

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM

www.def.si



DEF

March 9 – 13, 2015

9. – 13. marec 2015



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).

Organizator / Organiser: Slovensko etnološko društvo / Slovene Ethnological Society
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Partnerja / Partners: Slovenski etnografski muzej / Slovene Ethnographic Museum
Znanstvenoraziskovalni center SAZU, Inštitut za slovensko
narodopisje / Research Centre of the Slovenian Academy of
Sciences and Arts, Institute of Slovenian Ethnology

S podpora / Sponsored by: Ministrstvo za kulturo RS / RS Ministry of Culture

Izbor programa / Programme selection: Naško Križnar

Pisarna / Festival office: Miha Peče, Sašo Kuharič, Nadja Valentinčič Furlan

Tehnična pomoč / Technical assistance: Sašo Kuharič

Urednik / Editor: Miha Peče

Prevodi / Translated by: Franc Smrke

**Jezikovni pregled / Slovenian proof-
reading:** Ingrid Slavec Gradišnik

Naslovnica / Cover image Daniela Vavrova (Papua New Guinea. Projekcija na območju
klana Krokodil-1 / Screening in Crocodile-1 Clan area)

Oblikovanje / Design by: JJK

Založilo / Published by: Slovensko etnološko društvo, zanj Anja Serec Hodžar /
Slovene Ethnological Society

Tisk / Printed by: Marko Ravnik

Naklada / Prinrun: 500

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

791.229.2(497.4):39(082)
791.229.2.097«2015»

DNEVI etnografskega filma (2015 ; Ljubljana)
Dnevi etnografskega filma, 9.-13. marec 2015 = Days of Ethnographic Film, March 9-13, 2015 / [organizator
Slovensko etnološko društvo = organiser Slovene Ethnological Society ; urednik Miha Peče ; prevodi Franc
Smrke]. - Ljubljana : Slovensko etnološko društvo = Slovene Ethnological Society, 2015

ISBN 978-961-6775-17-5
1. Peče, Miha 2. Slovensko etnološko društvo
278423040

SPORED / SCHEDULE**Prizorišče / Venue**

Slovenski etnografski muzej / Slovene Ethnographic Museum
Metelkova 2, Ljubljana

PONEDELJEK, 9. marec 2015 / MONDAY, March 9, 2015**19.00****SLOVESNA PODELITEV PLAKETE NIKA KURETA / NIKO KURET AWARDS' CEREMONY**

Atrij ZRC, Novi trg 2, Ljubljana

TOREK, 10. marec 2015 / TUESDAY, March 10, 2015**9.30****Honey / Med**

Martin Gruber, Adelina Antónia, Miguel S. Hilario, Henriques Bino Job, Fatima Jose,
Evaristo Quinta 38 min.

Beginning of Lent / Začetek posta

Stefan Scarlatescu 16 min.

11.00**A Kitchen for the People / Ljudska kuhinja**

Ramona August 16 min.

Spring Summer Fall / Pomlad, poletje, jesen

Piotr Zlotorowicz 15 min.

The Children / Otroci

Arber Jashari 15 min.

Tribal Fusion Dance Costume / Oblačilna kultura plesnega stila Tribal fusion

Neža Vodopivec 30 min.

15.00**The Go-Between, Afar of Ethiopia / Posrednik, etiopski Afarijci**

Frode Storaas, Rolf Scott, Getachew Kassa 37 min.

Swamp Dialogues / Dialogi močvirja

Ildikó Plájás 45 min.

19.00 SLOVESNO ODPRTJE DEF 2015 / OPENING CEREMONY DEF 2015**Still / Mirno**

Matti Bauer

80 min.

SREDA, 11. marec 2015 / WEDNESDAY, March 11, 2015**9.30****Skin has Eyes and Ears / Koža ima oči in ušesa**

Daniela Vavrova

83 min.

11.00**My Father a Runner / Moj oči tekač**

Anja Piškur

16 min.

Always in Motion / Vedno v gibanju

Stefan Postl

35 min.

Raw / Surovo

Sebastián Gómez Ruiz, Sara Brusciano, John Paul Belk

31 min.

15.00**What Life is Like Here / Takšno je naše življenje**

Marlene Wynants

30 min.

The Land Between / Dežela vmes

David Fedele

77 min.

18.00**The Pirate and the Anthropologist / Pirat in antropolog**

Rolf Husmann

51 min.

20.00**Bitter Honey / Grenki med**

Robert Lemelson

81 min.

ČETRTEK, 12. marec 2015 / THURSDAY, March 12, 2015**9.30****Home Butter / Domače maslo**

Evgeny Aleksandrov, Elena Danilko

21 min.

Rehoused / Tako tu živiva

Mario Sturny

40 min.

Ligia

Giovanni Princigalli

21 min.

11.00

Ways / Poti

Harko Wubs

18 min.

Of Eagles, Falcons and Hobby Horses / O orlih, sokolih in konjičkih

Roger Canals

54 min.

15.00

Descending with Angels / Spust z angeli

Christian Suhr

75 min.

Sensing the Journey of the Dead / Čutiti potovanje pokojnega

Ito Satoru

45 min.

18.00

Matthew's Laws / Matejeva pravila

Marc Schmidt

72 min.

20.00

Transnational Fiesta: Twenty Years Later / Transnacionalni praznik. Dvajset let pozneje

Wilton Martinez

82 min

PETEK, 14. marec 2015 / FRIDAY, March 14, 2015

9.30

1030

Iman Tahsin

85 min.

11.00

Icaros

Georgina Barreiro

71 min.

Ya wooto – That's Just How It Is / Ya wooto – Tako pač je

Jenny Cartwright

68 min.

15.00**Orangerie / Oranžerija**

Anne Schiltz, Benoît Majerus

55 min.

Kienze

Jean-Philippe Marquis

52 min.

18.00**ReMine, the Last Working Class Movement / ReMine, zadnje delavsko gibanje**

Marcos M. Merino

101 min.

