

44th NAFA International Ethnographic Film Festival
Film screening programme
(Films selected by the NAFA Film Selection Committee)
Museum of Macedonia, Skopje, North Macedonia, 8-10 October 2025

Films listed in chronological screening order.



Title: ***Marimari***
Year: 2024
Length: 97 minutes
Director/filmmaker: Paul Wolfram
Producer: Shu Run Yap
Country of production: New Zealand
Country/location of film: Papua New Guinea

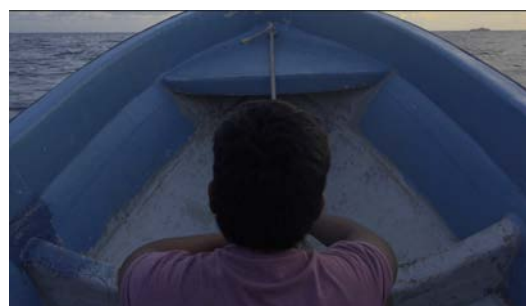
In communities ruled by the fear of witches, one woman fights to rescue the accused with the only resource she has, compassion. Evelyn Kunda is a subsistence farmer, teacher, a human rights defender, and the only woman from her village who doesn't believe that she is surrounded by witches. *Marimari* takes the audience into the villages, towns, and urban slums of Highlands Papua New Guinea where Evelyn fights to rescue and rehabilitate the survivors of sorcery violence. In the face of an almost ubiquitous belief in sorcery, this moving and cinematic, verité style film intimately observes Evelyn as she assists three families struggling to put their lives back together following violent attacks.



Paul Wolfram is an award-winning director and producer whose work seeks to push the boundaries of traditional documentary and explore the way we understand the world around us. Paul has spent the last 20 years collaborating with the communities in Papua New Guinea, the Pacific Islands and New Zealand. His work involves creative engagement with traditional mythologies, indigenous music and dance, and spiritual practices. Paul lives in New Zealand, where he is an Associate Professor at Te Herenga Waka, Victoria University of Wellington.

Being screened Wednesday 8 October at 10.15 at the Museum of Macedonia

Title: ***Macheweichun***
Year: 2024
Length: 11 minutes
Director/filmmaker: Nicole Marin, DeeJay Welle
Producer: Nicole Marin
Country of production: Italy
Country/location of film: Federated States of Micronesia





Macheweichun follows a young Chuukese boy as he prepares to leave his island home, stepping into an uncertain future as part of the Chuukese diaspora. Guided by the voice of his grandmother, his journey unfolds through fragmented memories, love, and longing for the land he must leave behind. Rooted in the Chuukese concept of macheweichun - the responsibility to honour and remember one's homeland - the film weaves past and present, tradition and departure, offering a poetic meditation on identity, belonging, and the enduring ties between those who stay and those who go.

Nicole Marin is a Neapolitan anthropologist, filmmaker and photographer. Her strong passion for creative expression has been a way to understand the world and connect with people. Her main topics of interest centre on the relationship between individual and their homeland, and social movements of resistance. By employing a collaborative multimodal approach, Nicole seeks to create a space where stories can be co-created through film and other media.



Deejay Welle is a Chuukese filmmaker and musician. Having lived between the Chuuk lagoon, Guam, and Hawai'i, he has expressed his identity and fostered connection through music and storytelling. By blending traditional narratives with contemporary media, Deejay collaborates on projects that celebrate and share Chuukese identity, fostering dialogue across generations and geographies.

Being screened Wednesday 8 October at around 12.15 at the Museum of Macedonia

Title: ***Above and Below the Ground***

Year: 2023

Length: 86 minutes

Director/filmmaker: Emily Hong

Producer/production company: Rhiza Collective

Country of production: Myanmar

Country/location of film: Myanmar



In Myanmar's first and only country-wide environmental movement, Indigenous women activists and punk rock pastors defend a sacred river from a Chinese-built megadam through protest, prayer, and Karaoke music videos.

Emily Hong is a Korean American visual

anthropologist and filmmaker based in Philadelphia and Bangkok. Informed by her experiences as a multiracial immigrant with ancestors on both sides of the colonial equation, her work seeks to challenge the colonial legacies of anthropology and documentary filmmaking by creating space to honour non-Western ways of knowing and being. Her work builds on over fifteen years of experience facilitating cross-cultural organizing and campaigns with grassroots social movements in Asia and the US with a focus on indigenous rights, environmental and economic justice.

