk Panorama
 Skomakargatan 1
 SE-211 34 Malmö, Sweden
 Tel: +46 (0)708 144 181 / +46 (0)708 144 182
 Fax: +46 (0)40 344 507
 E-mail: info@nordiskpanorama.com
 Web: <http://www.nordiskpanorama.com/>

October 1-5, 2008

VIII Docúpolis, the International Documentary Film Festival of Barcelona
Submission deadline: June 1st, 2008
 Contact: info@docupolis.org
 Web: <http://www.docupolis.org/index-eng-2008.html>

October 2-5, 2008

8th Viscult Festival in Joensuu, Finland
The main theme of this year's festival is **TRANSFORMATIONS.**

Deadline for entries: June 10, 2008

Contact:

Viscult Festival

Länsikatu 15

80110 Joensuu, Finland

E-mail: info@viscult.net and Pekka Silvennoinen

pekka.silvennoinen@netmail.fi

Gsm +358 40 7236413

Web: <http://www.pkey.fi/viscult/>

October 2-8, 2008

Moscow International Visual Anthropology Film Festival, Moscow, Russia

Deadline for entries: March 31, 2008

Contact:

Tel: +7/916/069 74 67 - Mr. Vitaly Semenov

Fax: +7/495/959 10 17

E-mail: mifva4@gmail.com

Web: <http://visant.etnos.ru/> ,

http://community.livejournal.com/visanthro_rus/

October 15-19, 2008

Iran International Documentary Film Festival
Documentary & Experimental Film Center (DEFC) organizes Cinema Vérité, as the festival tries to express the relationship between reality and truth through documentary films.

Deadline of submission: July 15th, 2008

Web: <http://www.irandocfest.ir/>

October 16-17, 2008

The 5th Cosmobilities Conference: Tracing the New Mobilities Regimes, Munich, Germany.

Deadline for papers: March 1, 2008

Contact:

E-mail: sven.kesselring@cosmobilities.net

(Cosmobilities Network) or

susanne.witzgall@adbk.mhn.de (Munich Academy of Fine Arts)

Web: <http://www.cosmobilities.net/>

October 17-29, 2008

VIENNALE - Vienna International Film Festival, Austria

Deadline for entries: August 1st, 2008

(VIENNALE's festival program mainly consists of films/videos participating **BY INVITATION**. If you would like to submit a film or video to the VIENNALE festival edition 2008 we kindly ask you to send us a **ONE PAGE SYNOPSIS**

(unaccompanied by any forms, but including technical details such as original format, running time, screening format, etc.) so we might get a first impression of what the film/video is about

Please send the synopsis to: film@viennale.at

If you have not received a request for a preview tape within two weeks after sending in the synopsis, the film/video has not been chosen for preselection.

Contact:

E-mail: film@viennale.at

Web: <http://www.viennale.at>

October 22-30, 2008

Cinemaissi, the Latin-American and Caribbean Film Festival of Helsinki, Finland.

Deadline for entries: May 15, 2008

Contact:

Cinemaissi / Eva Nyreen

Puistonkatu 11 C 14

00140 Helsinki, Finland

Web : <http://cinemaissi.org>

October 27- November 2, 2008

Leipzig Festival for Documentary and Animated Film

Entry Deadline:

30 May 2008 [for films completed before 1 May]

18 July 2008 [for films completed after 1 May]

E-mail: info@dok-leipzig.de

Web : [http://www.dok-](http://www.dok-leipzig.de/v2/cms/en/home/index.html)

[leipzig.de/v2/cms/en/home/index.html](http://www.dok-leipzig.de/v2/cms/en/home/index.html)

October 31-November 3, 2008

Himalaya Film Festival, National Olympics Memorial Center in Tokyo, Japan

For further information, contact:

E-mail: info@himalaya-archief.nl

Web: www.himalayafilmfestival.nl

November 2008

Margaret Mead Film and Video Festival 2008, at the American Museum of Natural History in New York, USA.

Deadline for entries: April 30, 2008

Contact:

Margaret Mead Film and Video Festival

American Museum of Natural History

Central Park West at 79th Street

New York, NY 10024 USA

Tel: +1 212.769.5305

E-mail: meadfest@amnh.org

Web: www.amnh.org/mead

November 5-9, 2008

Sheffield International Documentary Festival, UK

Deadline for entries: October 8, 2008

Contact:

Web: www.sidf.co.uk

November 6-7, 2008

MEDIA PRACTICES AND CULTURAL PRODUCERS

EASA Media Anthropology Network Second Workshop, Barcelona, Spain
The deadline for submissions is 17 May 2008
Web: <http://www.uoc.edu/symposia/easa>

November 7-10, 2008

Student Ethnographic Film Festival, at the 6th Platforma Video Festival, Athens, Greece
Deadline for entries: June 1st, 2008

The address for submissions is:

Ethnographic Film Section
PLATFORMA - Urban Culture Co
P.O. BOX 27029

Gr 117 02, Athens, Greece

For questions and submission forms, contact:

Kostas Aivaliotis (aivaliotisk@yahoo.gr)

Christos Varvantakis (cvarvantakis@yahoo.com)

November 7-16, 2008

CPHDOX - International Documentary Film Festival, Copenhagen, Denmark

Deadline for entries: 1st of May 2008 for films completed between November 2007 – April 2008 and 1st of August 2008 for films completed after April 2008

Contact:

CPH:DOX - Copenhagen International Documentary Film Festival

Stockholmsgade 43

DK-2100 Copenhagen Ø

Denmark

Tel: +45 3393 0734/36 / Fax: +45 3312 7005

E-mail: info@cphdox.dk

Web: www.cphdox.dk

November 7-16, 2008

The 27th Amiens International Film Festival, Amiens, France

Deadline for entries (for documentaries): July 15th, 2008

Contact:

Festival International du Film d'Amiens
c/o M.C.A.

