

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM

6. – 9. marec 2019 March 6 – 9, 2019



DEF

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Dnevi etnografskega filma so član Evropske koordinacije festivalov antropološkega filma (CAFFE).
Days of Ethnographic Film is a member of CAFFE (Coordinating Anthropological Film Festivals in Europe).

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SPORED / SCHEDULE

TOREK, 5. marec 2019 / TUESDAY, March 5th, 2019

Slovenski etnografski muzej / Slovene ethnographic museum; Metelkova 2, Ljubljana

10.00

SVEČANA PODELITEV PLAKETE NIKA KURETA / NIKO KURET AWARDS' CEREMONY

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

SREDA, 6. marec 2019 / WEDNESDAY, March 6th, 2019

Slovenska kinoteka / Slovenian Cinematheque; Miklošičeva cesta 28, Ljubljana

16.00

At the Crossroads / Na razpotju

Savyasachi Anju Prabir 48 min.

18.00

Changa Revisited / Changa ponovno

Peter Biella, Leonard Kamerling 60 min.

20.00

SLOVESNO ODPRTJE DEF 2019 / OPENING CEREMONY DEF 2019

The Land of Love / Dežela ljubezni

Liivo Niglas 78 min.

ČETRTEK, 7. marec 2019 / THURSDAY, March 7th, 2019

Slovenska kinoteka / Slovenian Cinematheque; Miklošičeva cesta 28, Ljubljana

10.00

PREDAVANJE / LECTURE

Dvorana Zemljepisnega muzeja GIAM ZRC SAZU, Gosposka 16, Ljubljana

The Fly in the Nordic Eye. Ethnographic film, visual anthropology, and the Nordic Anthropological Film Association (NAFA)

Peter I. Crawford

16.00

Wives / Žene

Lisbet Holtedahl 85 min.

18.00

After Prayers / Po molitvi

Simone Mestroni 62 min.

20.00

The Modern Jungle / Sodobna džungla

Charles Fairbanks, Saul Kak 72 min.

PETEK, 8. marec 2019 / FRIDAY, March 8th, 2019

Slovenska kinoteka / Slovenian Cinematheque; Miklošičeva cesta 28, Ljubljana

14.00

An Extraordinary Wedding: Marriage and Modernity in Highlands, Papua New Guinea / Nenavadna poroka: obred in sodobnost v Papui Novi Gvineji

Rosita Henry, Daniela Vavrova 55 min.

16.00

Singers of Animas / Pevci za duše

David Delgado San Ginés 60 min.

Da Hillsook Wedeen / Da Hillsook Wedeen

Hope Strickland 17 min.

18.00

The Theory of Happiness / Teorija sreče

Gregory Gan 82 min.

SOBOTA, 9. marec 2019 / SATURDAY, March 9th, 2019

Slovenska kinoteka / Slovenian Cinematheque; Miklošičeva cesta 28, Ljubljana

14.00

Even Asteroids Are Not Alone / Celó asteroidi niso sami

Jón Bjarki Magnússon 17 min.

The Camel Race / Kamelja dirka

Isabelle Carbonell 24 min.

Dissertation / Disertacija

Miroslav Stambolsky 16 min.

16.00

Harbour of the Past / Pristan preteklosti

Lotte Haase 19 min.

Faces of the Wilderness / Obrazi divjine

Tia Grøn 31 min.

18.00

Yen Ching / Yen Ching

Yinan Wang 64 min.

20.00

Like Dew in the Sun / Kot rosa na soncu

Peter Entell 108 min.

FOREWORD

A few years ago, the Days of Ethnographic Film underwent a major organizational change. We opted for a biennial festival form, due to the constantly increasing numbers of films being applied, and the resulting rising complexity of the organization and selection procedures. This not only gives us time to prepare properly but also provides a year in between, to be filled with special, themed film seminars. The change appears to have been good and we're happy with the consequences. Nevertheless, we'll continue to keep our eyes on the trends and developments, contemplating potential novelties year in, year out.

This year's festival edition showcases 17 ethnographic or documentary films. Their average individual duration is the longest to date, and as the volume of screenings hasn't changed, it makes for the smallest number of featured films yet. We don't expect this tendency to shift in the future, since shorter films have a difficulty developing a narrative structure rivalling their longer counterparts. The selected short films attest to this with their curious forms, flirting with alternative styles of presentation like the poetic or the conceptual.

In the thematic context we can observe a slight departure from the migration topics which dominated the previous festival edition, whereas the number of films made in the regions of Eastern Europe, Ukraine and Russia has increased. This time, too, we present two films concerning a specific genre; the ethnomusicologist and the storytelling folklorist. Some films are markedly reflective, illuminating and questioning the individual methodological presuppositions and ethical imperatives of the field. During this year's overview of close to 400 films we were ultimately—in the abundance and variety of impressions—most surprised by the fact that the majority of fascinating works emerged from the supportive embrace of the academia. If this is perhaps to be expected of ethnographic film production, the same is not self-evident for authors with a documentarian provenience.

We're especially delighted to host Mr. Peter I. Crawford, professor of Visual Anthropology at the Arctic University of Norway in Tromsø. His lecture will present the Nordic Anthropological Film Association (NAFA), which stands as a highly influential institution in the field of visual ethnography.

After a couple years' pause we are once again bestowing the Niko Kuret Award for extraordinary contributions to the field of visual ethnography in Slovenia. The award ceremony will take place in the Slovene Ethnographic Museum, one day prior to the festival's official beginning.

In addition to the appreciation that continues to go to our sponsors, we would like to extend our heartfelt gratitude to all the volunteers who lent their helping hands, and without whom it would be difficult to imagine making the project a complete reality. We believe these conditions are not unusual in ethnographic and documentary film. Authors as well as protagonists dedicate much goodwill so that the extensive and laborious coexistence with the camera may materialize in a slice of captured time. Many thanks to them as well.

Miha Peče

PREDGOVOR

Pred nekaj leti so Dnevi etnografskega filma doživeli večjo organizacijsko spremembo. Odločili smo se za bienalno obliko festivala, ker je številčnost prijavljenih filmov naraščala in hkrati posledično kompleksnost organizacije in selekcijskega procesa. S tem nismo dobili samo časa za kakovostno pripravo, ampak tudi vmesno leto, ki smo ga zapolnili s posebnimi, tematsko zamejenimi filmskimi seminarji. Sprememba je bila na mestu, z učinki smo na splošno zadovoljni. Vseeno pa nenehno pozorno spremljamo aktualne smernice in premišljujemo o morebitnih novostih.