Being screened Wednesday 8 October at 14.30 at the Museum of Macedonia





Title: ***Ballet boréal***

Year: 2025

Length: 41 minutes

Director/filmmaker: Thomas Grandremy, Simon Maraud

Producer: Jonathan Slimak

Country of production: France

Country/location of film: Sweden

In northern Sweden, in the immense boreal forest, Torn is one of the 7,000 seasonal Thai pickers who come every year to ensure the survival of the local wild berry market. By collecting as much as he can each day, he hopes to return home with enough to live on for a few months. At 77, Pär is a sort of hermit in this forest, which he knows by heart but will soon have to abandon. He sees it transform around his home, and lives one of his last summers of gathering, calm and poetry. Between them, harvesting, the fragile ecosystem that reveals the forest, far from the postcard images that it so often portrays.



Thomas Grandremy graduated from the BTS Audiovisuel class in Rouen in 2010, before moving to Paris and working as a chief editor on a variety of formats, from short fiction to advertising and audiovisual documentaries. In 2012, he joined the Sourdoreille Production collective and began a transition to directing, penning several music videos and a few short documentaries. With each of his films, Thomas creates a singularly committed and humanistic filmic proposition.

Simon Maraud works in the geography departments of Université Laval (Canada) and Université de Limoges (France). His research in critical geography focuses on the capitalist exploitation of natural resources and the notion of decolonization in indigenous territories. He works with

two indigenous peoples: the Cree (in Quebec) and the Sami (in Sweden). He analyses the processes of “decolonization” in Eeyou Istchee and Sápmi with a critical approach. This film is Simon's first attempt at documentary filmmaking.



Being screened Wednesday 8 October at around 16.10 at the Museum of Macedonia



Title: ***Height of the kite***

Year: 2024

Length: 27 minutes

Director/filmmaker: Mehraneh Salimian, Amin Pakparvar

Producer/production company Mehraneh Salimian, Amin Pakparvar

Country of production: U.S.A.

Country/location of film: Baluchistan, Iran

In a rural area of Baluchistan, on the border of Iran and Pakistan, women can only sing in private rituals. Fariba, a teenage girl from this region, wants to sing in public like her brother. Can she overcome the gender and racial discrimination that prevents her from achieving her dreams?



Mehraneh Salimian is an Iranian filmmaker, editor, and writer based in Chicago, working across documentary, video installation, and fiction film. With experience in 16mm film, her practice centres on the concept of the counter-archive, particularly in Iran, where she creates alternative narratives to challenge dominant historical accounts. Her work engages with themes of memory, unrecorded histories, and political erasure. Her short documentary *Height of the Kite* (2024) has been featured at Oscar-qualifying film festivals worldwide and received the Best Art Piece award from the Working Artist Organization in Tacoma, WA. Mehraneh holds an MFA in Film, Video, and New Media from the School of the Art Institute of Chicago.



Amin Pakparvar is an Iranian scholar and filmmaker whose work moves between research and artistic practice. Holding a BA in Cinema Studies from the University of Art in Tehran and an MA in Visual and Critical Studies from the School of the Art Institute of Chicago (SAIC), he researches the role of personal archives in Iran and how underground

films, private recordings, and family photographs circulate online to reclaim political space. His films draw on speculative methods to reimagine hidden histories and overlooked sites in Iran, blurring the boundaries between documentation and invention. His scholarly and creative work has been presented at international conferences, Oscar-qualifying festivals, and major exhibitions. He has also held research and teaching assistance at SAIC and worked at the Video Data Bank (VDB), the largest video art archive in North America.

Being screened Wednesday 8 October at 17.30 at the Museum of Macedonia

Title: ***In the Wake of Remembering***

Year: 2024

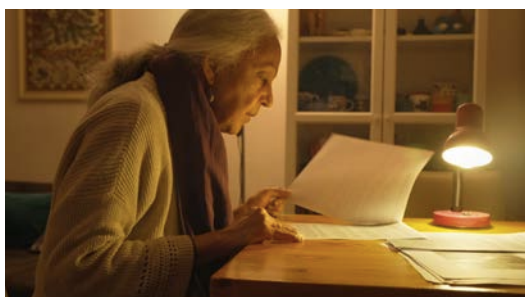
Length: 19 minutes

Director/filmmaker: Sara Saini

Producer/production company: National Film and Television School, Sanjana Pathania

Country of production: United Kingdom

Country/location of film: United Kingdom



Three women reflect on their memories of supporting the Burnsall Strike, a 1992 workers' resistance movement that Punjabi women led in Birmingham. From within their memories, another voice emerges - narrating and reconstructing the forgotten wholeness of the lives of South Asian women in the UK.