Place Léon Gontier

F-80000 Amiens, France

Tel +33 (0)3 22 71 35 70 / Fax +33 (0)3 22 92 53 04

E-mail: contact@filmfestamiens.org

Web: www.filmfestamiens.org

November, 14-21, 2008

Festival dei Popoli - International Documentary Film Festival, Florence, Italy

Deadline for submission: June 30, August 8, 2008

Contact: Tel. +39 055 244778 – Fax +39 055 241364

E-mail: festivaldeipopoli@festivaldeipopoli.191.it

Web: <http://www.festivaldeipopoli.org>

November 19-23, 2008

Panel on videogames 'Beyond the Online: Critical Collaborations and Dialogues among Anthropological Approaches to Video Games', at the American Anthropological Association annual meetings, San Francisco, USA

Deadline for papers: March 21, 2008

Contact:

E-mail: roballen@u.washington.edu

Web: <http://www.aaanet.org/meetings/>

November 20-30, 2008

21st International Documentary Film Festival (IDFA), Amsterdam, the Netherlands.

Deadline for entries: 1 May and 10 August 2008

Contact:

International Documentary Filmfestival, Amsterdam.

Kleine-Gartmanplantsoen 10, 1017 RR, Amsterdam, The Netherlands.

Tel: +31 (0) 20 6273329 / Fax: +31 (20) 6385388

E-mail: info@idfa.nl

Web: <http://www.idfa.nl>

November 21-29, 2008

ZINEBI – International Festival of Documentary and Short Film of Bilbao

Deadline for entries: September, 1, 2008

Contact: Colón de Larreátegui, 37 – 4, 48009

Bilbao, Apdo. 579

Tel: +34 944248698, Fax: +34 944245624

E-mail: info@zinebi.com

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

November 25-28, 2008

The 2nd EUROPEAN COMMUNICATION CONFERENCE "Communication policies and culture in Europe", BARCELONA, Universitat Autònoma de Barcelona, Spain.

Deadline for proposals: February 15, 2008

Contact:

E-mail: philippe.meers@ua.ac.be

Web: www.ecrea2008barcelona.org &

<http://sections.ecrea.eu/FS/> & <http://www.ecrea.eu>

November 30-December 4, 2008

'Visual Research in Education', Symposium at the Australian Association for Research in Education Conference in Queensland, Australia.

Deadline for abstracts for symposia, panels and papers: May 16, 2008

Contact:

Dr Julie Matthews, Associate Professor Social Sciences, Director of Research, Faculty of Arts and Social Sciences

E-mail: jmatthews@usc.edu.au

See full details on-line / for further information, see website: www.aare.edu.au

December 11-15, 2008

Kathmandu International Mountain Film Festival 2006, Kathmandu, Nepal.

Deadline for entries: August 15th, 2008

Contact:

Ramyata Limbu (Festival Director)
Kathmandu International Mountain Film Festival
Himal Association, Patan Dhoka
Kathmandu, Nepal
E-mail: kimff@himalassociation.org/
info@himalassociation.org
Web: www.himalassociation.org/kimff

February, 2009

The 4th edition of DOCNZ International
Documentary Film Festival, Australia.
Deadline for entries: Early Bird Deadline: 30 June
2008, Official Deadline: 31 July 2008, Extended
Deadline (fee applies): 14 August 2008
Contact:
Web:
http://www.docnz.org.nz/festival/filmmakers.html

February 14-15, 2009

The 6th Himalaya Film Festival, the Netherlands
Deadline for entries: December 1st, 2008
Contact:
Himalaya Archief Nederland
P/A: Dr G.K. Mitrasing
Hortensialaan 162, 1702 KJ Heerhugowaard
The Netherlands
Fax: 00 31 72 5740492
E-mail: himalaya@pagina.nl

Web: www.himalayafilmfestival.nl
Get connected to our channel:
http://nl.youtube.com/user/HFF2008

March 28 – February 7, 2009

FESPACO – Festival Panafricain du Cinema et de
la Television d'Ouagadougou
Contact : Tel : (226) 50 39 87 01/02 - Fax : (226) 50
39 87 05
E-mail : sg@fespaco.bf
Web : http://www.fespaco.bf/

May 19-24, 2009

Freiburg Film Festival 2005
Contact: Freiburger Film Forum - ethnologie
c/o Kommunales Kino
Vrachstr. 40, D-79102 Freiburg
Tel: +49 (0) 761-709594
Fax: +49 (0) 761-706921
E-mail: fifo@freiburger-medienforum.de
Web: www.freiburger-filmforum.de

November 14-20, 2009

International Jean Rouch Symposium: A
Knowledge Beyond Text: Looking at Each Other,
Sharing Interrogations, at Musée de l'Homme,
Paris, France.
Deadline for papers/ contributions: September 15,
2008

Contact:

Comité du Film Ethnographique
Musée de l'Homme
17 place du Trocadéro – 75116 Paris – France
Tél. : 33 (0)1 40 79 36 82 - 33 (0)1 47 04 38 20
colloquejeanrouch@mnhn.fr
www.comite-film-ethno.net

October 26-November 2009

The 10th ASTRA FILM FEST, Sibiu, Romania.
Deadline for entries: not set
Contact:
ASTRA FILM SIBIU 2009
550182 Sibiu, Romania, Piata Huet 12
Tel: [+40 269] 210 134, 213 442
Email: aff@astrafilm.ro & budrala@astrafilm.ro
Web: http://www.astrafilm.ro

2009

Yamagata International Documentary Film
Festival, Japan
Deadline for entries: YIDFF 2009 will start to call
for entries from autumn in 2008.
Contact:
Web: www.yidff.jp