20.00**Melting Pot: Castellers Indis, Govindes Catalanas / Taliini Ionec. Castellers Indis, Govindes Catalana**

Marta Saleta

70 min.

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PREGOVOR

Drage ljubiteljice in ljubitelji etnografskega filma, tako gledalke in gledalci kakor avtorice in avtorji!

Letos smo pripravili osmo izdajo našega festivala Dnevi etnografskega filma, ki od leta 2007 krmari med relativno stalnostjo in nekaterimi novostmi.

Kaj je letos na strani stalnosti? Že vsa leta smo to trije organizatorji: Slovensko etnološko društvo kot krovni nosilec, Inštitut za slovensko narodopisje pri ZRC SAZU, kjer sprejemajo in hranijo filme, in Slovenski etnografski muzej, kjer jih prikazujemo. Tudi osnovna usmeritev festivala je dokaj stalna – selekcijska komisija daje prednost etnografskim filmom z raziskovalnim vložkom vizualnih antropologov, obenem pa je odprta tudi za kakovostne raziskovalne dokumentarce, eksperimentalne filme in nove pristope. Izbor filmov je vedno stvar pogajanja, tako v letih, ko komisijo sestavljata dva, trije ali več ljudi, ali pa, kakor letos, ko smo izbor v celoti zaupali Našku Križnarju: tudi on je tehtal in delal kompromise, kakor pojasnjuje v nadaljevanju. Odkar je lani Inštitut za slovensko narodopisje omogočil sprejemanje filmov prek spleta, se je število prijav podvojilo, od 99 filmov leta 2013 na 189 lani in 198 letos.

Stalno-nestalni del festivala je plaketa Nika Kureta, ki jo podeljujemo za prispevek k razvoju slovenske vizualne etnografije. Letos jo bomo spet in to že na predvečer začetka festivala. Precejšnja stalnica je tudi financiranje festivala, za kar smo hvaležni Ministrstvu za kulturo in letos že drugič tudi Slovenski nacionalni komisiji za UNESCO.

Kaj je letos novega? Prenovljena spletna stran festivala www.def.si omogoča dostop do podatkov o prijavljenih filmih in tistih, ki so izbrani v Redni program, med Študentske filme in v informativno sekcijo. Delovna skupina za etnografski film je sprejela odločitev, da bo naš mednarodni festival odslej dvoletni; potekal bo na liha leta, na soda pa bodo Dnevi etnografskega filma usmerjeni v retrospektivo temeljnih etnografskih filmov ali nacionalnih produkcij, v spoznavanje značilnih avtorjev ali šol vizualne antropologije, ki so bile prelomne v razvoju vede.

V vsakem primeru nadaljujemo z močnim poudarkom na navzočnosti avtorjev, da v drugem tednu marca v Ljubljani resnično omogočamo prostor, čas in priložnost za izmenjavo raziskovalnih izkušenj in pogledov na vizualno. Dnevi etnografskega filma ponujajo učno okolje, v katerem se vizualno ubesedi in, upamo, filmi in refleksije pozneje navdihujejo nove filme in metodološke pristope. Veseli smo avtoric in avtorjev, veseli smo tudi gledalk in gledalcev, ki šele naredijo festival živ; zato dobrodošli, vsi ljubitelji in ljubiteljice etnografskega filma, spravimo tudi osmi festival v tek!

Nadja Valentincič Furlan

FOREWORD

Dear ethnographic film lovers, viewers and authors alike,

This year we have organised the eighth edition of our festival The Days of Ethnographic Film, which has navigated between relative constancy and some novelties since its inception in 2007.

What is constant? All these years, the three organisers have remained the same: the Slovene Ethnological Society as its lead organiser, the Institute of Slovenian Ethnology at the Research Centre of Slovenian Academy of Sciences and Arts, to which the films are submitted and where they are kept, and the Slovene Ethnographic Museum, where they are screened. Similarly constant is the festival's basic principle: the selection committee favours ethnographic films with a research contribution by visual anthropologists, but is at the same time open to quality research documentaries, experimental films, and new approaches. The selection of the films is always a matter of negotiation, when the committee has two or three members or when, like this year, the selection has been entrusted to Naško Križnar; he, too, had to weigh and make compromises, as he writes in Selection and Anti-Selection. Since the Institute of Slovenian Ethnology enabled the submission of films by way of the Internet, the number of films has doubled from 99 in 2013 to 189 last year, and 198 this year.

A constant/inconstant feature of the festival is the Niko Kuret Award that is bestowed for contributions to the development of Slovene visual anthropology. This year it is again awarded and will be handed over on Monday. We are grateful to the Ministry of Culture for constant funding of the international festival, and also to the Slovenian National Commission for UNESCO that supported presence of some authors.

What is new? The festival's refurbished website www.def.si provides access to the data on submitted films and the films selected for the Main Programme, Student Films, and Informative Section. The working group for ethnographic film has decided that our international festival will hence be biennial and held in odd years; in even years, The Days of Ethnographic Film will be dedicated to a retrospective of either fundamental ethnographic films, national productions, or focused on typical authors or schools of visual anthropology that are milestones in the development of the discipline.

We will certainly continue to put a strong emphasis on the presence of the authors, so that the second week of March in Ljubljana truly provides the space/time/option for an exchange of research experiences and views on the visual. The Days of Ethnographic Film offer an excellent learning environment where the visual is verbalised and, as we hope, films and reflections later lead to new films and inspire new methodological approaches. We welcome the authors and the viewers, who do make the festival alive; therefore, to all ethnographic film lovers, let us get the eighth festival moving!