Sara Saini is a documentary filmmaker and researcher from Delhi, currently based in London. She seeks to reflect upon lived experience at the intersection of gender, urban space, caste, and race through collection and recollection of oral history, personal narratives, memory, and archival material. Sara earned her Bachelor's in Creative Arts, majoring in Film from the Srishti Institute of Art, Design and Technology in Bangalore (2014-2018) and is a recent graduate of the MA in Directing Documentary from the National Film and Television School, Beaconsfield, UK.



Being screened Wednesday 8 October at around 18.10 at the Museum of Macedonia



Title: ***Goat Fish Snake Sparrow***

Year: 2025

Length: 24 minutes

Director/filmmaker: Abhradeep Ganguli

Producer/production company: Snehasis Mitra

Country of production: India

Country/location of film: India

Goat Fish Snake Sparrow is an ethnographic film that captures the migration stories, folklore, songs, and rituals associated with Koda, a nearly extinct language spoken by the Kora tribe in India. Through the socio-personal narrative of a young woman, the film explores themes such as love, aspiration, and decline. The Koda language lacks a written form and survives only through its dwindling speakers. With each death in the Kora community, it is believed that the deceased takes away at least seven Koda words, which will be lost forever and never remembered or spoken again. This film is the first ever made in the Koda language.



An alumnus of the Film and Television Institute of India,

Abhradeep Ganguli is an independent filmmaker, author, and educator. His films consistently give voice to the marginalized. He has authored a book in Bangla about the renowned Iranian filmmaker Jafar Panahi. Currently, he is working on documentaries focusing on one of India's endangered languages and his second book, a collection of short stories.

Being screened Wednesday 8 October at around 18.40 at the Museum of Macedonia

Title: *My Place Ozerna*
 Year: 2022
 Length: 59 minutes
 Director/filmmaker: Karina Będkowska
 Producer: Monika Braid
 Country of production: Poland
 Country/location of film: Ukraine, United Kingdom



"I don't want to live, either" confesses Karina to her aunt Slava, triggering a deep search for meaning between two distant relatives. Karina, a Polish woman looking to escape the urban anxieties of London, is drawn to Ozerna, a small village in Ukraine, where she meets 84-year-old Slava for the first time. Karina's sense of alienation stokes a lingering depression she is hoping to shake, a feeling Slava can relate to as a long-time widow. Over many years and several visits, the two women grow closer, developing a

mutual bond of love and care. Karina helps Slava with her chores while Slava looks after Karina as though she were her granddaughter.

Karina Będkowska graduated with honours in Documentary Filmmaking from Goldsmith University in London, Multimedia Design from The Lillebælt Academy Odense, Denmark and Photography from the Academy of Fine Arts in Poznań. She participated in the international film workshops Film Spring Open in Krakow and INTERDOC in Serbia as well as the Doc Development and DOC LAB Poland programmes. Her film "Tutka" was screened at the international festivals Benicia FF in California and Short to the Point in Romania in 2017. She has had photographic exhibitions in England, Denmark and Poland



Being screened Wednesday 8 October at around 19.10 at the Museum of Macedonia



Title: *Visibly invisible*
 Year: 2024
 Length: 25 minutes
 Director/filmmaker: My Abrahamsen, Hannah Henckel
 Producer/production company: University of Copenhagen
 Country of production: Denmark
 Country/location of film: U.S.A.

Visibly Invisible is a documentary film by Hannah Henckel and My Abrahamsen, based on three months' ethnographic fieldwork with student activists at Columbia University and Barnard College in the autumn of 2023. The film traces how protests for the liberation of Palestine –



and against the university administration – escalated, while repression of their organizing intensified through institutional structures, media, police, and private actors. Tactics such as doxing were used to intimidate and delegitimize activists. To protect those involved, the filmmakers experiment with anonymization through reconstruction and animated filters. *Visibly Invisible* explores the complexities of masked activism and the many actors shaping both escalation and repression of political organizing.



