

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM



DEF

12. – 15. marec 2013

March 12 – 15, 2013



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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Metelkova 2, Ljubljana

PONEDELJEK, 11. marec 2013 / MONDAY, March 11, 2013

9.00 POSVETOVANJE: VIDIKI VIZUALNE KULTURE / CONFERENCE: ASPECTS OF VISUAL CULTURE

19.00 ODPRTJE DNEVOV ETNOGRAFSKEGA FILMA / OPENING OF THE DAYS OF ETHNOGRAPHIC FILM

- | | |
|---|----------------|
| Common Charges / Skupni obračuni | 82 min. |
| Anne Schiltz, Charlotte Grégoire
(Film bo predvajal s slovenskimi podnapisi) | |
| Sieves and Riddles of Handyman Debeljak / Sita in rešeta mojstra Debeljaka | 43 min. |
| Dragomir Zupanc | |

TOREK, 12. marec 2013 / TUESDAY, March 12, 2013

9.00 ŠTUDENTSKI FILMI / STUDENT FILMS

- | | |
|---|----------------|
| Ride the Bike Where You Like / Če kolo želiš, Bicike(lj) dobiš | 9 min. |
| Marina Kryshtaleva, Mira Petek | |
| Matjaž from the Market Place / Matjaž s tržnice | 10 min. |
| Nuša Hauser, Barbara Sosič, Natalija Šepul | |
| The Ljubljana Cavalier / Ljubljanski kavalir | 11 min. |
| Petra Matijević, Janez Polajnar | |
| TipoRenesansa | 10 min. |
| Valentina Cvjetković; Ivana Naceva | |
| Torklja | 10 min. |
| Rebeka Bratož - Gornik, Silvana Česnik | |

10.10 ŠTUDENTSKI FILMI / STUDENT FILMS

- | | |
|---|----------------|
| Looking at Themselves: Babaluda Luda / Opazujoči sebe. Babaluda Luda | 33 min. |
| Mihai Andrei Leaha | |

The Son and the Heir / Sin in dedič Angelica Cabezas	16 min.
Those Young Ones / Tisti mladi Andrés Ferran	30 min.

14.00 ŠTUDENTSKI FILMI / STUDENT FILMS

I Thought I Knew Everything / Mislil sem, da vem vse Slobodan Boba Stepić	8 min.
This is My Profession / To je moj poklic Gordana Kostić	7 min.
Women Moving Forward / Ženske naprej Tanja Wol Sorensen	28 min.
The Words of the Emperor / Vladarjeve besede Rowena Li	8 min.
I Will Carry You to the Seaside / Odneseš te bom na morje Manca Filak	35 min.
Leaving London Behind / Ven iz Londona Tom Turner	27 min.

19.00 REDNI PROGRAM / MAIN PROGRAMME

Village in the City / Vas v mestu Sharis Coppens	92 min.
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SREDA, 13. marec 2013 / WEDNESDAY, March 13, 2013

9.00 REDNI PROGRAM / MAIN PROGRAMME

Mr. Coperthwaite: a Life in the Maine Woods / Gospod Coperthwaite. Življenje v gozdovih Maine Anna Grimshaw	83 min.
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10.40 REDNI PROGRAM / MAIN PROGRAMME

Nomads / Nomadi Rodion Ismailov	52 min.
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14.00 REDNI PROGRAM / MAIN PROGRAMME

The Sisterhood / Sestrstvo Roger Horn	52 min.
Time for a Walk / Čas za sprehod Marija Mojca Pungerčar	45 min.

18.00 POSEBNI DOGODEK / SPECIAL EVENT

Savage Memory / Divji spomin

75 min.

Zachary Stuart, Kelly Thomson

VODI / HEADED BY: dr. Borut Telban, Znanstvenoraziskovalni center SAZU /

Scientific Research Centre SASA

(Film bo predvajan s slovenskimi podnapisi)

20.15 REDNI PROGRAM / MAIN PROGRAMME

From Workers to Activists – for a Better Life! /

Od delavcev do aktivistov – za boljše življenje!

21 min.

Anja Kuhar

Ni Hao for Good Day / Ni Hao za dober dan

8 min.

Srdan Srdanov, Anica Stojanović

e-wasteland / e-smetišče

21 min.

David Fedele

ČETRTEK, 14. marec 2013 / THURSDAY, March 14, 2013

9.00 REDNI PROGRAM / MAIN PROGRAMME

Singing Lent in Rogotin / Post v Rogotinu

30 min.

Ljiljana Mandić

Creation and Chanting of Lik Yaat / Ustvarjanje in petje *lik yaat*

30 min.

Ito Satoru

12.00 REDNI PROGRAM / MAIN PROGRAMME

Return Urgent / Nujno s povratnico

52 min.

João Sardinha, António João Saraiva

14.00 REDNI PROGRAM / MAIN PROGRAMME

Hiking Songs / Popotne pesmi

64 min.

Klaus Betzl

15.15 REDNI PROGRAM / MAIN PROGRAMME

Voices from the Heights: Three Days in Premana /

Glasni glasovi. Trije dnevi v Premani

39 min.

Renato Morelli

16.00 REDNI PROGRAM / MAIN PROGRAMME

White Roosters / Beli petelini

11min.

Stefan Scarlatescu

18.00 POSEBNI DOGODEK / SPECIAL EVENT

Eggs for Later / Jajčeca za pozneje

50 min.

Marieke Schellart

VODI / HEADED BY: dr. Irena Rožman, Fakulteta za humanistične študije,
Univerza na Primorskem / Faculty for Humanity, University of Primorska,
Koper

(Film bo predvajan s slovenskimi podnapisi)

20.00 POSEBNI DOGODEK / SPECIAL EVENT

Land for the Nomads / Zemlja nomadom

55 min.

Lipika Pelham

VODI / HEADED BY: Ervin Hladnik Milharčič

(Film bo predvajan s slovenskimi podnapisi)

PETEK, 15. marec 2013/FRIDAY, March 15, 2013

9.00 REDNI PROGRAM / MAIN PROGRAMME

Harvest Ethnofictional / Etnofikcijska žetev v Crkvarjih

30 min.

Ivo Kuzmanič

9.45 REDNI PROGRAM / MAIN PROGRAMME

The Weft and the Interlacement / Zasnova in zaplet

56 min.

Stefano Morandini

Small Land / Majhen kos zemlje

54 min.

Michele Trentini

14.00 REDNI PROGRAM / MAIN PROGRAMME

Orania

94 min.

Tobias Lindner

18.00 POSEBNI DOGODEK / SPECIAL EVENT

Apash, Outsiders / Apash, vdor tujcev

88 min.

Cora Peña

VODI / HEADED BY: dr. Mojca Terčelj, Fakulteta za humanistične študije Univerza na
Primorskem / Faculty for Humanity, University of Primorska, Koper

(Film bo predvajan s slovenskimi podnapisi)

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PREDGOVOR

Spoštovane obiskovalke in obiskovalci Dnevov etnografskega filma!

Na letošnji razpis je prispelo 99 filmov z vsega sveta. V program smo izbrali 38 filmov, od tega 14 študentskih. Letošnji festival s svojim izborom, morda bolj kot prejšnji, odgovarja na vprašanje kaj vse je danes etnografski film. Odgovor je podan v sestavi programskih sklopov štirih festivalskih dni.

Prva sekcija v torek - študentski film - je pomembna, saj razkriva kakšna je raven izobraževanja na področju vizualne etnografije doma in v svetu. Drugi programski sklop, v sredo, prinaša filme observacijskega značaja, pri katerih prevladuje vloga kamere nad drugimi filmskimi sestavinami. Tretji programski sklop, v četrtek, sestavljajo pretežno filmi z glasbeno tematiko. Četrti programski sklop, v petek, je sestavljen iz dokumentarnih filmov, ki obravnavajo relevantno etnološko/antropološko tematiko (beri: kulturno-politično problematiko sodobnega sveta), čeprav ne s poudarkom na ključni vlogi kamere, temveč na prijemih artikulirane-ga dokumentarnega filma. Taki filmi v zadnjem času močno prevladujejo na vseh festivalih etnografskega filma. Etnološka in antropološka tematika, v najširšem smislu, je zelo pogost motiv angažiranih dokumentarcev od katerih se nekateri zelo približuje observacijskemu slogu vizualne etnografije.

Da bi osmislili dokumentarne filme te vrste, smo letos uvedli Posebne dogodke, ki jih bodo ob posameznem filmu vodili priznani eksperti za tematiko, ki jo film obravnava. Tako bo film *Apash*, vdor tujcev/*Apash*, *Outsiders*, ki obravnava kulturna vprašanja perujskih amazonskih indijancev, moderirala dr. Mojca Terčelj, film *Jajčeca za pozneje/ Eggs for Later*, ki tematizira sodobne probleme rodnosti, dr. Irena Rožman, film *Divji spomin/Savage Memory*, ki odpira vprašanja nasledstva Bronislawa Malinowskega, dr. Borut Telban in film *Zemljo nomadom/Land for the Nomads*, ki obravnava položaj beduinov v Izraelu, Ervin Hladnik Milharčič. Uvodni film festivala, takoj po svečanem odprtju v ponedeljek, je belgijski *Skupni obračuni/Common Charges*, avtoric Anne Schiltz in Charlotte Grégoire, izjemno delo v slogu observacijskega realizma.