Nadja Valentinčič Furlan

IZBOR IN ANTI-IZBOR

DEF je iz več razlogov festival brez nagrajevanja; med drugim, ker lahko, po mnenju organizatorjev, nagrade nehote ustvarijo neproduktivno hierarhijo na festivalu, katerega pomembno poslanstvo je odkrivanje različnih vizualno etnografskih pristopov. Ta raznovrstnost je iz leta v leto izrazitejša in tudi kar težko dojemljiva in pregledna. Po eni strani si protagonisti vizualne etnografije želimo čim jasnejših in trajnejših metodoloških usmeritev, po drugi strani pa se zavedamo, da ne more biti napredka brez preseganja poznanih metodologij. Pri izbiri programa sem se oprl na ravnotežje med tema tendencama. Za primer kolikor toliko trajne usmeritve mi je služil participacijsko observacijski filmski način, pri katerem imajo glavno besedo protagonisti – avtor je v ozadju – vizualna naracija pa ustvarja narativno (miselno) poanto, ki je blizu relevantni antropološki tematici. Nato pa sem pustil, da se ta način dopolnjuje z drugačnimi cineastičnimi postopki, če osnovno vizualno gradivo le ni preveč montažno razsekano po nareku avtorjeve miselne sheme oziroma če nekaj možnosti ustvarjanja pomena ostane tudi gledalcu. Po teh merilih je bilo med 198 prijavljenimi filmi izbranih 69 filmov. Nato so sledile mučne, in priznam, tudi subjektivne in naključne (beri: praktične) odločitve o ožjem izboru. DEF v štirih dneh še nikdar ni mogel predstaviti več kot 30 do 35 filmov! V zadnjih letih se vztrajno povečuje dolžina filmov, kar spravlja organizatorje festivalov v zadrego, če želijo med filmi nameniti nekaj časa za pogovor gledalcev z avtorji. Čeprav urnik ni naloga selektorja, pa je sodelovanje z organizatorji v tej fazi izbora kljub temu priporočljivo, če ne celo nujno potrebno.

In še nekaj je, kar bi morali priznati vsi festivalski selektorji. Najsubtilnejša merila za izbor ustvarja sam fond prijavljenih filmov. Osnovna usmeritev selektorja je uporabna pri izdelavi širšega izbora, v samih filmskih diskurzih kakovostnih filmov pa se nato počasi ustvarijo merila, kaj sodi in kaj ne sodi v dokončen festivalski program. Tako se tudi oblikuje zunanja podoba festivala ali, če *želite*, njegova strategija.

Zahvaljujem se vsem avtorjem, ki so s poslanimi filmi pomagali ustvarjati merila izbora in jih tudi izrazili v festivalskem programu. Selektor pa je kriv, če vsem signalom iz filmov ni znal prisluhniti. Upam, da letos takih primerov ni veliko.

Naško Križnar,
selektor festivala

SELECTION AND ANTI-SELECTION

DEF is a festival without awards for several reasons: among others, because its organisers feel that awards may inadvertently create an unproductive hierarchy in a festival whose essential mission is to explore diverse visual ethnographic approaches. This diversity has become increasingly prominent in recent years, and is hard to assimilate and structure. As advocates of visual ethnography we wish, on the one hand, for as clear as possible and durable methodological approaches; on the other hand, however, we are aware that there can be no progress without going beyond the present methodologies. In the selection of the programme I have aimed for balance between these two tendencies. As an example of a more or less standard approach, I selected films with a participant observation approach in which the protagonists have the final say – with the author remaining in the background – and where the visual narration makes a narrative (mental) point close to the relevant anthropological theme. I then allowed for this approach to be complemented with other cinematic approaches, provided that the basic visual material was not excessively fragmented in order to meet the filmmaker's mental scheme, and that some options for interpreting the film's meaning were left to the viewer. Using these criteria, 69 films were selected from a total of 198 submissions. This was followed by difficult and, to be honest, often subjective and random (read: practical) decisions on the narrow selection. DEF has never been able to present more than 30-35 films in four days. In recent years, the duration of the films has persistently increased, to the embarrassment of organisers of festivals, who wish to reserve some time for a dialogue between the viewers and filmmakers. Although the time schedule is not the responsibility of the festival selector, close cooperation with the organisers is recommended, if not urgently required, in this phase of the selection.

There is another thing all festival selectors should acknowledge and that is that the most subtle criteria for selection are created by the pool of submissions. The selector's basic guideline is useful for the wider selection, and the film discourses of quality films gradually establish the criteria for what belongs in the final festival programme, and what does not. This is how the festival's external appearance or its strategy is shaped.

I wish to thank all the filmmakers whose submissions helped to create the selection criteria and manifest them in the festival programme. If not all signals from the films have been noticed, the only one to blame is the selector. I sincerely hope not to have missed many this year.

Selector, Naško Križnar

IZBRANI FILMI / SELECTED FILMS

Honey (Huchi / Med)

Martin Gruber, Adelina Antónia, Miguel S. Hilario, Henriques Bino Job, Fatima Jose, Evaristo Quinta, 2013, 38 min.

Angola



The film *Honey* depicts the production of honey from wild bees as well as different aspects of honey consumption in the highlands of central Angola. Honey is an important means of subsistence and cash income in this area and thus deeply embedded in the local culture. The film was conceived and shot by a group of villagers from the Cusseque area during a participatory film workshop organised for the international research project "The Future Okavango", investigating resource management in the Okavango Basin.

Film *Med* prikazuje, kako divje čebele zbirajo med kakor tudi različne vidike porabe medu v višavju osrednje Angole. Med je na tem območju pomembno sredstvo preživljanja, prinaša dohodek in je globoko vpet v lokalno kulturo. Film si je zamislila in posnela skupina vaščanov z območja Cusseque med participacijsko filmsko delavnico za mednarodni raziskovalni projekt »Bodoči Okavango«, ki obravnava upravljanje z viri v porečju Okavanga.



Research / Raziskava

Martin Gruber

Photography / Snemanje

Martin Gruber, Adelina Antónia, Miguel S. Hilario, Henriques Bino Job, Fatima Jose, Evaristo Quintas

Editing / Montaža

Martin Gruber, Miguel S. Hilario, Moises Paulo dos Santos

Sound / Ton

Martin Gruber, Adelina Antónia, Miguel S. Hilario, Henriques Bino Job, Fatima Jose, Evaristo Quintas

Beginning of Lent (Mosii de iarna / Začetek posta)

Stefan Scarlatescu, 2013, 16 min.