Hannah Henckel and **My Abrahamsen** are visual anthropologists and feminist researchers trained at the University of Copenhagen and Barnard College in New York. Their collaborative practice bridges film, research and activism, exploring digital worlds, surveillance, militarization, affect and political mobilization. Through their work, they use filmmaking and the camera as tools to critically reflect on power, technology, and resistance.

Being screened Wednesday 8 October at around 20.10 at the Museum of Macedonia

Title: ***Center of Life***

Year: 2023

Length: 23 minutes

Director/filmmaker: Jacob Arenber

Producer/production company: The Steve Tisch

School of Film and Television

Country of production: Israel

Country/location of film: Israel



A suspiciously unused toothbrush and “a full fridge” are among the reasons that lead to the rejection of Wisam's citizenship application, with Israeli authorities questioning the authenticity of the life that he presented to them. Will Wissam, an Arab resident of East Jerusalem, be able to prove to them that his life is real?

Jacob Arenber was born in the Soviet Union and immigrated to Israel in 1991. He is a resident of Jerusalem, married, and the father of a daughter. He graduated with a master's degree in documentary cinema from Tel Aviv University. His short animation film, *Hypo-gravitation*, has participated in several festivals around the world. Alongside filmmaking, Jacob works as an educational psychologist and as a teacher in the city of Jerusalem.



Being screened Wednesday 8 October at around 20.35 at the Museum of Macedonia



Title: ***The Crazies***
 Year: 2025
 Length: 90 minutes
 Director/filmmaker: Fousseyni Maiga
 Producer/production company: Mariam Kamissoko
 Country of production: Mali
 Country/location of film: Mali

The film is intended to be a story, told through the prism of philosophical questions and the subjective views of four "madmen", embodying the main characters of the documentary and the point of view of the director. The characters, artistically forming the same and unique point of view, are in constant movement, in search of essences and in a repetitive exercise of questioning. The common thread of the film is based on the premise that culture leaves no citizen indifferent and that each individual, regardless of the environment, identifies with cultural values and claims an identity, beliefs and essences, specific to them or their community.



Fousseyni Maiga is one of the most active Malian filmmakers, with around twenty audiovisual works produced and more than fifty projects (films, series and documentaries) produced through his audiovisual and cinematographic production structure ARC-EN-CIEL FILMS. As the standard-bearer of a new audiovisual and cinematographic offer in Mali, Fousseyni MAIGA claims a cinematographic model oriented towards local realities and resolutely turned towards the public.

Being screened Thursday 9 October at 10.30 at the Museum of Macedonia

Title: ***The Places from Which We Are Absent***
 Year: 2023
 Length: 67 minutes
 Director/filmmaker: Marta Kucza
 Producer/production company: Julien Contreau, Victor Claude, Julie Arrue
 Country of production: Belgium
 Country/location of film: Various





The filmmaker, Marta Kucza, has been filming her friend Kante, Guinean by origin and Polish by adoption, a night worker in the suburbs of London with a head full of an Africa that he left many years ago. The filmmaker, a low-cost cosmopolitan, perpetually searching for a better place in Western Europe, visits her mother who had fallen ill with cancer in Poland. The camera keeps track of Marta's and Kante's fears of an uncertain future, our daily resourcefulness, and friendship - a remedy for the

frustrations and setbacks.

Marta Kucza was born in 1981 in Poland. She graduated from African Studies at the University of Warsaw and participated in Sound/Image/Culture in Brussels, an interdisciplinary programme combining art, documentary film and anthropology. Her first film, the short essay film *Reconstructing Sudan* (2011), was screened at, among others, the Jean Rouch Festival in Paris. *The Places From Which We Are Absent* is her first feature-length documentary film.



Being screened Thursday 9 October at 14.30 at the Museum of Macedonia



Title: ***Wind Has No Tail***

Year: 2024

Length: 60 minutes

Director/filmmaker: Ivan Vlasov, Nikita Stashkevich

Producer/production company: OOO Zarevo

Country of production: Russia

Country/location of film: Russia

Nika is one of the youngest daughters in the Yamal nomad's family. The administration of the nearest village should take her to a boarding school very soon, separating her from family and home for a long time. A nomadic teacher must prepare Nika for departure.



Ivan Vlasov was born and raised in Tula. He studied at VGIK in the workshop of S.V. Miroshnichenko. He tries to find a form that would help reveal Russian culture in a new way. His works have won prizes at several Russian festivals and he was awarded the Laurel Branch Prize in the Cinema of the Future category.