Ponovno hvala trem partnerjem, Slovenskemu etnološkemu društvu, Znanstvenoraziskovalnemu centru SAZU in Slovenskemu etnografskemu muzeju ter Ministrstvu za izobraževanje, znanost, kulturo in šport, da festival je.

dr. Naško Križnar,
direktor festivala

FOREWORD

Dear visitors of the Days of Ethnographic Film,

this year's invitation attracted 99 films from all over the world. Of these, 38 were selected for the program, including 14 student films. Perhaps more than ever before this year's festival answers the question what ethnographic film means today. The answer is given in the composition of the program sections of the festival's four days.

The first section on Tuesday – student films – is important because it reveals the quality of education in visual ethnography in Slovenia and abroad. The second program section on Wednesday presents films of an observation nature in which the role of the camera dominates over all other film elements. The third program section on Thursday largely consists of films with musical themes. The fourth program section on Friday consists of documentaries addressing relevant ethnological/anthropological themes (i.e. cultural and political issues of the modern world), though the emphasis is not on the essential role of the camera, but on the approaches of well-articulated documentary films. Such films have recently dominated all ethnographic film festivals. Ethnological and anthropological themes in the widest sense are very frequent motifs of engaged documentaries, and some of them come very close to the observation style of visual ethnography.

To meaningfully address documentaries of this type we have introduced Special events, in which each individual film will be moderated by a well-known expert on the theme the film deals with. The film *Apash, outsiders*, which deals with cultural issues of the Amazon Indians in Peru, will be moderated by Dr. Mojca Terčelj, the film *Eggs for Later*, which explores modern fertility problems, by Dr. Irena Rožman, the film *Savage Memory*, which addresses issues of Bronislaw Malinowski's legacy, by Dr. Borut Telban and the film *Land for the Nomads* will moderate Ervin Hladnik Milharčič.

The introductory film of the festival, following the opening ceremony on Monday, is the Belgian film *Common Charges* by Anne Schiltz and Charlotte Grégoire, an exceptional production in the style of observation realism.

I wish to thank once more the three partners, the Slovene Ethnological Society, The Scientific Research Centre of the Slovene Academy of Sciences and Arts, the Slovene Ethnographic Museum, as well as the Ministry of Education, Science, Culture and Sport, for making this festival possible.

Naško Križnar
Festival Director

ŠTUDENTSKI FILMI / STUDENT FILMS

Matjaž from the Market Place (Matjaž s tržnice)

Nuša Hauser, Barbara Sosič, Natalija Šepul, 2010, 10 min.

Ljubljana, Slovenia



Matjaž Dernovšek grows seedlings in Pirniče, where the seat of his family vegetable business is. The film shows his daily journey to the market and his working day there.

Matjaž Dernovšek je pridelovalec sadik iz Pirnič, kjer deluje njegovo zelenjavarsko družinsko podjetje. V filmu je prikazana njegova dnevna pot na ljubljansko tržnico in delovni dan na tržnici.

Research / Raziskava

Nuša Hauser, Barbara Sosič, Natalija Šepul

Photography / Snemanje

Nuša Hauser, Barbara Sosič, Natalija Šepul

Editing / Montaža

Nuša Hauser, Barbara Sosič, Natalija Šepul

Production / Produkcija

Poletna šola vizualne etnografije, Inštitut za slovensko narodopisje ZRC SAZU, Avdiovizualni laboratorij / Summer School of Visual Ethnography, ZRC SAZU Institute of Slovenian Ethnology, Audiovisual Laboratory



Ride the Bike Where You Like (Če kolo želiš, Bicike(lj) dobiš)

Marina Kryshtaleva, Mira Petek, 2012, 9 min.

Ljubljana, Slovenia

The green bikes of the Bicike(lj) Company appeared on the streets of Ljubljana a year ago. Users can take them at one of several locations and return them to any of them. The film shows how the bikes are used, the opinions of the users, and how the locations are kept supplied with bikes.

Zeleni bicikli podjetja Bicike(lj) so pred letom dni napolnili ljubljanske ulice. Na več mestih si ljudje lahko kolesa sposodijo in vrnejo na istem ali drugem mestu. V filmu so predstavljeni načini uporabe koles, mnenja uporabnikov in način oskrbovanja točk sposoje koles.

Research / Raziskava

Marina Kryshtaleva, Mira Petek

Photography / Snemanje

Marina Kryshtaleva, Mira Petek

Editing / Montaža

Marina Kryshtaleva, Mira Petek

Production / Produkcija

Poletna šola vizualne etnografije, Inštitut za slovensko narodopisje ZRC SAZU, Avdiovizualni laboratorij / Summer School of Visual Ethnography, ZRC SAZU Institute of Slovenian Ethnology, Audiovisual Laboratory



The Ljubljana Cavalier (Ljubljanski kavalir)

Petra Matijević, Janez Polajnar, 2012, 11 min.

Ljubljana, Slovenia



Kavalir is a free taxi service of the Ljubljana Public Transport Company that uses electric vehicles in the city centre. The citizens are well acquainted with the electric vehicles, in particular elderly ones who are driven from the market place to a stop of the city bus lines or to their homes in the city centre. The film presents a working day of Igor, one of Kavalir's drivers.

Kavalir je prevoznaška služba Ljubljanskega mestnega prometa, ki z električnimi vozili prevaža ljudi v mestnem jedru. Zelena električna vozila Ljubljančani dobro poznajo. Še posebej starejše meščanke in meščani, ki jih vozila Kavalirja vozijo s tržnice na postajališča mestnega prometa ali do njihovih stanovanj v starem delu mesta. V filmu je predstavljen delovni dan Igorja, enega od voznikov Kavalirja.

Photography / Snemanje

Petra Matijević, Janez Polajnar

Editing / Montaža

Petra Matijević, Janez Polajnar

Production / Produkcija

Poletna šola vizualne etnografije, Inštitut za slovensko narodopisje ZRC SAZU, Avdiovizualni laboratorij / Summer School of Visual Ethnography, ZRC SAZU Institute of Slovenian Ethnology, Audiovisual Laboratory



TipoRenesansa

Valentina Cvjetković, Ivana Naceva, 2012, 10 min.

Ljubljana, Slovenia



Marko Drpič is a printer of a special kind. He makes his own paper, prints it and shapes it on a customers request. Most of the orders are from the field of calligraphy: hand-written invitation, announcements and diplomas. In his workshop he also leads courses of printing. Community Ljubljana supports Marko as a representative of vanishing craft printing.

Marko Drpič je tiskar posebne vrste. Po naročilu izdeluje papir, ga tiska in oblikuje. Največ naročil ima s področja kaligrafije. Ročno piše vabila, razglase in diplome. V svoji delavnici vodi tudi izobraževalne tečaje o tiskarstvu. Občina ga podpira kot nosilca izginjajoče vrste tiskarske obrti.

Research / Raziskava

Valentina Cvjetković, Ivana Naceva

Photography / Snemanje

Valentina Cvjetković, Ivana Naceva

Editing / Montaža

Valentina Cvjetković, Ivana Naceva

Production / Produkcija

Poletna šola vizualne etnografije, Inštitut za slovensko narodopisje ZRC SAZU, Avdiovizualni laboratorij / Summer School of Visual Ethnography, ZRC SAZU Institute of Slovenian Ethnology, Audiovisual Laboratory



Torklja

Rebeka Bratož - Gornik, Silvana Česnik, 2012, 10 min.

Slovenia



The documentary *Torklja* shows the process of extracting olive oil using a traditional press (torklja). The connecting thread is the story told by the owner of the oilery in which the film was shot.

Dokumentarni film *Torklja* predstavlja postopek pridelovanja oljčnega olja na star način, z uporabo oljčne stiskalnice, torklje. Rdeča nit filma je pripoved lastnice oljarne, v kateri je bil posnet film.

Research / Raziskava

Rebeka Bratož - Gornik, Silvana Česnik, Barbara Penko

Photography / Snemanje

Rebeka Bratož - Gornik, Silvana Česnik, Barbara Penko

Editing / Montaža

Rebeka Bratož - Gornik, Silvana Česnik, Barbara Penko

Production / Produkcija

Univerza na Primorskem, Fakulteta za humanistične študije Koper



Looking at Themselves: Babaluda Luda

(Privindu-se pe ei insisi: Babaluda Luda / Opazujoči sebe. Babaluda Luda)

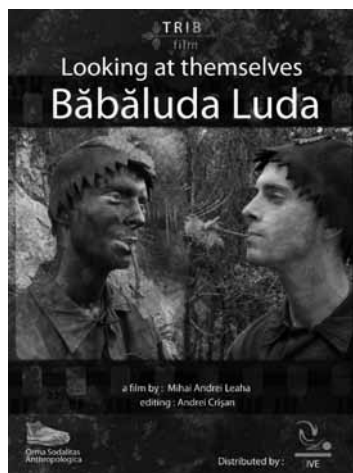
Mihai Andrei Leaha, 2006-12, 33 min.

