

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM

3.–6. marec 2021 / March 3–6, 2021

def.si



DeF

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

Prizorišče / Venue

Vimeo, spletna platforma / Vimeo Web platform

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The Days After / Dnevi potem

Jérémie Grojnowski 72 min.

Moving Towards Visibility / Gibanje k vidnosti

Laura Molsbergen 32 min.

To Save a Language / Rešiti jezik

Liivo Niglas 74 min.

The Chateau / Dvorec

Lisbet Holtedahl 113 min.

Trabolsi

Ina Schebler 56 min.

Her Family / Njena družina

Elizabeta Koneska 50 min.

A New Era / Nova doba

Boris Svartzman 71 min.

China in Ethiopia / Kitajska v Etiopiji

You Zhou 30 min.

The Daring Young Girl on the Flying Trapeze / Drzna mladenka na trapezu

Nina Ross 27 min.

Talamanca

Davide Marino 23 min.

Zagros

Ariane Lorrain and/in Shahab Mihandoust 58 min.

Keeping Track / Vzdrževanje tirnic

Hugo Chávez Carvajal 15 min.

Tobacco Memories / Tobačni spomini

Manca Filak 31 min.

The Life We Know / Življenje kot ga poznamo

Cláudia Ribeiro 82 min.

The Body Won't Close / Telo se noče zapreti

Mattijs Van de Port 74 min.

Talking Dreams / Povedne sanje

Bruno Rocchi 37 min.

Flox

Hady Mahmoud 45 min.

Congo Calling / Kongo kliče

Stephan Hilpert 90 min.

The Fantastic / Fantastika

Maija Blåfield 30 min.

Unreal Boys / Imaginarni fantje

Karl Andersson 36 min.

PREGOVOR

Na področju etnografskega filma smo bili v zadnjem desetletju lahko priča številnim spremembam, na primer vse večji neodvisnosti filmskih ustvarjalcev od institucionalnih financiranj, porastu individualnih projektov in številčnejši produkciji filmov. Poleg tega je opazen tudi porast filmskih festivalov, izobraževanj in študijskih programov ter splošneje povečana (vse)prisotnost podob v našem vsakdanjiku. V teh medijsko osrediščenih izkušnjah sveta si svoj prostor utrjuje tudi etnografski film, za katerega je vsem spremembam navkljub še vedno značilna večja naklonjenost akademskemu zaledju in longitudinalnim študijskim raziskavam.

Festival Dnevi etnografskega filma je del mednarodne mreže *Coordinating Anthropological Film Festivals in Europe* (CAFFE). Število prijavljenih filmov iz leta v leto narašča, kar nakazuje, da se lahko slovenski festival s svojim programom primerja z večjimi evropskimi festivali iz mreže (in zunaj nje). V letošnjem letu sta bila na festival prijavljena 302 filma, v sklopu katerih je žirija izbrala 20 filmov za končni program. Tokratna selekcija je bila v primerjavi s preteklimi nekoliko drugačna, saj je v postopku izbiranja filmov sodelovalo pet članov mednarodne žirije, in sicer Tihana Rubić s Filozofske fakultete v Zagrebu, Nika Senica z magistrskega študija vizualne antropologije v Münstru, Sarah Lunaček z Oddelka za etnologijo in kulturno antropologijo ter Manca Filak in Miha Peče z Inštituta za slovensko narodopisje pri ZRC SAZU. Raznolika institucionalna ozadja sicer regionalno povezanih žirantov so nakazala nekaj razlik v izboru, a je v skupnem pogledu prevladovalo predvsem merilo terenskega dela oz. (potencialno) daljše raziskave topik ter antropološka senzibilnost in ne zgolj (a tudi) kakovost produkcije ali določen pristop. Pri večini prijavljenih filmov namreč še vedno prevladuje observacijska estetika, pogosto pa tudi delno poustvarjeni trenutki vsakdanjega življenja. Opazen je vpliv senzorične oz. čutne antropologije, nekoliko manj pa je eksperimentiranja v formi.

Dneve etnografskega filma 2021 smo si v lanskem letu sprva zamišljali v zavetju Slovenske kinoteke, ki je gostila festival zadnji dve leti. Zaradi nepredvidljivih epidemioloških razmer in z njimi povezanih ukrepov, tj. omejitve kulturnega in socialnega življenja, smo se bili primorani zateči k alternativni izvedbi festivala. Zamislili smo si ga hibridno – s filmi, dostopnimi na spletni platformi Vimeo, in s posamičnimi projekcijami v kinodvorani, če bi trenutne razmere to omogočale. Spletni dogodek DEF ima v tem smislu nekaj prednosti, saj omogoča ogled filmov večjemu krogu občinstva v zavetju domačih »kinodvoran«, ogled več filmov iz programa in avtonomno prilagajanje programa posameznikovim vsakdanjim obvezam. Na drugi strani spletni festival izgubi pglavilne prednosti, saj kakovost ogleda filma v kinodvorani ne more biti primerljiva z ogledom doma. Manjka mu predvsem hipna in neposredna izkušnja gledanja filma in prisostvovanje ob prisotnosti avtorja

na projekciji, saj ta lahko razjasni mnogo vprašanj, ki se nam porajajo ob ogledu etnografskih in dokumentarnih filmov. Prisotnost avtorjev na projekcijah smo tako morali nadomestiti s posnetimi spletnimi pogovori, v katerih sodelujejo avtorji, člani žirije in drugi strokovnjaki s posamičnih področij.