Nikita Stashkevich was born and raised in St. Petersburg. Since 2017, he has studied at the St. Petersburg State Institute of Cinema and Television. From 2018 to 2023, he studied at VGIK, in the workshop of S.V. Miroshnichenko. In 2021, he was awarded the Laurel Branch award for best debut and in he won the Broadcast Film Critics Guild Award for Best Debut.

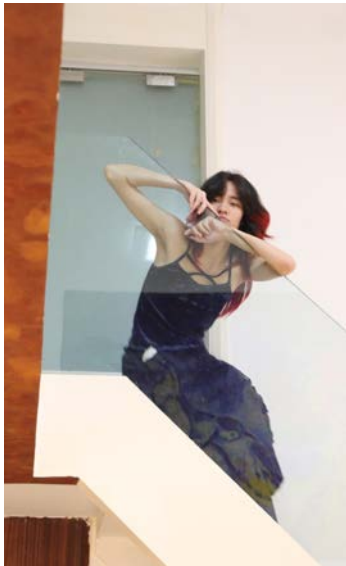


Being screened Thursday 9 October at around 15.50 at the Museum of Macedonia



Title: *Once Upon a Time in Dongmen*
 Year: 2024
 Length: 60 minutes
 Director/filmmaker: Yu Pei, Xuelai Ni
 Producer/production company: The Chinese University of Hong Kong
 Country of production: China
 Country/location of film: China

Since November 2023, Dongmen (East Gate) street in Shenzhen has become a live-streaming centre where Chinese online celebrities dwell. Countless influencers gather to realise their fantasies of celebrity. Their exaggerated vernacular performances, far from mainstream aesthetics, achieved both popularity as well as negative comments and controversy. When they were imagining a brighter live-streaming future, a yellow line appeared on the square overnight intensified their anxiety and uncertainty, forcing them to find a new way out.



Yu Pei grew up in Shanghai and studied anthropology and sociology at the Chinese University of Hong Kong. Her research interests include migration, diaspora, gender, and youth subcultures, focusing on East Asian societies and post-socialist contexts. She observes from the perspective of everyday life and personal history, combining fieldwork with ethnographic documentary filmmaking and documentary photography. She aims to present memory and emotion through multiple visual media, exploring their intersections with space, gender, power, and socio-political economic structures.

Xuelai Ni grew up between Shanghai and Guangzhou, currently studying at the School of Journalism and Communication at the Chinese University of Hong Kong. Her practice includes documentary, sound, performance, and digital art. Approaching from an anthropological perspective, she explores the complexities of nonverbal media and

their potential to engage with communities. Her research interests include memory and emotion, spiritual experiences and ecstasy, and mechanical bodies and synthetic life, aiming to perceive the boundaries between human and nonhuman life within a posthuman context and imagine new ecosystems.



Being screened Thursday 9 October at 17.30 at the Museum of Macedonia



Title: *Death in Palermo*
 Year: 2024
 Length: 66 minutes
 Director/filmmaker: Caterina Pasqualino
 Producer/production company: Angelo Barbagallo
 Country of production: Italy
 Country/location of film: Italy

Death in Palermo reveals the farce behind the Rotoli cemetery in Palermo, Italy, and its treatment of the dead. Renowned filmmaker and anthropologist Caterina Pasqualino uncovers the tragic story of 'the waiting dead', where over 1,500 deceased have been waiting years to be buried, as their grief-stricken relatives are held hostage to bureaucracy, bad politics, and, in some cases, Mafiosi bribes in their fight for a final resting place for their loved ones. This situation prompts Caterina Pasqualino to make enquiries at the cemetery and in the city, where she meets some Palermitans who weave complex



relationships with their deceased loved ones. She tiptoes into the stories, into their lives, and among their dead, to explore that thin border that exists between life, death and the poetic desire for rebirth.



Caterina Pasqualino is a film-maker and an anthropologist (Director of research at the CNRS, teaches at the EHESS). She works on the relationship between art and anthropology, particularly on performance as an issue of identity and politics (*Les Gitans flamencos d'Andalousie*, CNRS édition MSH, Paris, 1998; *El contagio emocional*, Editorial Universidad de Granada, colección Antropología y Estudios Culturales, Granada, 2022). Recent work has led her to conceive the anthropological field as a performative device for collaboration, staging and reconstruction.

