

# 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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*Please send news, articles and announcements to:*

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

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## Editorial

*By Berit Madsen, Anne Mette Jørgensen and Christian Suhr*

Dear readers,

Hope you all had wonderful summer holidays. In Denmark, autumn has arrived, days are getting shorter and darker – but then there is a fresh new volume of NAFA Network to be read in the candle light or in the shade of the sun, for those of you who are lucky to live far away from the cold and dark North!

In this volume we're happy to present NAFA 2015 – the 35<sup>th</sup> annual Nordic Anthropological Film Association Conference and Film Festival which will take place in Warsaw, Poland, in September 2015. The theme of the conference is "Visual Anthropology and European Cultural Heritage" and the organisers are already busy preparing the event to make sure that we're in for a treat! Please note that deadline for submission of abstracts for the conference and of films for the film festival is April 15, 2015. Look forward to meet you all in Warsaw.

In addition we are also happy to announce the inauguration of the new Moesgaard Museum, Denmark's first purposed-built cultural historical museum. The building adds 16,000 square meters to the museum and thus sets the stage for a variety of new exhibition opportunities, including exhibition space, editing facilities, and lecture halls for students in the Eye & Mind Programme in Visual Anthropology, AU.

Below you'll also find a call for films for the 12<sup>th</sup> World Film Festival in Tartu, Estonia; a presentation of a Norwegian-Romanian Workshop "The Art of Knowledge Exchange" to take place in Norway in November 2014; a call for projects by Digital Anthropologies; and a presentation of the European-Chinese Creative Documentary Workshop in Guangzhou/ China in November 2015.

We also bring you a report by Orsolya Veraart on the NAFA 2014 Festival and Conference that took place with big success (and champagne) in beautiful in Iceland in June.

As most of you know, Robert Gardner died in June this year. We lost an extraordinary filmmaker. In this volume, we have chosen to bring the New York Times' Robert Gardner Obituary.

And finally, the usual notice board and calendar. Please observe that deadline for the next volume is January 15, 2015.

# nafa :: news and announcements

## The 35<sup>th</sup> NAFA Conference & Film Festival

### Call for submissions

Dear all,

We are pleased to announce the theme of the NAFA 2015 Conference, to be held in Warsaw, Poland, in September 2015.

Below please also find information on submission of abstracts for the Conference as well as submissions of films for the Film Festival.

For more information on NAFA 2015, visit the website: <https://nafa2015.pl/en/>

Look forward to seeing you in Warsaw!

### Images of Cultural Diversity and Heritage

*Visual Anthropology and European Cultural Heritage*, the academic conference and the Nordic Anthropological Film Association (NAFA) film festival, are scheduled to take place in September 2015 within the framework of “Images of Cultural Diversity and Heritage” project. The festival will be accompanied by workshops for specialists, aimed at exchange of experiences in transfer of knowledge on cultural heritage and diversity with the use of audiovisual media.

### Visual Anthropology and European Cultural Heritage

Warsaw, 21-26th September 2015

Europe can no longer be perceived only as a federation of cultures recognized as European. In fact, due to various entanglements and the complex European history it is an area in which convoluted histories of the entire world intertwine. Henry Schwarz, in his writings on post-colonial studies, has described the difficulties in establishing relationships between Europe and Asia, Italy and China (since 13th century), Greece and India (4th century), and the Islamic influences on the Iberian Peninsula, which date back to the early Middle Ages. The Renaissance in Europe was informed by Greek texts, which were preserved and kept by Arabs. One could keep on exploring and listing further examples of interconnections and intermingling influences. In more recent times – in the 20th and 21st century – they became even more complex and have revealed many interconnections, which are a result of massive migration from outside of Europe – not only from former colonies – and migration movements within Europe. Europe’s diversity can thus not be confined to issues of “ethnic” and “national” cultures. It is also worth noting that nowadays there is an observable shift away from the tendency to preserve the “purity” of cultures and traditions.

European heritage – following this line of argumentation – is not only a heritage of the Europeans. Since the very first expeditions, there have been artefacts gathered from across the world, which constitute a heritage of non-European cultures. The project of “musealization” of the world remains, however, problematic in many respects. It manifests itself in terms like colonialism and post-colonialism – both can be related also to strictly European heritage (orientalisation of East-Central Europe). Difficult and painful chapters of European history (totalitarian and authoritarian regimes, the displacements and resettlements) have also produced a troublesome and disputable heritage. Given the venue of the conference and history of this region, political entanglements of heritage are an issue that calls for special attention. Heritage – both tangible and intangible – is not merely a testimony of the past; just like identity it has also a prospective meaning.



In accordance with the project “Images of Cultural Diversity and Heritage”, co-financed within the framework of “Promotion of Diversity in Culture and Arts within European Cultural Heritage EEA FM 2009 – 2014” programme, broadly understood issues of diversity and heritage with regard to Europe will constitute the topic of the festival and the conference. We invite scholars to submit abstracts concerning anthropological theoretical reflection or analysis of practices, different forms of preserving heritage, and performative discussions with both heritage and diversity (not only artefacts but actors and acts, e.g. historical re-enactment groups). The aim of the conference is to discuss the changing role of museums and film (or other audiovisual media) in education, preservation and promotion of cultural heritage. Keywords: Europe, heritage, cultural diversity, visibility and new media.

### We suggest following themes:

#### PANEL 1. *Heritage, cultural diversity and media:*

- audiovisual media in preservation of cultural heritage in both its tangible and intangible aspects

audiovisual media in education as means for educating about cultural diversity

- ethnographic film and film festivals as tools for promoting the idea of cultural diversity
- cooperation with local communities with the use of audiovisual media

#### PANEL 2. *Cultural heritage. Theory and praxis:*

- cultural diversity of contemporary Europe in a perspective of European cultural heritage
- new models and concepts of preserving heritage
- technologies of preserving heritage
- heritage and cultural diversity from different perspectives: macro-level (strategies, policies, programs) and local
- heritage, memory and strategies of commemoration
- performativity of cultures, embodiment of culture, tacit knowledge and tools and methods of preserving cultural heritage

#### PANEL 3. *Difficult Heritage:*

- heritage of post-socialism
- heritage of post-colonialism
- politics of display of difficult heritage

### Abstracts

Please use the form on the website:  
<https://nafa2015.pl/en/conference/> to submit your abstract (150-250 words).

