

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM



DEF

12. – 16. marec 2012
March 12 – 16, 2012
Ljubljana, Slovenija



Dnevi etnografskega filma so član Evropske koordinacije festivalov antropološkega filma (CAFFE).
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SPORED / SCHEDULE

Mesta in naslovi prireditev / Venues and addresses

- Slovenski etnografski muzej / Slovene ethnographic museum, Metelkova 2, 1000 Ljubljana
- Znanstvenoraziskovalni center SAZU / Scientific Research Centre of Slovenian Academy of Sciences and Arts, Novi trg 2, 1000 Ljubljana

PONEDELJEK, 12. marec 2012 / MONDAY, March 7, 2012

09:00 VIZUALNA ETNOGRAFIJA / VISUAL ETHNOGRAPHY

Slovenski etnografski muzej / Slovene ethnographic museum

Nadja Valentinčič Furlan, **The Cerkno »laufarji«** (Cerkljanski laufarji)

Katalin Hirnök, Naško Križnar, **Slovenians from Porabje in Hungarian »gulag«** (Porabski Slovenci v madžarskem gulagu)

Vizualno-raziskovalni tim, **Liberation of Faculty of Arts** (Osvoboditev FF)

Jelka Pšajd, **Neighbour to the Neighbour** (Projekt Sosed sosedu)

14:00 VIZUALNA ETNOGRAFIJA / VISUAL ETHNOGRAPHY

Slovenski etnografski muzej / Slovene ethnographic museum

Miha Peče, **The Laboran Mosaic** (Laborski mozaik)

Inja Smerdel, **“A bullock learns from the oxen...” Old Skills, New Purposes** (»Od vola uči se volič.« Stare veščine, novi nameni)

Nena Židov, **Carnival Ploughing and Sowing: Kostanjevica na Krki** (Pustno oranje in sejanje. Kostanjevica na Krki)

Mira Petek, **The Beautiful Single State 4** (Lep zares je samski stan 4)

18:30 OTVORITEV DNEVOV ETNOGRAFSKEGA FILMA / OPENING OF THE DAYS OF ETHNOGRAPHIC FILM

Slovenski etnografski muzej / Slovene ethnographic museum

Itelmen Stories (Itelmenske zgodbe)

Liivo Niglas, 2010, 68 min.

TOREK, 13. marec 2012 / TUESDAY, March 13, 2012**09:00 ŠTUDENSKI FILMI / STUDENT FILMS***Slovenski etnografski muzej / Slovene ethnographic museum***All Day Strolling** (Celodnevno pohajkovanje)

Sandro Kakabadze, 2011, 29 min

Chokora – Surviving on the Street (Chokora – preživetje na ulici)

Lea Furrer, 2010, 48 min.

Umbrella-maker (Dežnikarica)

Miha Poredoš, 2011, 21 min.

Europaland: A Journey into Popular Cameroonian Imagination (Europaland.

Potovanje v popularno kamerunsko domišljijo) Andrea Alter Balz, 2010, 30 min.

Welcome to Gorenje! (Dobrodošli v Gorenje!)

Denis Oprešnik, Aljoša Dujmič, 2011, 16 min.

14:00 ŠTUDENSKI FILMI / STUDENT FILMS*Slovenski etnografski muzej / Slovene ethnographic museum***Let the Time Pass** (Da pasa hitro cejt)

Tina Popovič, Katja Preša, 2011, 10 min.

Nini Mladovan

Renny Rovšnik, Špela Frlic, 2011, 13 min.

A Bag Full of Memories (Vreča spominov)

Zarja Kambič, Teja Mržek, Slovenia, 2011, 14 min.

The Honey Hunting (Nabiranje medu)

Lotta Granbom, 2011, 14 min.

Moving Forward (Premik naprej)

Ben Cheetham, 2011, 28 min.

We are Anthropologists (Antropologa sva)

Christian Hurley, Joshua Delpont, 2011, 12 min.

16:30 ŠTUDENTSKI FILMI / STUDENT FILMS

Slovenski etnografski muzej / Slovene ethnographic museum

Swimming in Space (Plavanje v vesolju)

Anna Mbiya Katshunga, 2011, 43 min.

Push Bura: What do you think about life in Ilirska Bistrica 1996–2011? (Puš Bura.

Kakšno se vam zdi življenje v Ilirski Bistrici 1996–2011?)

Žiga Gorišek, 2011, 40 min.

20:00 ŠTUDENTSKI FILMI / STUDENT FILMS

Slovenski etnografski muzej / Slovene ethnographic museum

Shooting Freetown (Snemanje Freetowna)

Kieran Hanson, 2011, 29 min.

Uncle Oddvar and the Wave (Stric Oddvar in val)

Anne Katriina Pedersen, 2011, 32 min.

Long Journey Ahead (Gremo na dolgo pot)

Venesa Musović, Vanja Radić, Ivana Vujić, 2011, 8 min.

Tender Kisses are Hard to Find (Nežni poljubi so redki)

Inês Ponte, 2011, 21 min.

SREDA, 14. marec 2012 / WEDNESDAY, March 14, 2012**09:00 REDNI PROGRAM / MAIN PROGRAMME**

Slovenski etnografski muzej / Slovene ethnographic museum

I Got Up my Courage (Opogumil sem se)

Giovanni Princigalli, 2009, 50 min.

Sava in Belgrade (Sava v Beogradu)

Dragomir Zupanc, 2011, 23 min.

Living Like a Common Man (Živeti kot navaden človek)

Sanderien Verstappen, Mario Rutten, Isabelle Makay, 2011, 65 min.

14:00 REDNI PROGRAM / MAIN PROGRAMME*Slovenski etnografski muzej / Slovene ethnographic museum***Macedonians in Istanbul** (Makedonci v Istanbulu)

Elizabeta Koneska, 2011, 34 min.

Time Bows Beneath the Burden of the Grapes – The Past, Czechs and Germans in the Serbian Banat (Čas klone pod bremenom grozdja – Preteklost, Čehi in Nemci v srbski pokrajini Banat)

Michal Pavlásek, 2011, 23 min.

18:00 POSEBNI PROGRAM / SPECIAL PROGRAMME*Slovenski etnografski muzej / Slovene ethnographic museum***Fotografija Stojana Kerblerja v etnološkem kontekstu / Stojan Kerbler's Photos in Ethnological Context**

Pripravlja / By Sandra Jazbec

ČETRTEK, 15. marec 2012 / THURSDAY, March 15, 2012**09:00 REDNI PROGRAM / MAIN PROGRAMME***Slovenski etnografski muzej / Slovene ethnographic museum***Sunday in Brazzaville** (Nedelja v Brazzavillu)

Enric Bach, Adrià Monés, 2011, 51 min.

The Well - Water Voices from Ethiopia (Izvir – vodni glasovi iz Etiopije) Riccardo Russo, Paolo Barberi, 2011, 56 min.**Bastards of Utopia** (Pankrti utopije)

Maple Raza and Pacho Velez, 2010, 54 min.

14:00 REDNI PROGRAM / MAIN PROGRAMME*Slovenski etnografski muzej / Slovene ethnographic museum***Happiness is a Densely Unpopulated Place** (Sreča je gosto naseljen kraj) Dongiovanni Francesco, 2011, 47 min.**Kalenić, the Last Days of a City Market** (Kalenić, zadnji dnevi mestne tržnice)

Milan Miletić and Ivan Vuković, 2011, 28 min.

Singing with Heart's Blood (Petje s srčno krvjo)

Paolo Vinati, 2011, 38 min.

17:00 SVEČANA PODELITEV PLAKETE NIKA KURETA / NIKO KURET AWARDS' CEREMONY*Atrij ZRC, Novi trg 2*

Sledi sprejem v avli / Followed by the reception in the hall

PETEK, 16. marec 2012/FRIDAY, March 16, 2012**09:00 REDNI PROGRAM / MAIN PROGRAMME***Slovenski etnografski muzej / Slovene ethnographic museum***Andrey from Mikhalkino** (Andrej iz Mikhalkina)

Evgeny Aleksandrov, Elena Danilko, 2011, 30 min.

The Night of the Dead (Noč mrtvih)

Branko Istvančić, 2011, 27 min.

Trials, Tribulations & Sustainable Growth of a Cock (Poskusi, preskušnja in trajnostna rast petelina)

Vladimir Perović, 2011, 20 min.

14:00 REDNI PROGRAM / MAIN PROGRAMME*Slovenski etnografski muzej / Slovene ethnographic museum***Tamam Gol**

Payam Zinalabedini, 2011, 30 min.

I Shot My Love (Posnel sem svojo ljubezen)

Tomer Heymann, 2011, 56 min.

18:00 REDNI PROGRAM / MAIN PROGRAMME*Slovenski etnografski muzej / Slovene ethnographic museum***Potter** (Lončar)

Stefan Scarlatescu, 2010, 18 min.

Cholita Libre: If You Don't Fight, You've Already Lost (Cholita Libre. Če se ne boriš, si že izgubil)

Jana Richter, 2010, 70 min.

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PREDGOVOR

Spoštovane obiskovalke in obiskovalci Dnevoev etnografskega filma!

Ponovno se veselimo srečanja z etnografskimi filmi z vsega sveta.

Kakor že v navadi se tudi letos DEF začneja s sekcijo Vizualna etnografija in nadaljuje s sekcijo študentskih filmov, ki so letos še posebej številni (16 izbranih filmov). V redni program je uvrščenih 17 filmov. Letos prevladuje tematika manjšin – etničnih, verskih, spolnih, kar kaže na prislovično angažiranost etnografskega filma. Problem, ki je vsako leto opaznejši, je dolžina filmov. Večina presega 40 minut, kolikor je v pravilih skoraj vseh festivalov etnografskega filma zaželeno največja dolžina. Danes se povprečno trajanje etnografskih filmov zvišuje na 50 do 70 minut. Zato je vse težje ustvariti dinamične programske sklope.

Letošnji posebni program je posvečen fotografiji Stojana Kerblerja. Skupaj z avtorjem bomo razkrivali etnološki kontekst njegove fotografije.

Eden od osrednjih dogodkov festivala je tudi letos podelitev plakete Nika Kureta za prispevek k razvoju slovenskega etnografskega filma in vizualne antropologije. Podeljuje jo Slovensko etnološko društvo. Ime nagrajenke ne bo dolgo skrivnost, če boste prelistali katalog.

Obiskovalkam in obiskovalcem festivala ter avtorjem in avtoricam želim, da bi v festivalskem programu našli veliko zanimivega, predvsem pa mnogo novih povezav na človeški in strokovni ravni. DEF-u pa želim, da bi se s pomočjo treh partnerjev – Slovenskega etnološkega društva, Slovenskega etnografskega muzeja in Znanstvenoraziskovalnega centra SAZU (Inštitut za slovensko narodopisje) – obdržal pri življenju še dolga leta.

dr. Naško Križnar,
Direktor festivala

FOREWORD

Dear visitors of the Days of Ethnographic Film, dear guests! Once again we are looking forward to be able to become acquainted with ethnographic films from the entire globe.

The Festival shall traditionally begin with the section titled Visual ethnography. It will be followed by the section on student films; this year, these are particularly numerous (16 films have been selected for this section). Our regular program shall screen 17 films. This year's prevailing theme will focus on minorities – be it ethnic, religious, or sexual. This indicates the already generally recognized commitment of ethnographic film. Each year, however, we receive films that are increasingly longer, and most of them exceed the forty-minute limit that generally represents the maximum duration of films accepted at most festivals of ethnographic film. The average length of ethnographic films at this Festival has been extended to last between fifty to seventy minutes, which is why it is increasingly difficult to create dynamic thematic Festival sections.

This year, the Special Program section is honoring photographer Stojan Kerbler and his photographic opus. Mr. Kerbler will join us for a discussion on the ethnological context of his photographs.

One of the central events of the festival is the yearly presentation of the Niko Kuret Award for outstanding contribution to the development of Slovenian ethnographic film and visual anthropology, which is presented by the Slovene Ethnological Society. Once you leaf through this catalog the name of this year's recipient will no longer remain a secret.

Dear visitors, guests, and authors! We hope that you shall find many interesting films in this year's program. It is our wish that these films will also create new contacts and bonds between people, be it on professional or on a purely human level. It is our wish that the Days of Ethnographic Film Festival, which were realized with the cooperation of three partners, namely the Slovene Ethnological Society, the Slovene Ethnographic Museum, and the Scientific Research Centre of the Slovenian Academy of Sciences and Arts (Institute of Slovenian Ethnology), will remain in good shape for many years to come.