Being screened Thursday 9 October at around 18.40 at the Museum of Macedonia

Title: *My Lens, My Land*

Year: 2024

Length: 23 minutes

Director/filmmaker: Ke Chen

Producer: New York University

Country of production: U.S.A.

Country/location of film: China



My Lens, My Land transports viewers to the remote grasslands of Tibet's Amdo region, capturing the quiet beauty of life at 4,300 metres above sea level. Through vérité scenes and Daze's intimate narration, the film reveals his family's deep attunement to the rhythms of nature, guided by their Buddhist beliefs. Yet beneath this serenity lies a fragile truth: the steady degradation of the grasslands, driven by an overpopulation of pikas. Despite decades of government interventions, the ecosystem

continues to unravel. Interweaving Daze's poetic family life, haunting footage, and tender conversations with his daughter, the film traces his transformation behind the camera. As his lens sharpens his awareness of the crisis, he awakens to the power of collective action, mobilizing his community to restore balance and heal the land. More than a portrait, *My Lens, My Land* is an urgent conversation - between people, place and the uncertain future they must confront together.

Ke Chen is a Chinese documentary filmmaker and photographer based in New York City, working internationally. A 2024 graduate of NYU's News and Documentary master's program, she produces, directs, films, and edits stories driven by curiosity, often exploring the profound relationship between land and people. With a background in business, economics, and the Semester at Sea program, Chen is equally drawn to the impact of visual storytelling beyond the lens. Currently part-time at a community-based nonprofit in Brooklyn, she grounds her practice in lived experience, observing and listening with an anthropological eye.



Being screened Thursday 9 October at around 20.00 at the Museum of Macedonia



Title: ***Object of Study***

Year: 2024

Length: 71 minutes

Director/filmmaker: Raúl Alaejos

Distribution company: Alaejos Alaejos

Country of production: Spain

Country/location of film: Greenland

The shadow of anthropological objectivism haunts a clumsy director who experiments methodologically and



formally around the obscene act of filming native populations in the northernmost village. There, Robert Peary, an American explorer, thought more than 100 years ago that the only way for a human being to reach the North Pole would be to have children with Inuit to create a super-race that would combine Eskimo strength and Western clairvoyance. In the footsteps of this extravagant theory walks this film essay in search of that "super-race".



Raúl Alaejos is a Spanish film director and visual artist whose artistic career is located in the territory of film essays and non-fiction. He has set up the project Serrucho.org, an experimental theatre company.

Being screened Friday 10 October at 14.30 at the Museum of Macedonia

Title: ***Macula***

Year: 2025

Length: 25 minutes

Director/filmmaker: Mariana X. Rivera

Producer/production company: Josué Vergara López, Urdimbre Audiovisual

Country of production: Mexico

Country/location of film: Mexico





What hides behind eyes that cannot cry? It is within the macula, at the back of the eye, that the images are fixed in the retina. Sonia has got macular degeneration, and she's gradually losing sight. Her daughter uses this as a filmographic allegory for an intimate documentary along a journey with her mother to unveil the events that happened during the time of her gestation and up to her first few months of life, and that had been kept in silence ever since. The eyes of both women become the mirror

image of the camera through which symbolic landscapes of memory flow along. A ritual journey of discovery and reconciliation that vindicates the right to memory from the moment we come to inhabit our mother's womb.

Mariana X. Rivera has a PhD in Anthropological Sciences, MA in Visual Anthropology, and is a researcher at the Social and Ethnological Direction from the National Institute of Anthropology and History. She is the co-founder of Urdimbre Audiovisual where she works as a filmmaker, photographer and editor. She has directed documentaries and video clips, and has published articles on Documentary, Ethnographic Film, Visual Anthropology, Weaving and Memory. Her films include *Nos pintamos solas* (2014); *Mujer. Se va la vida, compañera* (2018); *Flores de la llanura* (2021); and the transmedia narrative *Oficios Creativos* (2021) (Creative Trades). She coordinates the Seminary in Poetics of Imagination: Experimental Methodologies of Audiovisual Anthropology.



Being screened Friday 10 October at around 15.40 at the Museum of Macedonia



Title: ***Intertidal***

Year: 2024

Length: 20 minutes

Director/filmmaker: Marina Espinach, Olivia Hird

Producer/production company: Granada Centre for Visual Anthropology

Country of production: United Kingdom

Country/location of film: United Kingdom

On the Southeast coast of England, the unstable nature of the coastline seems to give rise to mystical more-than-human encounters. During a single tidal cycle, fishermen, bait pumpers, machine cranes, a meteorologist, lugworms and molluscs, come and go. Like the sea itself; the enduring connector of the local and the global.