Buru, Romania



The film is an attempt to question the ways in which the visual narrative is constructed when using the feedback method. The feedback provided by the people involved (the young performers but also the elders) in the Babaluda Feast, turned out to be very important in offering an insight to the ways in which the Feast was depicted by the visual ethnographer. By recoding the shared visual ethnography, that was arranged in big groups in a large screening rooms, but also in small groups in private houses, the film will try to experiment the ways in which the visual narrative is constructed by looking at, the looked at. The montage method of the film will use a chronotopic montage technique (Bakhtin), in which the time and space unity will be enacted in a visual ethnographic present.

Film je poskus prepraševanja načina ustvarjanja vizualne pripovedi, ki jo gradimo z metodo odziva. Snemanje odzivov nastopajočih mladih in tudi starejših udeležencev šege *babaluda* je prineslo pomemben pogled v način, kako je vizualni etnograf upodobil šego. S snemanjem skupnega ogleda vizualnega etnografskega gradiva – za večje skupine je bil ogled posnetkov šege pripravljen v velikih projekcijskih dvoranah, za manjše skupine pa tudi v njihovih domovih – film eksperimentira z načinom, kako vizualno pripoved ustvarimo z opazovanjem opazovanih. V filmu je uporabljena metoda kronotopske montaže (po Bakhtinu), pri kateri sta enotnost časa in prostora uprizorjeni v vizualnem etnografskem sedanjiku.



Research / Raziskava

Mihai Andrei Leaha

Photography / Snemanje

Mihai Andrei Leaha

Editing / Montaža

Andrei Crisan

Sound / Zvok

Mihai Andrei Leaha

Production / Produkcija

Triba Film

The Son and the Heir (Sin in dedič)

Angelica Cabezas, 2012, 16 min.

Manchester, England

The Son and the Heir is a short documentary that portrays the painful steps that a gay man from the Middle East has to confront for being homosexual. Settled in a new country, the protagonist has the opportunity to feel free about his sexuality, but back home he is still a shame for his family. *The Son and the Heir* is a film about silence and the negation of the self.

Sin in dedič je kratek dokumentarni film, ki upodablja boleče izkušnje, s katerimi se mora spoprijemati moški z Bližnjega vzhoda, ker je homoseksualec. Ko se preseli v novo državo, ima priložnost, da se počuti svobodnega v svoji spolni usmerjenosti, doma pa je še vedno v sramoto svoji družini. *Sin in dedič* je film o molku in samozatajevanju.

Research / Raziskava

Angelica Cabezas

Photography / Snemanje

Angelica Cabezas

Editing / Montaža

Angelica Cabezas

Production / Produkcija

Angelica Cabezas



Those Young Ones (Aquells joves / Tisti mladi)

Andrés Ferran, 2012, 30 min.

Catalonia, Spain



In 1982, a social educator who worked with young boys and their families at Canyelles (a working-class neighbourhood in Barcelona) filmed with Jaume García's help a documentary *Neighbourhood's youth*. There, this generation had a voice, in the middle of a marginal and hostile social environment. After 30 years, new documentary makers come back to the neighbourhood, seeking for the main protagonists of that movie. Just a few still alive talked about that experience. The social educator and some of the young boys (now adults) will find out what really happen in that place.

Leta 1982 je socialni pedagog, ki je delal z mladimi fanti in njihovimi družinami v Canyellesu (delavska soseska v Barceloni), s pomočjo Jaumeja Garcíe posnel dokumentarni film *Mladina iz soseske*. Film je dal glas mladim, ki so živeli v marginalnem in neprijaznem družbenem okolju. Po tridesetih letih so v to sosesko prišli avtorji novega dokumentarca, da bi poiskali glavne protagoniste prvega filma. Le še peščica živih je lahko govorila o takratni izkušnji. S socialnim pedagogom nekaj mladih fantov, zdaj odraslih, pripoveduje o tem, kaj se je v resnici dogajalo v preteklosti.

*Research / Raziskava*

Ferran Andrés Martí, Cristina González, Ana Cecilia Rodríguez, Daniel Castell

Photography / Snemanje

Ferran Andrés Martí

Editing / Montaža

Ferran Andrés Martí

Sound / Zvok

Ana Cecilia Rodríguez

Production / Produkcija

Máster en Teoría y Práctica del Documental Creativo

I Thought I Knew Everything (Mislio sam, da znam sve / Mislil sem, da vem vse)

Slobodan Boba Stepić, 2012, 8 min.

Belgrade, Serbia

A small businessman, an innkeeper, describes the nature of his trade to a friend and how it is affected by his character and way of living.

Mali podjetnik, gostinec, opisuje prijatelju značilnosti svojega dela, na katere vplivata med drugim tudi njegov značaj in način življenja.

Research / Raziskava

Slobodan Boba Stepić

Photography / Snemanje

Slobodan Boba Stepić

Editing / Montaža

Slobodan Boba Stepić

Production / Produkcija

21. Mednarodni festival etnološkog filma, Delavnica Visual anthropology in urban area / 21. International Festival of Ethnological Film, Visual Anthropology in Urban Area Workshop



This is My Profession (To je moja profesija / To je moj poklic)

Gordana Kostić, 2012, 7 min.

Belgrade, Serbia

Danilo Anđelković, an academically trained violinist, is a street musician, who occasionally performs in the Knez Mihajlo Street in the centre of Belgrade. He plays classical evergreens and is accompanied in play-back by an orchestra. The passers-by enjoy his performance but it is suddenly and resolutely ended by a police patrol, in spite of the audience's protests.

Akademsko izobraženi violinist Danilo Anđelković je ulični glasbenik, ki občasno igra na Knez Mihajlovi v središču Beograda. V živo igra popularne melodije klasične glasbe, v ozadju ga spremlja posnetek orkestra. Mimoidoči so navdušeni, vendar predstavo zmoti policijska patrulja, ki kljub protestom iz občinstva odločno prekine violinistov nastop.

Research / Raziskava

Gordana Kostić

Photography / Snemanje

Gordana Kostić

Editing / Montaža

Gordana Kostić

Production / Produkcija

21. Mednarodni festival etnološkog filma, Delavnica Visual anthropology in urban area / 21. International Festival of Ethnological Film, Visual Anthropology in Urban Area Workshop



Women Moving Forward (Mujeres Pa'lante / Ženske naprej)*Tanja Wol Sorensen, 2012, 28 min.**Barcelona, Spain*

There are more than 500,000 domestic workers living in Spain today. The large majority are migrant women from Latin American countries. This documentary is a collaboration between the organisation Mujeres Pa'lante (Women Forwards) and the anthropologist Tanja Wol, that visually creates a portrait of Latin American migrant women living in Barcelona. Through the stories of three women we get an insight into the reality many migrant women live in. We learn about their motivations for migrating to Catalonia, and why they choose to keep living outside of their native country. Despite the discrimination and abuse they experience, these women confront the challenges they face, they attempt to change the reality in which they live, and above all, they continue to fight for their dreams.

V Španiji danes živi preko 500.000 gospodinjskih pomočnic. V veliki večini so to priseljenke iz latinskoameriških držav. Dokumentarec je rezultat sodelovanja med organizacijo Mujeres Pa'lante (Ženske naprej) in antropologinjo Tanjo Wol, ki ustvarja vizualni portret južnoameriških priseljenk v Barceloni. Z zgodbami treh žensk dobimo vpogled v stvarnost mnogih migrantk. Spoznamo motive za njihovo selitev v Katalonijo in razloge, da vztrajajo zunaj domovine. Čeprav se priseljenke srečujejo z diskriminacijo in zlorabami, se spopadajo z izzivi in skušajo spremeniti realnost, v kateri živijo, predvsem pa se še vedno borijo za uresničitev svojih sanj.



<i>Research / Raziskava</i>	Tanja Wol Sorensen
<i>Photography / Snemanje</i>	Tanja Wol Sorensen
<i>Editing / Montaža</i>	Tanja Wol Sorensen
<i>Production / Produkcija</i>	Tanja Wol Sorensen

The Words of the Emperor (Vladarjeve besede)

Rowena Li, 2012, 8 min.

China



Formerly an official state language during the Qing Dynasty, China's last feudal dynasty, Manchu now is on the verge of extinction. There are more than 10 million ethnic Manchus in China, yet fewer than 20 native speakers remain. This short documentary introduces Manchu to those who have little knowledge of the language, and examines the reasons behind the decline of Manchu, the language and the traditions preserved by these last native speakers, and the grassroots efforts to revitalize the language.