Naško Križnar
Festival Director

VIZUALNA ETNOGRAFIJA / VISUAL ETHNOGRAPHY

The Cerkno »laufarji« (Cerkljanski laufarji)

Nadja Valentinčič Furlan, 2011, 18 min.

Cerkno (Slovenia)

Film is a comparison between the Cerkno carnival *Laufarija* as presented in a silent black&white ethnographic film *Lavfarji v Cerknem* (research and text Niko Kuret, camera and editing Boris Brelih, produced by The Institute of Slovenian Ethnology at the Slovenian Academy of Sciences and Arts, 1956) and in audiovisual footage (Dr. Nena Židov, Slovene Ethnographic Museum, 2005, 2009)

In 1956, local people from Cerkno revived traditional carnival *Laufarija*, which had been last performed in 1914. Cerkno and the whole Primorska region of Slovenia fell under the Italian authorities between the two World Wars and Italians banned folk gatherings. During the World War II all masks and costumes were destroyed in German bomb attacks. Local people with Peter Brelih and ethnologist Niko Kuret (Institute of Slovenian Ethnology at the SASA) reconstructed the traditional masks, costumes and the whole ritual. In that period Kuret initiated the use of ethnographic film among Slovenian ethnologists and film *Lavfarji in Cerkno* is the first ethnographic film, produced by the Institute.

Curator of the Slovene Ethnographic Museum dr. Nena Židov filmed the Sunday part of *Laufarija* in 2005 and the Tuesday happening in 2009. Curator of ethnographic film Nadja Valentinčič Furlan has produced the comparative film as part of the Slovenian section (by Adela Pukl and dr. Nena Židov) of the international exhibition *Carnival King of Europe II*. It started its European tour in Italian San Michele all' Adige in November 2011, than it travelled to Spanish Bilbao (January and February 2012), it will be available in Ljubljana (22nd March - mid May) and later it continues its way to Romania and Poland.

The comparative film is structured according to the chronology of the ritual and uses written commentaries, similarly to the silent black&white one. The commentaries mostly refer to the ritual itself, to the content of the film, while methodological, media and technical characteristics will be addressed after the screening. The author will also report on findings gained through the course of editing combined with research of the audiovisual, written, pictorial, material and oral sources.

Film prinaša primerjavo laufarije, kakor jo prikazujeta nemi črno-beli etnografski film *Lavfarji v Cerknem* (raziskava in besedilo dr. Niko Kuret, kamera in montaža Boris Brelih, produkcija Inštitut za slovensko narodopisje pri SAZU, 1956) in novejši terensko gradivo (dr. Nena Židov, SEM, 2005, 2009).

Leta 1956 so v Cerknem po štirih desetletjih oživili tradicionalno pustovanje, ki je zamrlo zaradi obeh svetovnih vojn in italijanske prepovedi zborovanj v letih

med njima. Med drugo svetovno vojno so bile vse maske in oprava uničene v nemških bombnih napadih. Domačini so s Petrom Brelihom in etnologom dr. Nikom Kuretom rekonstruirali maske, oblačila in tradicionalni obhod laufarjev. Kuret je v tistih letih etnologue zelo spodbujal uporabo filma v etnologiji in *Lavfarji v Cerknem* je prva filmska enota iz produkcije Inštituta za slovensko narodopisje pri SAZU.

Nena Židov iz Slovenskega etnografskega muzeja je nedeljski del laufarije snemala leta 2005, torkovo dogajanje pa leta 2009. Nadja Valentincič Furlan je primerjalni film *Cerkljanski laufarji* zmontirala kot sestavni del slovenskega prispevka o laufarjih, ki sta ga pripravili kustosinji Adela Pukl in Nena Židov za razstavo mednarodnega projekta Carnival King of Europe II. Ta je novembra 2011 začel svojo evropsko turnejo v italijanskem San Michele all' Adige, januarja in februarja 2012 gostuje v španskem Bilbau, od 22. marca do srede maja bo na ogled v Ljubljani, jeseni pa pot nadaljuje v Romunijo in na Poljsko.

Primerjalni film je podobno kot Kuretov strukturiran po kronologiji dogajanja in uporablja komentarje v mednapisih. Ti se nanašajo predvsem na vsebino šege, medtem ko bo avtorica metodološke, medijske in tehnične danosti komentirala po ogledu filma.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Address / Naslov

Nena Židov, Nadja Valentincič Furlan

Boris Brelih, Nena Židov

Nadja Valentincič Furlan, Boris Brelih

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Liberation / Occupation of the Faculty of Arts (Osvoboditev / Zasedba filofaksa)

Vizualno-raziskovalni tim EiKA, 2011, 15 min.

Ljubljana (Slovenia)

On November 23rd 2011 we, the engaged students, unsatisfied with present conditions at the faculty, high education and the global situation in the world liberated / occupied the Faculty of Arts in Ljubljana. We opened several important issues and searched for the possible solutions.

The footage shows the beginning of the occupation, the culmination at the protest against the cessation of scholarships for OUR students from foreign countries and temporary break of the occupation due to exams period between 23. 1. and 21. 2. 2012. It also shows more interesting anecdotes of this two-month period.

23. novembra 2011 smo angažirani študenti, nezadovoljni s sedanjim stanjem na fakulteti in v visokem šolstvu ter z globalnimi razmerami v svetu osvobodili /

zasedli Filozofsko fakulteto v Ljubljani. Odprli smo več pomembnih vprašanj in iskali možne rešitve.

Filmsko gradivo prikazuje začetek zasedbe, vrhunec s protestom proti ukinitvi štipendij NAŠIM študentom iz drugih držav in pa začasno prekinitev zasedbe med izpitnim obdobjem (23. 1. do 21. 2. 2012). Poleg tega prikaže še posamezne zanimivejše anekdote iz teh dveh mesecev.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Address / Naslov

Team EiKA

Team EiKA

Team EiKA

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Slovenians from Porabje in Hungarian »gulag«

(Porabski Slovenci v madžarskem gulagu)

Interview with Ana Nemet Dončec

(Ana Nemet Dončec – Intervju)

Katalin Hirnök, Naško Križnar, 2011, odlomek 10 min.

Števanovci (Hungary)

Kónya

Katalin Hirnök, Naško Križnar, 2012, 8 min.

Hortobagy (Hungary)

The historical frame of the research project is the period of Rákosi regime in Hungary, especially after the Informbiro resolution, when around 10.000 innocent people were deported to the closed camps in the regions Hortobágy, Nagykunság and Hajdúság. Among the deported people there were also approximately 80 Slovenian families from Porabje. They belonged to the group of »unreliable« and »dangerous« elements, members of one of Yugoslavian nations from the border area. The goal of the project is ethnological examination of the circumstances of the deportation, of the way of life in the concentration camps and after returning home, and also of the consequences of deportations on individual and family life and on the whole ethnic group as well.

During the research several films were made and some are still planned. The spoken word and the landscape in Porabje and Hortobagy are the main topics of visual investigation. Basic form of the research film is the interview, but not so many witnesses of the deportation are still alive.

Časovni okvir raziskovalnega projekta je obdobje Rákošijevega režima na Madžarskem, zlasti obdobje po resoluciji Informbiroja, ko so v letih 1950–1953

deportirali okoli 10.000 nedolžnih ljudi v zaprta taborišča (bilo jih je 12) v pokrajine Hortobágy, Nagyunság in Hajdúság. Med deportiranci je bilo tudi okrog 80 slovenskih družin iz Porabja. Izseljene so bile skupaj z drugimi, za režim »nezanesljivimi« oziroma »nevarnimi« pripadniki južnoslovanskih narodov z obmejnega pasu. Namen projekta je etnološka preučitev okoliščin deportacije, življenja v taborišču in po vrnitvi, kot tudi raziskava posledic individualnih in družinskih izkušenj za slovensko etnično skupnost v Porabju.

V času trajanja projekta nastajajo raziskovalni filmi, nekateri so že posneti, drugi še načrtovani. Govorjena beseda in pokrajina v Porabju in v Hortobágyju sta glavni objekti vizualne raziskave. Osnova za raziskovalne filme je sicer intervju, vendar so živi le še redki pričevalci deportacij.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Addresses / Naslova

Katalin Munda Hirnök

Naško Križnar

Miha Peče

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Project From Neighbour to Neighbour (Projekt Sosed sosedu)

Baking Bread (Peka kruha)

Jelka Pšajd, 2011, 9 min.

Gornji Senik, Porabje (Hungary)

Making a Pipe (Izdelovanje piščalke)

Jelka Pšajd, 2011, 12 min.

Lemerje, Goričko (Slovenia)

Making a Paper Flower (Izdelovanje rože iz krep papirja)

Jelka Pšajd, 2011, 6 min.

Števanovci, Porabje (Hungary)

On a DVD we find three short films of handicraft skills in Porabje and Goričko: pottery, bread backing and making a paper flower. In the frame of the project Neighbour to Neighbour I was asked to film three craftsmen. There were two reasons for this shooting: first was the need to document craftsmen at Goričko and Porabje and second was to safeguard the dialects the craftsmen used to denominate particular tools, artefacts and working procedures. In the film there are presented the housewife Ilonka Brauenstein from Gornji Senik (backing bread in a stove), the potter Štefan Zelko from Lemerje (making a bird-whistle from clay) and the housewife Iluška Doncszez from Števanovec (making a paper flower 'škúfka').

Na zgoščenci so trije kratki filmi o rokodelskih spretnostih v Porabju in na Goričkem: lončarstvo, peka kruha in izdelovanje rož iz krep papirja. V okviru projekta Sosed sosedu (SI-HU 2007-2013) so me prosili, da posnamem tri rokodelce. Posneti so bili z dvema namenoma: da dokumentiram rokodelce na Goričkem in v Porabju ter da ohranimo rokodelsko narečje in posamične narečne izraze za orodje, izdelke in delovne postopke. V filmu nastopajo gospodinja Ilonka Braunstein z Gornjega Senika (peče kruh v krušni peči), lončar Štefan Zelko iz Lemerja (na nožnem lončarskem vretenu izdeluje piščalko - ptiča) in gospodinja Iliška Doncscez iz Števanovec (izdeluje rožo *škúfko* iz krep papirja).

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Address / Naslov

Jelka Pšajd

Robert Berden, Studio Černi

Jelka Pšajd, Tomislav Vrečič, Ludvik Rogan

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The Laboran Mosaic (Laborski mozaik)

Miha Peče, 2011, 29 min.

Labor, Istria (Slovenia)

Do people in a small village, neighborhood or apartment building still divide on indigenous or newcomers? Nowadays, it is possible to see this confrontation as an outdated and overly simplistic, maybe even fabulously, archetypal confrontation of the two poles. People today are mobile and they are moving on scattered and broader territories. Virtually no one can survive childhood in a strict environment, as well as everyday we are torn between service areas, schools, shopping, entertainment, recreation districts, etc. But it seems that territorial, local identity is still attractive.

These questions raise unobtrusively when in the film we hear the inhabitants of small village Labor in the Slovenian Istria to explain the story of their migration - some have recently immigrated to the village, others by leaving several years ago.

Ali so v majhni vasi, soseski ali večstanovanjski hiši nekateri prebivalci vedno staroselci in drugi vedno prišleki? Danes je mogoče to nasprotje videti kot zastarelo in preveč poenostavljeno, lahko tudi kot pravljичno, arhetipsko srečanje dveh nasprotij. Ljudje so danes mobilni in se za časa življenja gibljejo po zelo razpršenem in širokem teritoriju. Praktično nihče celega otroštva ne more preživeti v ožjem okolju, pa tudi dnevno smo razpeti med prostore služb, šol, nakupov, zabave, oddiha ipd. Pa vendar se zdi, da je teritorialna, lokalna identiteta še vedno privlačna.

V filmu se nam ta tematika razpira nevsiljivo v poslušanju stalnih in občasnih prebivalcev majhne vasice Labor v slovenski Istri, ko razlagajo svoje selitvene zgodbe – nekateri so se v vas priselili nedavno, drugi pa so jo pred več leti zapustili.

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<i>Photography / Snemanje</i>	Miha Peče
<i>Editing / Montaža</i>	Miha Peče
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“A bullock learns from the oxen...” Old Skills, New Purposes

(»Od vola uči se volič.« Stare veščine, novi nameni)

Inja Smerdel, 2011, 38 min.