Deadline for abstract submission: April 15th 2015

Deadline for film submission: April 15th 2015

Notification of abstract acceptance: May 30th 2015

Notification of film acceptance: June 30th 2015

Film submissions should be made online through the NAFA website: [www.nafa.uib.no](http://www.nafa.uib.no)

Project organizers: University of Warsaw, University of Bergen, Nordic Anthropological Film Association

*Project “Images of Cultural Diversity and Heritage” is co-financed under the Financial Mechanism of the European Economic Area 2009-2014 within the Programme „Promotion Of Diversity In Culture And Arts Within European Cultural Heritage”*



**Ministry of  
Culture  
and National  
Heritage of  
the Republic  
of Poland.**

## NAFA2015 Film Festival, Film Selection and Call for Films

Next year's festival will be held in Warsaw, Poland, 21-26 September 2015, in conjunction with a conference, both organised under the title 'Visual Anthropology and European Cultural Heritage'. Films both dealing specifically with this topic and general ethnographic films will be considered. There is a dedicated website for the overall event: [www.nafa2015.pl/en/](http://www.nafa2015.pl/en/) (see also elsewhere in this newsletter).

The film selection is chaired by Peter I. Crawford (Aarhus University) and the other members of the selection committee are Lotta Granbom (Lund), Orsolya Veraart (Tromsø), Tanel Saimre

(Bergen/Estonia), Knud Fischer-Møller (Copenhagen), and Johannes Sjöberg (Manchester. In addition Dr Slawomir Sikora (University of Warsaw, main organizer of the overall event) will join in the selection of films dealing with the specific topic of the overall event. For further information and to submit films please go to the NAFA website: [www.nafa.uib.no](http://www.nafa.uib.no) (under 'Film Festivals').

The deadline for submissions is 15 April 2015.

Peter I. Crawford



## The 12th World Film Festival: Call for submissions

We are glad to open the submissions call for the official program of the 12th World Film Festival to be held at March 14th-21st 2015 in Tartu, Estonia. With about 5000 visitors, hundreds of film entries and about 70 films in our festival program, World Film Festival fits perfectly into the small university town of Tartu.

Festival's objective is to promote documentary film among the general audience and to open up ways of understanding documentary film. Our aim is to support and spread documentary film as a tool of social and cultural transformation.

World Film Festival screens documentaries and creative documentaries which are dealing with cultural representation. Each year the festival is attended by numerous filmmakers from all over the world as well as

friendly and supporting festival audience. It has become a long awaited meeting point to all of them.

This year our deadline for films is October 25th, but in case of expected World premiere, negotiations for including the films can be made up to mid-December. After that we will announce our final selection of films for the official main program.

In order to complete the submission, please go to our call for entries and regulations page at our web page. World Film Festival is a non-competitive film festival.

With any further questions, please contact us at [festival@worldfilm.ee](mailto:festival@worldfilm.ee).

Yours,  
Pille Runnel, Director of the festival

### *Contact and submissions:*

Festival website with regulations and submission form: [www.worldfilm.ee](http://www.worldfilm.ee)

Deadline of preview copies: October 25th 2014

### *Please send copies to:*

World Film Festival 2015  
Estonian National Museum  
J. Kuperjanovi 9, Tartu 50409  
ESTONIA

*Conditions of participation:* The film production date should be later than January 1, 2013.

*Suitable screening formats (PAL):* Blu-Ray, HDV, MiniDV, with English subtitles

## Inauguration of the New Moesgaard Museum

On October 11, 2014, Denmark's first purposed-built cultural historical museum was inaugurated. The building adds 16,000 square meters to the museum and thus sets the stage for a variety of new exhibition opportunities, including permanent exhibition space for the ethnographic collections and spaces for exhibiting the work of students and staff in Archeology and Anthropology at Aarhus University. In addition the new Moesgaard Museum offers special editing facilities, lecture halls and work space for students in the Eye & Mind Programme in Visual Anthropology, AU.

From October 11, 2014, the Museum hosts two ethnographic exhibitions in addition to a number of archeological exhibitions:

- “Life of the Dead” – a cross-cultural exhibition about the impact of the dead in the lives of the living in Mexico, Australia, Uganda, and Denmark.
- “Materializations: Between Dream and Reality” – an exhibition based on the ethnographic fieldwork of five MA-students working in Poland, Japan, Borneo, and the Balkans.

Read more about the museum and the exhibitions here:

- <http://www.moesgaardmuseum.dk>



## Norwegian-Romanian Workshop “The Art of Knowledge Exchange”

Norwegian-Romanian workshop at the University Museum of Bergen, Norway: 'The Art of Knowledge Exchange' will be held on Friday the 7th of November 2014. The aim of the workshop is knowledge sharing in the fields of culture, human-nature relationships and applied visual anthropology. Speakers from the University of Bergen, from the Hungarian University Federation of Cluj-Napoca, Romania, NAFA and others, will present case studies and screen films. The day will start at 9.00 o'clock with presentations from the participants from Romania. Bálint Markó will present '*Conserving and promoting natural heritages in Romania with the involvement of local communities*' and

Tőhötöm Árpád Szabó will present '*Cultural heritage, discourses of tourism and the reproduction of rurality in Transylvania*'. Orsolya Veraart will present her film '*Man of Nature and Me*'. There will be a screening of Alyssa Grossman's film, '*Memory Objects, Memory Dialogues*'. Frode Storaas will use excerpts from the film '*From Sunny Side to Shadowland*' (dir. Knut Terum) and '*Tama Gaun - the Copper Village*' (dir. Frode Storaas and Dipesh Kharel) to discuss '*Cultural heritage, local communities and reproduction*'. The day will conclude with a discussion about '*What to label as heritage?*' chaired by Hans-Jakob Ågotnes.