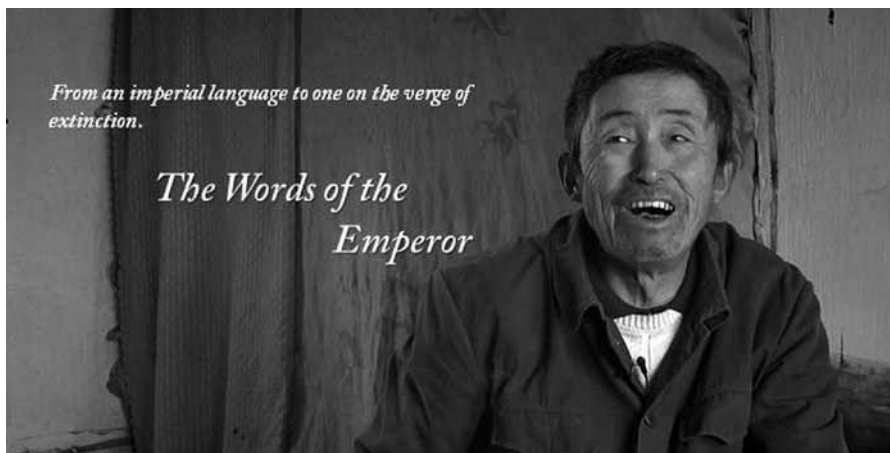
Manču, uradni državni jezik v času zadnje kitajske fevdalne dinastije Qing, je na robu izumrtja. Na Kitajskem živi več kot 10 milijonov pripadnikov etnične skupnosti Manču, vendar pa manču kot materni jezik govori manj kot dvajset ljudi. Kratki dokumentarec predstavi mančujski jezik tistim, ki ga ne poznajo, a hkrati raziskuje razloge za slabo ohranjenost jezika in tradicionalne kulture med zadnjimi govorniki. Spodbuja pa tudi oživitev jezika.

Research / Raziskava Rowena Li

Photography / Snemanje Rowena Li

Editing / Montaža Rowena Li

Production / Produkcija Rowena Li



I Will Carry You to the Seaside (Odneseš te bom na morje)*Manca Filak, 2012, 35 min.**Slovenia*

Nina and Domen have been together for about a year. Nina has spastic cerebral palsy and is wheelchair bound; Domen survived a road traffic accident 18 years ago. They both have powerful experiences with surviving, the obstacles physical injury can cause, and with how different they are seen (and also determined) by society. The film relates their relationship with a

great deal of intimacy, focusing on their first joint holidays at the seaside. For the first time the two will be alone, as a couple, and "just like all the others".

Nina in Domen sta skupaj že dobro leto. Nina ima spastično cerebralno paralizo in je priklenjena na voziček, Domen pa je pred 18 leti preživel hudo prometno nesrečo. Oba imata za seboj močno izkušnjo preživetja, ovir, ki jih lahko prinese fizična poškodba, ter drugačnosti, ki jo kot tako sprejema (in hkrati določa) družba. Film z veliko mero intimnosti gledalca popelje skozi njuno razmerje, s poudarkom na njunih prvih skupnih počitnicah na morju. Prvič sama, prvič kot par in prvič kakor »vsi drugi«.

*Research / Raziskava*

Manca Filak

Photography / Snemanje

Manca Filak

Editing / Montaža

Manca Filak

Sound / Zvok

Manca Filak, Gregor Treven

Production / Produkcija

Manca Filak

Leaving London Behind (Ven iz Londona)*Tom Turner, 2011, 27 min.**Kent/London, UK*

In the summer of 2011, 97 of London's most vulnerable 9-13 year olds were taken on a residential summer holiday by charity Kids Company. *Leaving London Behind* follows two of these children, 11 year old boys Kyle and Lakwai, as they form new relationships and face new challenges on their week away from home.

Poleti 2011 je dobrodelna organizacija Kids Company devetin-sedemdesetim socialno najranljivejšim otrokom iz Londona, starim 9 do 13 let, omogočila poletne počitnice na podeželju. Film sledi 11-letnima Kyleu in Lakwaiju, ki v tednu, ko sta zdoma, tketa nove stike ter se srečujeta z novimi izzivi.

Research / Raziskava Tom Turner

Photography / Snemanje Tom Turner

Editing / Montaža Tom Turner

Production / Produkcija Tom Turner



REDNI PROGRAM / MAIN PROGRAMME

Common Charges (Charges communes / Skupni obračuni)

Anne Schiltz, Charlotte Grégoire, 2012, 75 min.

Bucharest, Romania



The film retraces the life of an apartment building in Bucharest, an authentic witness of the social and economic consequences of a Romanian society in complete transition. It evokes the stories which animates and has animated the lives of its inhabitants (almost all of them are owners). In this invitation to "come inside", the audience discovers the characters with their stories, their lifestyle, their own set, and also their own everyday life as

owners: bills to pay, pipes to repair, a Mafioso administrator, noisy neighbours, solidarity networks developing. The film describes life stories very realistic, as they are lived today in Bucharest.

V stanovanjski zgradbi v Bukarešti film dokumentira življenje, ki avtentično priča o socialnih in ekonomskih posledicah tranzicije romunske družbe. Obuja življenjske zgodbe, ki vznemirjajo in so vznemirjale življenja stanovalcev (med njimi so skoraj vsi tudi lastniki stanovanj). Občinstvo, povabljen, da vstopi v njihove domove, odkriva zgodbe akterjev, njihov način življenja in navade, tudi njihova vsakdanja opravila, kot so plačevanje računov, popravilo pip, mafijski upravnik, glasni sosede in ustvarjanje mrež solidarnosti. Film življenjske zgodbe opisuje zelo realistično, kakor jih danes živijo v Bukarešti.

Photography / Snemanje

Anne Schiltz

Editing / Montaža

Thomas Vandecasteele

Production / Produkcija

Marie Besson



Sieves and Riddles of Handyman Debeljak (Sita in rešeta mojstra Debeljaka)*Dragomir Zupanc, 2012, 43 min.**Belgrade, Serbia*

Even nowadays, the house at Gružanska street in Belgrade is a centre for the production and distribution of wooden ware in Serbia. The successor of the handyman Cvar, Ivan Debeljak continues to manufacture and repair sieves in his workshop, which is the same as the one where his father worked. He keeps in touch with the craftsmen and manufacturers of wooden ware in Ribnica Valley in Slovenia. Ivan is also a musician and a member of the Sava Association, a place where Slovenians living in Belgrade as well as their descendants gather.

Hiša v Gružanski ulici v Beogradu je še danes središče za produkcijo in distribucijo suhe robe v Srbiji. Naslednik mojstra Cvara, Ivan Debeljak, nadaljuje z obdelavo in popravili sit v delavnici, v kateri je kot mojster delal že njegov oče. Ves čas je v stiku z mojstri in izdelovalci suhe robe iz Ribniške doline v Sloveniji. Večkrat obišče tudi sorodnike v Slatniku, na Mali Slevici in v Žlebiču. Ivan je tudi glasbenik, zbiratelj starih gramofonov in plošč, je član ekumenskega zbora Cirila in Metoda in član Društva Sava, kjer se družijo v Beogradu živeči Slovenci in njihovi potomci.

*Screenplay / Scenarij*

Polona Rigler Grm, Dragomir Zupanc

Photography / Snemanje

Jovan Jekić

Editing / Montaža

Nikola Stankić

Sound / Zvok

Aleksandar Zoričić

Production / Produkcija

Rokodelski center Ribnica – Muzej Ribnica & Radio
televizija Srbija / Handcraft Centre Ribnica – Ribnica
Museum & RTV Serbia

Village in the City (Lutherhof - Dorp in de Stad / Vas v mestu)*Sharis Coppens, 2012, 92 min.**Amsterdam, Netherlands*

Village in the City gives an impression of life inside Lutherhof in Amsterdam. This court of almshouses has offered protected housing for over 100 years. It used to be a diaconal institution for old, destitute Evangelical-Lutheran women. Today, singles of all ages live in Lutherhof: women and men, Lutheran and non-Lutheran. However, the diaconal principles – paying attention to and helping each other out – still apply here. Everyone has their own front door, but there is, nevertheless, a sense of community in Lutherhof; something very special in the middle of a more and more hectic, anonymous and individualistic Amsterdam. We see how Lutherhof functions like a microcosm of society in general, with its own rules and values.