Merče (Slovenia)

In the course of several years of researching the relationship between people and their working oxen I came across only two farms in the wider Karst area where the farmers still used an ox for certain jobs – ploughing and digging up potatoes. Watching a TV programme on agriculture with an enacted, costumed presentation of digging up and harvesting potatoes last autumn, I suddenly noticed the “performance” of a pair of old working oxen. The trail took me to the Karst village of Merče, granny Lea, farmer Ivan, and his sons Denis and David. On this farm a blend of love of the cattle and a penchant to perform (at local and regional agricultural festivals and tourist events) led Ivan, who is otherwise a stone layer, after nearly half a century and using skills revived from his childhood to teach - under the watchful eye of his mother - his bullock Pepa how to draw. To have a working pair, another bullock, Riko, was engaged and they are now teaching a third one – Miška. Ivan’s and Lea’s knowledge and skills are passed on to their sons and step by step to their grandson as well. Coexisting with working oxen has thus been preserved on their farm, albeit for a new purpose.

V teku večletnega raziskovanja razmerij med ljudmi in delovnimi voli sem na širšem kraškem območju do zdaj našla le dve kmetiji, na katerih sta gospodarja za določena delovna opravila – oranje med trtami in »ven metanje« krompirja – še vedno uporabljala svojega vola. Ko sem si zadnjo jesen v kmetijski oddaji ogledovala zaigran, kostumiran prikaz izoravanja in pobiranja krompirja, sem v njem naenkrat zagledala »nastop« para stvarnih delovnih volov ... Njuna sled me je pripeljala v kraško vasico Merče, k noni Lei, gospodarju Ivanu in njegovima sinovoma Denisu in Davidu. Na domačijo, kjer je spojina ljubezni do živine in vznikle želje po nastopanju (na lokalnih in regionalnih kmečkih praznikih

oziroma turističnih prireditvah) povzročila, da je Ivan, drugače polagalec kamna, z obujenim znanjem iz otroštva ter pod budnim materinim očesom, po skoraj pol stoletja znova naučil vleči in voziti enega izmed domačih juncev, Pepa. Temu je sledil Riko, da so imeli par, in zdaj učijo še tretjega, Miška. Ivanova in Leina znanja in veščine pri tem pridobivata oba sinova ter korak za korakom tudi vnuk. Sobivanje z delovno živino se tako na njihovi domačiji, sicer za novo rabo, vendarle ohranja.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

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Carnival Ploughing and Sowing: Kostanjevica na Krki (Pustno oranje in sejanje. Kostanjevica na Krki)

Nena Židov, 2011, 15 min.

Kostanjevica na Krki (Slovenia)

Research and camera: Nena Židov; edited by Boštjan Abram and Nena Židov; production: Slovene Ethnographic Museum; DVD, 15 min. *Šelmarija* is a carnival held in Kostanjevica na Krki. The carnival figures, called *šelmarji*, are members of the *Perforcenhavz* club, and the central figure is *Father Šelma*. The carnival, which features elements of village and town carnivals, lasts several days. The principal events take place from Carnival Sunday to Ash Wednesday, when *Kurent* is buried. In the morning of Carnival Tuesday a Bear is driven through the town, in the afternoon it is carnival ploughing and sowing, and in the evening a promenade concert is held. The images show the ploughing and sowing. The carnival parade passes through Kostanjevica, stopping at every inn, where the performers are offered drinks. At the front of the parade are children with the Beater, dragging a plough with the Ploughman. Behind the plough follow the Sower, who sows ashes, Angelca, the Doctor, and the other members of *Perforcenhavz*. The plough breaks down several times during the parade. Most attention goes to Angelca (a lad dressed as a woman) who carries food in a basket on her head and keeps falling down; she is helped with drinks and other remedies by the Doctor. The parade stops cars in the streets and collects cash contributions.

Šelmarija je pustovanje v Kostanjevici na Krki. Pustni liki, *šelmarji*, so člani združenja *Perforcenhavz*, osrednji pustni lik pa je *oče Šelme*. Pustovanje, ki ima elemente kmečkih pustovanj in mestnih karnevalov, traja več dni. Osrednji dogodki potekajo od pustne nedelje do srede, ko je pogreb *Kurenta*.

Na pustni torek zjutraj gonijo medveda, popoldne orjejo in sejejo, zvečer pa imajo promenadni koncert. Posnetki prikazujejo oranje in sejanje. Pustni sprevod gre čez Kostanjevico in se ustavlja v gostilnah, kjer udeležencem postrežejo s pijačo. Na začetku sprevoda so otroci z gonjačem, ki vlečejo plug z oračem. Za plugom hodijo sejalec, ki stresa pepel, Angelca in zdravnik ter še drugi člani Perforcenhavza. Na poti se jim plug večkrat pokvari. Največ pozornosti zbujata Angelca (v žensko oblečen fant) z malico v jerbasu na glavi, ki večkrat pade na tla, s pijačo in drugimi pripomočki pa jo rešuje zdravnik. Sprevod na cesti ustavlja avtomobile in pobira denarne prispevke.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

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The Beautiful Single State 4 (Lep zares je samski stan 4)

Mira Petek, 2011

Slovenia

Film shows the day of Katja's and Borut Pajk's marriage on May 20, 2011, when Mira Petek with her camera was present as well. She is a relative of young couple and tried to shoot all main events of the day – from the preparations and reception on the bride's home to the church ceremony and luxurious wedding party. The film shows the whole day's wedding ceremonies in the circle of the family and friends together with costumes accompanying the celebration.

Film prikazuje poročni dan Katje in Boruta Pajka 20. maja 2011, in sicer z očitno navzočnostjo in udeležbo snemalke in režiserke Mire Petek, ki je sorodnica mladoporočencev in je s kamero lovila vse glavne trenutke poročnega dne – od priprav na poroko in sprejema ženina na domu neveste, civilne in cerkvene poroke, vse do razkošne svatbe. Film torej prikazuje celodnevno poročno slavo v širšem krogu družine in prijateljev ter šege, ki spremljajo slavo.

Research / Raziskava

Photography / Snemanje

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ŠTUDENTSKI FILMI / STUDENT FILMS

All Day Strolling (Celodnevno pohajkovanje)*Sandro Kakabadze, 2011, 29 min.**Georgia*

All Day Strolling is a film about an isolated community in the Georgian mountains. The Fotskho settlement was built to accommodate the construction workers on one of the most ambitious Soviet projects; the highest arch dam in the world. After the collapse of the USSR the settlement was almost abandoned, until recently when, against a background of ruins a motley of buildings have begun to appear along with refugees sent there to find permanent homes. The film takes audience on a meander through this lost place in the remote area of a Post-Soviet state.

Celodnevno pohajkovanje je film o izolirani skupnosti v gruzijskih gorah. Naselje Fotsko je bilo zgrajeno za bivanje gradbincev pri enem najambicioznejših sovjetskih projektov, tj. pri graditvi največjega ločnega jezua na svetu. Po razpadu Sovjetske zveze je bilo naselje skoraj popolnoma zapuščeno, dokler se niso v zadnjem času ob ruševinah pojavile pisane stavbe skupaj z begunci, poslanimi sem, da si najdejo trajno bivališče. Film vodi gledalce skozi ta zgubljeni kraj na oddaljenem območju posovjetske države.

*Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

Sandro Kakabadze

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Chokora – Surviving on the Street (Chokora – preživetje na ulici)*Lea Furrer, 2010, 48 min.**Nairobi (Kenya)*

Anthony and Robert – youngsters from Nairobi – give insight into their everyday life. With a film camera they document and comment the life on the streets and in the Halfway Centre. Thereby, not only their trials and tribulations are expressed but also their sense of humour and their plans for the future, which are full of hope: moving images which convince through their authenticity. By handing over the camera to the two protagonists, a dynamic change of perspectives is established. This renders possible a differentiated examination of the subject matter as well as the proceedings of the film.

Anthony in Robert – mladeniča iz Nairobija – nam nudita vpogled v njuno vsakdanje življenje. S kamero dokumentirata in komentirata življenje na ulicah središča Halfway. Pri tem se ne izrazijo samo njune nadloge in težave, temveč tudi smisel za humor in načrti za prihodnost, ki je polna upanja: gibljive slike, ki prepričajo s pristnostjo. Ko izročita kamero dvema protagonistoma, se ustvari dinamična izmenjava pogledov. To omogoči tako diferencirano preučevanje tematike kot tudi postopek nastajanja filma.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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Umbrella-maker (Dežnikarica)*Miha Poredoš, 2011, 21 min.**Trubarjeva ulica, Ljubljana (Slovenia)*

On the Trubar street in Ljubljana, there is a little umbrella shop. Marija, its owner, is the last umbrella-maker in Ljubljana and one of the few in Slovenia, who still makes, repairs and sells umbrellas. How does her everyday look like?

Na Trubarjevi ulici v Ljubljani je majhna popravljalnica dežnikov in senčnikov. Lastnica, gospa Marija, je zadnja dežnikarica v Ljubljani in ena zadnjih v Sloveniji, ki se še ukvarjajo s to obrtjo. Kako je videti njen vsakdanjik?

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Production / Produkcija**Address / Naslov*

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Europaland: A Journey into Popular Cameroonian Imagination

(Europaland. Potovanje v popularno kamerunsko domišljijo)

Andrea Alter Balz, 2010, 30 min.

Cameroon



Europaland – A Journey into Popular Cameroonian Imagination broaches the issue of the image of Europe of young Cameroonians: among them Europe is both Heaven on Earth and the derivation of the African misery. The film follows the upcoming Cameroonian Reggae Artist Ottou Ottou André Rodrigue taking the viewer on a trip through the social imagery of Europe as 'whiteman's kontri' (white man's country).

Film razgrinja vprašanje podobe Europe med mladimi Kamerunci: zanje je Evropa podoba nebes na zemlji in izvir afriške revščine. Film sledi vzhajajočemu upu kamerunskega regija, umetniku Ottou Ottou André Rodriguezu, ki gledalca popelje na izlet po družbenem imaginariju Evrope kot dežele belcev.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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Welcome to Gorenje! (Dobrodošli v Gorenje!)*Denis Oprešnik, Aljoša Dujmić, 2011, 16 min.**Velenje (Slovenia)*

The workers in the Gorenje's production create a specific social reality, with specific laws and ways of communication (i.e. functioning), which is going through deep changes in last few years, first of all due to outer political-economic interests, market's demands, transition period of the country and the changes of moral values. Film is focusing on emic view, which

exposes these factors as a clue for the transformation of relationship between workers. Automatisation and as a consequence closing of the working positions, optimisation of the production, smaller salaries and a new wave of young workers with different values, are the result of the trends mentioned above. Film is taking us through a day of the morning shift where on the one hand we watch the routine of production process accompanied by original sound and the images of imposing "machinery", while on the other hand we watch the workers' commentaries during the breaks, in which they expose their perspective

of relationships inside Gorenje factory, let it be among the workers themselves or between the workers and the management.



Delavci v proizvodnji Gorenja sestavljajo svojevrstno družbeno realnost, s specifičnimi zakoni in načini komuniciranja oz. delovanja, ki pa v

zadnjih letih doživlja korenite spremembe, predvsem zaradi zunanjih politično-ekonomskih interesov, zahtev trga, tranzicije ter sprememb moralnih vrednot. Film se osredotoča na emski pogled, ki sam poudari te dejavnike kot osrednje za preoblikovanja odnosov med delavci. Mehanizacija in posledično ukinjanje delovnih mest, optimizacija proizvodnje, zniževanje plač in novi val mlade delovne sile z drugačnimi vrednotami, so notranji rezultat omenjenih strem-ljenj. Film nas tako popelje skoz dan jutranje izmene: na eni strani ob spremljavi sinhronih zvokov opazujemo rutino proizvodnega procesa in podobe mogočne »mašinerije«, na drugi pa komentarje delavcev v zunanjem, bolj sproščenem okolju, ki je namenjeno odmorom; tu se izražajo pogledi na odnose v Gorenju, bodisi na razmerja med delavci samimi ali tista med njimi in upravo.

Research / Raziskava
Photography / Snemanje
Editing / Montaža

Denis Oprešnik, Aljoša Dujmić, Jernej Rejc, Jurij Benko
 Denis Oprešnik, Aljoša Dujmić, Jernej Rejc
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Let the Time Pass (Da pasa hitro cejt)

Tina Popovič, Katja Preša, 2011, 10 min.

Ozeljan (Slovenia)



Film is a kind of home work during the Summer School of the Visual. It is showing bowling as a favourite sport in Ozeljan village. However, it is more than sport. Bowling is an opportunity for socializing and to link the villagers.

Film je nekakšna domača naloga, opravljena v Poletni šoli vizualnega. Predstavlja balinanje kot priljubljen šport v Ozeljanu. A ni samo šport. Pomembnejše od tekmovanja je druženje, ki ob balinišču povezuje vaščane.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

Address / Naslov

Tina Popovič, Katja Preša

Tina Popovič, Katja Preša

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Nini Mladovan*Renny Rovšnik, Špela Frlic, 2011, 13 min.**Ozeljan (Slovenia)*

In his youth Nini was a well known racer in the category of 50 ccm bikes. In his career he won many trophies and made a lot of experience and knowledge in the field of motocycling. That's why he still can't resist without a workshop in which he still makes plans of new motorcycles and assembles new engines.