NAFA and the University Museum of Bergen are commonly organising the workshop, which is funded by EEA Grants & Norway Grants and open for everybody. In case you would like to attend, and for further information, please contact Ralph Veraart, email: ralphveraart@gmail.com, mob. +4794282799.



## Digital Anthropologies third edition: Call for projects

An event organized by the “Ecrans de la Liberté”  
In collaboration with the “Cube”, Center of Digital Creation, 13rd -14th March 2015

### Call for projects

The “Ecrans de la Liberté” and the “Cube” set up an area of meeting and discussion (screenings, debates...) on visual, sound and mediatized scripts/ narratives that are concerned with the realities of the contemporary world, crises, conflicts, aspirations and their representations, proposing to entwine them with the new opportunities offered particularly by digital techniques.

Filmmakers, artists, IT engineers and researchers develop methods of learning on complex situations and urge, through their work, to build new relationships with their audience, visitors, readers...By entwining techniques and art, makers shake up boundaries between disciplines and fields of knowledge, and think up modes of production to adapt these scripts to the polysemous realities of the world.

Whether introducing original perceptions of spaces where individual trajectories and collective fates meet, clash or enrich each other, or allowing seeing these interstices, where individual or collective modes of life emerge and new approaches to the world are invented; actors come to reveal, highlight and question these stances.

By differently mobilizing the competences of each individual, the modes of production of these singular scripts/ narratives necessitate unprecedented time and space of collective reception. In this way they offer a rightful place to the works that are excluded from usual channels of diffusion, by economic reasonings or processes of political control, and shatter the agreed upon rituals of stage reproductions.

The third edition of Digital Anthropologies intends to give audience to these new scripts/ narratives, which are rather marginalized by the current dynamic of standardization. Creating the necessary time, in a space recalling a Fablab, anthropologists, directors, visual artists, engineers, digital practitioners are invited to compare their tools, their practices, their representations, their ways of operating...with the

audience to think up new fields of research, and to shake up the traditional division of labor between artistic expression, scientific production and technical intervention.

Collective works, group research and production, individual writings are invited to participate to this selection as long as research, interdisciplinarity, interactivity are taken into account; that they encourage a new expression of reality and/or of the imaginary and make use of the technical supports in relation to these researches.

Files and registration forms must be sent by October the 27th, 2014 to the following address:  
lesecransdelaliberte@gmail.com

The audio-visual pieces: films, web docs, installations, soundscapes, completed or under completion, are to be sent as URL (vimeo, youtube, dailymotion) by October the 27th, 2014 to the following address:  
lesecransdelaliberte@gmail.com,  
The results of the selection will be communicated by December the 20th 2014

### Selection committee

- Carine Le Malet: Artistic director at the "Cube"
- Jacques Lombard: Anthropologist and filmmaker, research director at the Institut de Recherche pour le Développement

- Julie Peghini: Anthropologist, senior lecturer, CEMTI University Vincennes Saint Denis Paris 8
- Gilles Remillet: Anthropologist and filmmaker, senior lecturer, University Paris Ouest Nanterre La Défense
- Nadine Wanono: Anthropologist and filmmaker, researcher at the Institut des Mondes Africains.

Nadine Wanono  
IMAF-CNRS-EPHE-EHESS-AMU-IRD-ParisI  
Rédactrice en chef AnthroVision  
Secrétaire Générale Les Ecrans de la Liberté

## AG DOK Akademie: European-Chinese Creative Documentary Workshop in Guangzhou/ China

Dear Colleagues,

As a board member of AG DOK (German Documentary Association ([www.agdok.de](http://www.agdok.de)), I would like to inform you about a fascinating new training initiative for international coproductions with a focus on Europe and China. AG DOK offers this event in cooperation with [www.docroads.com](http://www.docroads.com)

DOCROADS is a uniquely new training initiative. Within 6 (short seminar) or 16 (seminar and workshop) intense days, the participants will experience a theoretical and a practical phase and will have completed in the end a 15 minute short film (short seminar: 2 min. trailer) on a given subject.

DOCROADS is thus a project-driven creative documentary workshop and training initiative, designed for European and Chinese emerging professionals. It

consists of two phases of residential seminars and workshops, each phase accompanied by specific industry events. Both phases are headed, guided, coordinated and constantly supervised by the tutors who provide feedback, advice and suggestions.

DOCROADS enforces cultural and commercial relations between Europe's documentary scene and young Chinese filmmakers. It aims to promote networking, demonstrate the diversity of Europe's various approaches to China, and help Chinese participants to deepen their understanding of the international documentary audience and learn about international standards and distribution strategies. DOCROADS will enable participants to understand each other's views and approaches, develop their own

networks, exchange ideas, experiences and plans, and learn to set up an international co-production.

This program aims to help participants to overcome their local barriers. Each participant gains an insight into all stages of the creative documentary developing process, which enables an artistic cooperation with Europeans and Chinese film professionals by participating in excellent networking opportunities. The goal is to establish long-term professional relationships and develop a new mode of coproduction, which is based on mutual understanding and respect as opposed to pure transfer of technology. Documentarians should experience the joint development of a project, elaborate on the content, and find new and not necessarily conventional ways to reach and interact with financiers

and funders from the host city's industry, commerce and administration key persons.

Interdisciplinary collaboration and mutual support within the group help participants to improve their co-production skills. Over the period of the program, participants will be involved in various events which will provide opportunities for networking as well as activities designed to strengthen the ties among DOCROADS, the festival, and the hosting city.

\*The next docroads seminar will be held from \*

Guangzhou, China: November 6 - November 12, 2014  
Hosted in cooperation with GZDOC International Filmfestival.