Letos si bo mogoče ogledati 17 etnografskih ali dokumentarnih filmov. Njihova posamezna dolžina je v povprečju najdaljša do sedaj, in ker se število projekcij ni spremenilo, je to privedlo do najmanjšega števila izbranih filmov. Ta tendenca se v prihodnosti verjetno ne bo spremenila, ker kratki filmi ne zmorejo razviti pripovedi, primerljive z dolgometražnimi filmi. Izbrani kratki filmi to potrjujejo s svojo formo, ki se spogleduje z alternativnimi oblikovnimi modusi, npr. poetskim ali konceptualnim slogom.

Na tematskem področju smo opazili manjši odmik od migracijskih vsebin, ki so dominirale na prejšnjem festivalu, povečalo pa se je število filmov, ki so narejeni na območju Vzhodne Evrope, Ukrajine in Rusije. Tudi tokrat imamo dva filma, ki se nanašata na specifičen žanr oz. na etnomuzikološko ali pripovedno folkloristično področje. Nekaj filmov je poudarjeno refleksivnih, izpostavljajo in preizprašujejo posamezne metodološke postavke in etične zapovedi. Ob letošnjem pregledu približno 400 filmov nas je na koncu – ob številnih različnih vtisih in pripombah – najbolj presenetilo, da je večina zanimivih filmov narejena v zavetju akademskega objema. In če je za etnografsko filmsko produkcijo to še nekako pričakovano, tega ne moremo reči za avtorje z dokumentaristično provenienco.

Posebno nas veseli, da bo letos naš gost Peter I. Crawford, profesor vizualne antropologije na Arktični univerzi na Norveškem v Tromsøju. V svojem predavanju bo predstavil Nordijsko zvezo za antropološki film (NAFA), ki je pomembna na področju vizualne etnografije.

Po nekaj letih izostanka spet podeljujemo plaketo Nika Kureta za izreden doprinos na področju vizualne etnografije v Sloveniji. Podelitev bo potekala v Slovenskem etnografskem muzeju, dan pred uradnim začetkom festivala.

Poleg običajne zahvale vsem našim sponzorjem se tokrat posebno zahvaljujemo vsem prostovoljcem, ki so nam priskočili na pomoč. Težko si je predstavljati, kako bi brez njihove pomoči izpeljali celoten projekt. Verjamemo, da v podobnih razmerah nastajajo vsi etnografski in dokumentarni filmi. Tako avtorji kot nastopajoči v filmu se morajo odreči marsičemu, da se dolgotrajna in naporna sobivanja s kamero materializirajo v koščku ujetega časa. Zahvala torej tudi njim.

Miha Peče

IZBRANI FILMI / SELECTED FILMS

At the Crossroads (Kahan Ka Raasta / Na razpotju)

Savyasachi Anju Prabir, 2017, 48 min.

Uttarakhand, India



Nestled in the Himalayan range of Uttarakhand in India, Kalap may soon receive its first motor road. Until then, the village continues sitting 10 kilometres uphill on foot from the nearest traffic connection.

The film delves into the perspective of the people of Kalap, who've been negotiating their own path of sustainable living for generations. With increasingly available access to the world beyond, will there be a gradual shift in the social and cultural

values of their community?

Kahan Ka Raasta is an immersive journey across time and space, into the everyday reality of Kalap. It transpires at the pace of the village life, uncovering its many curious facets.

V Indiji, visoko v himalaj-skem gorovju Uttarakhand, bo vasica Kalap morda kmalu dobila prvo cesto. Do takrat še naprej domuje 10 kilometrov pešpoti navkreber od najbližje prometne povezave.

Film razkrije perspektivo ljudi, ki v Kalapu že generacije ohranjajo sonaraven način življenja. Se bo sedaj, ko se svet onkraj končno

odpira, za družbo Kalapa in njene vrednote vse spremenilo?

Na razpotju je doživeto potovanje skozi prostor in čas v vsakdanjo realnost Kalapa. Poteka v ritmu vaškega življenja in razkriva njegove zanimivosti.



Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Ton

Savyasachi Anju Prabir

Bhasmang Joshi

Savyasachi Anju Prabir

Savyasachi Anju Prabir

Changa Revisited (Changa ponovno)

Peter Biella, Leonard Kamerling, 2016, 60 min.

Tanzania



Changa Revisited is the story of a Maasai elder, Toreto ole Koisenge, observed from two points in time across a thirty-year divide. His life has changed drastically since anthropologist Peter Biella first visited his homestead, over three decades ago. Then, he tended his father's herd of six hundred cattle, now decimated down to twenty by years of sedentary existence and disease. The world of

the Maasai pastoralists has shrunk since the Tanzanian government forced them to settle in permanent villages, ending their seasonal cattle migrations. "What else can you do except change?" asks Toreto. The film draws on photographic and audio recordings taken by Peter Biella in 1980, and on footage of Toreto's present-day life. Together they create a rare view across time, one that brings to the audience the transforming emotional and cultural landscape of a contemporary Maasai family. *Changa Revisited* is about the deeply personal unfolding of a family's journey, across decades of tumultuous change.



Changa ponovno je zgodba o starešini ljudstva Masaji, o Toretu ole Koisengeju, prikazana z dveh bregov 30-letnega časovnega prepada. Odkar je bil antropolog Peter Biella prvič pri njem, tri desetletja tega, se je Toretovo življenje povsem spremenilo. Tedaj je imel šeststo glav živine, veliko čredo, ki so jo leta boleznj zdesetkala na

borih dvajset glav. Svet masajskih pastirjev se je skrčil. Vlada Tanzanije jih sili, da se naseljujejo v vaseh in opuščajo nomadsko življenje. „Kaj drugega nam preostane kot sprememba?“ se sprašuje Toreto. Film črpa iz gradiva, ki ga je Peter Biella posnel leta 1980, ter dokumentarnih posnetkov Toretovega življenja danes; dve zgodbi, katerih preplet pričara redek pogled skozi čas in občinstvu nariše spreminjajočo se čustveno in kulturno krajino sodobne masajske družbe. *Changa ponovno* je globoko osebno potovanje neke družine skozi tri desetletja viharnih sprememb.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Ton*

Peter Biella, Leonard Kamerling

Peter Biella, Leonard Kamerling

Peter Biella, Daniel Chein, Leonard Kamerling

Peter Biella, Leonard Kamerling

The Land of Love (Armastuse maa / Dežela ljubezni)

Liivo Niglas, 2016, 78 min.