Marina Espinach holds a BA in Directing and scriptwriting from Bande à Part Film School (Barcelona), a BA in Anthropology from the University of Barcelona, and an MA in Visual Anthropology from the University of Manchester. Her first short film *Cuando acabe el verano*, was selected for the Shortcat2020 catalogue, several national festivals, and awarded in the New Authors section at the Sitges International Film Festival. In 2022 she made *Women in the studio*, a music documentary awarded at Festival de Málaga, and selected by In-Edit Festival. She distributes *Intertidal* (co-directed with Olivia Hird) and *The black frontier*, while developing her first documentary feature within IAAC's Forested, a European-funded research/arts project.

Olivia Hird is a nonfiction filmmaker exploring the symbiotic relationship between place, personhood, and impermanence. Informed by methodologies of visual anthropology and phenomenology, her work emphasises lived experience, sensory immersion, and embodiment. Alongside filmmaking, Olivia is a mental health support worker. This perspective underpins her approach to contributor ethics and relationships. She has a BA in Film Studies from King's College London and an MA in Visual Anthropology from the Granada Centre for Visual Anthropology, University of Manchester.



Being screened Friday 10 October at around 16.20 at the Museum of Macedonia



Title: ***Tributary***

Year: 2022

Length: 13 minutes

Director/filmmaker: James Daniel Davoll

Producer/production company: Paul Dolan, Pete Howson

Country of production: United Kingdom

Country/location of film: Iceland, United Kingdom

A short experimental ethnographic film that traces the movement of natural resources through the Icelandic landscape against the visual and sonic sites of data centres and power plants. The film explores the covert, 'black-boxed' data centres (remote and highly secure sites, obscured from maps and incredibly difficult to gain access to) against the power stations of the Icelandic landscape. These data centres are the physical locations of intensive computational processing that prop up the digital infrastructure of contemporary life. Recorded from fieldwork and site visits to Iceland and the UK, this work aims to problematize the notion of the 'green' data centre and explores the intensive energy requirements of bitcoin mining and mass digital image production for cinema and VFX industries.



James Daniel Davoll is an award-winning artist, filmmaker and creative practice researcher working across creative digital media, video installation, film, photography, performance and sound. James' creative ethnographic practice explores specific landscapes asking questions of their contemporary role, relevance and our emotive response to them. His practice seeks to investigate our complex and contradictory relationship with the natural world, particularly in relation to liminal spaces and borders. His films aim to push the intersection of the visual and sonic land/ seascape. Achieved by combining multiple technologies, juxtaposing traditional film techniques and observing the world through a slow cinematic lens.

Being screened Friday 10 October at 17.30 at the Museum of Macedonia

Title: *Milking*

Year: 2025

Length: 30 minutes

Director/filmmaker: Albert Osbæck Adelkilde

Producer/production company: UiT The Arctic

University of Norway

Country of production: Norway

Country/location of film: Denmark



Set on a modern Danish dairy farm, *Milking* observes the dairy cow's everyday life among farmers, robots and the herd. With patient, sensory attention to image and sound, it follows robots, systems and sensors as they meet human and animal bodies. *Milking* asks whether automation and care are opposites, and whether cows can form relations with the robots

that also tend to them. It asks what milk and the act of milking become when both are natural and technical. What comes after nature?

Albert Osbæck Adelkilde is a visual anthropologist and documentary filmmaker with a master's from UiT, The Arctic University of Norway. *Milking* is his graduation film. His work explores relations between humans, animals and technologies through a patient, observational style. *Being screened Friday 10 October at around 18.00 at the Museum of Macedonia*



Title: *Born of the Ice*

Year: 2024

Length: 16 minutes

Director/filmmaker: Stephanie Jo Alton

Producer/production company: Steve Oomittuk,

Stephanie Jo Alton

Country of production: U.S.A.

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


A cinematic poem of arctic survival. This visually stunning film blends myth and modernity to tell the story of a remote Alaskan village and the Inupiat people, who hunt bowhead whales as part of subsistence living and spiritual practice.