Participation fee: EUR 1880,00

Participation fee for members of the German Documentary Association (AG DOK): EUR 1320,00  
The fee includes workshop and seminar participation, online tutoring, catering and accommodation.  
Transport to and from Guangzhou is NOT included.  
Air travel to Guangzhou with Air France is app. EUR 600,00

For more information and bookings please contact  
Thorolf Lipp  
Email: [lipp@arcadia-film.de](mailto:lipp@arcadia-film.de)

Kind regards  
Thorolf

Arcadia Filmproduktion  
Thorolf Lipp  
Arcadia Filmproduktion  
Sickingenstr. 4, 10553 Berlin, Germany  
Tel: +49-(0)30-34391420 / Mobile +49 (0)151-25228391  
Email: [lipp@arcadia-film.de](mailto:lipp@arcadia-film.de)  
Web: [www.arcadia-film.de](http://www.arcadia-film.de) / [www.thorolf-lipp.de](http://www.thorolf-lipp.de)

## NAFA 2014 film festival report

The 34<sup>th</sup> NAFA film festival was held in Ísafjörður, Iceland, between the 4<sup>th</sup> and 6<sup>th</sup> of June 2014. It consisted of a seminar and the screening of 23 films. It has been a high quality, professional event, marked by the well-known familiarity and coziness typical of the NAFA film festivals.

The opening was among the most memorable ones: the organizers, Haukur Sigurðsson and Vaida Bražiūnaitė pampered the 'festival family' by inviting them to a nearby town, Suðureyri to celebrate the take-off in the local hot pool. While we drank champagne sunken into warm water till our chins, resting our eyes on blue skies, and hills covered with snow, we got an introduction into the Icelandic tradition of visiting hot pools.

The festival attracted a good number of participants, both filmmakers presenting their films, as well as scholars taking part in the seminar. The focus of the seminar was NAFA's intention to develop a peer-

reviewed online *Journal of Anthropological Film* (JAF). The journal can positively contribute to the endeavour of getting film and other audio and visual productions accredited within the academic system. Besides creating academic points for institutions supporting filmmaking and as such attracting funding to the institutions, it will also add credentials for those who aim for a career within the system. Moreover, JAF may become a forum for debates on anthropological filmmaking among anthropologists interested in film and filmmakers interested in anthropology. The NAFA site ([nafa.uib.no](http://nafa.uib.no)) may function as a platform for the journal. The following scholars and filmmakers contributed with presentations and participated in the discussions: Peter I. Crawford (Denmark), Frode Storaas (Norway), Metje Postma (The Netherlands), Pille Runnel (Estonia), Bjørn Arntsen (Norway), Jan Ketil Simonsen (Norway), Jouko Aaltonen (Finland),

Catarina Alves-Costa (Portugal), Martin Gruber (Germany) and Andy Lawrence (UK).

Within the framework of the seminar, Björg Sveinbjörnsdóttir presented her poetry book, '*Sounds from the Kitchen*', based on recordings from her grandmother, Guðjóna Albertsdóttir from Suðureyri. Guðjóna recorded about 60 hours of sounds mostly from her own kitchen. The recordings included singing, dialogues, thoughts on daily matters and the occasional routine sounds such as phone calls and baking noises. The presentation gave a local flavor to the seminar.

The afternoons were spent in the cinema. The carefully selected films have taken us on a worldwide journey, giving us an understanding of how people live their everyday lives in the various natural, social and cultural settings. The films shared glimpses of a great number of issues in human lives; from coping with social change,

searching for one's place in the world or dealing with memories or international conflicts, to sharing the luminous moments of love.

One of the 23 selected films was *Under the Palace Wall* by David MacDougall. From the 16<sup>th</sup> century the Indian village of Delwara in southern Rajasthan was ruled as a principality of the kingdom of Mewar. Its palace, which overlooks the village, is now a luxury hotel - a world remote from the daily life of the villagers. The filmmaker employs a series of precisely observed scenes to explore Delwara's local primary school as a part of contemporary village life – a life that continues 'under the palace wall'.

*A World Not Ours* by Mahdi Fleifel is another of the selected films. It presents the Israeli-Palestinian conflict 'from below', by inviting the viewer into Ein el-Helweh, a Palestinian refugee camp in Lebanon. The film employs personal recordings, family archives and historical footage to cast light on belonging, friendship and family.

Janis Klimanovs' film entitled *Weathering Love* is about the filmmaker's grandparents: it is a sensitive and humorous depiction of their love lasting over decades. In expressing the flowering beauty of love, as well as its occasional thorns and the painfulness of the passage of time, the film uses images and words in a harmonious way.

In the shortest film of this year's selection, the 3 minutes long *Vishneva, Belarus Soviet Union Poland*, the filmmaker, Jacob Podber interviews his own father about his experience of the Holocaust. The film uses silent images, superimposed with typed memories that describe the unspoken pain borne by father and son.

Liliana Grzybowska's *Liquid Journeys* unites form and content in a seamless fashion. In the film, while holding

his pipe, Zygmunt Bauman explains with cheerful seriousness his thoughts on identity, and liquid modern times. The life situations of the young people portrayed in the film become a sort of empirical manifestation of the thoughts presented.

The film of Berit Madsen, *Sepideh – Reaching for the Stars* is a 'magical documentary' depicting the story of an unwavering Iranian girl, Sepideh, who is indeed reaching for the stars. The film keeps a remarkable intimacy and closeness so typical of ethnographic films. The camera is sensitive in following Sepideh on her way to reaching her stars, and gives us a glimpse into the unexpected completion of her dreams and efforts.

In the film *Life Is* by Vladimir Perovic, strong and condensed images show us how life is found everywhere out in nature; how humans seek life and eventually connection to each other, as expressed by the one word uttered in the film, echoing through the valley: hello. The film is challenging the viewer into understanding and searching the meaning of the images; and as such it is an intellectual and emotional exercise.

The film of Laura Capatana Juller, *Here... I Mean There* invites the viewer to join the everyday life of a Romanian family. The parents left abroad to earn money, while the two teenage daughters live together with the grandparents. The film is a sensitive and heart-breaking depiction of the grassroots effects of migration.

For those interested in the entire NAFA 2014 film screening program, it is still available for download on the NAFA site: [nafa.uib.no](http://nafa.uib.no). Please navigate to NAFA > Film Festival.

The selection committee ensured the participants a good viewing and learning experience thus, while the organizers of the festival made sure that we did not lack anything in food and care, and everybody seemed to

enjoy the magic of the special treats we've been offered. Organic home-made jam, local fish, wonderful cookies were waiting for us in abundance in the nearby café which was very enthusiastic about our daily visits, offering decades-old stories next to all the goodies.