West Siberia, Russia



The Land of Love is a documentary about reindeer, oil, politics and poetry. It tells the story of Yuri Vella, a Forest Nenets reindeer herder and poet who lives in the taiga of Western Siberia, trying to prove one person can stand against the great power destroying the environment of the natives.

To Vella, the land of love is a piece of the forest tundra where each autumn his reindeer mate. It's also the favourite hunting grounds for employees of Lukoil, a corporation extracting oil in the region. For many years, Yuri has been trying to drive out the Lukoil people from the land where the noise of cars and rifle shots, and the ruckus caused by the boozing oil workers disturbs the mating of the reindeer. Yuri employs unusual resistance methods to chase the oil workers away, including filming the intruders and writing poems on the subject.

Dežela ljubezni je dokumentarec o severnih jelenih, nafti, politiki in poeziji. Pripoveduje zgodbo Jurija Velle, nenetskega rejca severnih jelenov in pesnika, ki živi v tajgi Zahodne Sibirije in skuša dokazati, da lahko en sam človek kljubuje pogoltnim silam, ki uničujejo okolje domačinov. Za Vello je dežela



ljubezni območje gozdne tundre, kjer se vsako jesen pariyo njegovi jeleni. Obenem je območje priljubljeno lovišče uslužbencev korporacije Lukoil, ki tam črpa nafto. Juri si že leta prizadeva, da bi Lukoilovce nagnal iz dežele, saj hrup avtomobilov, strelj lovskih pušk in vsesplošen trušč, ki ga povzročajo opiti delavci, moti parjenje njegovih jelenov. Pri preganjanju naftnih uslužbencev uporablja nenavadne taktike, kot sta snemanje njihovega početja in pisanje pikrih pesmi.

Research / Raziskava

Liivo Niglas

Photography / Snemanje

Liivo Niglas

Editing / Montaža

Liivo Niglas, Kaie-Ene Rääk

Sound / Ton

Liivo Niglas, Mart Kessel-Otsa

Wives (Žene)

Lisbet Holtedahl, 2017, 85 min.

Cameroon, Nigeria



Alhajji Ibrahim was an Islamic scholar, serving as judge at the Sultanate of Ngaoundéré in Northern Cameroon for 46 years. *Wives* follows Alhajji during the final years of his life, focusing on the relationships within a polygamous family from the perspective of the many wives and their husband. Shot during the years 1997-2001 and edited over 15 years later, the film presents a way of life typical of the societies and cultures of the Borno and Adamaoua provinces (Nigeria and Cameroon), where people living far from

the capital struggle to adapt to modern education, suffering marginalization and increasing poverty. In recent years, the region has been under constant threat of the Boko Haram insurgency.

Alhajji Ibrahim je bil islamski učenjak, ki je 46 let služil kot sodnik sultanata Ngaoundéré v severnem delu Kameruna. Film spremlja Alhajjija med poslednjimi dnevi življenja, z osebnim uvidom v razmerja znotraj poligamne družine, kot jih izpričujejo žene in njihov mož. Posnet med letoma 1997–2001 in zmontiran 15 let pozneje, dokumentarec prikaže način življenja družb



in kultur provinc Borno in Adamaoua (v Nigeriji in Kamerunu), kjer prebivalstvo daleč od prestolnic pestijo težave s prilagajanjem na moderno izobraževanje, vse večja revščina in marginalizacija. V zadnjih letih je regija tudi pod stalnim udarom ekstremističnih upornikov skupine Boko Haram.

Research / Raziskava

Lisbet Holtedahl

Photography / Snemanje

Lisbet Holtedahl

Editing / Montaža

Konrad Pilot

Sound / Ton

Adamou Ahmadou, Adamou Galdima, Trond Waage

After Prayers (Po molitvi)

Simone Mestroni, 2018, 62 min.

Jammu, Kashmir, India



Routine violence and muezzins' calls to prayer shape the time-flow of daily life in Indian Kashmir. Almost 30 years have passed since the start of the armed struggle, and notwithstanding a widespread frustration, the controversial dream of Kashmir's independence, along with the nightmare of the conflict, is still alive and kicking.

Vsakdanje nasilje in mujezinovi klici k molitvi usmerjajo tok časa v Kašmirju v Indiji. Skoraj 30 let je že od začetkov oboroženega upora, a kljub vse-splošni frustraciji so kontroverzne sanje o neodvisnosti Kašmirja ter z njimi nočna mora konflikta še vedno polne življenja in smrti.

Research / Raziskava

Simone Mestroni

Photography / Snemanje

Simone Mestroni

Editing / Montaža

Francesco Morosini

Sound / Ton

Donatello Conti



The Modern Jungle (La Selva Negra / Sodobna džungla)

Charles Fairbanks, Saul Kak, 2016, 72 min.

Chiapas, Mexico



A narrative of two elders in a rural village in Chiapas: Carmen lives a frugal but peaceful life on a plot of land that cost her husband's life, lost fighting for the landless farmers' movement. Juan, though a shaman, suffers from a hernia his incantations cannot treat, and falls under the spell of charlatans who sell him nutritional supplements as medicine. This is 'the modern jungle' that appears before our unbelieving eyes.

Zgodba dveh starostnikov v odročnem, podeželskem Chiapasu: Carmen živi skromno, a spokojno življenje na zemlji, ki je pokopala njenega moža. Padel je za gibanje kmetov brez zemlje.

Čeprav je šaman, ima Juan hude težave s kilo, ki je njegovi uroki ne zmorejo pozdraviti. Nasede šarlatanom, ki mu prodajajo zvarke in prehranska dopolnila. To je podoba sodobne džungle pred nejevernimi očmi občinstva.

Research / Raziskava

Charles Fairbanks, Saul Kak

Photography / Snemanje

Charles Fairbanks

Editing / Montaža

Charles Fairbanks

Sound / Ton

Saul Kak



An Extraordinary Wedding: Marriage and Modernity in Highlands, Papua New Guinea (Nenavadna poroka: obred in sodobnost v Papui Novi Gvineji)

Rosita Henry, Daniela Vavrova, 2018, 55 min.