Nini je bil v mladosti poznan jugoslovanski dirkač v najnižji kategoriji motorjev. V svoji karieri si je privozil veliko število pokalov in si nabral veliko dirkaškega in motorističnega znanja. Zato še vedno ne more brez delavnice, v kateri načrtuje in sestavlja nove motorje.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

Renny Rovšnik, Špela Frlic

Renny Rovšnik, Špela Frlic

Renny Rovšnik, Špela Frlic

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A Bag Full of Memories (Vreča spominov)

Zarja Kambič, Teja Mržek, 2011, 14 min.

Ozeljan (Slovenia)



Last mill in Ozeljan stopped working long time ago, however the memories are still fresh and the machinery is still kept, even if it is not driven any more by water but by electricity. The owner was so kind and started again the mechanism for the purpose of this film.

Zadnji ozeljanski mlin je že davno prenehal delovati, še vedno pa so živi spomini nanj in tudi mehanizem je še ohranjen, čeprav ga ne poganja več voda, temveč elektrika. Posebej za film ga je lastnik še enkrat pognal.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

Zarja Kambič, Teja Mržek

Zarja Kambič, Teja Mržek

Zarja Kambič, Teja Mržek

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The Honey Hunting (Nabiranje medu)*Lotta Granbom, 2011, 14 min.**Thailand*

The Honey Hunting is an ethnographic film about Musa and his big family living on the island Ko Lanta in Thailand. Musa lives in a society, which in a few years has become very popular for tourist to visit. He lives in the only village left on the seaside on the island where Westerners still haven't settled. After the tsunami in December 2004, rapid tourism development impacted significantly on their traditional life-style, a transition into market economy. The increase in living costs and the decrease in fishing harvest have made Musa find new ways to support his family. In this film we will follow Musa and his sons collecting honey in the jungle.

Nabiranje medu je etnografski film o Musi in njegovi veliki družini, ki živi na otoku Ko Lanta na Tajskem. Musa živi v skupnosti, ki je v nekaj letih postala popularna med turisti. Živi v edini obmorski vasi, kjer se zahodnjaki še niso naselili. Po cunamiju decembra 2004 je hiter razvoj turizma opazno prizadel njihov tradicionalni življenjski slog s prehodom v tržno gospodarstvo. Rast življenjskih stroškov in zmanjšanje ribjega ulova sta prisilili Muso v iskanje novih načinov preživljanja družine. V filmu sledimo Musi in sinovom pri nabiranju medu v džungli.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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Moving Forward (Saliendo Adelante / Premik naprej)*Ben Cheetham, 2011, 28 min.**Bogota (Colombia)*

Walking through Bogotá it would be hard to ignore the overwhelming presence of those who call its streets home. Thousands of young people make up this sub-group of society, a legacy of decades of political instability. This film takes place in one of 26 houses set up by 'the Institution for the Protection of Childhood and Adolescence' (IDIPRON) located in the centre of Bogotá. 'Saliendo Adelante' explores the life of José who, now in his early 20's, has lived on the streets since the age of six. José is now attempting to change his life's trajectory by talking part in the programme of social rehabilitation offered by the institution. Through the film we are also introduced to the work of Orlando, a teacher at the institution, and his efforts to offer those like José other ways of visualizing the world around them.

Na poti skozi Bogoto je težko spregledati čezmerno navzočnost ljudi, ki so jim dom ulice. Na tisoče mladih ljudi sestavlja to družbeno podskupino, dediščino desetletij politične nestabilnosti. Film se dogaja v eni od 26 hiš Ustanove za zaščito otrok in odrasčajočih, ki stoji v centru Bogote. Film raziskuje življenje Joséja, zdaj v svojih dvajsetih letih, ki od šestega leta starosti živi na ulicah. José se zdaj trudi, da bi spremenil svojo življenjsko pot z udeležbo v programu družbene rehabilitacije, ki jo ponuja omenjena ustanova. Film predstavi tudi delo Orlanda, učitelja v ustanovi, in njegove napore, da bi takim, kot je José, omogočil drugačen način vizualizacije sveta okoli njih.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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We are Anthropologists (Antropologa sva)*Christian Hurley, Joshua Delport, 2011, 12 min.**Canterbury (United Kingdom)*

Is it possible to express anthropological sentiment and ethnographic technique through the medium of visual media? *We Are Anthropologists* will take the audience directly into the minds of two young aspiring anthropologists as they explore the limitations of anthropology and documentary film making. Their self-appointed mission to take

anthropology into a new frontier is unknowingly aided by their senior professor and distinguished American anthropologist Glenn Bowman. Any conclusions that Christian and Joshua have drawn from their anthropological encounter with Bowman are being diluted by a pair of equally detrimental imaginations. However, this somewhat misguided attempt to express the reflexive nature of ethnography through humour and electronic music is redeemed by an editorial process that critiques the freshly faced film makers and anthropology itself. *We Are Anthropologist* sets out to challenge the relationship between subject and object, imagination and reality, and the restrictive nature of ethnographic film making.

Ali je mogoče z vizualnim medijem izraziti antropološko občutje in etnografsko tehniko? Film *Antropologa sva* popelje gledalce naravnost v premišljanje dveh mladih nadebudnih antropologov, ko preučujeta omejitve antropologije in dokumentarnega filmanja. Samoposvečenemu poslanstvu, da pripeljeta antropologijo do nove meje, je nevede pomagal profesor in ugledni ameriški antropolog Glenn Bowman.

Kakršni koli sklepi, da sta Christian in Joshua vse skupaj črpala iz antropološkega srečanja z Bowmanom, so pomešani s parom enako izgubljenih domišljij. Kakorkoli, ta nekoliko zavajajoč poskus, da bi izrazila refleksivni značaj etnografije s humorjem in elektronsko glasbo, je izpolnjen z montažnim postopkom, ki kritizira filmarje začetnike in samo antropologijo. Film *Sva antropologa* namerava izzvati razmerje med subjektom in objektom, med domišljijo in realnostjo ter omejujočo naravo etnografskega filmanja.

Research / Raziskava
Photography / Snemanje
Editing / Montaža
Sound / Zvok
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Swimming in Space (Nager dans l'espace / Plavanje v vesolju)

Anna Mbiya Katshunga, 2011, 43 min.

DR Congo, Germany



“Living conditions force us to reproduce those structures our government is criticized for.” The film *Swimming in Space* links different perspectives to the same configuration of problems, anchored in the social, political and economic life of Lubumbashi (Democratic Republic of the Congo). On the one hand the perspective of Georges, an expatriate living in Berlin, who returns to his hometown after thirteen years and has to realize that the same structures he tried to fight under the Mobutu regime are still prevailing. On the other hand the perspective of theater actors living in Lubumbashi, criticize the behaviour of the government in their plays in a partially radical, partially careful, humorous or tragic manner and demand considerable changes. This creates a dense picture of a society “up to its neck in the swamp of its past. However the heads stay afloat and the mouths call for a change.”

»Življenjski pogoji nas silijo, da reproduciramo tiste strukture, zaradi katerih je naša vlada kritizirana.« Film *Plavanje v vesolju* povezuje različne poglede na konfiguracijo problemov, zasidranih v družbenem, političnem in gospodarskem življenju v Lubumbashiju (Demokratična republika Kongo). Na eni strani so pogledi Georges, izseljenca v Berlinu, ki se vrne v rodno mesto po 13 letih in ugotovi, da tam prevladujejo iste strukture, proti katerim se je boril v času Mobutujevega režima. Na drugi strani so pogledi gledaliških igralcev v Lubumbashiju, ki v svojih igrah kritizirajo obnašanje vlade na deloma radikalno, deloma pa na skrbno humorističen ali tragičen način ter zahtevajo občutne spremembe. To ustvarja utesnjeno sliko družbe »do vratu v močvirju preteklosti. Vendar pa glave plavajo na površju in kličejo po spremembi.«



Research / Raziskava
Photography / Snemanje
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Push Bura: What do you think about life in Ilirska Bistrica 1996–2011?

(Puš Bura. Kakšno se vam zdi življenje v Ilirski Bistrici 1996–2011?)

Žiga Gorišek, 2011, 40 min.

Ilirska Bistrica (Slovenia)



Push bura is a repetition of an idea of a film from 13 years ago. Also today Martin Dovgan is asking people on the streets of Ilirska Bistrica: "What do you think about the life in Ilirska Bistrica? Do you think that a Municipality is taking satisfactory steps to keep young people in the town?" The narration is organizing events from one day shooting; interviews with selected people from morning till evening. Many people collaborated in the filming, people of different social and professional background, of different age and both gender. During its walk through town the camera is registering also what we didn't acknowledge at that moment. Only after a careful examination of the footage we find them more interesting and richer than a written word.

"Puš bura je ponovitev zamisli iz podobnega filma pred 15 leti. V obeh primerih gre za podobno spraševanje ljudi na ulicah Ilirske Bistrice: »Kaj menite o življenju v Ilirski Bistrici? Ali menite, da občina naredi dovolj, da bi mladina ostala v mestu?« Pripoved filma je zastavljena tako, da prikazuje dogodke enega dneva; intervjuje z izbranimi ljudmi od jutra do večera. Pri filmu so sodelovali številni ljudje različnega družbenega in profesionalnega okolja, različne starosti in obeh spolov. Med sprehodom po mestu je kamera posnela tudi marsikaj, česar takrat nismo videli. Šele skrbni pregled gradiva odkrije, da je vizualno gradivo lahko bogatejše in zanimivejše od pisane besede.

Research / Raziskava

Photography / Snemanje

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Shooting Freetown (Snemanje Freetowna)*Kieran Hanson, 2011, 29 min.**Sierra Leone, West Africa*

A decade since Sierra Leone's devastating civil war, from the ashes rises a new dawn of creativity in audio-visual media. Inspired by Jean Rouch's 'shared anthropology' and 'ethno-fiction', Shooting Freetown follows three people forging their way in film and music in the nation's capital, facing the constant struggles with vision and resourcefulness. By incorporating collaborative video projects, their stories give a fresh image of post-war Freetown - presented to the world through their own lens.

Desetletje po uničujoči državljanski vojni so v Sierra Leoneu zrasli novi začetki ustvarjalnosti v avdio-vizualnem mediju. Film Snemanje Freetowna je navdihnila »skupna antropologija« in »etnofikcija« Jeana Roucha. Film sledi trem ljudem v prestolnici: kako si utrjujejo svoje poti v filmu in glasbi in kako se spoprijemajo z vizijo in neizčrpnimi idejami. Z vključitvijo sodelujočih videoprojektov prinašajo njihove zgodbe svežo podobo povojnemu Freetownu – predstavljeno svetu skozi njihove objektivne.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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Uncle Oddvar and the Wave (Onkel Oddvar og Bølgen / Stric Oddvar in val)
 Anne Katriina Pedersen, 2011, 32 min.
 Finnmark (north Norway)



Uncle Oddvar and The Wave is a warm portrait about a soon to be 70 year old fisherman from a little village in the north of Norway. Every spring and summer he produces stockfish for a global market as one of the last ones in the village. We follow Uncle Oddvar and his stockfish from April to September, and get a glimpse into the life of a fisherman. Through stories and songs the film brings up themes of ageing, family, fish farming and traditional knowledge.

Film je topel portret 70-letnega ribiča iz majhne vasice na severu Norveške. Je eden zadnjih v vasi, ki vsako pomlad in poletje prideluje polenovke za svetovno tržišče. Stricu Oddvarju in polenovkam sledimo od aprila do septembra in tako vsaj za kratek hip pogledamo v ribičevo življenje. Z zgodbami in pesmimi film v ospredje postavlja teme staranja, družine, ribolova in tradicionalnega znanja.

Research / Raziskava

Photography / Snemanje

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Long Journey Ahead (Mi idemo na daleke pute / Gremo na dolgo pot)*Venesa Musović, 2011, 8 min.**Blok 70, Belgrade (Serbia)*

The film opens with a description of life of Chinese traders from Block 70 in Novi Beograd (Belgrade's borough). Describing the chaotic environment of the Chinese market and day-to-day life, the presence of small Chinese children gradually appears in the film. Emphasizing the environment in which the children are growing up (which is not a picture perfect childhood), the focus moves to the reflections of three people, traders in the block. One Chinese woman, one Serbian woman and one Chinese share their opinions on various topics related to Chinese children growing up. During their speeches about Chinese living in foreign lands, it seems that one "rule" stands out: inevitable separation of families. In many cases, it appears that the children are sent back to China to the families who remained there. This "rule", in contrast with the emphasized sanctity of the family, opens many interesting questions for research.