Pucheni village, Romania



Some time ago, in the remote village of Pucheni, Romania, a woman was the only one who made ritual cakes and braided breads, at beginning of Lent, for the entire village. Now she does the same thing, for few villagers who still appreciate her skills. A neighbour came by, not only to visit her, but also to make her own cakes, since the host owns the only traditional oven in the village.

V odmaknjeni vasi Pucheni v Romuniji je nekdanj pred postom samo ena ženska pekla obredne kolače in pletenice za vso vas. Danes dela enako za redke vaščane, ki še cenijo njeno spretnost. Soseđa se oglasi pri njej ne le, da jo obišče, temveč tudi, da speče svoje kolače, ker ima gostiteljica edino tradicionalno peč v vasi.

Photography / Snemanje Stefan Scarlatescu

Editing / Montaža Stefan Scarlatescu

Sound / Ton Stefan Scarlatescu



A Kitchen for the People (Folkekøkken / Ljudska kuhinja)

Ramona August, 2014, 16 min.

Aarhus, Denmark

(student film / študentski film)



In 'the world's happiest country' Denmark, food waste is one of the biggest paradoxes causing social, environmental and moral issues. Very often supermarkets, restaurants and even independent farmers throw out food that is still perfectly edible, transforming the dumpsters into treasure chests for many curious. *A Kitchen for the People* depicts a group of young people, mainly international students who have created and maintained a weekly free, volunteer-based restaurant by collaborating with two farmers and a bakery that chose to donate their waste instead of throwing it away. The film captures the ephemeral community that is formed each week due to an ever-changing flow of participants, and reflects on the underlying values they share.

Na Danskem, v »najsrečnejši deželi na svetu«, je zavržena hrana eden največjih paradoksov, ki povzročata socialne, okoljske in moralne probleme. Supermarketi, restavracije in celo kmetje pogosto zavržejo hrano, ki je še povsem uporabna, in tako spreminjajo zabojnike za odpadke



v skrinje zakladov za številne radovedneže. Film *Ljudska kuhinja* predstavlja skupino mladih ljudi, večinoma tujih študentov, ki so s prostovoljnim delom ustvarili in vzdržujejo tedensko zastojno restavracijo; pri tem sodelujejo s kmetoma in s pekarno, ki ostanke hrane podarijo, namesto da bi jih zavrgli. Film prikazuje začasno skupnost, ki se zaradi spreminjajočega se pritoka udeležencev vsak teden oblikuje na novo in razmišlja o temeljnih vrednotah, ki so jim skupne.

Research / Raziskava

Ramona August

Photography / Snemanje

Ramona August

Editing / Montaža

Ramona August

Sound / Ton

Ramona August

Spring Summer Fall (Wiosna Lato Jesien / Pomlad, poletje, jesen)

Piotr Zlotorowicz, 2012, 15 min.

Near Warsaw, Poland

(student film / študentski film)



This is a story about an Amish family who had settled in a foreign land years before. Guided by the singular and attentive regard of the director, we share a brief moment of their life. The delicate photography shows us characters in an authentic relationship with nature and god.

To je zgodba o amiški družini, ki se je pred leti preselila v tujo deželo. Režiser nam z izjemno pozornostjo omogoča kratek pogled v njihovo življenje. Občutljiva fotografija nam prikazuje osebe v pristnem razmerju z naravo in z Bogom.

Research / Raziskava

Piotr Zlotorowicz

Photography / Snemanje

Malgorzata Szyrak, Nicolas Villegas

Editing / Montaža

Barbara Fronc

Sound / Ton

Ewa Bogusz



The Children (The Children / Otroci)

Arber Jashari, 2013, 15 min.

Kosovo

(student film / študentski film)



The Children is a short ethnographic film which follows and documents the unusual routine of five children in the middle school of the village of Plitkovic, at the heart of Kosovo. These children make up the only class of the school and they are all of different ages. The difficulties to reach the school and the lack of other children of the same age does not stop them from having a good time with one-another and learning everything together. Note: Subtitles have intentionally not been provided.

Otroci so kratek etnografski film, ki sledi in dokumentira nenavadno rutino petih otrok v srednji šoli v vasi Plitkovic v osrčju Kosova. To so otroci edinega razreda v šoli in so različne starosti. Težave, ki jih imajo na poti v šolo, in odsotnost vrstnikov jih prav nič ne ovirajo pri tem, da se imajo lepo in da se vse učijo skupaj. Opomba: Podnapisov namenoma ni.

Photography / Snemanje

Arber Jashari, Valmir Tertini

Editing / Montaža

Arber Jashari, Arber Agushi



Tribal Fusion Dance Costume (Oblačilna kultura plesnega stila Tribal fusion)

Neža Vodopivec, 2013, 30 min.

Ljubljana, Slovenia

(student film / študentski film)



This short film takes us through the process of creating the stage image of a dancer in the tribal fusion style. The small dance community, which includes beginners and experienced dancers, inventively creates costumes, but with different views on their production and final appearance.

Kratki film gledalca popelje skozi proces nastajanja odrske podobe plesalke sloga *tribal fusion*. Majhna, a aktivna ljubljanska plesna skupnost, v kateri so začetnice in izkušene plesalke, ustvarja kostume z domišljijo, vendar z različnimi pogledi na izdelavo in končni videz.

Research / Raziskava

Neža Vodopivec

Photography / Snemanje

Neža Vodopivec

Editing / Montaža

Neža Vodopivec

Sound / Ton

Neža Vodopivec



The Go-Between, Afar of Ethiopia (Posrednik, etiopski Afarijci)

Frode Storaas, Rolf Scott, Getachew Kassa, 2014, 37 min.