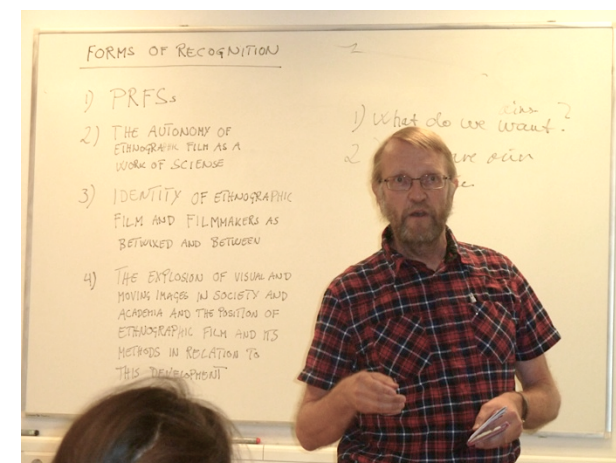
And as usual, it was great to reconnect with 'NAFA people', and we hope to see you and each other next year in Warsaw! The film submission is open! For the entry form visit the NAFA site: [nafa.uib.no](http://nafa.uib.no). Please navigate to NAFA > Film Festival.

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Orsolya Veraart is living and studying in Tromsø, Norway. She is a graduate student of the Visual Cultural Studies program at UiT, The Arctic University of Norway. She is currently studying French language. She is member of the NAFA 2015 film selection committee.

## Photos from the NAFA 2014 Film Festival

By Knud Fisher Møller



## Robert Gardner Obituary, the New York Times

### Robert Gardner Dies at 88; Filmed Cultural Practices

By Bruce Weber, *New York Times* June 27, 2014

Robert Gardner, an intrepid filmmaker who specialized in anthropological documentaries, examining lives in remote societies around the globe, died on June 21 in Boston. He was 88. The cause was cardiac failure, his wife, Dr. Adele Pressman, said. Mr. Gardner, who had been a student of art history at Harvard, began making films in the early 1950s after visiting Turkey with the archaeologist and scholar Thomas Whittemore and starting graduate school in anthropology at the University of Washington. His work, known for its sophisticated visual language and sparse narration, unveiled ethnographically distinctive peoples and practices with patience and a kind of objective astonishment.

“For much of a career that has spanned more than a half-century and circumnavigated the globe,” Manohla Dargis wrote in *The New York Times* in 2011, on the occasion of a partial retrospective of his work at Film Forum in Manhattan, “Mr. Gardner has trained the camera on people whose lives, rituals, beliefs and bodily ornamentation can seem so far from early-21st-century Western life as to be from another galaxy.”

His first important feature-length film, “Dead Birds,” arose from a 1961 trip he made to what was then Netherlands New Guinea (now part of Indonesia), where he observed the rituals of a prehistoric highlands people known as the Dani, whose traditions, values and quotidian practices were largely based on, in Mr.

Gardner’s words, “an elaborate system of intertribal warfare and revenge.”

The expedition included 23-year-old Michael Rockefeller, son of Gov. Nelson A. Rockefeller of New York, who later that year disappeared after traveling to another part of New Guinea. Mr. Gardner accompanied the governor in what turned out to be a fruitless search for his son, whose body was never found.

Among the admirers of the film, released in 1964, were the poet Robert Lowell (Mr. Gardner’s cousin) and the anthropologist Margaret Mead. Ms. Dargis called it “a landmark in the field” and “a document, a time capsule, about a society on the edge, both in terms of the marginalization of its population and the material changes that will come with the shrinking world.” Mr. Gardner’s 1974 film, “Rivers of Sand,” depicted the Hamar people of Ethiopia, whose society is baldly and cruelly male-dominated. “In their isolation, they seemed to have refined this not uncommon principle of social organization into a remarkably pure state,” Mr. Gardner wrote. “Hamar men are masters and their women are slaves. The film tries to disclose the effect on mood and behavior of lives governed by the idea of sexual inequality.”

Mr. Gardner’s other films include “Deep Hearts” (1981), about a nomadic tribe in central Africa (he filmed the tribe in the Niger Republic) with complex rituals related to human beauty; and “Forest of Bliss” (1986), which takes place in Benares (now Varanasi), India, the city on the banks of the Ganges, held sacred



*Robert Gardner on the banks of the Ganges in the mid-1980s. Photo credit Ned Johnston*

by the Hindus, where many go to cremate their dead. That film depicts daily life as something of an unexplained mystery, unspooling from sunrise to sunrise without narration or dialogue. “What is that grizzled, bare-chested master of ceremony, aglow in the flames, up to — holding fire in his palm and sprinkling bits of it about, croaking what must be some sort of prayer?” Walter Goodman wrote in his review in *The Times*. “What do all those chants and ritualized movements and bright colors signify? To what fate are these dead being consigned? Can it be legal, not to mention sanitary, to plop the corpses into the river?”

“You will not find the answers here to such questions,” Mr. Goodman continued. “But the pictures are so strong, the vision so sustained that mundane curiosity seems almost irreverent. ‘Forest of Bliss’ itself is a kind of ceremony.”

Robert Grosvenor Gardner was born into a socially prominent family in Brookline, Mass., on Nov. 5, 1925. His father, George Peabody Gardner, was a banker and financier and a descendant of the arts patrons and philanthropists John Lowell Gardner and Isabella Stewart Gardner. His mother, Rose Phinney Grosvenor, was the daughter of a textiles magnate. He attended the Park School in Brookline and St. Mark's School, in Southborough, Mass., before graduating from Harvard. After traveling to Turkey with Mr. Whittemore, an expert in Byzantine art and architecture, Mr. Gardner taught briefly at the College of Puget Sound in Tacoma (now the University of Puget Sound). He enrolled in but did not complete a graduate program in anthropology at the University of

Washington, where he made a short film, "Blunden Harbor," about the Kwakiutl Indians, from a coastal village on Vancouver Island in British Columbia. Invited to take pictures and conduct research on an expedition in the Kalahari desert in Africa, he then returned to Massachusetts and helped start a film production and research unit at Harvard's Peabody Museum. This became the Film Study Center, which he directed from 1957 to 1997. The Peabody Museum sponsored the New Guinea expedition in 1961. Mr. Gardner's books include "Gardens of War: Life and Death in the New Guinea Stone Age," written with Karl G. Heider, and "Making 'Forest of Bliss': Intention, Circumstance and Chance in Nonfiction Film," with Akos Ostor. Through much of the 1970s,

Mr. Gardner was the host of "Screening Room," a television series devoted to interviews with independent filmmakers, on WCVB in Boston.