Western Highlands, Papua New Guinea



An Extraordinary Wedding is a film about contemporary marital exchanges in the Western Highlands of Papua New Guinea. The film presents the complex relationships entangled in the web of bride-price exchanges associated with a particular marriage, characterized as “extraordinary” by many of the participants. The film asks the viewer to reflect upon the significance of such exchanges in relation to globalization, modernity and social change.

Through still frame and direct speeches captured during the ceremonies, the film seeks to draw viewers into the events as participants.

Nenavadna poroka je film o sodobnih poročnih menjavah v Zahodnem višavju Papue Nove Gvineje. Občinstvu predstavi kompleksne odnose, ujete v mrežo plačil za neveste in posledičnih porok, ki jih mnogi opisujejo kot „nenavadne“. Film izzove premislek o pomenu tradicionalnih praks v odnosu do globalizacije, sodobnosti in družbenih sprememb. S pomočjo podob in neposrednega govora, zajetega na ceremonijah, gledalca povleče v vlogo prisostvujočega.

Research / Raziskava

Rosita Henry

Photography / Snemanje

Rosita Henry, Daniela Vavrova

Editing / Montaža

Daniela Vavrova

Sound / Ton

Rosita Henry, Daniela Vavrova



Singers of Animas (Ánimas, los Cantadores de Arbejales / Pevci za duše)

David Delgado San Ginés, 2017, 60 min.

Madrelagua, Gran Canaria, Spain



Once a year, for centuries, the Ranchos de Animas of Arbejales and Valsequillo gather in the rural neighbourhood of Madrelagua (Canary Islands) to pray, singing for the souls in purgatory and summoning around them a cathartic environment typical of another age. Almsgiving makes singing into an invisible thread between the world of the living and the memory of the dead. These Canarian Cantadores are among the last of their kind in Europe.

Že dolga stoletja se enkrat na leto Ranchos de Animas iz Arbejalesa in Valsequilla zberejo v podeželskem zaselku Madrelagua (Kanarski otoki) k molitvi s prepevanjem za duše v vicah in okrog sebe ustvarijo katarzično okolje, ki spominja na neki drugi čas. Njihove daritve in petje povežejo svet živih in spomin na mrtve z nevidnimi nitmi človečnosti. Kanarski pevci so eni zadnjih svojega reda na stari celini.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Ton*

Óscar Vizcaíno Déniz, Roberto Suárez

Javier Ríos, Alexis Ojeda

David Delgado San Ginés

Daniel Mendoza, Borja Viera



Da Hillsook Wedeen

Hope Strickland, 2018, 17 min.

Shetland, Scotland, UK



Shetland is a place of wild unforgiving landscapes, supernatural beliefs and a soundscape barely altered over time. The film explores storytelling and social imagination in Shetland. The folklore tale *Da Hillsook Wedeen* has a timeless quality: unfolding from historical trauma forward, through generations of women's voices. What does it mean to be a woman left on the shore?

Šetlandski otoki so kraj neizprosne narave, verovanj v nadnaravno in prvinskih zvokov. Film odkriva pripovedništvo in družbeno domišljijo šetlandskih ljudi. Folklorna pripovedka, ki tke niti brezčasnosti: iz zametkov zgodovinske travme se glasovi žena razlegajo prek generacij. Kaj pomeni biti ženska, zapuščena na obali?

<i>Research / Raziskava</i>	Hope Strickland
<i>Photography / Snemanje</i>	Hope Strickland
<i>Editing / Montaža</i>	Hope Strickland
<i>Sound / Ton</i>	Hope Strickland



The Theory of Happiness (Teorija sreče)

Gregory Gan, 2014, 82 min.

Russia, Ukraine



In a remote village outside the city of Khiarkov, Ukraine, a small but passionate group of people are fighting an ideological war. Their weapons are hoes and shovels, pickaxes and spades turned against the soil. Their rhetoric is political poetry meant to enlighten the masses, their goal universal happiness. Started in the late 1980s under the leadership of a now deceased guru, group members were recruited as teens and had to renounce alcohol, drugs and sexual intimacy. Recruits work on a farm, tending after cows, horses and pigs. They call themselves "PORTOS," the Poetical Association for the Development of a Theory of Universal Happiness.

In this film, the filmmaker, whose presence is ubiquitous on screen, reflects on what it means to become a participant in the group, allowing the main conflicts of the narrative to run through him. In the process he encounters loneliness, estrangement, grief and loss, weaving together a complex story that explores the themes of power, subordination, hardship and fulfilment.

V samotni vasi blizu ukrajinskega mesta Harkov majhna, a strastna skupinica bje ideološki boj. Njeno orožje so motike in lopate, krampi in grablje, usmerjene proti prsti. Govorijo z retoriko politične poezije, ki stremi po prebujenju množic. Njihov namen: univerzalna sreča. Z začetki v letu 1980, pod vodstvom sedaj že pokojnega guruja, so bili člani skupine rekrutirani še kot najstniki ter so se odrekli alkoholu, mamilom in spolnosti. Rekruti delajo na farmi, kjer skrbijo za krave, konje in prašiče. Pravijo si „PORTOS“, akronim za *Poetical Association for the Development of a Theory of Universal Happiness* – pesniško združenje za razvoj teorije univerzalne sreče. Avtor, vseprisoten na ekranu, v filmu reflektira izkušnjo postati član gibanja. Skozenj stečejo konflikti tega izkustva, sreča se z osamljenostjo, odtujenostjo, izgubo in žalovanjem, vpetim v kompleksno zgodbo, ki se razteza prek tem moči, podrejanja, trpljenja in samoizpolnitve.

*Research / Raziskava*

Gregory Gan

Photography / Snemanje

Gregory Gan

Editing / Montaža

Terezia Mikulasova

Sound / Ton

Konrad Skreta

Even Asteroids Are Not Alone (Celo asteroidi niso sami)

Jón Bjarki Magnússon, 2018, 17 min.