Vas v mestu prikazuje življenje v Lutherhofu v Amsterdamu. Območje ubožnic že več kakor 100 let ponuja zaščiten bivališča. V preteklosti je bila to diakonska ustanova za stare, obubožane evangeličansko-luteranske ženske. Danes v Lutherhofu živijo samski ljudje vseh starosti: moški in ženske, luteranci in ne-luteranci. Vendar tu še vedno veljajo diakonska načela, kakršni sta pozornost in medsebojna pomoč. Čeprav so stanovanja ločena, se v Lutherhofu še vedno čuti pripadnost skupnosti – nekaj zelo posebnega sredi vse bolj kaotičnega, anonimnega in individualističnega Amsterdama. Lutherhof tako deluje kot mikrokozmos družbe v celoti, s svojimi lastnimi pravili in vrednotami.

*Research / Raziskava*

Sharis Coppens

Photography / Snemanje

Sharis Coppens & David Lingerak

Editing / Montaža

Jan Wouter van Reijen

Sound / Zvok

Sharis Coppens & David Lingerak

Production / Produkcija

Chicha Films

Mr. Coperthwaite: a Life in the Maine Woods

(Gospod Coperthwaite. Življenje v gozdovih Maine)

Anna Grimshaw, 2012, 83 min.

Maine, USA

In 1960, Bill Coperthwaite bought 300 acres of wilderness in Machiasport, Maine. Influenced by the poetry of Emily Dickinson and by the back to the land movement of Scott and Helen Nearing, Bill Coperthwaite is committed to what he calls "a handmade life." For the last fifty years, Bill Coperthwaite has lived and worked in the forest. He is a builder of yurts, and a maker of spoons, bowls and chairs.

Bill Coperthwaite je leta 1960 kupil 300 hektarjev divjine v Machiasportu v zvezni državi Maine. Pod vplivom poezije Emily Dickinson ter gibanja za vračanje k zemlji Scotta in Helen Nearing se je posvetil načinu življenja, ki mu sam pravi »ročno izdelano življenje«. Zadnjih 50 let je preživel v gozdu. Postavlja jurte in izdeluje žlice, skleda in stole.

Research / Raziskava

Anna Grimshaw

Photography / Snemanje

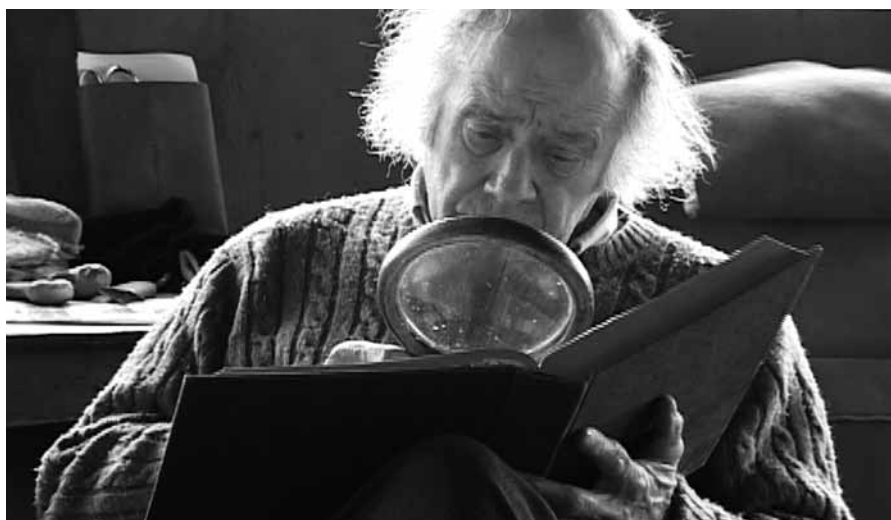
Anna Grimshaw

Editing / Montaža

Anna Grimshaw

Production / Produkcija

Anna Grimshaw



Nomads (Köç / Nomadi)*Rodion Ismailov, 2010, 52 min.**Azerbaijan*

Azerbaijan is an ancient country with its own cultural heritage and customs. The film *Nomads* tells a simple story about traditional Azerbaijan estate. Group of shepherds are taking their sheep across different fields. During long grueling week they are facing variety of obstacles. Both people and animals are exhausted, and some of them could even die. But shepherds have to overcome all difficulties as that's the way they ancestors were living.

Azerbajdzhan je starodavna država s samosvojo kulturno dediščino in šegami. Film *Nomadi* pripoveduje preprosto zgodbo o tradicionalnem azerbajdžanskem nomadskem načinu življenja. Skupina pastirjev vodi svoje ovce čez različna polja. Med dolgim in napornim tednom se spoprijema z mnogimi ovirami. Tako ljudje kot živali so izčrpani, nekateri bi lahko celo umrli. Toda pastirji morajo premagati vse težave, saj je to način življenja, ki so ga živeli tudi njihovi predniki.

Research / Raziskava

Rodion Ismailov

Photography / Snemanje

Elchin Abdullaev

Editing / Montaža

Mariya Sergeenkova

Production / Produkcija

DC Film



The Sisterhood (Sestrstvo)

Roger Horn, 2010, 52 min.

South Africa

Hazendal Wine Estate farmhands Hope, Rollie, and Pietie are not your typical South African vineyard workers. Hope aspires to winning the local drag queen pageant, Rollie dreams of a husband and retaining the local drag queen crown, and Pietie struggles with his religious upbringing while obsessing over his roses, chickens, and pigeons. These transgender vineyard workers confront prejudice at every turn, from their own farming communities, city transgenders and the world at large. Together Hope, Rollie, and Pietie manage to find the fabulous in the fraught and offer a portrait of triumph in togetherness rather than loneliness in victimization.

Hope, Rollie in Pietie, sezonski delavci na hazendalski vinogradniški posesti, niso običajni južnoafriški vinogradniški delavci. Hope želi zmagati na lokalnem lepotnem tekmovanju transvestitov, Rollie sanja o možu in o tem, da bi obdržal lokalno kraljico krono tega tekmovanja, Pietie pa se bojuje s svojo religiozno vzgojo ter obsedenostjo z rožami, piščanci in golobi. Ti transspolni delavci se s predsodki srečujejo na vsakem koraku: v lastni skupnosti na posestvu, pri mestnih transspolnikih ter v svetu nasploh. Hope, Rollie in Pietie skupaj najdejo dobro v slabem ter ponujajo portret zmage in povezanosti nad osamljenostjo in zatiranostjo.

*Research / Raziskava*

Roger Horn

Photography / Snemanje

Roger Horn

Editing / Montaža

Ashika Bracher, Roger Horn

Sound / Zvok

Roger Horn, Geta Palm

Production / Produkcija

Roger Horn / Big Horn Productions

Time for a Walk (Čas za sprehod)

Marija Mojca Pungerčar, 2012, 45 min.

Ljubljana, Slovenia



The documentary tells the life story of Piki and Mandi, two homeless dogs, who one after the other found a home in the porter's lodge of the Biotechnical Faculty in Ljubljana. Gradually, a wide social network formed around the two dogs, consisting of staff members of the faculty, security personnel, neighbours, students and accidental passers-by, partly in quite incredible associations. The film tells us among others how Piki was represented in court by lawyers, which role in his life was played by the mother of the football player Brane Oblak, what the actress Katarina Čas and the faculty's porters have in common and how Milan Kučan's brush found its way to the lodge. *Time for a Walk* is actually a film about people, who more or less accidentally and for widely different reasons allow a dog to enter their lives and find a place for itself. The documentary shows an unusual example of combined formal and informal care, in which the ownership and the care of the animals do not need to be inseparably linked. The film stimulates reflection on responsibility in the wider community and wonders whether a model of shared care of a domestic pet is possible, replacing the role of a single owner. The answer is provided at the end of the film.

Dokumentarec pripoveduje o življenju Pikija in Mandi, brezdomnih psov, ki sta drug za drugim našla dom v vratarnici Biotehniške fakultete v Ljubljani. Okrog obeh se je postopoma spletla široka družbena mreža, v kateri so se znašli uslužbenci fakultete, varnostniki, sosede, študentje in naključni sprehajalci, deloma v neverjetnih povezavah. V filmu tako med drugim izvemo, kako so psička Pikija na sodišču zastopali odvetniki, kakšno vlogo je v njegovem življenju imela mama nogometaša Braneta Oblaka, kaj imajo skupnega voditeljica in igralka Katarina Čas ter vratarji Biotehniške fakultete in kako se je v njihovi vratarnici znašla Kučanova krtača. *Čas za sprehod* je pravzaprav film o ljudeh, ki so, bolj ali manj po naključju, in iz zelo različnih razlogov dopustili, da je v njihovo življenje vstopil pes in si v njem našel svoj prostor. Dokumentarec prikazuje nevsakdanji primer kombinacije formalnega in neformalnega skrbništva, pri čemer ni nujno, da sta lastništvo živali in skrb zanjo neločljivo povezani. Film ponuja premislek o delitvi odgovornosti v širši skupnosti. Sprašuje se, ali je mogoč model skupnostne skrbi za domačo žival, ki bi nadomestil vlogo enega samega lastnika. Odgovor se skriva na koncu filma.