V upanju, da bo naslednja izvedba festivala lahko potekala s kinodvoransko izkušnjo in prisotnostjo avtorjev, vabimo gledalce k ogledu letošnjega pestrega programa, saj ta pokriva različne teme in pristope, vsekakor pa spodbuja aktivno gledanje in razmislek.

Manca Filak

FOREWORD

The sphere of ethnographic film has seen numerous changes in the recent decade, such as increasing independence of film creators from institutional financing, the growth of individual projects and broader output of overall film production. Significant was also the rise in festivals, workshops and study programs, amid the general tide of the (omni)presence of images in our daily life. In the media-centric experiences of the world, ethnographic film is consolidating its own place, despite transformations still majorly focused on academic underpinnings and longitudinal research.

The festival Days of Ethnographic Film is part of the international network *Coordinating Anthropological Film Festivals in Europe* (CAFFE). Each year, its number of entrants is growing, which implies the Slovenian festival and its program might be compared to larger European festivals in the network (and outside it). Our current edition received 302 applications, from which the jury selected 20 films into the final program. This year's selection process was slightly different, involving the participation of a five-member international jury; namely Tihana Rubić from the Faculty of Humanities and Social Sciences in Zagreb, Nika Senica from the MA studies of visual anthropology in Münster, Sarah Lunaček from the Department of Ethnology and Cultural Anthropology, and Manca Filak and Miha Peče from the Institute of Ethnology at the ZRC SAZU. The diverse institutional backgrounds of the regionally connected selectors displayed certain differences in affinity, yet their shared perspective centred unanimously on the criterion of fieldwork or (potentially) long-term topic research, and on anthropological sensibility – and not just (though nevertheless) production quality or the particular approach employed. Notably, observational aesthetics appeared to predominate in most of the applied films,

often next to partially reconstructed moments of daily life. Evident are influences of sensory anthropology or ethnography, and to a lesser degree experimentation with form.

Last year, we envisioned the Days of Ethnographic Film 2021 in the halls of the Slovenian Cinematheque which had hosted the preceding two editions of the festival. Due to unforeseeable epidemiologic circumstances and related measures, i.e. the limiting of cultural and social life, we were forced to pursue an alternative festival concept. The incarnation we chose was a hybrid one: films accessible through the Vimeo web platform, and individual screenings in the cinema, providing circumstances allow. An online DEF event has certain advantages in this sense, as it enables a broader circle of audiences to view the films in the safety of their own »screening rooms«, see more of them, and access them at their own pace. Conversely, web festival execution loses part of its essence since viewing films at home can hardly be compared to seeing them in the cinema. What's missing is the tactile in-the-moment and direct cinematographic experience, and the presence of the authors during screening that can shed light on many questions arising in the observation of ethnographic and documentary content. The loss of filmmaker presence was compensated with recorded online interviews, featuring authors as well as jury members and other experts from individual fields.

In hope that the future festival editions may return to their cinema space, we kindly invite the viewership to witness this year's vibrant film program online, covering a wide variety of themes and approaches as well as invoking perceptive contemplation.

Manca Filak

IZBRANI FILMI / SELECTED FILMS

The Days After (Jours d'après / Dnevi potem)

Jérémie Grojnowski, 2020, 72 min.

Isère, France



In France, the mountainous region Trièves is home to an experimental farm called La Ferme Tournesol which is entirely energy self-sufficient. Jean-Philippe and his family live off sheep farming and organic market gardening in this proper laboratory for renewable energies. In September 2017, a devastating fire wiped out the farm, its facilities and equipment. A unique solidarity chain was formed to restore it from the ashes.

V goratem območju Trièves v Franciji stoji eksperimentalna kmetija La Ferme Tournesol, ki je povsem energetske samozadostna. Jean-Philippe in njegova družina živijo od reje ovac in prodaje organskih vrtnin v svojem pravem malem trajnostnem laboratoriju. Septembra 2017 je uničujoč požar skoraj povsem opustošil kmetijo, njeno infrastrukturo in opremo. Da bi jo obudili iz pepela, je bila vzpostavljena edinstvena veriga solidarnosti.

Research / Raziskava

Jérémie Grojnowski

Photography / Snemanje

Jérémie Grojnowski

Editing / Montaža

Jérémie Grojnowski

Sound / Ton

Jérémie Grojnowski, Tristan Soreau



Moving Towards Visibility (Gibanje k vidnosti)

Laura Molsbergen, 2020, 32 min.