Germany



Like roaming asteroids we move through space: never alone, forming deep bonds along the way. Hundreds of thousands of online gamers mine, trade and fight their way through computer-generated galaxies far, far away from the world as we know it. In the vast and hostile world of New Eden, no one can really be trusted. How to make friends in the cold depths of space? Weaving together the experiences of fourteen Eve Online players we reveal a striking story about the ability of online games to forge communities and bridge the void between us.

Kot tavajoči asteroidi se gibljemo skozi prostor: nikoli povsem sami, na poti kujemo vezi. Stotine tisočev spletnih igralcev rudari, trguje in se vojskuje v širnih digitalnih galaksijah, daleč, daleč proč od sveta, kot ga poznamo. V gromozanskem sovražnem vesolju New Edna ne moreš zaupati nikomur. Kako skleniti prijateljstvo v črnini? Preplet izkušenj štirinajstih igralcev spletne večigralske igre Eve Online nam bo razkril presenetljivo sposobnost spletnih iger, da ustvarijo skupnosti in premostijo praznine med nami.

<i>Research / Raziskava</i>	Jón Bjarki Magnússon
<i>Photography / Snemanje</i>	Jón Bjarki Magnússon
<i>Editing / Montaža</i>	Jón Bjarki Magnússon
<i>Sound / Ton</i>	Jón Bjarki Magnússon



The Camel Race (Kamelja dirka)

Isabelle Carbonell, 2018, 24 min.

Qatar



A more-than-human & animal sensorial experience in four takes, on the sport of camel racing in Qatar, complete with robot jockeys.

Več kot človeško in živalsko senzorično doživetje v štirih delih na temo kameljih dirk v Katarju z obvezno udeležbo robotskih džokejev.

Research / Raziskava

Isabelle Carbonell

Photography / Snemanje

Isabelle Carbonell

Editing / Montaža

Isabelle Carbonell

Sound / Ton

Isabelle Carbonell



Dissertation (Disertacija)

Miroslav Stambolsky, 2018, 16 min.

UK



In *Dissertation*, I follow Laura, a third-year anthropology student making her dissertation on the role of music in social movements and feminist activism, for a period of two months. The film presents an account of embodied performance of research, by depicting its experiential and practical sides. *Dissertation* is also a response to the hegemonic representations of ethnographic research by seasoned anthropologists in the field, often depicted as heroes.

Disertacija dva meseca sledi Lauri, študentki tretjega letnika antropologije, ki piše disertacijo na temo vloge glasbe v družbenih gibanjih in feminističnem aktivizmu. Film predstavi primer utelešenega procesa raziskovanja, njegovo izkustveno in praktično stran; obenem pa odgovarja hegemoničnim reprezentacijam etnografskih raziskav, ki jih producirajo uveljavljeni antropologi, v katerih se pogosto prikazujejo kot junaki.

Research / Raziskava

Miroslav Stambolsky

Photography / Snemanje

Miroslav Stambolsky, David Rule

Editing / Montaža

Miroslav Stambolsky

Sound / Ton

Miroslav Stambolsky



Harbour of the Past (Haven van het Verleden / Pristan preteklosti)

Lotte Haase, 2018, 19 min.

Netherlands



An observational short documentary about one of the last undeveloped streets of Amsterdam: Harbour Street. In large warehouses people trade second-hand goods and restore old objects and vehicles, such as army trucks and antique trams. The film follows the 80-year old Loe, for whom Harbour Street is his daily habitat. Not for much longer, though. Inevitably, the warehouses must make way for apartment flats. With pain in his heart Loe starts clearing out his workspace.

Harbour of the Past is a film about future and past, keeping and throwing away, cherishing and letting go.

Kratek dokumentarec o eni izmed poslednjih ulic v Amsterdamu, ki jih še ni pogoltnil urbani razvoj: o ulici Harbour. V velikih skladiščih ljudje izmenjujejo rabljene stvari in restavrirajo starine, kot so vojaški tovornjaki in stari vagoni. Osrednji protagonist je 80-letni Loe, ki mu ulica pomeni osnovno življenjsko okolje. A ne za dolgo ... Neustavljivo se bodo skladišča kmalu umaknila novim stanovanjem. Z bolečino v srcu začne Loe pospravljati delavnico. *Pristan preteklosti* je film o prihodnosti in preteklosti, hranjenju in metanju proč, čaščenju in pozabi.

Research / Raziskava

Lotte Haase

Photography / Snemanje

Lotte Haase, Marco Nauta

Editing / Montaža

Lotte Haase, Allard Detiger

Sound / Ton

Mikko Kolehmainen



Faces of the Wilderness (Obrazi divjine)

Tiia Grøn, 2016, 31 min.

Kilpisjärvi, Finland



On a roadless journey through the barren lands of Finnish Lapland, the traveller seeks shelter and companionship to share their story. The film revolves around a small wilderness hut and its surrounding landscape. Through meetings with the people roaming the area in different ways, we learn about the character of the place as ascribed by its dwellers and passers-by. The wilderness affords different experiences to the different groups that use it, and sometimes their wishes might be contradictory.

Is the feral land really as empty and isolated as it seems, and why do people find this place so special?

Ne brezcestnem potovanju skozi golo pokrajino finske Laplandije popotnik išče zatočišče in sogovornika, da bi z njim podelil svojo zgodbo. Žariščna točka filma je majhna baraka v divjini. Ob srečanjih z ljudmi, ki iz različnih razlogov tavajo tu naokoli, spoznamo značaj tega prostora, kot ga soustvarjajo bivajoči in mimoidoči. Narava različnim ljudem pomeni različna izkustva, njihove želje so si včasih lahko v popolnem nasprotju. Je ta divjina res tako prazna in samotna, kot se zdi, in zakaj se ljudem zdi tako posebna?

<i>Research / Raziskava</i>	Tiia Grøn
<i>Photography / Snemanje</i>	Tiia Grøn
<i>Editing / Montaža</i>	Tiia Grøn
<i>Sound / Ton</i>	Tiia Grøn



Yen Ching

Yinan Wang, 2018, 64 min.

USA



Yen Ching is a 60-minute documentary taking a human look at the family dynamics in a Chinese restaurant of the same name. With intimate insight, the film presents Chen, a typical Chinese restaurant owner, and his children who pursue their very different American dreams. *Yen Ching* sheds light on the Chinese expatriates' life as he explores his dilemma. For very different reasons, neither of his sons wants to follow the traditional Chinese/Chinese-American path where children are expected to take over the family business.