Film se začne z opisom življenja kitajskih trgovcev iz Bloka 70 v Novem Beogradu. Ko opisuje kaotično okolje kitajske tržnice in vsakdanjega življenja, postopoma stopajo v film kitajski otroci. Poudarek je na okolju, v katerem otroci odraščajo (kar ni idealna slika otroštva), nato se težišče premakne na razmislek treh ljudeh, trgovcev na tržnici. Kitajska in srbska žena ter Kitajec podajo svoje mnenje o raznih vprašanjih, povezanih z odraščanjem kitajskih otrok. Med pogovori o tem, kako Kitajci živijo v tujih deželah, se pokaže pravilo: neogibna ločitev družin. V mnogih primerih otroke pošljejo nazaj na Kitajsko, k družinam, ki so ostale tam. V nasprotju s poudarjanjem svetosti družine to »pravilo« odpira zanimiva vprašanja za nadaljnjo raziskavo.

*Research / Raziskava*Vanja Radić, Ivana Vujić,
Venesa Musović*Photography / Snemanje*

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Tender Kisses are Hard to Find

(Beijos ternos são difíceis de encontrar / Nežni poljubi so redki)

Inês Ponte, 2011, 21 min.

Sintra (Portugal)



My grandparents have known one another since childhood. Of very different characters, the familiarity underpinning their relationship has been crafted through time. Both by the small episodes of everyday life, as well as by the longer duration of their lives.

Moja stara starša sta se poznala od otroštva. Ob tem, da sta bila različnega značaja, se je družinskost, ki je krepila njuno razmerje, sčasoma še krepila, tako z epizodami vsakdanjega življenja kot tudi s trajanjem njunega življenja.

Research / Raziskava

Photography / Snemanje

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REDNI PROGRAM / MAIN PROGRAMME

Itelmen Stories (Itelmeeni lood / Itelmenske zgodbe)

Liivo Niglas, 2010, 68 min.

Kamchatka (Russia)



The action in the film revolves around an ancestrally used practice of hunting sable by net. Set in rural Kamchatka in the Russian Far East, where fewer than 20 speakers of Itelmen remain, the film goes beyond its original aim to recapture a language and a hunting practice that are remembered but no longer in use. Two hunters encounter the wild environs and villages of Kamchatka as a history laden homeland and memories, nostalgia, resignation and hope echo throughout the film.

Dejanje v tem filmu se vrti okrog prastare prakse lova na sobolje z mrežami. Dogajanje filma je postavljeno na Kamčatko na ruskem daljnem severu, kjer je ostalo manj kot 20 govorcev itelmenskega jezika. Film presega osnovni namen, da bi ujel jezik in lovsko prakso, ki se je še spominjajo, a ni več v rabi. Lovca se srečujeta z divjino in vasmi Kamčatke kot zgodovinsko obremenjene domovine in spominov, skoz ves film pa odmevajo nostalgija, resignacija in upanje.

Research / Raziskava

Photography / Snemanje

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I Got Up my Courage (Ho fatto il mio coraggio / Opogumil sem se)*Giovanni Princigalli, 2009, 50 min.**Montreal (Canada)*

The movie takes into account the stories of several Italian immigrants arrived here between 1950 and 1960. The majority of them were coming from poor villages of the south of Italy. They married with Italo Canadians by proxy or that they met by photo. For many of them, this voyage also brought an evolution from youth to adulthood, from being a farmer to becoming a factory worker. Today, elderly persons offer us a testimony of great value on the history of the Italians of Montreal and, in general, on the condition of being an immigrant.

Film obravnava zgodbe številnih italijanskih izseljenk, ki so prišle v Kanado med letoma 1950 in 1960. Glavnina je prišla iz revnih vasi južne Italije. Poročile so se z kanadskimi Italijani prek posrednikov ali z izmenjavo fotografij. Za številne je to potovanje prineslo tudi razvoj od mladosti do odraslosti, od kmetič do tovarniških delavk. Danes nam starejše osebe nudijo dragoceno pričevanje o zgodovini Italijanov v Montrealu in na splošno o položaju izseljencev.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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Sava in Belgrade (Sava u Beogradu / Sava v Beogradu)*Dragomir Zupanc, 2011, 23 min.**Belgrade (Serbia)*

Film was made at the occasion of 10th anniversary of Slovenian Society Sava in Belgrade, founded in the year 2001. The main activity of the Society is to safeguard and promote Slovenian language and culture in Serbia. The members of the society are Slovenian and their descendants living in Belgrade.

Film je bil posnet ob 10. obletnici Društva Slovencev v Beogradu - Društva Sava, ki je bilo ustanovljeno januarja 2001. Osrednja dejavnost Društva je ohranjanje in promocija slovenskega jezika in kulture u Srbiji. Člani Društva so Slovenci in njihovi potomci, živeči v Beogradu.

*Photography / Snemanje**Editing / Montaža**Design / Grafika**Executive producers /
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Living Like a Common Man (Živeti kot navaden človek)*Sanderien Verstappen, Mario Rutten, Isabelle Makay, 2011, 65 min.**London (UK) and Gujarat (India)*

Youngsters in developing countries all over the world dream of going to the West. They hope to earn money and get overseas experience to improve their positions at home. But once they arrive, they end up in low-status jobs and living crammed into small houses with other newly arrived migrants. This film follows the daily life in one such house in East London. The bunker

beds are filled with young Indians, all from relatively wealthy families in Gujarat. When they return to visit India, their families have great expectations of their sons and daughters. Will these youngsters fulfil their own and their families' dreams?



Mladina v vseh razvijajočih se deželah sanja o poti na zahod. Upajo, da bodo zaslužili kaj denarja in s čezmorskimi izkušnjami zboljšali svoj položaj doma. Toda ko pridejo, končajo pri manj vrednih delih in živijo natrpani v majhnih hišah z drugimi prihajajočimi izseljenci. Film sledi dnevnemu življenjskemu utripu v eni takih hiš v vzhodnem Londonu. Pogradi so napolnjeni z mladimi Indijci, vsi iz razmeroma bogatih družin v Gujaratu. Ko se vrnejo na obisk

v Indijo, njihove družine od svojih sinov in hčera pričakujejo veliko. Ali bodo mladi izpolnili svoje lastne sanje in sanje svojih družin?

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

Sanderien Verstappen, Mario Rutten

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Macedonians in Istanbul (Nasite vo Stambol / Makedonci v Istanbulu)*Elizabeta Koneska, 2011, 34 min.**Istanbul, Turkey*

The participants in this film belong to a small community whose ancestors left the territory of Macedonia and settled in Istanbul by the end of the 19th and the beginning of the 20th century, mostly during the last decades of the Ottoman Empire. They now comprise several generations of well established and educated people who belong to the upper middle class of the Turkish society. They are also due representatives of the old citizens of Istanbul. Unburdened by their ethnic origin and unprejudiced towards all the others, they are a remarkable example of a relaxed civil awareness in this historically cosmopolitan milieu. Actually, they are, most of all, citizens of the world.

Akterji v tem filmu pripadajo majhni skupnosti, katere predniki so ob koncu 19. in na začetku 20. stoletja zapustili Makedonijo ter se v zadnjih desetletjih Otomanskega cesarstva naselili v Istanbulu. Danes so to izobraženi in uveljavljeni ljudje, pripadniki višjega srednjega razreda turške družbe ter obenem tudi predstavniki starih prebivalcev Istanbula. Neobremenjeni s svojim etničnim izvirom ter nepristranski do vseh drugih, so izjemen primer sproščene civilne ozaveščenosti v tem zgodovinsko svetovljanskem okolju. Lahko bi rekli, da so v večini državljani sveta.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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Time Bows Beneath the Burden of the Grapes – The Past, Czechs and Germans in the Serbian Banat

(Pod tíhou hroznů čas se sklání. Z minulosti Čechů a Němců v srbském Banátu / Čas klone pod bremenom grozdja – Preteklost, Čehi in Nemci v srbski pokrajini Banat)

Michal Pavlášek, 2011, 23 min.

Bela Crkva, Kruščica - Serbian Banat, Voivodina (Serbia)



In the 18th century the Serbian Banat gained its multicultural face, lined with vineyards on the countryside's fertile slopes. Cultivating the grape vine became the common ground of the everyday joys and sorrows of ethnic Germans and Czechs, joint witnesses to historic events. Their stories form a colorful mosaic of personal testimony about forgotten human stories that describe the Banat's conflicts, tolerance, and deep religiosity.

V 18. stoletju je srbska podeželska vinogradniška pokrajina Banat dobila svoj multikulturni značaj. Obdelovanje vinske trte je postalo skupna osnova za vsakdanje veselje in žalost etničnih skupin Čehov in Nemcev, ki so bili skupaj pričevalci pomembnih zgodovinskih dogodkov. Njihove zgodbe ustvarjajo pisan mozaik osebnih pričevanj o pozabljenih zgodbah, ki opisujejo medsebojne spore, strpnost in globoko religioznost prebivalcev Banata.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

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Sunday in Brazzaville (Dimanche à Brazzaville / Nedelja v Brazzavillu)*Enric Bach, Adrià Monés, 2011, 51 min.**Brazzaville (Congo)*

A young radio talk host, Carlos La Menace, unveils in his weekend show three figures of Congo's capital, Brazzaville. The Sapeur Yves Saint Laurent, surrounded by extreme poverty, chooses elegance as a way of life. Cheriff Bakala is not a usual rapper. Finally, Palmas Yaya, Brazzaville's wrestling champion is relying on voodoo to defend its throne in a crucial moment of his life.

Mlad radijski voditelj, Carlos La Menace, v svoji tedenski oddaji razkriva tri prebivalce Brazzavilla, glavnega mesta Konga. *Sapeur* Yves Saint Laurent si, obkrožen s skrajno revščino, za svoj način življenja izbere eleganco. Cheriff Bakala ni običajen raper. Palmas Yaya, brazzavillski prvak v rokoborbi, pa s pomočjo vuduja brani svoj prestol v ključnem trenutku svojega življenja.

*Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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The Well - Water Voices from Ethiopia (Izvir – vodni glasovi iz Etiopije)*Riccardo Russo, Paolo Barberi, 2011, 56 min.**Oromia (Ethiopia)*

This is the Horn of Africa, a region of the world that is periodically shocked by terrible droughts. Here, each year, in the dry Oromia lowlands (South of Ethiopia), when the drought is coming the Borana herders gather with their livestock, after days and days of walk, around their ancient "singing" wells. With its strong photography and its epic narration, the film follows their life

during a whole dry season, showing a unique traditional water management system that allows to manage the little available water as the property and right of everyone, without any money being exchanged.

To je Afriški rog, območje, ki ga vsako leto prizadenejo huda sušna obdobja. V sušnem nižavju Oromia na jugu Etiopije se pastirji iz Borane vsako leto ob nastopu suše zberejo s svojo živino, po dolgih dnevih hoje okoli svojih starodavnih 'pojočih' izvirov. Film z izjemno fotografijo ter epsko pripovednostjo sledi njihovemu načinu življenja skoz celotno sušno obdobje ter prikazuje edinstven tradicionalni sistem upravljanja z vodo, ki omogoča izkoriščanje maloštevilnih razpoložljivih vodnih virov, ki jih ima vsakdo pravico uporabljati brez plačila.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija*

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Riccardo Russo, Paolo Barberi

Andrea Ciacci, Federico Schiavi

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Bastards of Utopia (Pankrti utopije)*Maple Raza and Pacho Velez, 2010, 54 min.**Croatia, Greece*

As children, they lived through the collapse of Yugoslavia. But now, amid the aftershocks of socialism's failure, they fight in their own way for a new leftism. Whether clashing with police or squatting in an old factory, these activists risk everything to live their politics. In the middle of it all, an American who came to observe the movement finds himself participating and even

goes to jail with them. As the setbacks mount will they give up the fight? The film, shot during years of fieldwork with a Croatian anarchist collective, applies EnMasseFilm's unique blend of observation, direct participation and critical reflection to this misunderstood political movement. Its portrayal of activism is both empathetic and unflinching – an engaged, elegant meditation on the struggle to re-imagine leftist politics and the power of a country's youth.