Stephanie Alton was born in St. Paul, Minnesota, but for a number of years has resided in Montana. She received her MFA from Pratt Institute. She also studied film at New York University. Alton's work is in the State of Alaska Permanent Collection. Her documentary *Ridin' for the Brand* is distributed by Dark Hollow Films and has been shown on PBS. Her film *Yupit: Eye of Both Worlds* has won awards nationally and internationally. Her films have been at numerous film festivals.

Being screened Friday 10 October at around 18.40 at the Museum of Macedonia

Country/location of film: Canada



A Century After Nanook is an ambitious documentary focused on the drastic environmental and cultural changes that have occurred over the last 100 years in the Inuit village of Inukjuak, the location where Robert Flaherty filmed *Nanook of the North* from 1920-1921. From the recording of interviews to filming daily life, much of this new documentary was produced by members of the community – making it truly a collaborative project. The film dives deep into the many traumas experienced by Inukjuakmiut due to colonialism, as well as the devastating effects of Arctic warming. But the film also highlights the strength, adaptiveness, and ingenuity of the community that provides real hope for a better future.

Being screened Friday 10 October at around 19.00 at the Museum of Macedonia



The film selection was carried out by the **NAFA 2025 Film Selection Committee**:



Esme Andrews holds an MA in Visual Anthropology from the University of Tromsø and an undergraduate degree in anthropology from the University of Aberdeen. Her first film, 'The Wireless Set' explores ageing and care on a Scottish island in the context of globalisation. She now works as an independent advocate in Edinburgh, sits on NAFA's film selection committee and has been responsible for NAFA's festival websites for the last few years.

Ilakkiya Mariya Simon holds a Master's in Visual Anthropology from UiT The Arctic University of Norway and a BA in Social Anthropology from the University of Bergen. Prior to getting into anthropology, she was a teacher and movement practitioner from different disciplines and arts. Her experiences with movement and her Sri Lankan ancestry are what underpins her anthropological interest exploring existential themes of home, belonging, identity, and the environment. *A Letter To Lanka* (2023), shown at NAFA2024, was her first film. She is in the working committee and the film selection committee of NAFA.





SidyLamine Bagayoko is an anthropologist with expertise in visual and digital communication (film). He has an MA in Visual Cultural Studies (University of Tromsø) and a PhD in Social Anthropology and Visual Communication from Université Côte d'Azur, Southern France. He has directed several research films related to education and poverty in Mali. He is the coordinator of the Master programme, Collaborative Visual Anthropology and the head of the Laboratory – LAVISCOL - Laboratoire Anthropologie Visuelle Collaborative at the University Yambo OUOLOGUEM of Bamako.

Aryo Danusiri, assistant professor of anthropology at the University of Indonesia, is a media scholar and anthropologist active in Indonesia. An affiliate of the Sensory Ethnography Lab, Danusiri holds a PhD in Social Anthropology with Critical Media Practice from Harvard. His artistic works have explored the new circulatory forms of violence and memory practice in reconfiguring the political and social landscape of post-authoritarian Indonesia 1998. Those works have premiered and been awarded at various festivals.



Len Kamerling is an ethnographic filmmaker and educator. He has made more than a dozen films about Indigenous cultures and issues, and pioneered a community collaborative approach that is the foundation of all his work. Throughout his career he has been concerned with cultural representation and the role that ethnographic film can play in eliminating stereotypes and communicating one culture to another. Len is Emeritus Professor and Curator of Film at the University of Alaska Museum of the North in Fairbanks, Alaska.

Knud Fischer-Møller is an anthropologist and has been related to NAFA since the beginning of the 1980s and member of NAFA film selection committee several times. He has participated in many international visual anthropological seminars and conferences as well as film festivals regarding ethnographic documentaries and visual anthropology. He is interested in performative anthropology, in particular in connection with the Danish mask tradition Twelfth Night, which he has researched through more than a decade in collaboration with many of the participants of the public event labelled as the informal-house-visit. Knud is currently working with personal recovery with a capital R and social change as well as mediating signs of sexual abuse in childhood and/or youth and late consequences of such injustices. That is developing a language in order to speak about the unspeakable.



Peter I. Crawford is an anthropologist, publisher and filmmaker. He is professor emeritus of Visual Anthropology at UiT - The Arctic University of Norway. He is publishing editor of Intervention Press (www.intervention.dk) and on the editorial board of the international journal AnthroVision. He is general secretary of NAFA and has been the chairman of the NAFA international film selection committee for many years.

The film screening programme has been edited and compiled by Peter I. Crawford (UiT – The Arctic University of Norway).

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