Observacijski dokumentarec *Yen Ching* prikazuje družinsko dinamiko v kitajski restavraciji z istim imenom. Film je intimen pogled na Chena, tipičnega lastnika kitajske restavracije v ZDA, in na njegove otroke, ki zasledujejo ameriški sen na povsem samosvoje načine. *Yen Ching* osvetli življenje priseljenca in njegovo dilemo. Iz povsem različnih razlogov si nobeden od njegovih sinov ne želi nadaljevati klasične kitajske/kitajsko-ameriške tradicije, po kateri se od potomcev pričakuje, da prevzamejo družinski posel.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Ton

Dick Blau

Yinan Wang

Yinan Wang

Yinan Wang



Like Dew in the Sun (Kot rosa na soncu)

Peter Entell, 2016, 108 min.

Ukraine



A century ago, the grandparents of film director Peter Entell were forced to flee Ukraine, a land torn apart by war and massacre. One hundred years later, Entell faces the same destructive nationalism. People continue to kill in the name of the motherland, flag, culture, religion ...

The memory of the atrocities suffered by the Jews, the Tatar Muslims of Crimea and the Orthodox population is transmitted from generation to generation, and with it the poison of hatred.

Crossing checkpoints, Peter Entell takes us from the loyalist Ukrainians to the pro-Russian separatists. The purpose isn't to show who is right or wrong – humanity itself is defeated. In the midst of this senseless violence, *Like Dew in the Sun* transcends cultural, religious and national differences to uncover the deeper bonds that unite us all.

Pred stoletjem so bili stari starši režiserja Petra Entella prisiljeni zbežati iz Ukrajine, dežele, ki sta jo pretresala vojna in bratomorno nasilje. Sto let pozneje se Peter ponovno sreča z uničujočim nacionalizmom. Ljudje še naprej morijo v imenu domovine, zastave, kulture, religije ...

Spomin na grozodejstva, ki so jih utrpeli Židje, tatarski muslimani s Krimskega polotoka in pravoslavna populacija se prenaša z generacije na generacijo, z njim pa tudi strup sovraštva.

Od ene kontrolne točke do druge nas Peter popelje od lojalistov Ukrajincev do proruskih separatistov. Njegov namen ni soditi, kdo je na pravi in kdo na napačni strani zgodovine – tu je poraženec človečnost sama. Sredi nesmiselnega nasilja se *Kot rosa na soncu* poda onkraj kulturnih, verskih in etničnih razlik, da se dokoplje do globokih človeških vezi, ki nas družijo pod kožo.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Ton*

Peter Entell

Jón Björgvinsson, Peter Entell

Elizabeth Waelchli, Peter Entell

Blaise Gabioud

POSEBNI PROGRAM - PREDAVANJE / SPECIAL PROGRAM - LECTURE

The Fly in the Nordic Eye. Ethnographic film, visual anthropology, and the Nordic Anthropological Film Association (NAFA)

Peter I. Crawford, Professor of Visual Anthropology, UiT – The Arctic University of Norway

The Nordic Anthropological Film Association (NAFA) is the world's oldest of its kind, having been established in the 1970s as a cooperation between more than twenty anthropological research institutions. NAFA organises an annual international ethnographic film festival, has a preservation 16mm film archive and an online video collection, publishes the world's most widely circulated newsletter on visual anthropology and a book series in the field of visual anthropology, and has recently launched an online journal of anthropological film (JAF). NAFA has thus been at the centre of the development of ethnographic film and visual anthropology, not only in the Nordic countries but also worldwide. What can we learn from the association's nearly fifty years of experience, and how may this knowledge be of use in the international context? The presentation is accompanied by film clips.

Peter I. Crawford is an anthropologist, publisher (www.intervention.dk) and filmmaker. He's been an active member of the Nordic Anthropological Film Association (NAFA) since the late 1970s and is chairman of NAFA's annual film selection committee. Peter is the professor of visual anthropology at *UiT - The Arctic University of Norway*. He has written extensively on visual anthropology and ethnographic filmmaking, and has wide experience in teaching the subject both theoretically and practically.

Muha v nordijskem očesu. Etnografski film, antropologija in Nordijska zveza za antropološki film (NAFA)

Peter I. Crawford, profesor vizualne antropologije, UiT – Arktična univerza na Norveškem

Nordijska zveza za antropološki film (NAFA) je najstarejša stanovska organizacija te vrste na svetu, ki je v 1970-h letih zrasla iz sodelovanja med več kot dvajsetimi antropološkimi raziskovalnimi inštitucijami. NAFA organizira letni mednarodni etnografski filmski festival, skrbi za 16mm filmski arhiv in spletno video zbirko,

objavlja najširše bran bilten o vizualni antropologiji in serijo knjig s tega področja, nedavno pa je postavila tudi spletni časopis za antropološki film (JAF). NAFA tako spada v samo središče razvoja etnografskega filma in vizualne antropologije ne le v okolju nordijskih držav, temveč tudi v svetovnem merilu. Kaj nam lahko izpričajo skoraj petdesetletne izkušnje zveze, in kako jih kar najbolje izkoristiti v mednarodnem kontekstu? Predstavitev spremljajo filmski posnetki.

Peter I. Crawford je antropolog, založnik (www.intervention.dk) in filmski ustvarjalec. Od poznih sedemdesetih let je aktiven član Nordijske zveze za antropološki film (NAFA), ter sedanji predsednik njenega letnega odbora za selekcijo filmov. Peter je profesor vizualne antropologije na *UiT - Arktični univerzi na Norveškem*. Obširno je pisal na temo vizualne antropologije in ustvarjanja etnografskega filma, s poučevanjem tematike na teoretični, kot tudi praktični ravni pa ima bogate izkušnje.

PODELITEV PLAKETE NIKA KURETA / NIKO KURET AWARD CEREMONY

The NIKO KURET AWARD FOR THE YEAR 2019, bestowed by the Slovene Ethnological Society for outstanding contribution to the development of visual anthropology and ethnographic film in Slovenia, goes to

PLAKETO NIKA KURETA ZA LETO 2019, ki jo podeljuje Slovensko etnološko društvo za pomemben prispevek k razvoju vizualne antropologije in etnografskega filma v Sloveniji, prejme

Nadja VALENTINČIČ FURLAN

Laureate's presentation

The award winner entered the sphere of ethnographic film and visual anthropology during her university studies; she was our first ethnology student with the desire and capacity to present her seminar paper by creating a film, titling it *Street Salesmen of Mladina* (1988). In similar fashion she completed her bachelor's thesis, titled *Outline of the Living Culture in the Rožna Dolina Student Campus* (1995), for which she had made the film *Student Campus* already in 1990. Her works introduced a template of written and visual content interplay in student university tasks, widening the space for the theory and practice of visual anthropology in the domestic academia. To this space, she has remained committed ever since.