Kot otroci so preživeli razpad Jugoslavije. Zdaj, v času posledic propada socializma, pa se na svoj način borijo za novo levičarstvo. Naj gre za spore s policijo ali pa skvotanje v stari tovarni – aktivisti tvegajo vse za svoje politično prepričanje. Američan, ki je prišel opazovati gibanje, začne z njimi sodelovati, zaradi česar ga skupaj z drugimi člani gibanja tudi zaprejo. Se bo skupina zaradi svoje neuspešnosti vdala? Film, ki so ga posneli v večletnem terenskem delu s hrvaško anarhistično skupino, velja za prikaz enkratne mešanice opazovanja, neposredne udeležbe ter kritičnega razmisleka o tem nerazumljenem političnem gibanju. Upodobitev aktivizma je oboje, neustrašna in razločna – angažirana, elegantna meditacija o boju za ponovno vzpostavitev levičarske politike in vplivnost mladine v državi.

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Happiness is a Densely Unpopulated Place

(Densamente spopolata è la felicità / Sreča je gosto nenaseljen kraj)

Dongiovanni Francesco, 2011, 47 min.

Murgia – Puglia (Italy)



For hundreds of years, on the Murgia plateau, on the border between Apulia and Basilicata (in the south of Italy), man walked with his flocks, under the sun and wind. Today, an old shepherd is stubbornly repeating the same gestures and meeting the same fate as his ancestors. A fate made of sky, rocks and solitude.

Na stotine let je na planoti Murgia, na meji med Apulio in Basilicato na jugu Italije, človek hodil s svojimi čredami po soncu in dežju. Danes stari pastir trmasto ponavlja enak način življenja ter živi enako usodo kot njegovi predniki. Usodo, sestavljeno iz neba, kamna in samote.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

Address / Naslov

Francesco Dongiovanni, Rosario Milano

Vincenzo Pastore

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Kalenić, the Last Days of a City Market

(Kalenić, poslednji dani gradske pijace / Kalenić, zadnji dnevni mestne tržnice)

Milan Miletić, Ivan Vuković, 2011, 28 min.

Belgrade (Serbia)

The film captures the four seasons in life of a Belgrade city market, which lives its last days before it becomes modernised. The subtle humour and nostalgic approach brings about the traditional culture of Serbian open-air markets. Such market places are getting more modern every day, losing their previous meaning in the lives of the local community. Winner Best Camera and Best Editing – XX Belgrade Ethnological Film Festival (2011).

Film prikazuje štiri letne čase na beograjski mestni tržnici, ki jo bodo kmalu modernizirali. S subtilnim humorjem ter nostalgичnim pristopom obravnava tradicionalno kulturo odprtih srbskih tržnic. Te postajajo vse sodobnejše ter s tem izgubljajo pomen, ki so ga nekdanj imele v življenjih prebivalcev lokalne skupnosti. Dobitnik nagrade za najboljšo kamero in najboljšo montažo na Beograjskem festivalu etnološkega filma (2011).

Research / Raziskava

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Sound / Zvok

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Address / Naslov

Milan Miletić, Ivan Vuković, Nikola Majdak Jr.

Nikola Majdak Jr.

Mateja Rackov

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Singing with Heart's Blood (Il sangue nel canto / Petje s srčno krvjo)*Paolo Vinati, 2011, 38 min.**Serle, Lombardy (Italy)*

Serle, Brescia pre-Alps. Some people are custodians of an extraordinary heritage of immaterial culture, the multipart singing as expression of identities. It's a spontaneous event, which develops for collective entertainment. The actors talk about their way of singing, about rules to follow while singing, about places where to perform and the progressive loss of all this oral knowledge. Everyday life is interwoven with interviews and singing performances, bringing to light past traditions

which survive the anonymous present time.

Serle, Brescia, predalpski svet. Nekateri prebivalci so varuhi izredne dediščine nesnovne kulture, večglasnega petja, ki je izraz njihove identitete. Gre za spontani dogodek, namenjen kolektivni zabavi skupnosti. Akterji opisujejo svoj način petja, pravila, ki jim pri petju sledijo, kraje, na katerih nastopajo, ter postopno zgubljanje ustnega izročila. Vsakdanje življenje se prepleta z intervjuji in pevsкими predstavami in tako osvetljuje pretekle tradicije, ki se ohranijo tudi v anonimni sedanjosti.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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Andrey from Mikhalkino (Andrei iz Mihalkino / Andrej iz Mihalkina)*Evgeny Aleksandrov, Elena Danilko, 2011, 30 min.**Mikhalkino, Pskov region (Russia)*

All over the world people leave their native villages for cities. The same in Pskov region, the places Pushkin loved so much. At his time Mikhalkino was a rich, old-believer village. Nowadays it is dying out, revived only by "vacationers" coming in summer to visit their grandparents. But the hero of the film still remembers the past. And he does not want to put up with what is going on.

Povsod po svetu se ljudje preseljujejo iz rojstnih vasi v mesta. Enako je v regiji Pskov v Rusiji, v krajih, ki jih je tako zelo ljubil Puškin. V njegovem času je bilo Mikhalkino bogata vas starovernikov, danes pa propada, saj jo občasno oživljajo zgolj »dopustniki«, ki poleti prihajajo na obisk k starim staršem. Vendar, glavni junak filma se še vedno spominja preteklosti in se zaradi tega tudi noče sprijazniti z vsem, kar se dogaja.

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The Night of the Dead (Mrtva noć / Noć mrtvih)*Branko Istvančić, 2011, 27 min.**Raščane, surrounding of Vrgorac, kontinental Dalmatia (south Croatia)*

The village of Raščane, together with its' hamlets, is situated between the towns of Zagvozd and Vrgorac, on the continental side of the mountain of Biokovo, in Dalmatian hinterland. The villagers have preserved the custom of bell chiming for the dead, i.e. synchronized manual ringing by using the ropes of the bell of the parish church of St. Mihovil in the village of Raščane. The villagers chime the bells in pair, both the male and the female bell. They start chiming at the dusk of All Saints' Day, on November 1, and they chime for as long as there are those willing to do that, usually until Midnight. They call this night the Night of the Dead. In the past, bell chiming could last until morning. Besides those who come to chime the bell, other villagers also gather around, the members of their families and children, to talk and warm up by the fire. The film presents the content and the performance of this custom, the importance it has for its carriers and the contemporary social context of its existence, which includes everyday life of the villagers and their worldviews which form their identity.

zori 1. novembra, na praznik vseh svetih, in traja vse dokler obstajajo za zvonjenje pripravljeni vaščani – ponavadi vse do polnoči. Okoli cerkve se zbirajo tudi drugu vaščani, da se pogrejejo in družijo ob kresu. Film prikaže tako vsebino kot samo izvedbo šege, pojasni njen pomen za nosilce in razkrije vzroke za njen obstoj v sodobnem družbenem kontekstu, kar vključuje vsakdanje življenje vaščanov ter njihove poglede na svet, ki oblikujejo njihovo identiteto.



Vas Raščane skupaj z zaselki leži med naseljema Zagvozd in Vrgorac na celinski strani pogorja Biokovo v dalmatinskem zaledju. Vaščani so ohranili šego – posvečen mrtvim – zvonjenja z zvonovi župnijske cerkve sv. Mihovila. Zvonjenje je ročno, s pomočjo vrvi, in poteka sinhrono – v paru z moškim in ženskim zvonom. Začne se ob

zori 1. novembra, na praznik vseh svetih, in traja vse dokler obstajajo za zvonjenje pripravljeni vaščani – ponavadi vse do polnoči. Okoli cerkve se zbirajo tudi drugu vaščani, da se pogrejejo in družijo ob kresu. Film prikaže tako vsebino kot samo izvedbo šege, pojasni njen pomen za nosilce in razkrije vzroke za njen obstoj v sodobnem družbenem kontekstu, kar vključuje vsakdanje življenje vaščanov ter njihove poglede na svet, ki oblikujejo njihovo identiteto.

Research / Raziskava
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Trials, Tribulations & Sustainable Growth of a Cock

(Život, priključenija i održivi razvoj jednog kokota / Poskusi, preskušnja in trajnostna rast nekega petelina)

Vladimir Perović, 2011, 20 min.

Perast, Boka Kotorska (Montenegro)



Once a year in the small coastal town of Perast, Montenegro, one out of many cocks in the region participates in a very particular event. Being the chosen one, he will face unexpected experiences. This is the story of his life in the environment of mankind's rules, values and rituals.

Enkrat na leto, v majhnem obalnem mestecu Perast v Črni gori, eden izmed mnogih petelinov iz širše okolice sodeluje na zelo posebnem dogodku. Izbrani petelin se bo spoprijel s popolnoma nepričakovano izkušnjo. To je zgodba njegovega življenja v okolju človeških zakonov, vrednot in ritualov.

Research / Raziskava

Photography / Snemanje

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Tamam Gol*Payam Zinalabedini, 2011, 30 min.**Iran*

Tamam Gol has lived for more than seven decades. She's an old woman living in a western village of Iran called Yaromjeh Bagh like her ancestors. The villagers believe that only a son can keep the name of his family alive. A man who has no son is regarded sterile. The father asks Tamam Gol to wear boys' clothing from her childhood, accompany him in the fields and help him in farming. Tamam Gol does so and takes care of her parents and her three sisters like a boy. Her parents die as they get old. She helps her sisters get married. Now Tamam Gol wears men's clothing after 70 years and can't get married any more.

Tamam Gol že več kot sedem desetletij živi v vasici Yaromjeh Bagh na zahodu Irana. To je vas, kjer so živeli njeni predniki. Vaščani verujejo, da lahko ime družine pri življenju obdrži le moški potomec. Zato moški brez sina velja za sterilnega. Oče Taman Gol je hčer že v otroštvu prosil, naj nosi moška oblačila, naj ga spremlja na polju in mu pomaga pri poljedelstvu. Taman Gol se od takrat naprej obnaša kot fant in skrbi za svoje starše ter tri sestre. Starši so ostareli in umrli. Taman Gol je pomagala sestram, da so se poročile. Sama že sedem desetletij nosi moška oblačila, za njeno poroko je že prepozno.

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I Shot My Love (Posnel sem svojo ljubezen)*Tomer Heymann, 2011, 56 min.**Israel, Germany*

Seventy years after his grandfather escapes from Nazi Germany to Palestine, Israeli documentary director Tomer Heymann ("Paper Dolls") returns to the country of his ancestors, and there meets a man who will change his life. *I shot my love* tells a personal but universal love story and follows the triangular relationship between Tomer, his German boyfriend, and his intensely Israeli mother.

Sedemdeset let po tem, ko je njegov ded zbežal iz nacistične Nemčije v Palestino, se izraelski režiser dokumentarnih filmov Tomer Heymann ("Paper Dolls") vrne v deželo svojih prednikov. Tam se sreča s človekom, ki mu spremeni življenje. Film *Posnel sem svojo ljubezen* nam pokaže osebno, a hkrati univerzalno ljubezensko zgodbo. V njem spremljamo trikotnik razmerij med Tomerjem, njegovim nemškim ljubimcem, in med njegovo izraelsko zavedno mamo.

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Potter (Lončar)*Stefan Scarlatescu, 2010, 18 min.**Finta, Romania*

Clay, water, fire, skill, patience and hard work – these are the “ingredients” of pottery. A day and a night of work from the life of Stelian Ionita, the last potter in the village of Finta, Romania, who hardly earns his bread, seemingly defying, with dignity, the customs of the 21st century.

Glina, voda, ogenj, veščina, potrpljenje in težko delo – to so sestavine lončarstva. V življenju Steliana Ionita, zadnjega lončarja v vasi Finta v Romuniji, ki s težavo zasluži za kruh, se dnevno in nočno delo s spoštljivostjo dozdevno upirata navadam 21. stoletja.

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Cholita Libre: If You Don't Fight, You've Already Lost*(Cholita Libre. Če se ne boriš, si že izgubil)**Jana Richter, 2010, 70 min.**Bolivia*

What THEY want, THEY get. If THEY don't do it, nobody does it. THEY can lose but that just means, that they will continue fighting. With their colourful, glittering skirts THEY are like flowers on the tarmac. And of course, THEY are stronger than all the men in the world. THEY are Cholitas and they are wrestlers. THEY fight on the stage to show us that this world can change. Lucha Libre (Free Wrestling) is a mix of sport, theatre, and choreography. We get to know Rosita the Heartbreaker, Carmen

Rosa the Champion, Yolanda the Passionate and Claudina the Condemned.