Arusha, Tanzania



The film provides a glimpse into the lives of three dancers, part of the wider ViaVia dance community in Arusha, Tanzania. They all have their own dreams to pursue, their own money to make to survive on a daily basis. As a team, they share their passion for dance and the willingness to take their practices to a higher level. But the Tanzanian government and its people do not value dance in their vision of country development. *A-TOWN: Moving Towards Visibility* shows how they strive to use their talent to escape the shadow, searching for a spotlight to be seen by their fellow Tanzanians – are they able to do so without the assistance of outsiders?

Film ponuja vpogled v življenja treh plesalcev, članov plesne skupnosti ViaVia v Arushi v Tanzaniji. Vsak sledi svojim sanjam in si na svoj način služi vsakdanji kruh. Kot skupina med seboj delijo strast do plesa in željo, da prakso ponesejo na vrhunsko raven. A vlada in ljudje v Tanzaniji ne menijo, da je ples pretirano pomemben za razvoj dežele. *A-TOWN: Moving Towards Visibility* prikazuje, kako s svojim talentom poskušajo ubežati senci v iskanju žarometov, pod katerimi bi bili vidnejši za rojake v Tanzaniji in po svetu – jim to sploh lahko uspe brez zunanje pomoči?

<i>Research / Raziskava</i>	Laura Molsbergen
<i>Photography / Snemanje</i>	Laura Molsbergen
<i>Editing / Montaža</i>	Laura Molsbergen
<i>Sound / Ton</i>	Laura Molsbergen



To Save a Language (Keelepäästja / Rešiti jezik)

Liivo Niglas, 2020, 74 min.

North Dakota, USA; Estonia



The film tells the story of the effort to save an endangered Plains Indigenous Peoples' language with the help of a language programme led by an Estonian linguist. The protagonist is documented in his activities to revive the language, with a look at the difficult decisions to be made along the way. The film also highlights the role of language in the shaping of one's identity.

Film govori zgodbo o reševanju izumirajočega jezika domorodnih ljudstev Velikih planjav z jezikovnim programom pod vodstvom estonskega jezikoslovca. Spremljamo ga med prizadevanji, da bi obudil živ jezik, in opazujemo težavne odločitve, ki se pojavljajo na tej poti. Film osvetljuje ključno vlogo jezika pri oblikovanju identitete.

Research / Raziskava

Liivo Niglas

Photography / Snemanje

Liivo Niglas

Editing / Montaža

Kaie-Ene Rääk

Sound / Ton

Liivo Niglas, Harmo Kallaste, Mart Kessel-Otsa



The Chateau (Dvorec)

Lisbet Holtedahl, 2018, 113 min.

Cameroon



A portrait of one of the richest Cameroonian industrialists, Al Hajji Mohamadou Ousmanou Abbo. Filmed over more than a decade, the central thread of the story is the construction of Al Hajji's spectacular palace on the outskirts of his native town, Ngaoundéré in Northern Cameroon. The camera follows Al Hajji across various settings in France, Italy and Cameroon. We learn about his relationships and negotiations with the local population, European artisans who work on the construction site, his business partners in the country and abroad as well as local, regional and national authorities and politicians. Through a portrait of this man, Al Hajji Abbo, as well as his »love-hate« relationship with European partners, the film tries to grasp the equally ambivalent and complicated relationship between the rich and the poor, and between the Global North and the Global South. Gradually, the spectator discovers that the rich man from the poor country can offer deep insights about you and me, about poor and rich societies alike.



Portret enega najbogatejših kamerunskih industrialcev, Al Hajjija Mohamadou Ousmanou Abba. Film, posnet v desetih letih, spremlja postavitev Al Hajjijeve spektakularne palače na obrobju njegovega rojstnega mesta Ngaoundéré v Severnem Kamerunu. Protagonista spremlja na potovanjih v Franciji, Italiji in po Kamerunu, kjer izvemo vse o njegovih odnosih in pogajanjih z lokalnim prebivalstvom, evropskimi obrtniki, ki delajo na gradbišču, poslovnimi partnerji v državi in na tujem, pa tudi lokalno, regionalno in državno oblastjo in politiki. Skozi portret tega posameznika, Al Hajjija Abba, in njegov »ljubezensko-sovražen« odnos do evropskih kolegov film zrcali enako ambivalenten in kompleksen odnos med bogatimi in revnimi, med globalnim severom in globalnim jugom. Vedno bolj se razkriva, da nam lahko premožnejš iz siromašne dežele ponudi pretresljiv uvid v slehernika in družbo.

Research / Raziskava

Lisbet Holtedahl

Photography / Snemanje

Enrica Colusso

Editing / Montaža

Gary Kildea

Sound / Ton

Adamou Ahmadou, Rosella Ragazzi, Trond Waage

Trabolsi

Ina Schebler, 2019, 56 min.

Tripoli, Lebanon



»Tripoli is a tired city, it's an exhausted city, it's a beautiful, exhausted city« says Khalid, alongside his friends Mariam and Nazih navigating lives in a marginalized city, one with a reputation of being violent, dangerous and poor. Despite unfavourable conditions, these three young people continue dreaming and taking small steps towards their goals by volunteering for the local NGO We Love. They aspire to overcome the struggles of history and shape the future of the place they love. Trabolsi is a window to Lebanon's second biggest, forgotten locale, which rarely sees visitors. The entire documentary was filmed with a smartphone.