When the Slovene Ethnographic Museum (SEM) in 2000 established its Ethnographic Film Department, Nadja became its first curator. With this, Slovenia received a third professional position in the field of visual anthropology, and its second reference producer of ethnographic film for the purposes of ethnology research. As curator, Nadja Valentinčič Furlan was promoted to the title of museum councillor, a position where she accomplished much towards the integration of visual documentation into permanent and temporary museum exhibitions. She writes on this topic in the article *Audiovisual Content at the Permanent Exhibition "I, We and Others: Images of my World"* (Etnolog magazine, 2010) and elsewhere. She personally contributed a major part of the visual material that continues to be exhibited within the permanent exhibitions *I, We and Others*; and *Between Nature and Culture*. Especially significant was her contribution to the story of the čupa vessel Maria, the single preserved marine dugout canoe of the Slovenian fishermen, exhibited in the SEM

as part of the permanent exhibition Between Nature and Culture. The artefact was the centrepiece of her film Čupa, Vessel of the Slovenian Fisherman (2006, 17 min.). In addition, Nadja manages the museum's Gallery of Storytellers and edits the Filmography of SEM.

In her texts, Nadja Valentinčič Furlan frequently focuses on the importance of communication between film and audience, meaning here the museum visitors. No coincidence, then, that the SEM on her initiative developed the practice of public annual presentations of domestic ethnographic film, the so-called Ethno-Film-Marathon that in 2007 grew into the international festival Days of Ethnographic Film (DEF) with multi-institutional support, where Nadja herself also cooperated up until 2015.

To date, Nadja Valentinčič Furlan has published 14 scientific and expert articles of all categories, 13 conference lectures and 14 chapters in monograph publications, counting only the publications from the field of ethnographic film and use of visual documentation in the museum. She wrote a number of reviews and forewords concerning the subject, and gave 18 interviews for various public media on the issues of ethnographic film. She lectured numerous times on the subject to students of the Ethnology department, and those of the University for the Third Age. She was also a mentor at Youth Research Camps abroad and in Slovenia, and at the Summer School of Visual Arts in Nova Gorica. When the SEM was in 2011 selected as the coordinating body for the protection of intangible cultural heritage, Nadja Valentinčič Furlan dedicated herself to the production of films for the purposes of application of intangible cultural heritage units to the Slovenian and UNESCO lists. This was a sizeable challenge, since opinions on the best ways of creating this type of visual recordings continue to be the subject of debate, in the national as well as global frame. The result of her efforts were two resounding international conferences. The first, organized in 2014 and titled *Documenting and Presenting Intangible Cultural Heritage on Film* was featured in an eponymous almanac (2015), and the second, *Visualization of Intangible Cultural Heritage* (2017) likewise in 2018. The latter almanac was translated to Chinese as a case European example. The purpose of both conferences and the accompanying publications was to encourage a greater consideration for the experiences of visual ethnography in the production of visual records pertaining to units of intangible heritage.

Alongside her professional activity, Nadja Valentinčič Furlan cooperated as the concept author of the themed route of the film *On Our Own Land* in Grahovo, in her home Baška Grapa. With this project the locals made lasting tribute to the memory of the first-ever Slovenian live action feature film. A town holiday was established to this effect, with annual gatherings of the locals and surviving members of the film crew. She described this original project at length, e.g. in the article *Interpretation of the Heritage of a Feature Film: "Themed route On Our Own Land in Baška Grapa"* (2014).

Alongside all the stated contributions, more support for the bestowing of the Niko Kuret Award on Nadja Valentinčič Furlan is found in her extensive video production opus. It currently stands at 57 units where she is credited as screenwriter, DOP, director, or editor. In some cases, she performed all these roles by herself. This was made possible by her establishment of a studio with recording and post-production gear within the museum, so that visual documentation on the subject of various museum departments could be produced in line with the standards of contemporary visual ethnography. These production capacities further encouraged her colleagues to increasingly incorporate visual documentation into their regular museum work. Nadja Valentinčič Furlan's three decades of prolific activity in the field of ethnographic film and visual anthropology is characterized by a coalescence of diverse roles. She is an editor, a researcher of the history of ethnographic film, a mentor, translator, photographer, lecturer, moderator, camerawoman, director and post-production editor. The majority of her efforts are directed at the contemplation on the role and meaning of visual documentation in the (ethnographic) museum. She has written extensively on the subject, maintaining contact furthermore, through her examples of visual production, with visual ethnography's conceptual developments domestically and abroad. These feats reflect in her membership in the Visual Anthropology Network of the European Association of Social Anthropologists (VANEASA), and her role of regional editor of the AnthroVision online magazine. Among the existing recipients of the Niko Kuret Award, Nadja Valentinčič Furlan is the first to have received the guidance of primary education from domestic sources of visual anthropology practice, and has been giving back to this environment generously throughout her professional path, in particular in the museological utilization of visual ethnography – a field she personally helped built the foundations of in the national scope.

dr. Naško Križnar

Predstavitev nagrajenke

Nagrajenka je vstopila na področje etnografskega filma in vizualne antropologije v času univerzitetnega študija. Bila je prva študentka etnologije, ki je imela željo in možnost, da seminarsko nalogo predstavi tudi s filmom. To so bili *Ulični prodajalci Mladine* (1988). Podobno se je lotila diplomske naloge *Oris bivalne kulture v Študentskem naselju v Rožni dolini* (1995), za katero je že leta 1990 izdelala film *Študentsko naselje*. Z obema nalogama je ustvarila vzorec za primerno kombinacijo pisnega in vizualnega teksta v univerzitetnih nalogah in v domačem akademskem prostoru razširila prostor teoriji in praksi vizualne antropologije. Temu prostoru je ostala zvesta do danes.