Mr. Gardner's first marriage ended in divorce. In addition to Dr. Pressman, a psychiatrist, whom he married in 1983, he is survived by a brother, Jack; a sister, Rosie Cutler; a daughter, Eve Gardner; four sons, Stewart, Luke, Caleb and Noah; and six grandchildren.

*A version of this article appears in print on June 29, 2014, on page A25 of the New York edition with the headline: Robert Gardner Dies at 88; Filmed Cultural Practices.*

# nafa :: notice board

## ETHNOGRAPHIC FILM SCREENINGS IN OSLO

October 14-22, 2014

UIO: DEPARTMENT OF SOCIAL  
ANTHROPOLOGY  
Faculty of Social Sciences, Oslo, Norway

We're celebrating our 50th Anniversary and invite you to an Ethnographic Film Festival. During the anniversary we will present six current films, that all are suitable for the overall theme "Change and remembrance". We will also organize a workshop where you can learn how to use film as a tool in the field. For me information on time and date, see web:

<http://www.sv.uio.no/sai/om/aktuelt/sai-50/program/antrofilm/antrofilmenglish.html>

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## NEW ETHNOGRAPHICAL FILM PROGRAM IN IRAN

Dear colleagues,  
As you know, since 2007, with the help and support of different Iranian organisations who are involved in documentary film making and industry, we have been trying to bring Iranian documentary/ethnographical

films into Western anthropological/visual anthropology film festivals and programs.

Since last year we have also decided to introduce non-Iranian visual anthropologists, ethnographical filmmakers and their films to the related audiences in Iran. The first step in this regard was the invitation of Dr. R. Ragazzi as part of the international jury for the 7th edition of "Cinema Vérité" Iran International Documentary Film Festival (2013, Tehran, Iran). Also, for the next season of this film festival, which will be held from November 30th to December 7th 2014, we hope to invite Prof. P. I. Crawford and Dr. I. Kawase to run a master class and a workshop.

Now we have decided to go take a new step and run a yearly film program in Iran in which we will present the selections of ethnographical/anthropological films (in accordance with Iranian Governmental restrictions) of related film festivals outside Iran.

I should add that until today no academic courses, professional training, nor even a small library or film archive related to visual anthropology/ethnographical films in Iran exist. We hope by running this new program we will not only give this important chance to Iranian filmmakers and anthropologists to be familiar with this field of study, but we will also create an anthropological film archive in Iran which will be used strictly for professional and academic reasons.

It is for this reason that I am contacting you to identify which film festivals are interested in participating in this academic initiative and how we can work together.

I would be more than happy to get your advice and feedback in this regard and I am looking forward to working closely together on this project.

Yours truly,  
P. Khosronejad

Dr.P. Khosronejad  
The Goli Rais Larizadeh Fellow of the Iran Heritage Foundation for the Anthropology of Iran  
Department of Social Anthropology  
University of St. Andrews  
71, North Street, St Andrews, Fife, U.K. KY16 9AL  
Email: [pedram.khosronejad@st-andrews.ac.uk](mailto:pedram.khosronejad@st-andrews.ac.uk)  
<http://www.st-andrews.ac.uk/anthropology/files/staff/142/CV.pdf>

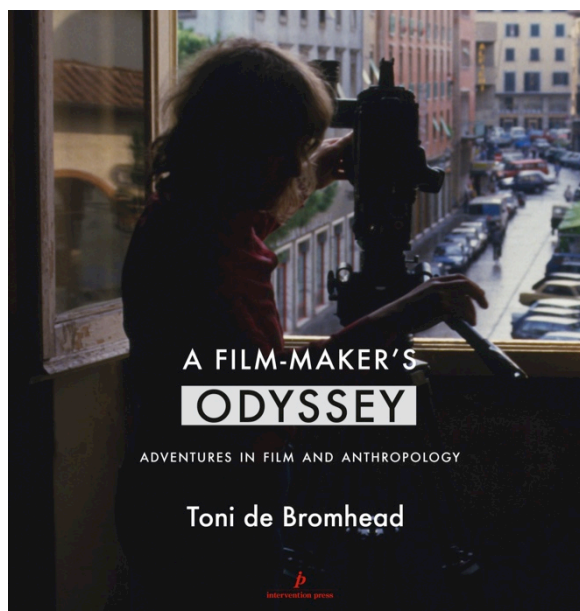
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## ROBERT GARDNER

I put this short clip of him expressing some ideas about the psychological underpinnings of editing and shooting. Please feel free to share it.

[https://www.youtube.com/watch?v=D3kP02\\_wVEA](https://www.youtube.com/watch?v=D3kP02_wVEA)

John Bishop



## NEW BOOK

### A film-maker's odyssey. Adventures in film and anthropology

By Toni de Bromhead

*Being released November 2014*

This book describes the thinking of an ethnographic film-maker as she makes her way through different technologies over time, different cultures, and different approaches to film and anthropology. Drawing extensively on her own film projects, from eastern England to western Sicily, she defines and discusses distinctions between fiction, documentary and ethnographic films, and between written and visual ethnographies, with a constant focus on how film in its

own right may both contribute to and constitute an anthropological enquiry. The discussions are based on careful descriptions of key scenes from most of her films, these being available in the clips on the accompanying DVD. The book therefore serves as a valuable resource to, for example, visual anthropology programmes, which are based on both theory and practice, film and media studies, as well as being of interest to anyone interested in documentary film and cinema.