»Tripoli je utrujeno mesto, je izčrpano mesto, prelepo, izčrpano mesto,« pove Khalid. V družbi z Mariam in Nazih živijo v marginaliziranem mestu, ki se ga drži sloves nasilja, nevarnosti in revščine. Kljub neizprosnim razmeram si trije mladi ljudje ne pustijo vzeti sanj, z majhnimi koraki napredujejo proti ciljem. Kot prostovoljci delajo za lokalno nevladno organizacijo We Love. Trudijo se preseči težko preteklost in oblikovati prihodnost prostora, ki ga imajo radi. *Trabolsi* je okno v drugo največje urbano središče Libanona, pozabljeno mesto, kamor prišleki redko zaidejo. Celoten dokumentarec je posnet s pametnim telefonom.

Research / Raziskava

Ina Schebler

Photography / Snemanje

Ina Schebler

Editing / Montaža

Ina Schebler

Sound / Ton

Ina Schebler



Her Family (Нејзиното семејство / Njena družina)

Elizabeta Koneska, 2020, 50 min.

Stip and near by villages, North Macedonia



Yuruks are nomadic Turks who had moved to the Balkans in 15th and 16th century. To this day, they fascinate with their ancestral lifestyle in villages in the eastern part of North Macedonia. Mergjuzel, a member of the Yuruk community, is a traditional but strong woman who strives to emancipate herself. Constantly pursuing a better life, her family has been changing their living place many times in the course of the past decade. How successful is the advance, and how are they facing their challenges?

Yuruki so nomadski Turki, ki so se na Balkan preselili med 15. in 16. stoletjem. Še danes obiskovalce očarajo s svojim starodobnim življenjem v nekaterih vaseh na vzhodnem koncu Severne Makedonije. Mergjuzel je pripadnica skupnosti, tradicionalna, a močna ženska, ki si želi emancipacije. V nenehnem iskanju boljšega jutri je v preteklem desetletju skupaj z družino zamenjala precej okolij. So bili uspešni? Kako se danes spopadajo s preživetjem?

Research / Raziskava

Elizabeta Koneska

Photography / Snemanje

Elizabeta Koneska

Editing / Montaža

Elizabeta Koneska

Sound / Ton

Blaze Dulev



A New Era (Une nouvelle ère / Nova doba)

Boris Svartzman, 2019, 71 min.

Guangdong province, China



In 2008, local authorities evict 2,000 villagers from a river island in Guangzhou, southern China, to build a presumed ecological park. Despite the demolition of their houses and police harassment, a handful of inhabitants return to the island. For seven years, Boris films their battle to save their ancestral land: from the ruins of the village, where nature is slowly reasserting itself, to the worksites of the megalopolis inexorably advancing towards them. Will they share the fate of some 5 million Chinese farmers expropriated annually?

Leta 2008 lokalne oblasti izselijo 2000 vaščanov z rečnega otoka v južni kitajski provinci Guangzhou. Tam naj bi zgradile ekološki park. Kljub rušenju njihovih domov in nadlegovanju policije se peščica domačinov vrne na otok. Boris sedem let snema njihov boj, da bi rešili kos zemlje očakov: od ruševin vasi, kjer si narava počasi jemlje nazaj svoj prostor, pa do vedno bližjih delovišč nezadržno napredujočega megalopolisa. Bodo delili usodo približno petih milijonov kitajskih kmetov, ki jih oblasti prisilno premestijo vsako leto?

Research / Raziskava

Boris Svartzman

Photography / Snemanje

Boris Svartzman

Editing / Montaža

Suzana Pedro, Emma Augier

Sound / Ton

Boris Svartzman



China in Ethiopia (中国在埃塞 / Kitajska v Etiopiji)

You Zhou, 2018, 30 min.

Ethiopia



China in Ethiopia is a documentary narrating the stories of two employees of a Chinese plastic product manufacturing company based in Ethiopia. The first is an Ethiopian called Seifu, a Chinese interpreter for the company. The second is its Chinese employee Lei Zhang, the sole materials purchaser for the region. With Chinese investment becoming a major feature, Ethiopia's economy has been growing rapidly in recent years, and Chinese manufacturing

companies represent highly desired workplaces for most Ethiopians. As they tend to offer good conditions they also attract large numbers of Chinese to come all the way from China to work there. Seifu and Zhang are protagonists of completely different backgrounds and personalities, but they live and work in the same place, fighting for the same goal: to provide for their families. The film records the reality of their daily work and after-work activities, exploring how deeply held family values influence both.