Afar, Ethiopia



A woman is reported killed – another case for Hussein Hayie. The Islamic pastoral Afars inhabit the north eastern rangelands of Ethiopia. Some have settled in towns and trade centres where also the Ethiopian government is present with the police and other government officials. Many Afars have a foot in both sectors, having a home in town

while maintaining close contact with their nomadic relatives. Hussein Hayie has a government position as Peace and Security officer. His work is to judge whether an incident should be handled as a criminal case for the police or be left as a case to be solved the traditional way by the elders of the clans. The Afar political organization is based on both territory and kinship. The political institutions are geared towards social control and the resolution of conflicts. The tribal leaders are often called upon to intervene before a small matter escalates.

Policijo obvestijo o uboju ženske in to je nov primer za Husseina Hayia. Islamsko pastirsko ljudstvo Afarijci živijo na pašnih območjih severovzhodne Etiopije. Nekateri so se naselili v mestih in trgovskih središčih, kjer je etiopska vlada navzoča s policijo in z drugimi vladnimi uradniki. Številni Afarijci združujejo oba načina življenja: živijo v mestih, a vzdržujejo tesne stike



s svojimi nomadskimi sorodniki. Hussein Hayie ima državno službo kot uradnik za mir in varnost. Njegova naloga je oceniti, ali mora neki incident kot kazensko zadevo obravnavati policija ali se primer lahko prepusti starešinam klanov, da jo rešijo na tradicionalen način. Afarijska politična organizacija temelji tako na ozemlju kot na sorodstvu. Politične ustanove si prizadevajo za družbeni nadzor in reševanje sporov. Pogosto za pomoč prosijo plemenske vodje, še preden se kakšna obrobna zadeva lahko zaostri.

Swamp Dialogues (Dialoguri de baltă / Dialogi močvirja)

Ildikó Plájás, 2014, 45 min.

Danube Delta, Romania

(student film / študentski film)



The Danube Delta in Romania – the “Last European Sanctuary” – is a UNESCO World Heritage Site. While major efforts are made to protect biodiversity, the plight of local communities is largely overlooked. Social scientists claim that the traumatic nature of the swamp bears heavy on the villagers’ lives. But is Nature really to blame? The film is based on extensive field-research about the creation of wilderness in the Danube Delta Biosphere Reserve. Through a careful ‘argument montage’ built entirely on cinematic language the film represents an anthropological analysis while reflecting on epistemological question of knowledge production in social sciences.

Delta Donave v Romuniji – »zadnje zatočišče Evrope« – je na Unescovem seznamu svetovne dediščine. A medtem, ko si odgovorni zelo prizadevajo za zaščito biološke raznovrstnosti, v glavnem spregledajo stiske lokalnih skupnosti. Družboslovci trdijo, da travmatična narava močvirja zelo otežuje življenje vaščanov. Vendar, ali je res kriva narava? Film temelji na obsežni terenski raziskavi o ustvarjanju divjine v Biosferskem rezervatu Delta Donave. S skrbno »montažo argumentov«, ki v celoti sloni na filmskem jeziku, film predstavlja antropološko analizo, ki razmišlja o epistemološkem vprašanju produkcije znanja v družbenih vedah.

<i>Research / Raziskava</i>	Ildikó Plájás
<i>Photography / Snemanje</i>	Ildikó Plájás
<i>Editing / Montaža</i>	Ildikó Plájás
<i>Sound / Ton</i>	Ildikó Plájás



Still (Still / Mirno)

Matti Bauer, 2013, 80 min.

Bavaria, Germany



A young woman leaves her parents' farm to work as an Alpine dairymaid. Far removed from the world in the valley, she leads a simple but free life, bound only by the daily rhythm of the cattle on the mountain pasture. One with herself and the animals in her charge, Uschi milks, makes butter and cheese. For one Alpine summer, the self-assured dairymaid forgets the family farm and its unsettled future. By the following winter though, Uschi is pregnant, her boyfriend gone and the Alpine summer

a thing of the distant past. At home, a tedious tug-of-war begins between Uschi and her parents over the transfer of the farm. Matti Bauer's film tells the story of a young farm woman in the Bavarian Oberland. Over the span of nearly ten years, he shows us how Uschi's dream lives on, despite all external constraints – her dream of a free life, up on the mountain pasture.

Mlada ženska zapusti kmetijo svojih staršev in dela kot mlekarica na planini. Daleč od dolinskega sveta živi preprosto, a svobodno življenje, ki ga omejuje samo dnevno delo z živino na planini. Uschi, povezana s seboj in z zaupanimi ji živalmi, molze krave, izdeluje maslo in sir. Za čas enega alpskega poletja samozavestna mlekarica lahko pozabi na družinsko kmetijo



in njeno negotovo prihodnost. A naslednjo zimo je Uschi noseča, njenega fanta ni več in poletje na planini je že daljna preteklost. Doma se začne mučno prerakanje o prenosu kmetije. Film Mattija Bauerja pripoveduje zgodbo o mladi ženski z bavarskega hribovja. Skoz skoraj desetletje pokaže, kako Uschi kljub vsem zunanjim oviram ohranja svoje sanje o svobodnem življenju visoko na planini.

Photography / Snemanje

Klaus Lautenbacher

Editing / Montaža

Ulrike Torotora

Sound / Ton

G. Kuschel, A. Eschbaumer, S. Wagner, H. Barath

‘Skin has Eyes and Ears’: Audio-visual Ethnography in a Sepik Society (‘Skin has Eyes and Ears’: Audio-visual Ethnography in a Sepik Society / »Koža ima oči in ušesa«. Avdiovizualna etnografija družbe v Sepiku)

Daniela Vavrova, 2014, 83 min.

Papua New Guinea

(student film / študentski film)



The film is an audio-visual part of PhD thesis bearing the same title. ‘Skin has Eyes and Ears’ is a saying of the Ambonwari people living in the Karawari region of East Sepik Province, Papua New Guinea. It tells how a person perceives and communicates with the external world through seeing and hearing. The film is an exploration into sensory experience of place and time among the Ambonwari during one-year fieldwork in 2011. It explores the limits of sensory mediation through the screen while in the same time it plays with the infinite options of stimulation and interconnectedness of the senses possible only through the film experience.