Kar ONE želijo, to dobijo. Če ONE tega ne naredijo, tega ne naredi nihče drug. Lahko so tudi poražene, vendar to pomeni le, da se bodo še naprej borile. Z barvitimi, bleščočimi krili so kot rože na cesti. In seveda, ONE so močnejše kot vsi moški sveta. ONE so *cholitas* in so rokoborke. ONE se borijo na odru, da nam pokažejo, da se naš svet lahko spremeni. Lucha Libre (prosta rokoborba) je mešanica športa, gledališča in koreografije. Spoznali bomo Lomilko src Rosito, Zmagovalko Carmen Roso, Strastno Yolando in Prekleta Claudino.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

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POSEBNI PROGRAM / SPECIAL PROGRAM

Fotografija Stojana Kerblerja v etnološkem kontekstu

Pripravila Sandra Jazbec / Presented by Sandra Jazbec

Fotografija Stojana Kerblerja v etnološkem kontekstu

Stojan Kerbler je mojster fotografije in hkrati eden najuspešnejih slovenskih fotografov. Od leta 1960 do danes je razstavljal na 1411 razstavah, in sicer na 662 razstavah v 136 krajih nekdanje Jugoslavije in na 749 mednarodnih razstavah v 52 državah sveta. Doslej je imel 150 samostojnih razstav v Sloveniji, Avstriji, Bolgariji, Jugoslaviji, Nemčiji, Poljski, Španiji, Sovjetski zvezi, ZDA, Hrvaški in Italiji. Njegov sloves potrjuje neverjetno dolg seznam nagrad in priznanj, tj. 543 nagrad in priznanj, od teh 128 na mednarodnih razstavah. Leta 2010 se je jim je pridružilo še državno odlikovanje z redom za zasluge za vrhunske umetniške fotografske dosežke in velik prispevek pri uveljavljanju slovenske fotografije v svetu. Istega leta mu je umetniško udejstvovanje na prestižnem fotografskem sejmu Paris Photo, kjer je angleški galerist Eric Franck (<http://www.ericfranck.com/>) kupil celotno mapo Kerblerjevega cikla Haložani, prineslo častljiv naziv »slovenski Cartier Bresson«. Posvečal se je umetniški in poročevalski fotografiji. V letu 2012 bo fotografiral za francoskega barona Erica de Rothschilda (<http://>



www.lafite.com/eng); zanj so doslej fotografirali številni fotografi svetovnega slovesa (Irving Penn, Richard Avedon idr.). In Stojan Kerbler nedvomno sodi mednje.

V očeh sveta in posameznikov je pustil pečat z naslednjimi črno-belimi ciklusi: Portreti s ptujskih ulic, Haložani (Nagrada Prešernovega sklada 1979), Koline, Kurenti, Tovarniška fotografija, Dvorišča in Prostori. Kerbler je v navedenih serijah razvil osebni slog, s katerim se je uveljavil tudi zunaj meja bivše Jugoslavije. V jugoslovanskem prostoru je bil med redkimi fotografi, ki so se posvečali ruralnemu okolju.

V svojem delu se osredotoča na posamezna bivanjska in družbena stanja, kakršna so samota, starost, navezanost na zemljo, obrednost kmečkih opravil in izrinjenost na rob. Kerblerjeva fotografija je v osnovi etnološka, saj v središču njegovih lirično poudarjenih kompozicij vedno najdemo človeško zgodbo, ki jo na posnetkih rahločutno spremlja slikovita haloška pokrajina.

Po prepričanju Jerneje Ferlež je fotografija, tehnično gledano, relativno enovit pojav, izjemno kompleksen pa postane, ko se za kamero ali nad izdelano fotografijo postavijo različne oči. Kar jo torej dela kompleksno, sta človekov pogled in njegova sposobnost dojemanja na različne načine. Rdeča nit večera bo speljana skozi etnološko dojetje Kerblerjeve fotografije.

Sandra Jazbec

Stojan Kerbler's Photos in an ethnological context

Stojan Kerbler is a master of photography and one of the most successful Slovenian photographers. Since 1960, he has participated in 1411 exhibitions, 662 of those in 136 locations in former Yugoslavia and 749 international exhibitions in 52 countries of the world.

He has also had 150 independent exhibitions in Slovenia, Austria, Bulgaria, Yugoslavia, Germany, Poland, Spain, Soviet Union, USA, Croatia and Italy. His reputation has been achieved by an incredibly long list of awards and recognitions. He received 543 rewards and recognitions, 128 of those at international exhibitions. In 2010, a state recognition in the form of an Order of Merit for Extraordinary Artistic Photographic Achievements and Great Contribution in Introducing Slovenian Photography in the World was added to the valued laurels. In the same year, his artistic participation in the famous photography fair Paris Photo, where the English gallery owner Eric Franck (<http://www.ericfranck.com/>)

bought the entire selection of the Kerbler cycle Haloze People, awarded him with the honourable title "Slovenian Cartier Bresson". In 2012, he will be photographing for the French Baron Eric de Rothschild (<http://www.lafite.com/eng>); many other world famous photographers have worked for him (Irving Penn, Richard Avedon, etc.), and Stojan Kerbler belongs in that group.

He has left his mark in the eyes of the world and individuals with the following black and white cycles: Portraits from Ptuj Streets, Haloze People (Prešeren Foundation Award in 1979), Pig Slaughter, Kurenti, Factory Photography, Yards and Rooms. In these series, Kerbler developed his personal style which established him beyond the borders of Yugoslavia. In Yugoslavia itself, he was one of the few photographers focusing on the rural area.

In his work he focuses on individual existential and social conditions, such as loneliness, old age, connection to soil, rituality of farm chores and marginalization. Kerbler's photography is essentially ethnological, as we always find a human story in his lyrical compositions, subtly accompanied by the picturesque Haloze landscape.

According to Jerneja Ferlež, photography is technically a relatively united phenomenon, which becomes extremely complex when different eyes take the camera or observe the photo. What makes it complex is then the human look and its ability to understand in different ways. The common thread of the evening will lead through ethnological understanding of Kerbler's photography.

Sandra Jazbec



PODELITEV PLAKETE NIKA KURETA / NIKO KURET AWARD CEREMONY

PLAKETO NIKA KURETA ZA LETO 2012, ki jo podeljuje Slovensko etnološko društvo za pomemben prispevek k razvoju vizualne antropologije in etnografskega filma v Sloveniji, prejme

The NIKO KURET AWARD FOR THE YEAR 2012, bestowed by the Slovene Ethnological Society for outstanding contribution to the development of visual anthropology and ethnographic film in Slovenia, goes to

dr. Herta MAURER-LAUSEGGER

Predstavitve nagrajenke / Laureate's presentation

Naško Križnar

Filmsko delovanje Herte Maurer-Lausegger



Dr. Herta Maurer-Lausegger je asistenčna profesorica na Inštitutu za slavistiko Univerze v Celovcu. Študirala je slavistiko in etnologijo na Univerzi v Gradcu in doktorila leta 1980. Tam je bila najprej sodelavka pri raziskovalnem projektu »Inventarizacija slovenskih narečij na Koroškem«, od leta 1984 pa je na slavističnem inštitutu celovške univerze sodelavka raziskovalnega projekta »Raziskovanje slovenskih narečij na Koroškem«. Od leta 1994 je nosilka tega projekta in filmskega projekta »Dokumentacija stare ljudske kulture v narečju«, od septembra 2000 pa je vključena v spletni projekt »Kulturologija & ekonomija« (www.kwfilm.com). Od leta 2005 nosi filmski projekt naslov: »Ardiovizualna dialektologija: Dokumentacija stare ljudske kulture v narečju«.

Čeprav je avtorica številnih člankov, razprav in knjig o jezikoslovju, dialektologiji in slovenskem bukoviškem slovstvu na Koroškem, kaže na tem mestu omeniti predvsem njeno uvedbo inovativne metodologije v dialektološko terensko delo. Poimenovala jo je »ardiovizualna dialektologija«.

Do tega so jo pripeljala naključja, ki jih sama opisuje takole: »Leta 1980 sem končala študij slavistike in etnologije. Hudo mi je bilo, da nisem takoj dobila ustrezne službe. Dan po podelitvi diplome sem že stala v domačem gostišču v

Slovenjem Plajberku. Bila sem kelnarca, bila sem kuharica, bila sem »pucfraua«, vse kar pač človek v gostišču pričakuje. Nekoč se je v Plajberku pojavila filmska ekipa z Dunaja, morda je bilo to leta 1981, ki je iskala igralce za film Fritza Lehnerja z naslovom „Schöne Tage“ (po avtobiografskem romanu Franza Innerhoferja) - Lepi dnevi. Prišli so k nam v gostišče in so spraševali, kje bi lahko dobili dobre igralce za manjše vloge. Za glavne vloge so bili že predvideni profesionalni igralci iz Avstrije, Nemčije, Slovenije in tudi s Hrvaške. Vprašali so me, če bi poznala kakšne talente na južnem Koroškem, na območju Karavank. To me je razveselilo – končno nekaj drugega, ne samo gostilna. Moje izobrazbe namreč ni bilo mogoče povezati z delom, ki sem ga opravljala. In tako sem se srečala s filmsko produkcijo in imela priložnost delati, kar me je veselilo tudi kot etnologinjo. V omenjenem filmu sem odigrala celo manjšo stransko vlogo. Čeprav je bilo moje srečanje s filmom čisto naključje, sem s tem pridobila izkušnje, brez katerih bi si gotovo ne upala začeti razvijati stroko v smer, ki mi dotlej še ni bila znana.«

Sprva je narečne govore snemala z magnetofonom. Vendar se je kmalu pokazalo, da ni več mogla povezati govorjenja z osebami, ko je poslušala posnetke. Ko ji je odpovedal še magnetofon, se je vprašala, kako naprej. Povezala se je z učiteljem Christianom Zeichenom v Slovenjem Plajberku, ki je imel video kamero. Snemal je vaške prireditve in ljudi. Zmenila sta se, da bi skupaj snemala tako, da bi prišel do izraza zlasti narečni govor. Poleti 1993 sta bila cel dan na terenu, nenapovedana. Učitelju ljudje ne odklonijo sodelovanja in so lepo pripovedovali o delu, o orodju, o vasovanju itn. Zmontirane posnetke je nato Christian kazal v gostilni. Ljudi je to zelo zanimalo.

Jeseni 1993 je filmsko dokumentacijo vključila v načrte dela na univerzi. Film »Narečje pod Vrtačo – mlini in žage« je prvi rezultat. Naslanja se na njeno doktorsko disertacijo „*Terminologija kmečkega mlina v slovenskih narečjih na Koroškem*“.

Narečje pod Vrtačo. Mlini in žage (1994), 20 min.

Dvojezični staroselci iz Slovenjega Plajberka in Podna pripovedujejo o nekdanjem življenju v dolini mlinov in žag. Nekoč neutrudna mlinska kolesa so utihnila, izbrisana je marsikaka sled stare kulture. Tudi jezik prebivalcev Slovenjega Plajberka in Podna podlega nezadržnim spremembam. Generacija, ki jo je pri delu in zabavi spremljalo domačno klopotanje mlinov, lahko pripoveduje zgolj še o spominih.

Barbara, Lucija, pomoj ... Vodni mlini (1995), 19 min.

Na južnem pobočju Svinške planine ležijo Djekše, kraj z največ sonca v Avstriji. Sončna je tudi narava Djekšanov, med katerimi starejši še govorijo oba deželna jezika - nemško in slovensko - in se spominjajo časov, ko je bila moka gospodarski temelj življenja v vasi.

Videodokumentacija predstavlja edini vodni mlin, ki je bil leta 1995 še v pogonu, in beleži jezikovno in etnološko podobo dješkega mlinarstva.

Bica, Bica, su su su ... Ovčereja (1996; prispevek h koroški deželni razstavi 1997), 28 min.

Na obmejnem južnokoroškem območju je preživela ovca očalarka, ki spada med več kot 20 ogroženih pasem domačih živali v Avstriji. V videofilmu predstavniki štirih generacij iz Podna in Slovenjega Plajberka pripovedujejo o reji nekdanj - o pranju volne, striženju, predenju ... - in danes, ko gre vse preprosteje in hitreje. S filmsko dokumentacijo bi radi pripomogli k oživitvi reje ovc očalark, hkrati pa ohranili tudi bogato strokovno besedišče.

Vsi prvi trije filmi so nastali v produkciji celovške univerze. Snemalec ni znal slovensko, kar je povzročalo težave pri snemanju govora in pri odzivanju govornikov na kamero.

Vsi naslednji filmi so nastali v sodelovanju s celovško firmo ARTIS in s snemalcem Ivanom Klaričem. Posneti so z metodo neprekinjene observacije s kamero, ki hkrati z govorom zapisuje tudi predmetni svet okolja. Raziskovalka in snemalec minimalno posegata v dogajanje in tudi montaža je omejena na ohranjanje kontinuitete.

Orodje s koroških podstrešij (1999), 30 min.

Slovenji Plajberk, naselje v osrčju Karavank, kljub svoji odročni legi doživlja korenite spremembe življenjskih načinov. Dokumentacija razstave o kmečkem orodju »Poden 1998« ponuja pogled v preteklost kraja.