Film pripoveduje zgodbo dveh uslužbencev kitajskega podjetja, ki v Etiopiji izdeluje plastične izdelke. Prvi je Etiopijec Seifu, tolmač za

kitajski jezik. Drugi je Kitajec Lei Zhang, kupec surovin. S kitajskimi investicijami, ki v Etiopiji postajajo opazna socialno-ekonomska sila, lokalno gospodarstvo v zadnjih letih hitro raste in kitajska proizvodna podjetja tako za mnogo Etiopijcev pomenijo dobro zaposlitev. Ker ponujajo ugodno plačilo in delovne razmere, premamijo tudi znatno število Kitajcev, da se odpravijo od doma zaradi boljšega zaslužka. Seifu in Zhang imata povsem različni ozadji in osebnosti, a vendarle živita in delata na istem prostoru in z enakim ciljem: preskrbeti družino. Film spremlja realnost nju-nega delovnega in zasebnega vsakdana in raziskuje družinske vrednote, ki v obeh protagonistih puščajo globoko sled.

Research / Raziskava

You Zhou

Photography / Snemanje

You Zhou

Editing / Montaža

You Zhou

Sound / Ton

You Zhou

The Daring Young Girl on the Flying Trapeze (Drzna mladenka na trapezu)

Nina Ross, 2020, 27 min.

London, United Kingdom



As a child Nancy Willis dreamt of joining the circus, longing for freedom and adventure. Diagnosed with muscular dystrophy and given few chances to live past her twenties, the now 65-year-old artist invites us into her world. Combining hard hitting memories of societal discrimination with the depth and beauty of everyday moments, she reveals her vulnerability, self-exploration, family and maternity. A stark reminder of the treatment of disabled individuals, yet also a remarkable story of a woman who refused to be broken by society's limited expectations. The narrative seamlessly meanders between the dream-like and the grounded, weaving a rich tapestry of artwork, observation and archive, illustrating the challenges of physical deterioration but also the infinite possibilities of human imagination.

V želji po svobodi in pustolovčinah je Nancy Williams kot majhna deklica sanjala, da se bo pridružila cirkusu. Potem ko so pri njej diagnosticirali mišično distrofijo in napovedali, da ne bo doživela trideset let, danes 65-letna umetnica vabi v svoj svet. Občinstvu razkrije ranljivost, samoraziskovanje,



družino in materinstvo v pripovedi, v kateri se spomini na družbeno diskriminacijo zlivajo z globino in lepoto vsakdanjih trenutkov. Oster opomin na realnost invalidov in družbe, obenem pa čudovita zgodba o ženski, ki ni dopustila, da bi jo strla omejujoča pričakovanja. Pripoved brezšivno teče med prizemljenim in sanjskim, v prepletu barvite preproge umetnosti, opazovanja in arhivskega filmskega gradiva, ki izpričuje neizogibne izzive fizičnega pešanja, pa tudi brezmejne zmogljivosti človeške domišljije.

Research / Raziskava

Nina Ross

Photography / Snemanje

Nina Ross

Editing / Montaža

Nina Ross

Sound / Ton

Jesús Gómez Albiach

Talamanca

Davide Marino, 2020, 23 min.

Bribri indigenous reserve, Costa Rica



There's a sound echoing across the forests of Talamanca. It reveals the extraordinary within the mundane universe of Justo, Bribri farmer, father and adventurer. As the ethereal manifestation of all that surrounds, it expands the story of im aginative materialities, amidst Earth's restless wonders and the indigenous worldly epic.

Prek gozdov Talamance se razlega jasen klic. Razkriva nenavadno znotraj vsakdanjega veselja Justa, poljedelca ljudstva Bribri, očeta in pustolovca. Kot duhovna manifestacija vsega, kar je, razširja zgodbo domiselnih materialnosti med presunljivimi čudesi Zemlje in staroselsko legendo.

Photography / Snemanje

Editing / Montaža

Sound / Ton

Simon Gillard

Paloma Yanez Serrano, Lana Askari

Sylvain Roche



Zagros

Ariane Lorrain and/in Shahab Mihandoust, 2018, 58 min.

Zagros, Iran



Zagros follows the making of carpets across the western mountains of Iran, the land of the Bakhtiari. Wool is the common thread that traverses nomadic and sedentary cultures here, revealing the worlds of the weavers, dyers and shepherds through their labour. Carpets shape the social fabric of their lives, giving it form and colour. The

work is hard and gradually being devalued by the outside world – but their lives are redeemed through the love they feel for their tradition.

Zagros sledi izdelavi preprog v zahodnem gorovju Irana, domovanju Bakhtiarijev. Volna je rdeča nit, ki povezuje nomadske in prizemljene kulture ter nam razkriva umetelne svetove tkalcev, barvalcev in pastirjev. Preproge Bakhtiarijev prepletajo njihovo družbeno tkivo in mu dajejo obliko in barvo. Delo je težko, njegova cena v zunanjem svetu pa sčasoma pada, a vendar so njihova življenja osmišljena z ljubeznijo do tisočletne tradicije.

Research / Raziskava

Ariane Lorrain, Shahab Mihandoust

Photography / Snemanje

Ariane Lorrain

Editing / Montaža

Ariane Lorrain, Shahab Mihandoust

Sound / Ton

Benoît Dame



Keeping Track (Vzdrževanje tirnic)

Hugo Chávez Carvajal, 2019, 15 min.