Film je avdiovizualni del doktorske disertacije z istim naslovom. »Koža ima oči in ušesa« je pregovor Ambonwarijcev, ki živijo na območju Karawari v pokrajini Vzhodni Sepik na Papui Novi Gvineji. Pregovor pove, kako človek vidno in slušno zaznava zunanji svet in komunicira z njim. Film raziskuje



čutno doživljanje prostora in časa pri Ambonwarijcih v času enoletnega terenskega dela med njimi leta 2011. Raziskuje meje čutnega posredovanja s filmsko sliko in se hkrati poigrava z neskončnimi možnostmi spodbujanja in medsebojnega povezovanja čutov, kakor jih omogoča samo filmska izkušnja.

Research / Raziskava

Daniela Vavrova

Photography / Snemanje

Daniela Vavrova

Editing / Montaža

Daniela Vavrova

Sound / Ton

Daniela Vavrova

My Father a Runner (Moj oči tekač)

Anja Piškur, 2014, 16 min.

Mostec, Ljubljana, Slovenia

(student film / študentski film)



The film tells the story of my father, a persistent runner. He has been running for more than three decades and running is no longer just a form of recreation to him, but has become part of his life and way of thinking. I have joined him in his world of running. Through warming up and morning training the short documentary takes us to his home and saved memories.

Film pripoveduje o mojem očetu, vztrajnem tekaču. Teče že več kot tri desetletja, zato mu tek ni več le oblika sprostitve, temveč je del njegovega življenja in načina razmišljanja. V svet teka sem mu sledila tudi sama. Kratek film gledalca popelje skozi ogrevanje in jutranjo vadbo v njegov dom in shranjene spomine.

Research / Raziskava Anja Piškur

Photography / Snemanje Anja Piškur

Editing / Montaža Anja Piškur

Sound / Ton Anja Piškur



Always in Motion – Freerunning and Parkour (Immer in Bewegung – Free-running and Parkour / Vedno v gibanju – Prosti tek in parkour)

Stefan Postl, 2014, 35 min.

Austria, Croatia, Italy

(student film / študentski film)



The film follows a group of Free-runners from Austria on a trip through Croatia, Italy and Austria. It shows them in cities like Venice, where they practice their art of movement: Free-running/Parkour. The film tries to understand this form of alternative movement and the people that practice it.

Film sledi skupini prostih tekačev iz Avstrije na izletu po Hrvaški, Italiji in Avstriji. Prikazuje jih v mestih, kot so Benetke, kjer izvajajo svoj način gibanja: prosti tek/parkour. Film skuša razumeti to obliko alternativnega gibanja in posameznike, ki se s tem ukvarjajo.

Research / Raziskava Stefan Postl

Photography / Snemanje Stefan Postl

Editing / Montaža Stefan Postl

Sound / Ton Stefan Postl



Raw (Crudo / Surovo)

Sebastián Gómez Ruiz, Sara Brusciano, John Paul Belk, 2014, 31 min.

Barcelona, Spain

(student film / študentski film)



This documentary is the story of Karina and Alejandro, two recyclers of food on the Boqueria market. Both seek alternative forms of feeding without money, in different spaces and circuits of Barcelona (Spain). Through their itineraries, we will find a different city, away from consumerism.

Dokumentarec pripoveduje zgodbo o Karini in Alejandro, ki »reciklirata« hrano na tržnici Boqueria. Oba iščeta alternativne oblike prehranjevanja brez denarja, v različnih prostorih in okrožjih Barcelone (Španija). Z njunimi potmi odkrivamo drugačno mesto, daleč od porabništva.

Research / Raziskava

Sebastián Gómez Ruiz, Sara Brusciano, John Paul Belk

Photography / Snemanje

Sebastián Gómez Ruiz, Sara Brusciano, John Paul Belk

Editing / Montaža

Sebastián Gómez Ruiz, Sara Brusciano, John Paul Belk

Sound / Ton

Sebastián Gómez Ruiz, Sara Brusciano, John Paul Belk



What Life is Like Here (Wie das Leben hier ist / Takšno je naše življenje)

Marlene Wynants, 2014, 30 min.

Serbia

(student film / študentski film)



Jasmina, Toplica and Claudia live in an informal settlement on the outskirts of Belgrade. Like other Roma families in the neighbouring shacks, they live in extreme poverty as a result of discrimination and exclusion. Through experiences of migration and deportation to and from Germany, Jasmina lives separated from her parents and brothers. This film looks into the struggles of making a living on the margins of society. It also explores how the protagonists remember life in Western Europe and hope to go back there in the near future. Jasmina's and Tony's everyday life is permeated by thoughts of escaping, migrating and providing Jasmina's daughter with a better prospect of life.

Jasmina, Toplica in Claudia živijo v neurejenem naselju na obrobju Beograda. Tako kot druge romske družine v sosednjih barakah živijo v skrajni revščini, ki je posledica diskriminacije in izključenosti. S svojimi izkušnjami s selitvijo v Nemčijo in izgon iz nje Jasmina živi ločeno od staršev in



bratov. Film raziskuje njihove napore za preživetje na robu družbe. Pripoveduje tudi, kako se protagonistke spominjajo življenja v Zahodni Evropi in kako upajo, da se bodo tja vrnile v bližnji prihodnosti. Vsakdanje življenje Jasmine in Tony je prežeto z mislimi na odrešitev, selitev in na to, kako Jasminini hčerki zagotoviti lepši jutri.

Research / Raziskava

Marlene Wynants

Photography / Snemanje

Marlene Wynants

Editing / Montaža

Marlene Wynants

Sound / Ton

Marlene Wynants

The Land Between (The Land Between / Dežela vmes)

David Fedele, 2014, 77 min.

Morocco



The Land Between offers an intimate insight into the hidden lives of Sub-Saharan African migrants living in the mountains of northern Morocco. For most, their dream is to enter Europe by jumping a highly-militarized barrier into Melilla, a Spanish enclave on the African continent. With unique access, this film documents the everyday life of these migrants trapped in limbo, as well as the extreme violence and constant mistreatment they face from both the Moroccan and Spanish authorities. It also explores many universal questions including how and why people are prepared to risk everything, including their life, to leave their country, their family and friends, in search of a new and better life.