<i>Research / Raziskava</i>	Marija Mojca Pungerčar
<i>Photography / Snemanje</i>	Marija Mojca Pungerčar
<i>Editing / Montaža</i>	Marija Mojca Pungerčar
<i>Sound / Zvok</i>	Marija Mojca Pungerčar in Borut Savski
<i>Production / Produkcija</i>	KUD Trivia



From Workers to Activists – for a Better Life! (*Od radnika do aktivista - za bolji život! / Od delavcev do aktivistov – za boljše življenje!*)

Anja Kuhar, 2012, 21 min.

Slovenia



The collapse of Slovenia's building industry has left foreign workers in even deeper distress. Outrageous injustices that did not receive widespread public attention led to the birth of the show "Viza za budućnost" (Visa for the Future), which has been given a slot on Ljubljana students' radio station (Radio Študent). The show provides a marginalized group of people with a safe platform to voice their problems in the hope that they will reach as large an audience as possible and at least partially help

to change the situation in the building sector. The film is a document of the time, giving insight into a show that serves as a means of empowerment and turns workers into activists.

Propad slovenske gradbene industrije je pustil priseljene tuje delavce v globokem obupu. Vnebovpijoče izkoriščanje in nepravilnosti, ki niso bili deležni pozornosti širše javnosti, so spodbudili nastanek radijske oddaje »Viza za budućnost« na valovih ljubljanskega Radia Študent. Namen oddaje je marginalizirani in utišani družbeni skupini, migrantskim delavcem iz sosednjih držav, ponuditi varen način komunikacije s širšim občinstvom in tako sprožiti spremembe



na bolje v sicer neznosnih razmerah delavcev v gradbeništvu. Film je dokument časa, ki daje vpogled v nastanek in razvoj oddaje; ta učinkuje predvsem kot sredstvo krepitev glasu neslišanih in spreminja delavce v aktiviste.

Research / Raziskava

Anja Kuhar

Photography / Snemanje

Klemen Krek

Editing / Montaža

Romana Zajec

Sound / Zvok

Klemen Krek

Production / Produkcija

Uroš Krasnik (za Zavod Voluntariat)

Ni Hao for Good Day (*Ni Hao za dobar dan* / *Ni Hao za dober dan*)

Srđan Srđanov, Anica Stojanović, 2012, 8 min.

Novi Sad, Serbia

The growing Chinese community in Novi Sad and Vojvodina still lives in a kind of voluntary isolation. Outside of their working environment, the picturesque shops popularly called “Chinese shops” they remain practically invisible to their fellow citizens. The film explores the lives of the salesmen in one of these shopping centres and looks into their relationships with the locals.

Rastoča skupnost Kitajcev v Novem Sadu in Vojvodini še vedno živi v nekakšni prostovoljni osami. Zunaj svojega delovnega okolja, slikovitih trgovin, ki jih popularno imenujejo 'kitajske trgovine', ostajajo svojim someščanom praktično nevidni. Film raziskuje življenje prodajalcev v eni izmed teh trgovin in njihove odnose z lokalnimi prebivalci.

Photography / Snemanje

Srđan Srđanov, Daniel Toader

Editing / Montaža

Zlatko Zlatković

Production / Produkcija

Omladinski centar CK13 / Youth Center CK13



e-wasteland (e-smetišče)

David Fedeles, 2012, 21 min.

Accra, Ghana



Almost 50 million tonnes of e-waste (electronic waste) are generated worldwide every year. A large volume of second-hand and condemned electronic goods arrive in developing countries from the "developed" world, with a significant quantity arriving as e-waste, exported illegally as "second hand goods". Without dialogue or narration, this film presents a visual portrait of unregulated e-waste recycling in Ghana, West Africa, where electronics are not seen for what they once were, but rather for what they have become.

Letno na svetu ustvarimo skoraj petdeset milijonov ton elektronskih odpadkov. Velika količina rabljenih in odpadnih elektronskih izdelkov pride iz »razvitega« sveta v države v razvoju. Gre za elektronske odpadke, ki jih ilegalno izvažajo kot rabljeno blago. Film brez dialoga ali komentarja predstavi problematiko nenadzorovanega recikliranja e-odpadkov v Gani v Zahodni Afriki, kjer elektronske opreme ne vrednotijo po tistem, kar je včasih bila, temveč bolj po tem, kar je postala.

Research / Raziskava

David Fedeles

Photography / Snemanje

David Fedeles

Editing / Montaža

David Fedeles

Production / Produkcija

David Fedeles Films



Singing Lent in Rogotin (Korizma u Rogotinu / Post v Rogotinu)

Ljiljana Mandić, 2012, 29 min.

Croatia

Lent is the period of forty days during which the Catholics follow preparations for the upcoming Easter. This is the period of sacrifice, when people abandon pleasure and entertainment, and a time of fasting. In the village of Rogotin in the valley of Neretva, the times are changing. The older villagers still remember stricter rules of conduct during Lent, as well as some traditional prayers. Some were even fasting on bread and water on specific days. Interestingly enough, a coot, a type of marsh bird, has never been considered as meat and could be eaten even during Lent, as a type of fasting. The villagers of Rogotin abide to some of those rules, and some they have abandoned. But what hasn't changed is traditional singing of Rogotin church male singers, who sing so well that they are frequently called to sing on funerals in a wider region around Rogotin. The songs they sing and the way they do it is a tradition which is still alive and very dear and important to the villagers of Rogotin.

Post je štiridesetdnevno obdobje, ko se katoliki pripravljajo na prihajajočo veliko noč. Gre za obdobje žrtvovanja – čas vzdržnosti od užitkov in razvedrila ter čas posta. V vasi Rogotin v dolini Neretve se časi spreminjajo. Starejši vaščani se še spominjajo strožjih pravil ravnanja v postu in tudi nekaterih tradicionalnih molitev. Nekateri so se na določene dneve postili celo ob kruhu in vodi. Zanimivo je, da črne liske, vrste močvirske ptice, niso nikoli imeli za meso in so jo, kot postno jed, lahko jedli tudi v postu. Vaščani Rogotina nekatera izmed pravil še vedno upoštevajo, spet druga so opustili. Ohranili so tradicionalno petje cerkvenih pevcev, ki pojejo tako dobro, da jih pogosto najemajo tudi za pogrebe na širšem območju Rogotina. Pesmi, ki jih pojejo, in sam način petja, so za vaščane Rogotina še vedno živo, zelo drago in pomembno izročilo.

*Research / Raziskava*

Vido Bagur, Aleksej Pavlovsky, Ljiljana Mandić

Photography / Snemanje

Damir Bednjanec

Editing / Montaža

Damir Đurčević

Sound / Zvok

Damir Tepeš

Production / Produkcija

Aleksej Pavlovsky (Croatian TV, Culture Program)

Creation and Chanting of Lik Yaat (こころを架けることば –リックヤートの創作と朗読 – / Ustvarjanje in petje *lik yaat*)

Ito Satoru, 2011, 30 min.

Dehong Prefecture, Yunnan Province, China



This film focuses on how people share a collective sense of history through the auditory experience. Dehong Tai people embrace Theravada Buddhism. In order to live better in this world and the next, they perform dignified rituals and acquire "merit". For the rituals they spend years and save money, then they do a good deed like contribution of Buddhist statues and building the bridges. Chief donors commission an intellectual to write historical scriptures to hand down the good deed to posterity.

It is called "Lik Yaat" in Tai and written with beautiful words and rhyme. After the cultural revolution, only a few intellectuals can create and chant "Lik Yaat". There is a woman, Wan Xiang-ya, who strives for the tradition of "Lik Yaat". She should be their first and last female intellectual who can write "Lik Yaat" in Tai history.

Film prikazuje, kako ljudje s slušno izkušnjo ustvarjajo kolektivni občutek zgodovine. Ljudstvo Dehong Tai prakticira theravatski budizem in izvaja vzvišene rituale, da bi si prislužilo boljše življenje na tem in v naslednjem svetu. Rituale pripravljajo več let, varčujejo denar in ga nato dobrodelno prispevajo za budistične kipe ali za graditev mostov. Glavni darovalci pooblastijo izobraženca, da napiše zgodovinski zapis, ki bo njihova dobra dela ohranil naslednjim rodovom. V tajščini se ti rimani zapisi imenujejo *lik yaat*. Po kulturni revoluciji le še nekaj izobražencev zna ustvariti in peti *lik yaat*. Ena izmed njih je gospa Wan Xiang-ya, ki si prizadeva za ohranitev tradicije. V tajski zgodovini je prva in zadnja izobraženka, ki zna pisati *lik yaat*.



Research / Raziskava

Ito Satoru

Photography / Snemanje

Ito Satoru

Editing / Montaža

Ito Satoru

Production / Produkcija

Ito Satoru

Return Urgent (*Regresso Urgente* / Nujno s povratnico)

João Sardinha, António João Saraiva, 2012, 52 min.