Mexico City, Mexico



More than half of Mexico City's population use the subway to travel from the suburbs downtown, and vice versa. This ever-growing flow requires many efforts. After the last train has started its journey, diverse crews of workers are responsible for maintaining and repairing the tracks, stations, terminals and tunnels. Their work is essential yet almost invisible. *Keeping Track* pays tribute to these workers.

Več kot polovica prebivalcev Ciudad de Mexico za pot iz predmestja v središče in nazaj uporablja podzemno železnico. Vse večji pretok zahteva napore premnogo rok. Ko se s postaje odpravi zadnji vlak, se na delo odpravi barvita družina delavcev, zadolženih za vzdrževanje in popravilo tračnic, terminalov in predorov. Opravila so za mesto življenjskega pomena, a skorajda nevidna. Film *Keeping Track* je posvečen njim.

Research / Raziskava

Hugo Chávez Carvajal

Photography / Snemanje

Djatomiko Waluyo Moreno

Editing / Montaža

Hugo Chávez Carvajal

Sound / Ton

Pablo Fernandez



Tobacco Memories (Tobačni spomini)

Manca Filak, 2020, 31 min.

Debren, Blagoevgrad province, Bulgaria



The villages in southwest Bulgaria, between the Rila Mountains on the one side and Rhodope Mountains on the other, have long been known for the cultivation and production of tobacco. Muslim Pomaks, still engaged in this work, are facing a decline due to the low purchase price of dry tobacco leaves and difficult working conditions. Tobacco manufacture, once an element of identification of the villages, is now becoming an element of the past, a part of social memory fused with multiple connotations and meanings. The ethnographic film *Tobacco Memories* follows Fatme and her family in the village of Debren (Bulgaria) and shows the spatial and material dimensions of tobacco production, and the family's relationship to the slowly disappearing lifestyle.

Vasi v jugozahodni Bolgariji, med gorovjema Rila na eni in Rodopi na drugi strani, so od nekdaj znane po pridelavi tobaka. Muslimanski Pomaki, ki opravljajo to dejavnost, se spopadajo z negotovostjo in upadom cen suhega tobaka, ob tem pa je njihovo pretežno ročno delo zamudno in težko. Pridelava tobaka, nekdaj osnovni



identifikacijski element vasi in njenih prebivalcev, postaja element preteklosti, del socialnega spomina, prepleten z različnimi konotacijami in pomeni. Etnografski film *Tobacco Memories* sledi Fatme in njeni družini v vasi Debren v Bolgariji. Prikazuje prostorske in materialne dimenzije pridelave tobaka in odnos družine do tega počasi izginjajočega življenjskega sloga.

<i>Research / Raziskava</i>	Manca Filak
<i>Photography / Snemanje</i>	Manca Filak
<i>Editing / Montaža</i>	Manca Filak
<i>Sound / Ton</i>	Manca Filak

The Life We Know (Entre Leiras / Življenje kot ga poznamo)

Cláudia Ribeiro, 2020, 82 min.

Portugal



In a hamlet of Portugal's remote inland, between the rivers Douro and Tâmega, there live about thirty people. At the top of a hill we find sisters Ana and Glória, residing in an isolated place with the baker, the fishmonger and the grocer, their children visiting once a week. Everything else comes from the soil, worked by the two sisters from sunrise to sunset, amidst the strips of farmed land. We follow the agricultural cycle over the course of a year as the relationship between the director and the protagonists ripens. The veil is lifted on these women's day-to-day lives and their deepest thoughts about life in the countryside, the only life they know.

V zaselku v odročnem portugalskem zaledju, med rekama Douro in Tâmega, živi približno trideset ljudi. Na vrhu hriba najdemo sestri Ano in Glório, v izolirani skupnosti s pekomo, ribičem in trgovcem, otroci ju obiskujejo enkrat tedensko. Vse drugo dobijo iz zemlje, ki jo sestri obdelujeta od zore do mraka med zaplatami poljedelske dežele. Sledimo ciklom narave, ko dozoreva odnos med avtorico in protagonistkama. Z njunega vsakodnevnega življenja se dvigne tančica, pod katero se razkrivajo najgloblje misli o življenju na deželi, edinem življenju, ki ga poznata.

Research / Raziskava

Cláudia Ribeiro

Photography / Snemanje

Cláudia Ribeiro

Editing / Montaža

Cláudia Ribeiro

Sound / Ton

Cláudia Ribeiro



The Body Won't Close (Telo se noće zapreti)

Mattijs Van de Port, 2021, 74 min.

Brasil



All over the world, legends are told of heroes who magically »seal« their bodies so as to become invincible. These stories point out even impenetrable bodies must have their weakness. There was Achilles' heel, of course, or the stain on the back of Siegfried the Dragon Slayer, there were the eyes of the Persian hero Esfandiar. It is precisely these weak spots that make such stories compelling: they highlight the frailty of the human state, casting our existential condition in a tragic light. We must shield ourselves from the evils of the world, yet life requires our bodies to open up. The body won't close.