Dežela vmes nam ponuja intimen pogled v skrito življenje podsaharskih afriških migrantov, ki živijo v gorovju severnega Maroka. Večina sanja o tem, da bi se prebili v Evropo prek Melille, španske enklave na afriški celinii, obdane z močno varovano vojaško zaporo. Film z enkratnim pristopom dokumentira dnevno življenje migrantov, ujetih v negotovost, kakor tudi skrajno nasilje in nenehno trpinčenje, ki so ju deležni s strani maroških in španskih oblasti. Film raziskuje vrsto univerzalnih vprašanj, med drugim, kako in zakaj so ljudje pripravljeni zapustiti svojo domovino, družino in prijatelje in tvegati vse, tudi življenje, v iskanju boljšega življenja.



<i>Research / Raziskava</i>	David Fedele
<i>Photography / Snemanje</i>	David Fedele
<i>Editing / Montaža</i>	David Fedele
<i>Sound / Ton</i>	David Fedele

The Pirate and the Anthropologist (Der Pirat. Chronik eines Wahlkämpfers / Pirat in antropolog)

Rolf Husmann, 2014, 51 min

Lower Saxony, Germany



In 2012, former anthropologist Meinhart Ramaswamy is elected top candidate of the ambitious "Pirates Party" for Lower Saxony's state elections in 2013. His close friend, anthropologist-filmmaker Rolf Husmann, suggests to document the election campaign and to make a very personal film about it, which also includes their relationship since student days. By its construction, the film pays homage to Jean Rouch (*Chronicle of a Summer*) and Richard Leacock (*Primary*). Using Rouch's self-reflective style and Leacock's Direct Cinema-approach, it follows the candidate at party conventions, campaigning in streets and schools, appearing in a TV program. But it also touches upon Ramaswamy's private life and talks about his family as well as the relationship between the two anthropologists. At the end two questions remain: Does the candidate reach his ambitious goals? And does the film succeed in creating the closeness between filmmaker and protagonist which they aimed at?

Leta 2012 so bivšega antropologa Meinharta Ramaswamyja na državnih volitvah 2013 na Spodnjem Saškem izbrali za vodilnega kandidata ambiciozne Piratske stranke. Njegov tesni prijatelj, antropolog in filmar Rolf Husmann, mu je predlagal, da dokumentira njegovo volilno kampanjo in da iz tega naredi zelo osebni film, ki vključuje tudi njuno razmerje od študentskih let naprej. S svojim pristopom se film pokloni Jeanu Rouchu (»Kronika nekega poletja«) in Richardu Leacocku (»Primarno«). Uporablja Rouchov samorefleksivni slog in Leacockov pristop direktnega filma, ko sledi kandidatu na strankarskih zborovanjih, med kampanjo na ulicah in v šolah, med nastopom na televiziji. A dotika se tudi Ramaswamyjevega zasebnega življenja ter govori o njegovi družini in o razmerju med antropologoma. Na koncu ostajata dve vprašanji: ali kandidat doseže svoje ambiciozne cilje? In, ali se filmu posreči ustvariti bližino med avtorjem in protagonistom, kar je bil njun cilj?

*Research / Raziskava*

Rolf Husmann

Photography / Snemanje

Markus Hüsgen

Editing / Montaža

Markus Hüsgen

Sound / Ton

Rolf Husmann, Sarah Hüsgen

Bitter Honey (Bitter Honey / Grenki med)

Robert Lemelson, 2014, 81 min.

Bali, Indonesia



Bali is world famous as a tourist paradise but few outsiders have glimpsed the realities of Balinese daily life, where men are allowed to take multiple brides and often do so without their spouse's consent. Women from three polygamous families tell their stories of coercion, betrayal, and domestic abuse and share their courageous struggle for empowerment and equal rights.

Bali je svetovno poznan turistični raj, a le redki tujci so vsaj bežno pogledali v resničnost vsakdanjega življenja na Baliu, kjer imajo moški lahko več nevest in si jih pogosto privoščijo tudi brez ženinega soglasja. Ženske iz treh poligamnih družin pripovedujejo svoje zgodbe o prisili, izdaji in družinskem nasilju ter o skupnem boju za opolnomočenje in enake pravice.

Photography / Snemanje

Wing Ko

Editing / Montaža

Chisako Yokoyama

Sound / Ton

Handi Ilfat



Home Butter (Domashnee maslo / Domače maslo)

Evgeny Aleksandrov, Elena Danilko, 2013, 21 min.

Russia



The citizens are increasingly losing touch with the countryside, with their roots. But those, who have parents living in the village, at least once per year gather at parents' house. It is necessary to mow the grass for the cows for the whole year and most importantly – to dry it and collect it. Haymaking gives work to everyone, young and old. But it also gives them possibility to feel

like a family again, to hear the stories about past times.

Meščani vse bolj izgublajo stik s podeželjem in s svojimi koreninami. A tisti, ki še imajo starše na vasi, se vsaj enkrat letno zberejo pri njih. Treba je pokositi travo za vse leto in, kar je še pomembneje, jo posušiti in spraviti. Košnja je delo za vse, za mlade in stare, a jim tudi omogoča, da se znova počutijo kot družina in poslušajo zgodbe o starih časih.

Photography / Snemanje

Evgeny Aleksandrov

Editing / Montaža

Roman Likhachov



Rehoused (Wie das Leben hier ist / Tako tu živiva)

Mario Sturny, 2014, 40 min.

Borschemich, Germany

(student film / študentski film)



Rehoused is the story of two women who have lost their homes and also their complete hometown. It recounts the painful process of their forced movement in order to allow open cast mining for brown coal in the western part of Germany. It is the moving account on the attempt to make their new place their home again, how they deal with their ineffable loss and how they remember their old home. Besides the personal stories the film allows witnessing the sterility of the new town, its appearance as a blueprint of the old historical Borschemich. But it also shows the slow decay of the old town that awaits its final demolition.