Lisbon, Portugal

In 2005 Marta Raposo left Montreal, Canada in search of a dream – to affirm herself as a Fado singer in Portugal. The camera catches up with her after five years of living in Portugal, at a time when she again preparing to return to Canada; a pivotal period that ends up triggering divided feelings of belonging, carrying with them doubts and regrets. The desire of wanting to succeed in the “land of fado” was to be left suspended.

Leta 2005 je Marta Raposo zapustila Montreal v Kanadi, da bi uresničila svoje sanje in postala pevka fada na Portugalskem. Kamera jo ujame po petih letih življenja na Portugalskem, ko se pripravlja na vrnitev v Kanado; to ključno obdobje se konča z razcepljenimi občutki pripadnosti, ki so povezani z dvomi in obžalovanjem. Sanj o uspehu v »deželi fada« je konec.

Research / Raziskava

João Sardinha

Photography / Snemanje

António João Saraiva

Editing / Montaža

Neel Naik

Sound / Zvok

João Sardinha

Production / Produkcija

Centro de Estudos das Migrações e das Relações Interculturais (CEMRI)



Hiking Songs (*Überall wo es uns gefällt* / Popotne pesmi)

Klaus Betzl, 2011, 64 min.

Germany

A classical female string ensemble walking through Germany: Three bowed musicians with cello, viola and violine and soprano singer. The bulky instruments on their back and not a single dime in their pockets, the Ensemble Unterwegs revives a tradition long lost. Like journeymen they pay for their living in the currency only musician have got: music, a private concert in exchange for food or a place for the night.

Klasični ženski godalni ansambel potuje po Nemčiji: tri priklonjene glasbenice s čelom, violo in violino ter pevka soprana. Z glasbili na hrbtu in brez stotina v žepu Ensemble Unterwegs oživlja davno izgubljeno tradicijo. Na poti za preživetje plačujejo v valuti glasbenikov – glasbi, zasebnem koncertu v zameno za hrano ali prenočišče.

Photography / Snemanje	Julia Bichel
Editing / Montaža	Katja Reutter
Sound / Zvok	Klaus Betzl, Andrew Mottl (mix)
Production / Produkcija	<i>Betzl Klaus</i>



Voices from the Heights: Three Days in Premana*(Voci Alte: Tre giorni a Premana / Glasni glasovi. Trije dnevi v Premani)*

Renato Morelli, 2012, 39 min.

Valsassina, Alps, Northern Italy

The village of Premana (Northern Italy, Alps) is the leading world producer of scissors. Besides the industry of knives and other metal products, it is also known for its peculiar multi part singing tradition known as *tiir*. This is a way of singing verging on shouting. This documentary presents the three most significant days for such singing practice in the yearly cycle: Past (August 8), Corpus Domini (June 6), The Three Kings (January 5).

Vas Premana v severnih italijanskih Alpah je vodilna svetovna proizvajalka škarij, izdelujejo pa tudi nože in druge kovinske izdelke. Poleg tega je poznana po nenavadnem večglasnem pevskem slogu, imenovanem *tiir*. Gre za obliko petja, ki že meji na kričanje. Dokumentarec predstavi tri najpomembnejše dneve za tovrstno pevsko prakso v letnem krogu: sv. Dominik (8. avgust), Sveto rešnje telo (6. junij) in Sveti trije kralji (5. januar).

Research / Raziskava

Renato Morelli

Photography / Snemanje

Alessandro Cristofolletti, Renato Morelli, Stefano Menin, Luigi Tonezzer

Sound / Zvok

Stefano Menin

Editing / Montaža

Stefano Menin

Production / Produkcija

Renato Morelli



White Roosters (Cocosii albi / Beli petelini)

Stefan Scarlatescu, 2011, 11 min.

Fierbinti village, Romania

On Good Friday evening, in the village of Fierbinti, Romania, there is custom that recalls pre-Christian rituals, thus accepted until today by the local Orthodox church.

Na veliki petek zvečer se v vasi Fierbinti v Romuniji zgodi šega, ki izhaja iz pred-krščanskega obredja in jo lokalna ortodoksna cerkev vse do danes sprejema in priznava.

Research / Raziskava

Stefan Scarlatescu

Photography / Snemanje

Stefan Scarlatescu

Editing / Montaža

Liviu Negoescu

Sound / Zvok

Stefan Scarlatescu

Production / Produkcija

Centrul Judetean de Cultura



Harvest Ethnofictional

(*Žetva u Crkvarima - slikopismo potomcima* / Etnofikijska žetev v Crkvarjih)

Ivo Kuzmanić, 2012, 30 min.

Crkvari, Orahovica, SE Slavonija, Croatia



For the inhabitants of Crkvari, a small village next to the town of Orahovica, in Northeastern Slavonija, it is “better to work for free than to sit for free”, since they have learned that way of life since early childhood, and their fields, yards and public space confirm that motto. One of the biggest agricultural jobs, in the period before the arrival of combines, was harvest – a job which included a large number of people. In the attempt to narrate and show to their descendants how they worked lived when they were young, the villagers of Crkvari have demonstrated for the cameras of Croatian Television the traditional harvest and the process of threshing. They have sown and grown a field of oats, and have borrowed the renovated threshing machine from the town of Našice, from Slavko Vukušić, an enthusiast in “agricultural antiques”.

Za prebivalce Crkvarjev, vasice blizu mesta Orahovica v severovzhodni Slavoniji, je »bolje zastonj delati kakor zastonj sedeti«. Takemu načinu življenja so se privajali od zgodnjega otroštva; njihova polja, dvorišča in javni prostori potrjujejo to vodilo. Eno izmed največjih poljedelskih opravil v času pred prihodom kombajnov je bila žetev, pri kateri je sodelovalo veliko



število ljudi. V želji, da bi potomcem prikazali, kako so v mladosti delali in živeli, prebivalci Crkvarov tradicionalno žetev in mlatev žita prikažejo pred kamerami Hrvaške televizije. Posejali in vzgojili so polje ovsu in si od zbiralca poljedelskih starin Slavka Vukušića iz Našic sposodili obnovljeno mlatilnico.

Research / Raziskava

Aleksej Pavlovsky, Ivo Kuzmanić

Photography / Snemanje

Branko Cahun

Sound / Zvok

Antun Trnka

Editing / Montaža

Davorka Feller

Production / Produkcija

Aleksej Pavlovsky (Croatian TV, Culture Program)

The Weft and the Interlacement (Zasnova in zaplet)

Stefano Morandini, 2012, 56 min.

Italy, near the Slovenian border

This documentary's subject is the valleys of river Torre and Cornappo that are situated close to the Slovenian border where people speak (though less than in the past) an ancient Slovenian dialect, *tersko narečje*. During last century, the area was not given as much linguistic and ethnographic attention as were the nearby areas of Resia Valley and Natisone Valley. The video is the result of a four-year research during which, by interviewing, recording traditional rituals and recovering old material on film, it was possible to follow the identity dynamics, half way between an ancient sense of belonging and a new sense of reception towards immigrants, that have started to populate these areas. The documentary follows the research of anthropologist Stefano Morandini whose aim is to bring into evidence the elements of identity preservation especially after the fall of the border between Italy and Slovenia which represented one of the most important moments for the inhabitants of these valleys because a sense of belonging to a common ethnic-linguistic substratum was recognized at last.

Dokumentarec obravnava Tersko in Karnajsko dolino v Italiji blizu meje s Slovenijo, kjer ljudje govorijo (sicer manj kot v preteklosti) starodavno slovensko narečje (tersko narečje). Jezikoslovci in etnologi v 20. stoletju temu območju niso posvečali toliko pozornosti kot bližnjima Reziji in Nadiški dolini. Video je rezultat štiriletne raziskave, v kateri smo z intervjuji, posnetki tradicionalnih ritualov in obnovljenim starim filmskim gradivom dokumentirali dinamiko identitete, ki je razpeta med starodavni občutek za pripadnost in nov smisel za sprejemanje priseljencev, ki so se začeli naseljevati na ta področja. Dokumentarec sledi raziskavi antropologa Stefana Morandinija; njegov namen je predstaviti elemente ohranjanja identitete, še posebej po padcu meje med Italijo in Slovenijo, ki je za prebivalce teh dolin eden izmed najpomembnejših zgodovinskih dogodkov, saj je bil s tem končno prepoznan občutek skupne etnične in jezikovne pripadnosti.

Research / Raziskava

Morandini Stefano

Photography / Snemanje

Marcolini Michele

*Editing / Montaža*Marcolini Michele,
Pattanaro Francesco*Sound / Zvok*

Todesco Romano

Production / Produkcija

APM snc



Small Land (Piccola Terra / Majhen kos zemlje)

Michele Trentini, 2012, 54 min.