Pripoveduje Plajberžan Lenci Tschertou, ki vse življenje posveča svoji domačiji. Ob razstavljenih predmetih je oživel njegov spomin na preteklost in se prelil v natančne in sistematične opise predmetov, opravil in navad v domačem govoru.

O saneh ... (1999, 2000), 47 min.

Dokumentarec nas popelje v svet sani najrazličnejših vrst, uporabljanih v preteklosti. Prikazuje vprežne, samotežne in otroške sani ter vprežne in samotežne rtiče. Precej pozornosti je posvečeno vpreganju konja, nalaganju in spravljanju hlodov nekoč in danes.

Dokumentirano je strokovno poimenovanje predmetov in njihovih delov v plajberškem govoru. Pripoveduje Lenci Tschertou, dober poznavalec domačega kmečkega izrazja.

Kruh iz črne kuhinje (1999, 2000), 25 min.

Kmečko življenje je bilo nekdanj tesno povezano z žitnim zrnom. Peka kruha v krušni peči je sodila h glavnim opravilom v kmečkem gospodinjstvu.

Črne kuhinje so del starega stavbnega izročila. Nekdanjo podobo jih je v Karavankah ohranilo le še nekaj. Vsaj iz njih ob večjih praznikih zadiši po kruhu. Videofilm prikazuje peko kruha v eni izmed redkih še delujočih črnih kuhinj na dvojezičnem avstrijskem Koroškem. Gre za dokumentacijo slovenskega

plajberškega govora z območja Karavank. Posnet je bil na konkretnem prizorišču. Za ta film je Herta Maurer-Lausegger prejela priznanje ScienceWeek @ Austria 2000 in priznanje ScienceWeek @ Austria 2001.

Filmska produkcija dr. Herte Maurer-Lausegger sicer izvira iz njenega raziskovanja slovenskih narečij na Koroškem, vendar z metodo observacijskega snemanja prinaša tudi vizualne informacije o ljudeh, okolju in načinu življenja. Do tega je avtorico vodilo prepričanje, da pri raziskovanju narečja ne gre samo za zapisovanje (dokumentiranje) govora, temveč tudi za hkratno dokumentiranje ustreznega predmetnega sveta, o katerem se govori, in na govorne položaje v različnih življenjskih okoliščinah, kar raziskovalka prepoznava kot družbeno-kulturno funkcijo govora.

Sama se je povzela takole: »V bistvu gre za to, da avdiovizualna dokumentacija govora omogoča, da istočasno poslušáš in gledáš, kako poteka izgovarjava, in vidiš celotno ozadje, slikovno, tonsko in atmosfero, v kateri se govor zapisuje. Zdi se mi važno, da te posnetke spet lahko pogledam in vedno spet najdem nova spoznanja in vedno širše in globlje spoznavam, kaj se v tej komunikaciji dogaja ...Včasih traja dve leti, da ugotoviš spodrsrljaj v svojem filmu. Spoznaš mimiko, oz. interpretiraš to vsebino drugače, če vidiš osebo, ki govori. Moj način ni čisto etnološki, vendar je to dialektološko delo, ki bo lahko koristno tudi za etnologe.«

S številnimi projekcijami filmov po Koroškem je med ljudmi oživila zanimanje za domači govor in izrazje, s predstavitvami v Avstriji pa je s slovenskimi narečji seznanjala tudi nemške govorce. S filmi in spremnimi znanstvenimi predavanji je gostovala na številnih simpozijih in (svetovnih) kongresih v mnogih evropskih državah pa tudi na Japonskem in v Ameriki.

Njeni filmi nazorno povezujejo besede s predmetnim svetom polpreteklega časa, ki priča o slovenskem kulturnem okolju na Koroškem in ki ga ni mogoče razumeti drugače kakor z besedjem koroških narečij.

Pri svojem delu je sprva trčila na nerazumevanje v akademskem svetu, vendar so skeptike prepričali rezultati in odmevnost filmov. Pomembna razsežnost filmskega dela Herte Maurer-Lausegger je zato tudi zavzemanje za nove metode in oblike komunikacije pri preučevanju kulture.



Naško Križnar

The work of Herta Maurer-Lausegger

Herta Maurer-Lausegger is an associate professor at the Institute for Slavic Languages at the University of Klagenfurt/Celovec, Austria. She studied Slavic languages and ethnology at the University of Graz from which she graduated in 1980. Initially one of the scholars working on the *Catalogue of Slovenian Dialects in Carinthia* research project in Graz, she started to work in 1984 at the Institute for Slavic Languages at the University of Klagenfurt as a participant in the *Slovenian Dialects in Carinthia* research project. She has been working as head of the *Documentation of Traditional Folk Culture in Dialect* film project since 1994. Since 2000, she has been participating in an online project titled *Culturology and Economy*.

Even though Ms. Maurer-Lausegger is the author of numerous articles, treatises, and publications on dialectology and on the Slovenian so-called *bukovnik* literature in Carinthia, we shall focus on her introduction of innovative methodology in dialectological fieldwork research. She has named it *audiovisual dialectology*.

A number of coincidental events have brought her to this stage. Let us listen what she has to say on this subject.

"In 1980 I completed my studies in Slavonic languages and ethnology. I was upset for not being able to obtain a suitable employment immediately afterwards. The very next day after graduation I started working in our family restaurant in Slovenji Plajberk. I worked as a waitress, a cook, I cleaned, and I did everything you are expected to do in a restaurant. One day, perhaps it was in 1981 when they were looking for actors for Franz Immerghofer's film titled *Schöne Tage*, Beautiful Days, a film crew from Vienna came to Slovenji Plajberk. The crew came to our tavern to inquire where they might find actors for smaller roles in the film. They had already cast professional actors from Austria, Germany, Slovenia, and Croatia for the leading roles. They asked me if I knew any talented people from the southern part of Carinthia, from the area of the Karavanke Alps. I was overjoyed. At long last an opportunity to do something else besides restaurant work! My education was namely very different from the work I was doing at that time. So I came into contact with film production and was able to work in this field, which I enjoyed as an ethnologist as well. I even got a small part in that movie. And even though this encounter with the world of the cinema was purely coincidental I have gained experience without which I surely would not have attempted to develop my profession in the direction hitherto completely unknown to me."

Initially she recorded local dialects with a tape recorder. Yet it soon turned out that she was no longer able to connect a particular narrative with the face when listening to the tapes later on. After her tape recorder broke down completely she wondered how to proceed from there. She contacted Christian Zeichen, a teacher in Slovenji Plajberk, who owned a video camera with which he filmed village events and the locals. First, they established how to film people in order to best capture their dialect. In the summer of 1993, they spent an entire day in the field. They visited locals with no prior announcement but generally people rarely refuse to cooperate if asked by a teacher. Narrators talked about their work, farm tools, courting customs, etc. Zeichen edited the material and showed it in a village tavern, which drew quite a crowd.

In the fall of 1993, Ms. Maurer Lausegger included film documentation in the work plan of the University of Klagenfurt. The film titled *The Dialect Beneath Vrtača – the Mills and the Sawmills* is the first result of this plan and is based on her doctoral thesis Mill Terminology in Slovenian Dialects in Carinthia.

The Dialect Beneath Vrtača – the Mills and the Sawmills (1994). Length: 20 min. Bilingual natives of Slovenji Plajberk and Poden speak about old times in the valley of mills and sawmills. Once tireless mill wheels have become quiet and many traces of the traditional lifestyle have vanished. Like other things, the language of the villagers of Slovenji Plajberk has been subjected to change. The generation of people who had once been constantly accompanied by the homey clacking of the mills, be it during work or celebrations, can only reminisce about bygone days.

Barbara, Lucija, Please Help... Water Mills (1995). Length: 19 min.

Djekše, a place with the largest number of sunny days in Austria, is situated on the southern slope of Svinška Planina. Equally sunny is the nature of its inhabitants. The older generation, which still speaks both provincial languages, German and Slovenian, remembers the days when the flour was the most important economic factor in their village.

Video documentation shows the only water mill that was still in operation in 1995 when the film was made, and has preserved on film the dialect depicting the era of the milling industry in Djekše.

Bica, Bica, Su, Su, Su... Sheep Farming (1996; a film shown at the 1997 Carinthian Provincial Exhibit). Length: 28 min.

The indigenous Jezersko-Solčava sheep breed, popularly called the bespectacled sheep, has managed to survive in south Carinthia, in a region situated along the border between Slovenia and Austria. The bespectacled sheep is one of over twenty

endangered breeds of domestic animals in Austria. The film shows members of four generations from Poden and Slovenji Plajberk recounting about the rearing of sheep in the past. As opposed to now, when these procedures are much simpler and faster, wool first had to be sheared, then washed, and finally spun. Although the principal aim of this film was to preserve the rich vocabulary on sheep rearing it also wishes to contribute to the revival of the rearing of the bespectacled sheep.

The above three films were produced by the University of Klagenfurt. Since the camera operator did not speak Slovenian this caused some problems during the shooting and determined reactions of the local people to the camera.

The following three films have been made in cooperation with the ARTIS Company from Klagenfurt, with Ivan Klarič operating the camera. The method employed in these films was the method of interrupted observation through the camera lens, which captures not only the narrative but also the environment and the material world in it. The researcher and the camera operator intervene as little as possible. Editing has been limited in order to preserve the continuity of the narrative.

Farming Tools from the Attics of Carinthia (1999). Length: 30 min.

A remote village in the heart of the Karavanke Alps, Slovenji Plajberk nevertheless cannot escape changes in the lifestyle of its inhabitants. The film documenting the exhibit on farming tools titled "Poden 1998" illustrates the past of this village. The narrator is Lenci Tscheetou, a native of Slovenji Plajberk, who has been working on his farm throughout his life. The exhibited tools have evoked memories of his past, prompting him to precise and systematic descriptions in his vernacular of traditional farming implements, chores, and customs.

Sleds (1999, 2000). Length: 47 min.

The documentary transports us to the world of sleds of all kinds that had been used for work and pleasure. It shows horse-drawn sleds, freight sleds, and children's sleds. The narrator dwells at length on how to harness a horse and load and transport timber, and how this was done in the past.

The narrator, Lenci Tschertou, is a connoisseur of vernacular terms for various objects and their parts that were, or still are, used by the local farmers.

Bread from the Black Kitchen (1999, 2000). Length: 25 min.

Farm life has always been closely linked with wheat. The baking of bread in the farmhouse stove represented one of the principal chores in the daily lives of farmers. The so-called black kitchens, some of which have been preserved in the area of Karavanke, are a part of the local cultural heritage. Occasionally,

particularly during the holiday season, they still emit the enticing wafts of freshly baked bread.

The video, which captures the process of bread baking in one of the still-functioning black kitchens in bilingual Austrian Carinthia and was filmed on location, documents the Slovenian vernacular of Slovenji Plajberk and its vicinity.

Ms. Maurer Lausegger received for this film the ScienceWeek @ Austria 2000 Recognition and the ScienceWeek @ Austria 2001 Recognition.

While it is true that Herta Maurer Lausegger's film production is the result of her research of Slovenian dialects in Carinthia her method of observational filming also conveys a wealth of visual information on the local population, the environment in which they live, and their way of life. This is the result of her conviction that dialect research is more than merely recording (documenting) speech on film but also a way of preserving on film the material world referred to in the speech, along with various speech situations that occur in various circumstances. She believes that this is the sociocultural function of speech. She stated the following: "Audiovisual documentation enables the viewer to simultaneously listen to and watch the pronunciation, along with the entire background. The images, the tone, and the broader picture co-create the atmosphere in which speech is created and captured on film. I feel it important to watch these images time and again for each time I discover something new and am able to dig deeper into this communication. Sometimes it takes two years to discover a lapse in one of the films. When you can observe the narrator, you start to recognize facial expressions and are able to interpret in a different manner the content that is being conveyed. Although my method is not entirely ethnological this technique of dialectological research will probably benefit ethnologists as well."

Frequently showing her films in different locations throughout Carinthia, Herta Maurer Lausegger succeeded in evoking interest of the local population for the vernacular and for local terminology. In addition, she has also acquainted the German-speaking population with the local Slovenian dialects. Her films eloquently connect words with the material world of the past that bears witness of the Slovenian cultural environment in Austrian Carinthia; it is impossible to correctly interpret this past without the correct knowledge of the terminology used in Carinthian dialects.

The researcher initially experienced a certain lack of understanding within the academic circles. Yet the films, and their warm acceptance by the wider public, soon persuaded even the most hardened skeptics. This is why her efforts to introduce new methods and forms of communication in the area of culture research represent another, equally important aspect of her films.

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