Ko je Slovenski etnografski muzej (SEM) leta 2000 ustanovil Kustodiat za etnografski film, je postala njegova prva kustodinja. S tem smo v Sloveniji pridobili tretje institucionalno mesto s področja vizualne antropologije in drugega referenčnega producenta etnografskih filmov za etnološke raziskave. Na delovnem mestu kustodinje je Nadja Valentinčič Furlan napredovala do naziva muzejske svetnice. Prizadevala si je za vključevanje vizualne dokumentacije v redne in občasne muzejske razstave. O tem piše v članku *Avdiovizualne vsebine na stalni razstavi Jaz, mi in drugi: podobe mojega sveta* (Etnolog, 2010) in v nekaterih drugih. Sama je prispevala velik del vizualnih izdelkov, ki jih danes lahko pogledamo na stalnih razstavah Jaz, mi in drugi ter Med naravo in kulturo. Pomemben je bil njen prispevek pri zgodbi čupe Marie, edinega ohranjenega morskega drevaka slovenskih ribičev, ki je v SEM razstavljena na stalni razstavi Med naravo in kulturo. O tem artefaktu je posnela film *Čupa, plovilo slovenskih ribičev* (2006, 17 min.). V muzeju vodi Galerijo pripovedovalcev in ureja Filmografijo SEM.

Nadja Valentinčič Furlan v svojih besedilih velikokrat omenja pomen komunikacije med filmom in gledalci, beri: obiskovalci muzeja. Zato ni naključje, da je v SEM začela javne letne predstavitve domačih etnografskih filmov s t. i. Etno-film-maratonom, ki je leta 2007 prerasel v mednarodni festival Dnevi etnografskega filma (DEF) z večinstitutionalno zasloombo, pri katerem je tudi sama sodelovala do leta 2015. Do danes je Nadja Valentinčič Furlan objavila 14 znanstvenih in strokovnih člankov vseh kategorij, 13 prispevkov na konferencah in 14 poglavij v monografskih publikacijah, pri čemer so na tem mestu štete samo objave s področja etnografskega filma in uporabe vizualne dokumentacije v muzeju. Napisala je več recenzij in predgovorov s to vsebino ter imela 18 intervjujev za različne medije o problematiki etnografskega filma. O tej problematiki je večkrat predavala študentom etnologije in slušateljem Univerze za tretje življenjsko obdobje. Bila je mentorica na Mladinskih raziskovalnih taborih v zamejstvu in v Sloveniji ter na Poletni šoli vizualnega v Novi Gorici. Ko je bil SEM leta 2011 izbran za koordinatorsko varstvo nesnovne kulturne dediščine, se je Nadja Valentinčič Furlan posvetila produkciji filmov ob kandidaturah enot nesnovne dediščine za slovenski in Unescov seznam. To je bil velik izziv, saj so mnjenja o tem, kako je treba narediti vizualni zapis ob nominacijah, še danes zelo različna, tako v nacionalnem kot v svetovnem okviru. Rezultat njenih prizadevanj sta dve odmevni mednarodni konferenci. Prva, leta 2014, *Dokumentiranje in predstavljanje nesnovne kulturne dediščine s filmom*, je predstavljena v zborniku z istoimenskim naslovom (2015), druga je *Vizualizacija nesnovne kulturne dediščine* (2017) z istoimenskim zbornikom (2018). Slednji je bil preveden v kitajščino kot primer evropske izkušnje. Namen obeh konferenc in spremljajočih objav je bil spodbuditi večje upoštevanje izkušenj vizualne etnografije v produkciji vizualnih zapisov ob enotah nesnovne dediščine.

Poleg svojega službenega delovanja je Nadja Valentinčič Furlan kot avtorica idejne zasnove sodelovala v pripravi Tematske poti filma Na svoji zemlji, v Grahovem,

v njeni domači Baški grapi. S tem projektom so krajani za daljši čas ozemljili spomin na snemanje prvega slovenskega igranega dolgometražnega filma. Iz tega so naredili krajevni praznik z vsakoletnim srečanjem domačinov in preživelih članov filmske ekipe. Ta izvorni projekt je opisala npr. v članku *Interpretacija dediščine igranega filma: »Tematska pot Na svoji zemlji v Baški grapi«* (2014).

Ob vsem povedanem je k podelitvi plakete Nika Kureta Nadji Valentinčič Furlan pripomogel tudi njen opus videoprodukcij. Do danes šteje 57 enot, pri katerih je bila nagajenka udeležena kot scenaristka ali snemalka ali režiserka ali montažerka. V nekaterih primerih je združila vse funkcije v svoji osebi. To je bilo mogoče, ker je v muzeju ustvarila videostudio s snemalsko in postprodukcijsko opremo, da je lahko ustvarjala vizualno dokumentacijo na teme različnih muzejskih oddelkov po merilih sodobne vizualne etnografije. Produktivske možnosti v muzeju so dodatno motivirale kolegice in kolege, da so vizualno dokumentacijo vse bolj vključevali v svoje redno muzejsko delo.

Za tridesetletno delovanje Nadje Valentinčič Furlan na področju etnografskega filma in vizualne antropologije je značilno povezovanje različnih vlog. Je urednica, raziskovalka zgodovine etnografskega filma, mentorica, prevajalka, fotografinja, predavateljica, moderatorica, videosnemalka, režiserka in montažerka. Glavnina njenih prizadevanj je usmerjena v razmislek o vlogi in pomenu vizualne dokumentacije v (etnografskem) muzeju. O tem je neustrudno pisala in skušala hkrati z zgledom vizualne produkcije ohranjati stik z dogajanjem v Sloveniji in v svetu na področju vizualne etnografije. To prizadevanje je navzven izraženo z njenim članstvom v Zvezi za vizualno antropologijo (VANEASA) pri Evropskem združenju socialnih antropologov in z vlogo področne urednice spletnega časopisa AnthroVision. Nadja Valentinčič Furlan je med dosedanjimi prejemniki plakete Nika Kureta prva, ki je bila osnovnega izobraževanja deležna iz virov domače prakse vizualne antropologije in zdaj temu okolju obilno vrača, zlasti na področju muzejske uporabe vizualne etnografije, ki ga je sama odkrila in utemeljevala.

dr. Naško Križnar

Zahvala vsem, ki so omogočili izvedbo festivala. / Thanks to all who made the festival possible.

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