Valstagna, Vicenza, Italian Prealps

Valstagna, Vicenza, Italian Prealps: on the desolate lands of abandoned terraced landscapes some very different figures try to build from ruins a new life and to fulfill their dreams: a single man remains obstinately hold to the little fatherland of his ancestors, another one left his alienating job in an quarry to find himself, a couple from the town of Bassano del Grappa decides to adopt a terrace and to take care of falling walls, and a young Moroccan immigrant try to integrate himself and his family cultivating mint. *Small Land* is a history of hope for forgotten mountains, a tale about the universal value of the relationship between man and land, which leap over economic profits, political obstacles, and cultural boundaries. The "world of losers" of the Sixties, here displayed through the documentary of Giuseppe Taffarel (1963), nowadays see a new revival, with a fresh taste of mint, belonging and freedom.

Valstagna, beneški predalpski svet: na opustošeni zemlji zapuščene terasaste pokrajine skuša nekaj zelo različnih oseb iz ruševin zgraditi novo življenje in tako izpolniti svoje sanje: samski moški se trmasto oklepa domovine svojih prednikov, drugi je odpovedal odtujeno službo v kamnolomu, da bi se znova našel, par iz mesta Bassano del Grappa se odloči posvojiti teraso in skrbeti za podirajoče se zidove, mladi maroški priseljenec pa se z družino skuša vključiti z gojenjem mete. *Majhen kos zemlje* je zgodba o upanju za pozabljene hribe, zgodba o univerzalnem pomenu razmerja med človekom in zemljo, ki presega ekonomske dobičke, politične ovire in kulturne meje. »Svet zgubljenecv« iz 60. let, tukaj prikazan z dokumentarcem Giuseppeja Taffarela (1963), doživlja novo oživetev s svežim okusom mete, pripadnosti in svobode.

*Research / Raziskava*

Mauro Varotto, Luca Lodatti, Marco Romano, Michele Trentini

Photography / Snemanje

Michele Trentini

Editing / Montaža

Michele Trentini

Sound / Zvok

Marco Romano, Michele Trentini

Production / Produkcija

Università di Padova

Orania

Tobias Lindner, 2012, 94 min.

South Africa

Orania is a remote village in the barren centre of South Africa, an "intentional community" where only white Afrikaans people live - a culturally homogeneous place in a multicultural country. What lies beneath this peculiar societal experiment? A feature-length documentary about cultural identity and the thin line between self-določitvijo and discrimination.

Orania je odmaknjena vas v nerodovitnem središču Južne Afrike, »namenska« skupnost, v kateri živijo samo beli Afričani; je kulturno homogen prostor v večkulturni državi. Kaj je vzrok za ta nenavaden družbeni poskus? Celovečerni dokumentarec o kulturni identiteti ter tanki meji med samo-izolacijo in diskriminacijo.

Research / Raziskava

Tobias Lindner

Photography / Snemanje

Tobias Lindner

Editing / Montaža

Melanie Schütze

Sound / Zvok

Daniel Bär

*Production / Produkcija**Sascha Supastrapong / Dreamtrader Films*

POSEBNI DOGODKI / SPECIAL EVENTS

Savage Memory (Divji spomin)*Zachary Stuart, Kelly Thomson, 2011, 75 min.**United States, Australia, Papua New Guinea, UK*

In 1915, Bronislaw Malinowski set out to document the "exotic" practices of a small group of islanders off the coast of Papua New Guinea. With extensive data on sex, magic and spirits of the dead, his work would set the stage for anthropologists for decades to come and bring him fame as one of the founding fathers of anthropology. Four generations and almost one hundred years later, his great grandson travels to Papua New Guinea and looks at the very controversial legacy he left behind - within

the field of anthropology, within his own family and among the descendants of the people he studied. A meditation on the ways in which history and legacy are fabricated, created, and preserved, *Savage Memory* asks viewers to question the imprint that ancestors leave on the generations that follow.

Leta 1915 se je Bronislaw Malinowski odpravil dokumentirat »eksotične« prakse majhne skupine otočanov z obrežja Papue Nove Gvineje. Njegovo delo je z obširnimi podatki o spolnosti, magiji in duhovih mrtvih desetletja veljalo za utemeljitveno antropološko delo in mu prineslo sloves enega izmed očetov antropologije. Po štirih generacijah in skoraj sto letih odpotuje na Papuo Novo Gvinejo njegov pravnuk in si ogleduje kontroverzno Malinowskijevo zapuščino: na polju antropologije, v lastni družini in med potomci ljudi, ki jih je preučeval. *Divji spomin* s premišljevanjem o načinih ustvarjanja in ohranjanja zgodovine in dediščine gledalce nagovarja, da se vprašajo o sledih, ki jih predniki zapuščajo naslednjim rodovom.

*Music / Glasba*

Emil Hewitt

Production / Produkcija

Kelly Thomson, Zachary Stuart

Eggs for Later (Ei voor later / Jajčeca za pozneje)*Marieke Schellart, 2012, 50 min.**Netherlands, Belgium*

In this intimate documentary director Marieke Schellart (35) reveals how she struggles with the biological clock. She would like to have children, but the right guy has not arrived yet. To give herself a bit more time she wants to extend fertility by freezing her eggs. However in the Netherlands this is not allowed. She talks frankly with her friends and parents about her plans and doubts, meeting support and resistance along the way. For Marieke a long journey has started which even takes her abroad, trying to find a solution to a problem that concerns many women today.

Režiserka Marieke Schellart (35) v intimnem dokumentarcu razkriva svojo bitko z biološko uro. Rada bi imela otroke, a ni še srečala pravega moškega. Da bi pridobila še nekaj časa, želi podaljšati čas plodnosti tako, da zamrzne svoja jajčeca. Vendar na Nizozemskem to ni dovoljeno. O svoji nameri in dvomih odkrito govori s prijatelji in starši, pri čemer je deležna tako podpore kot tudi nasprotovanja. Za Marieke se začenja dolgo potovanje, ki jo v iskanju rešitve problema, s katerim se v sedanosti srečuje mnogo žensk, pripelje tudi v tujino.

*Research / Raziskava*

Marieke Schellart

Photography / Snemanje

Anneke de lind van Wijngaarden

Editing / Montaža

Anneke de lind van Wijngaarden

Sound / Zvok

Rob van de Schootbrugge

Production / Produkcija

Trueworks - ReINETTE van de Stadt

Land for the Nomads (Zemlja nomadom)*Lipika Pelham, 2012, 55 min.**Judean desert (The West Bank) and Jerusalem*

Shlomo Lecker is an Israeli lawyer who defies all stereotypes. He is a Jew who fights for the Bedouins. In the Judean desert east of Jerusalem up to the Dead Sea, some 27,000 Bedouins live in roadside shacks. Since the 1970s after Israel occupied the West Bank, Jewish settlements mushroomed up all along the desert and thereby limiting the Bedouins' nomadic way of life. The steady expansion of Jewish settlements endangers the livelihood and the very existence of this community. This film

follows Lecker's personal relationship with his clients – the lone Israeli who claims that he has a Bedouin soul.

Shlomo Lecker je izraelski odvetnik, ki se upira vsem stereotipom. Je Jud, ki se bori za beduine. V Judejski puščavi, med Jeruzalemom in Mrtvim morjem, v obcestnih kolibah živi okrog 27.000 beduinov. Od časa izraelske zasedbe Zahodnega brega leta 1970 je na tem področju vedno več judovskih naselij, ki omejujejo nomadski način življenja beduinov. Stalna rast judovskih naselij ogroža preživetje te skupnosti. Film sledi Leckerju – samotnemu Izraelcu, ki trdi da ima beduinsko dušo – in njegovim osebnim odnosom s strankami, ki jih zastopa.

Consultancy / Svetovanje

Shlomo Lecker

Photography / Snemanje

Mohammed Jaridi

Editing / Montaža

Eyal Tuizer

Sound / Zvok

Mitch Clyman

*Production / Produkcija**Lipika Pelham, Lipnic Productions*

Apash, Outsiders (Apash, Los de fuera / Apash, vdor tujcev)*Cora Peña, 2011, 88 min.**Peruvian Amazon*

Apash, Outsiders should be a movie about a retired Spanish businessman traveling to the Peruvian Amazon, in search of ancient family links inside Jivaro communities. But the guardians of the forest have better things to tell: they are trapped by the greed of Western extractive industry. The Amazon, home and lungs of the Earth, is in serious risk of destruction.

Apasch, vdor tujcev je bil zamišljen kot film o upokojenem španskem poslovnemu, ki potuje v perujsko Amazonijo, da bi poiskal starodavne sorodstvene vezi v skupnosti Indijancev Jivaro. Toda varuhi gozda imajo povedati kaj drugega in pomembnejšega: ujeti so v pohlep izkoriščevalske zahodne industrije. Amazonija, dom in pljuča Zemlje, je na robu uničenja.

Research / Raziskava

Cora Peña

Photography / Snemanje

Cora Peña

Editing / Montaža

Cora Peña

Sound / Zvok

Cristina Abalo, Jeiner Cubas

Production / Produkcija

Cora Peña



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