2014, 246 pgs. + accompanying DVD, DKK 224.00  
(approx. £ 24.00/€ 30.00)  
ISBN 978-87-92724-09-0

Orders and all correspondence to:  
Intervention Press, P. O. Box 5020, DK-8100 Aarhus,  
DENMARK

Tel.: +45 86272333, E-mail: [info@intervention.dk](mailto:info@intervention.dk)

Orders can also be placed via our website:  
[www.intervention.dk](http://www.intervention.dk)

## NEW BOOK

### Experimental Film and Anthropology

Editors: Arnd Schneider, Caterina  
Pasqualino

See more at: [www.bloomsbury.com/uk/experimental-film-and-anthropology-9780857854438/](http://www.bloomsbury.com/uk/experimental-film-and-anthropology-9780857854438/)



Experimental Film and Anthropology urges a new dialogue between two seemingly separate fields. The book explores the practical and theoretical challenges arising from experimental film for anthropology, and vice versa, through a number of contact zones: trance, emotions and the senses, materiality and time, non-narrative content and montage. Experimental film and cinema are understood in this book as broad, inclusive categories covering many technical formats and historical traditions, to investigate the potential for new common practices.

An international range of renowned anthropologists, film scholars and experimental film-makers engage in vibrant discussion and offer important new insights for all students and scholars involved in producing their own films. This will be indispensable reading for students and scholars in a range of disciplines including anthropology, visual anthropology, visual culture and film and media studies.

### *Table Of Contents*

**Introduction** - Caterina Pasqualino, CNRS, France and Arnd Schneider, University of Oslo, Norway

**Photofilm and Anthropology** - Arnd Schneider, University of Oslo, Norway

**Parallel Visions: Adventures in Altered States of Consciousness** - Caterina Pasqualino, CNRS, France

**Contemporary Experimental Documentary and the Premises of Anthropology: The Work of Robert Fenz** - Nicole Brenez, University of Paris-1/Panthéon-Sorbonne, France

**Our Favourite Film Shocks** - Rane Willerslev, University of Oslo, and Christian Suhr, University of Aarhus, Denmark

**Do No Harm – The Cameraless Animation of Anthropologist** Robert Ascher - Kathryn Ramey, Emerson College, USA

**Asynchronicity: Rethinking the Relation of Ear and Eye in Ethnographic Practice** - Jen Heuson, New York University, USA, and Kevin T. Allen, New School University, USA

**Memory Objects, Memory Dialogues: Common-Sense Experiments in Visual Anthropology** - Alyssa Grossman, University of Gothenburg, Sweden

**Beyond the Frames of Film and Aboriginal Fieldwork** - Barbara Glowczewski, CNRS, France

**Visual Media Primitivism: Toward a Poetic Ethnography** - Martino Nicoletti, University of Derby, UK

**From the Grain to the Pixel, Aesthetic and Political Choices** - Nadine Wanono, CEMAf: Centre D'etudes des Mondes Africains / CNRS, France

### *Reviews*

“This collection of essays examines the history and points to the future of experimental ethnography. Full of insights into experimental forms and new cultural knowledges produced through experiments in audio-visual media, this book explores an eclectic group of films. Voices of anthropologists and filmmakers come together for a fresh new perspective on the intersections of experimental and ethnographic film practices.”

—Catherine Russell, Concordia University, Canada

See more at:  
<http://www.bloomsbury.com/uk/experimental-film-and-anthropology-9780857854421/#sthash.qatRZyoE.dpuf>

# nafa :: calendar

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

## **October 6-12, 2014**

Astra Film Festival - the Sibiu International Festival for Documentary Film

Sibiu, Romania

Deadline: 15 April 2014

Web: <http://www.astrafilm.ro/>

## **October 8-15, 2014**

Yamagata International Documentary Film Festival, 14 Edition

Entry Deadlines: passed

Web: <http://www.yidff.jp/>

## **October 17-21, 2014**

XXIII International Festival of Ethnological Films, the Ethnographic Museum in Belgrade

Deadline for entries: May 25, 2014

Contact:

[info@etnografskimuzej.rs](mailto:info@etnografskimuzej.rs)

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

[www.etnofilm.org](http://www.etnofilm.org)

[www.etnografskimuzej.rs](http://www.etnografskimuzej.rs)

Tel. + 381 11 2625-140

Fax + 381 11 3282-944

## **October 20-26, 2014**

33rd Uppsala Kortfilmfestival

Uppsala, Sweden

Deadline for entries: May 31 2014

Web: [www.shortfilmfestival.com/](http://www.shortfilmfestival.com/)

## **October 23-28, 2014**

The 17th International Documentary Festival Jihlava, Czech Republic

Deadlines: passed

Web: [www.dokument-festival.cz](http://www.dokument-festival.cz)

## **October 23-26, 2014**

Margaret Mead Film Festival, the American Museum of Natural History, New York, USA.

Deadline for entries: April 1, 2014

Contact:

Web: <http://www.amnh.org/explore/margaret-mead-film-festival>

## **October 23-November 6, 2014**

VIENNALE - Vienna International Film Festival, Austria

Deadline for synopsis of film: July 31, 2014

Contact:

E-mail: [film@viennale.at](mailto:film@viennale.at)

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

## **October 27-Nov. 2, 2014**

DOK Leipzig

56 International Leipzig Festival for Documentary and Animated Film

Entry deadlines: May 15 / July 10, 2014

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

## **October 27 – November 9, 2014**

The 9th International Documentary Film Festival of Mexico City, Mexico.

Deadline for entries: March 31, 2014

Contact: DOCSDF

Republica de Cuba 41, piso 1, Centro Historico

Mexico City, DF 06010

Web: [www.docsdof.org](http://www.docsdof.org)

## **November 6-16, 2014**

CPH:DOX 2014 – Copenhagen International Film Festival, Copenhagen, Denmark

Deadlines for entries: June 2 / August 1 2014.

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

## **November 11-16, 2014**

Verzio 11th Human Rights Documentary Film Festival, Budapest, Hungary

Deadline for submission: June 30, 2014

E-mail: [info@verzio.org](mailto:info@verzio.org)

Web: [www.verzio.org](http://www.verzio.org)

## **November 19 -30, 2014**

IDFA - The 27th International Documentary Film Festival Amsterdam, The Netherlands

Deadline for submissions: 1 May / 1 April / 1 August, 2014

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

## **December 4-6, 2014**

Society for Visual Anthropology 2014 Film & Media Festival, held in conjunction with the

American Anthropological Association (AAA) Annual Meeting, Washington DC, USA.