This film essay follows one such story as it is told in Santo Amaro, Bahia. Besouro Mangangá was a capoeira player, a black hero who had invoked all of Bahia's magic to close off his body. No bullet, no knife or dagger could pierce his skin. The Bahian men explain how »closing the body« makes sense in their precarious, violent world, and why this closure can ultimately never be accomplished. The filmmaker realizes his film is not just about the people of Bahia. In these pandemic times, we all struggle with the porosity of our bodies, desperately trying to strike a balance between letting the world in – and keeping it out.



Ves svet pozna zgodbe o junakih, ki jim je bila dana čarobna moč »zapečatiti« svoje telo, da so postali nepremagljivi. A ravno te zgodbe povedo, da morajo imeti tudi nepremagljiva telesa skrivno šibko točko. Ahilova peta, madež na hrbtu zmagoslavnega Siegfrieda, oko perzijskega heroja Esfandiarja; usodna šibkost je tisto, kar naredi motiv brezčasen. Izpričuje resnico o ranljivosti človeškega telesa in z njo povezano tragično noto človeške izkušnje. Moramo se varovati pred zlom okrog nas, a življenje zahteva, da so naša telesa odprta. Telo se noče zapreti.

Esejski film sledi eni izmed takšnih legend, kot jih ljudje pripovedujejo v Santo Amaru v Bahii. Besouro Mangangá je bil mojster capoeire, temnopolti junak, ki je duhovno mano Bahie pretvoril v neprepustnost telesa. Ne naboj, ne rezilo, ne bodalo niso mogli prebiti njegove kože. Može iz Bahie povedo, kakšen pomen nosi »zapiranje telesa« v njihovem tveganem, nasilnem svetu in zakaj ga do popolnosti nikoli ni mogoče doseči. Sčasoma avtor spozna, da film ne govori le o Bahii in njenih ljudeh. V sedanjem času pandemije se vsi srečujemo s poroznostjo lastnih teles, v obupanem iskanju ravnotežja med vsrkavanjem sveta in zapiranjem pred njim.

Research / Raziskava

Mattijs Van de Port

Photography / Snemanje

Mattijs Van de Port

Editing / Montaža

Mattijs Van de Port

Sound / Ton

Pepijn Kortbeek

Talking dreams (Povedne sanje)

Bruno Rocchi, 2020, 37 min.

West Africa



In a West African village where dreams play an essential role, local radio hosts interpret the oniric visions of their listeners. Where the language of dreams is spoken, the limits between the real and the fantastic blur and time is suspended.

V zahodnoafriški vasici, kjer so sanje ključnega pomena, voditelji na lokalnem radiu tolmačijo vizije poslušalcev. Tu, kjer se govori jezik sanj, se mejniki med resničnim in fantastičnim brišejo, čas pa obstane na mestu.

Research / Raziskava

Bruno Rocchi

Photography / Snemanje

Bruno Rocchi

Editing / Montaža

Bruno Rocchi

Sound / Ton

Bruno Rocchi



Flox

Hady Mahmoud, 2019, 45 min.

Cairo, Egypt



Inspired by the everyday struggle of micro-bus drivers in Cairo, *Flox*, the title of the film and the name of the Volkswagen micro-bus as pronounced by its drivers, is an observational documentary that looks at the intricate interplay between class and gender.

Specifically, it explores how micro-bus drivers perceive and negotiate their masculinity in a megalopolis like Cairo. For them, driving a difficult vehicle, handling inter-group conflict, struggling with

poverty, surviving with substance abuse only makes them wish not to see their children inherit the job.

The film depicts the beauty as well as darkness of the chaotic life of the urban poor, who are forced to create a state within a state in order to live.

Navdihnjen z vsakdanjim bojem voznikov mikroavtobusov v Kairu si *Flox*, kot je ime filmu in tudi Volkswagnovemu vozilu v lokalnem slengu, ogleduje zapleteno medigro razredne in spolne identitete.

Raziskuje, kako vozniki mikroavtobusov dojemajo in si izpogajajo svojo moškost v megamestu, kot



je Kairo. Za njih je vožnja okornega vozila, spopadanje z revščino in s konflikti med skupinami ter življenje z opojnimi substancami nekaj, česar ne želijo svojim otrokom. Film prikazuje lepoto in surovost kaotičnega življenja urbanih revežev, ki so prisiljeni zgraditi državo znotraj države, da bi lahko preživel.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Ton

Hady Mahmoud

Azza Kalfat

Mohamed Wafiq, Hady Mahmoud, Rami Nedal

Karim Boghdadi

Congo Calling (Kongo kliče)

Stephan Hilpert, 2019, 90 min.