Deadline for submissions: March 15/ April 15/ May 1, 2014

For more information and online submission, please visit:

[https://www.withoutabox.com/03film/03t\\_fin/03t\\_fin\\_fest\\_01over.php?festival\\_id=10082](https://www.withoutabox.com/03film/03t_fin/03t_fin_fest_01over.php?festival_id=10082)

**December 11-15, 2014**

11th Kathmandu International Mountain Film Festival (KIMFF) 2013, Kathmandu, Nepal.

Deadline for entries: End August 2014

Contact:

Kathmandu International Mountain Film Festival

Himal Association

Lazimpat, Kathmandu, Nepal

Mailing address;

P.O.Box 166

Patan Dhoka, Lalitpur

Kathmandu, Nepal

Tel: +977-1-4440635

E-mail: [info@kimff.org](mailto:info@kimff.org)

Web: [www.kimff.org](http://www.kimff.org)

**January 11-15, 2015**

The 25<sup>th</sup> Beeld voor Beeld Documentary Film Festival, Amsterdam, The Netherlands

Deadline for submission: September 12, 2014

Contact:

Email: [info@beeldvoorbeeld.nl](mailto:info@beeldvoorbeeld.nl)

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

**January 21-February 1, 2015**

44 edition of the International Film Festival Rotterdam, the Netherlands.

Short films (under 60 minutes) completed before 1

July 2013: 1 September 2013

Short films (under 60 minutes) completed after 1

July 2013: 1 October 2013

Feature length films (over 60 minutes): 20 October 2013

Web: <http://www.filmfestivalrotterdam.com/en/>

**January 22-Feb 1, 2015**

Sundance Film Festival, Park City, Utah, USA27

Submission Deadlines: passed

Web: <http://festival.sundance.org/>

**January 27-February 1, 2015**

14 DocPoint - Helsinki Documentary Film Festival

Deadline for entries: October 1st 2014.

Contact adress: DocPoint, Fredrikinkatu 23, 00120 Helsinki,

Tel. +358 9 672 472, Fax +3589673998

Mail: [info@docpoint.info](mailto:info@docpoint.info)

Web: [www.docpoint.info/en/](http://www.docpoint.info/en/)

**February 5-12, 2015**

The 65th Berlin International Film Festival, Berlin, Germany.

Deadline for receipt of entry forms and films

Feature-length: October 31, 2014

Short Films: November 17, 2014

Web: [www.berlinale.de](http://www.berlinale.de)

**February 11-15, 2015**

Beeld voor Beeld Documentary Film Festival,

Amsterdam, Netherlands

Deadline for entries: passed

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

**March 4-8, 2015**

The 44th International Tampere Short Film Festival, Tampere, Finland.

Deadline for entries: 1 December 2014

Web: <http://www.tamperefilmfestival.fi>

**March 19-25, 2015**

Cinéma du Réel, Paris, France

Deadlines: September 30<sup>th</sup> / November 17/

December 19th 2014

Web: <http://www.cinemadureel.org/en>

**May 12-16, 2015**

ETHNOCINECA

Neumayrgasse 15/19

1160 Wien

Austria

Deadline: November 15, 2014

Email: [office\[at\]ethnocineca.at](mailto:office[at]ethnocineca.at)

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

**May 13-17, 2015**

Freiburger Film Forum

Deadlines: not yet set

Web: <http://www.freiburger-filmforum.de>

**May 14-June 7, 2015**

SIFF 2015 – 41<sup>st</sup> Seattle International Film Festival, Seattle

Earlybird Submission Deadline: October 6, 2014

Regular Submission Deadline: November 3, 2014

Final Submission Deadline: January 5, 2015

FutureWave Shorts (youth ages 18 and under)

Submission Deadline: March 2, 2015

Contact:

Web: <http://www.siff.net/festival-2015>

**June 3-14, 2015**

Sydney Film Festival, Sydney, Australia

Deadline for entries: 27 February 2015

Contact:

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

**June 5-10, 2015**

Sheffield International Documentary Festival (SIDF), UK

Deadline for entries: not yet set

Web: <http://sheffdocfest.com>

**June 16-21, 2015**

London Open City Doc Fest

Early Bird Deadline: Tuesday 7th October 2014

Regular Deadline: Monday 2nd February 2015

Late Deadline: Monday 2nd March 2015

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

June 17-28, 2015

The 69th Edinburgh International Film Festival (EIFF), Edinburgh, Scotland.

Submission of films opens on 3 November 2014

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

July, 2015 – date to be announced

29th Pärnu International Documentary and Anthropology Film Festival

Submission of films: April 2015 – date to be announced

Contact:

Pärnu Film Festival

Esplanaadi St. 1021

Pärnu 800100, Estonia

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

July 18-26, 2015

Zanzibar International Film Festival, Zanzibar

Deadline for entries: not yet set

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

August 24-30, 2015

Odense International Film Festival, Denmark.

Deadline for entries: April 1, 2015

E-mail: [filmfestival@odense.dk](mailto:filmfestival@odense.dk)

Web: [www.filmfestival.dk](http://www.filmfestival.dk)

September 21-26, 2015

35th Nordic Anthropological Film Association Film Festival and Academic conference:

*Visual Anthropology and European Cultural Heritage*, Warsaw, Poland

Deadline for abstract submission: April 15<sup>th</sup> 2015

Deadline for film submission: April 15<sup>th</sup> 2015

Web: <https://nafa2015.pl/>

October 8-15, 2015

14th Yamagata International Documentary Film Festival

International Competition:

First deadline: December 15, 2014 (for works completed by October 31, 2014)

Second deadline: April 15, 2015 (for works completed after November 1, 2014)

New Asian Currents: May 15, 2015

Web: <http://yidff.jp/2015/2015-e.html>

May 4-8, 2016

13th Göttingen International Ethnographic Film Festival

Submission deadline: 15th December 2015

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