Congo



In crisis-ridden eastern Congo, one of the poorest regions on earth, three European development aid workers are forced to question the meaning of help. Raúl, a French-Spanish economist doing research on rebel groups, realizes that he is leading his Congolese colleagues into great temptation with his project funds, putting their study at risk of failing. After 30 years in Africa, Peter from Germany reaches retirement age and is unable to renew his job

contract. He's fighting a losing battle to stay in Congo and preserve his identity as an aid worker. The relationship of Anne-Laure from Belgium is put to the test when her Congolese boyfriend, returning from prison, becomes a high-profile regime critic. Deeply personal insights emerge into the coexistence and cooperation between Europe and Africa – and the question: how helpful, really, is the help of the West?



V od krize razgretem vzhodnem Kongu, eni najrevnejših regij na svetu, so se trije evropski humanitarci prisiljeni preizprašati o pomenu pomoči. Raúl, francosko-španski ekonomist, ki raziskuje skupine upornikov, spozna, da s svojimi projektnimi sredstvi vodi kolege iz Konga v močno skušnjava, ta pa ogroža celoten projekt. Po 30 letih v Afriki Nemec Peter doseže upokojitveno starost. Ne uspe mu obnoviti delovne pogodbe, zato bije izgubljeno bitko, da bi ostal v Kongu in ohranil identiteto humanitarca. Odnos Anne-Laure iz Belgije se močno skrha, ko postane njen kongovski partner po prestani zaporni kazni močno izpostavljen kritik režima. Film ponuja intimne uvide v sobivanje in sodelovanje med Evropo in Afriko – in zastavlja osnovno vprašanje: ali pomoč Zahoda (sploh) pomaga?

Research / Raziskava

Raul Sanchez de la Sierra, Gauthier Marchais, Jean-Benoit Falisse

Photography / Snemanje

Daniel Samer

Editing / Montaža

Miriam Märk

*Sound design /**Oblikovanje zvoka*

Andreas Goldbrunner

The Fantastic (Fantastika)

Maija Blåfield, 2020, 30 min.

North Korea, South Korea, China



The Fantastic is about encountering the unknown and the relationship between imagination and reality. The film is constructed on interviews with exiled North Koreans, who describe what they had imagined the outside world to be like based on their experiences of watching smuggled Western movies. Alternating documentary footage and visual effects, the film raises the essential question of how reality is defined in our consciousness, and what we wish to believe in. *The Fantastic* reverses the classic setup where westerners are peeping in on the daily life of the closed-off state. In this film, it is the North Koreans who direct their curiosity at another culture, imagining what life in the global West is like.

The Fantastic je film o stiku z neznanim in odnosu med domišljijo in resničnostjo. Sestavljen je iz intervjujev s Severnimi Korejci v izgnanstvu, ki povedo, kako so si predstavljali življenje onkraj meja, potem ko so gledali pretihotapljene zahodnjaške filme.

Z izmenjavanjem filmskih posnetkov in vizualnih učinkov film odpira osnovna vprašanja definicije resničnosti in tistega, v kar si ljudje želimo verjeti. *The Fantastic* obrne klasično postavitev, v kateri zahodnjaki kukajo v vsakdanjik ljudi v zaprti državi. V tem filmu so Severni Korejci tisti, ki bodo zvedavo zrli v naš svet in si ustvarjali predstave o tem, kakšno je življenje na Zahodu.

Photography / Snemanje Maija Blåfield

Editing / Montaža Maija Blåfield

Sound / Ton Olli Huhtanen



Unreal Boys (Imaginarni fantje)

Karl Andersson, 2020, 36 min.

Tokyo, Japan



Three young men in Tokyo explore the limits of fantasy through the manga genre *shota*, which features drawings of cute and sexy boys.

We follow an aspiring artist who wants to »live in a fantasy forever«, a youtuber who records his interactions with a *shota* game, and a manga artist driven by nostalgia.

While trying to understand a controversial phenomenon skirting the borders of actual and fictional realities, the researcher participates in the *shota* culture and ends up getting entangled in his own parallel past, as expressed in his drawings.

Unreal Boys is based on extensive ethnographic fieldwork and forms part of an MA thesis in visual and media anthropology at Freie Universität Berlin.

Trije mladeniči v Tokiu raziskujejo meje fantazijskega, vpeti v mangin žanr *shota*, ki prikazuje privlačne in seksi fante.

Sledimo nadobudnemu risarju, ki si želi »za vedno živeti v fantaziji«, youtuberju, ki predvaja svojo interakcijo z igro *shota*, in umetniku mange, ki ga napaja nostalgija. V prizadevanju, da



razvozla kontroverzen fenomen, raztapljajočo ločnico med dejansko in izmišljenimi resničnostmi, se raziskovalec tudi sam vključi v kulturo *shota*, lastne risbe pa ga posrkajo v paralelno preteklost.

Unreal Boys je rezultat obsežnega etnografskega terenskega dela in predstavlja del magistrske disertacije iz vizualne in medijske antropologije na Freie Universität Berlin.

Research / Raziskava

Karl Andersson

Photography / Snemanje

Solomon Mekonen, Karl Andersson

Editing / Montaža

Karl Andersson, Solomon Mekonen

Sound / Ton

Karl Andersson

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