Tako tu živiva je zgodba o dveh ženskah, ki sta izgubili svoja domova in celotno domače mesto. Pripoveduje o mučnih postopkih njune prisilne selitve zaradi širitve dnevnega kopa na zahodu Nemčije. Je ganljiva pripoved o prizadevanju, da si ustvarita nov dom, o tem, kako se borita z neizmerno izgubo in kako se spominjata starega doma. Poleg njihovih osebnih zgodb film prikazuje tudi sterilnost novega mesta, čeprav je navidez zgrajeno po načrtu starega zgodovinskega Borschemicha. Predstavlja pa tudi počasno propadanje starega mesta, ki čaka na dokončno rušenje.

*Research / Raziskava*

Mario Sturny

Photography / Snemanje

Mario Sturny

Editing / Montaža

Mario Sturny

Sound / Ton

Mario Sturny

Ligia (Ligia)

Giovanni Princigalli, 2014, 21 min.

Roma Gipsy Camp, Bari, Italy



Portrait of Ligia, a Romanian Roma woman who reads the letters of her daughter confined to a prison and tells of life for 15 years in a camp barracks on the outskirts of Bari, in southern Italy, and her desire to finally have a home.

Portret Ligije, romunske Romkinje, ki bere hčerina pisma iz zapora in pripoveduje o petnajstih letih življenja v barakarskem naselju na obrobju Barija v južni Italiji in o svoji želji, da naposled pride do lastnega doma.

Research / Raziskava

Giovanni Princigalli

Photography / Snemanje

Giovanni Princigalli

Editing / Montaža

Giovanni Princigalli

Sound / Ton

Giovanni Princigalli



Ways (Ways / Poti)

Harko Wubs, 2014, 18 min.

Nijmegen, Netherlands



The film shows many different faces of Nijmegen city (The Netherlands). We see many citizens in their daily lives – for each of them the city appears completely different as they move within their own well-known living spaces. The film is a free interpretation of the research project 'imagining the city' by scientist prof. dr. Henk van Houtum (Radboud University) and creates a city map different from the usual map of territory, houses and real estates, as it captures people's movements, emotions, identities, feelings and activities, for example with GPS trackers. This is not a traditional scientific film in the sense that it simply presents facts and research results; in the first place, it is a way of getting absorbed in other people's lives and thoughts. In this case the research project inspired the filmmaker to visualize a scientific view and tell a story about the world around us in film language.

Film kaže številne in različne podobe mesta Nijmegen (Nizozemska). Vidimo vsakdanje življenje mnogih meščanov – vsakemu se mesto zdi popolnoma drugačno, ko se premikajo po lastnih, dobro poznanih življenjskih prostorih. Film je svobodna interpretacija raziskovalnega projekta »Zamišljanje mesta« znanstvenika, prof. dr. Henka van Houtuma (z Univerze Radboud), in ustvarja zemljevid mesta, ki se razlikuje od običajnih zemljevidov ozemlja, hiš, nepremičnin, saj ujame gibanje, identitete, čustva in aktivnosti ljudi, npr. s sledilci GPS. To ni običajni znanstveni film v smislu, da bi preprosto predstavil dejstva in raziskovalne izsledke; predvsem je način, kako se živeti v življenje drugih ljudi in v njihove misli. V tem primeru je raziskovalni projekt navdahnil avtorja, da vizualizira znanstveni pogled in zgodbo o svetu okrog nas pove v filmskem jeziku.

*Research / Raziskava*

Harko Wubs

Photography / Snemanje

Harko Wubs

Editing / Montaža

Harko Wubs

Sound / Ton

Clemens Wijers

Of Eagles, Falcons and Hobby Horses (D'Àligues, Falcons i Cavallets / O orlih, sokolih in konjičkih)

Roger Canals, 2014, 54 min.

Barcelona, Spain



The *Toc d'Inici* is a unique event that marks the start of Barcelona's annual festival La Mercè. This grand parade of giants, musicians and historical beasts through the city centre brings together a wide cross-section of the population: local residents, politicians, tourists and protestors who use it as an opportunity to draw attention to their demands. By following three of the groups, the film explores the complexity of this public ritual through focus on the role of festive images during the celebration, on the processes by which Catalan popular culture is transmitted, and on the way participants themselves perceive the festival and its relationship to the city. The film portrays Barcelona as a constantly changing city that is both local and global, in which traditional festivities continue to play a crucial social and political role.

Toc d'Inici je enkratni dogodek, ki označuje začetek vsakoletnega festivala La Mercè (praznik Marije Božjega Usmiljenja) v Barceloni. Veličasten sprevod velikanov, godcev in zgodovinskih zveri skoz središče mesta poveže obsežen del prebivalstva: lokalne prebivalce, politike, turiste in protestnike, ki ga



izrabijo kot priložnost, da opozorijo na svoje zahteve. Film sledi trem skupinam in raziskuje kompleksnost tega javnega obreda, pri čimer se osredinja na vlogo prazničnih podob med praznovanjem, na procese, s katerimi je posredovana katalonska ljudska kultura, in na načine, kako udeleženci sami dojemajo festival in njegovo razmerje z mestom. Film portretira Barcelono kot nenehno spreminjajoče se mesto, ki je hkrati lokalno in globalno in v katerem imajo tradicionalna praznovanja še vedno pomembno družbeno in politično vlogo.

<i>Research / Raziskava</i>	Roger Canals
<i>Photography / Snemanje</i>	Roger Canals
<i>Editing / Montaža</i>	Jordi Orobitg
<i>Sound / Ton</i>	Roger Canals

Descending with Angels (Descending with Angels / Spust z angeli)

Christian Suhr, November 2013, 75 min.

Mosque and psychiatric hospital in Aarhus, Denmark



Descending with Angels explores two highly different solutions to the same problem: namely Danish Muslims who are possessed by invisible spirits, called jinn. A Palestinian refugee living in the city of Aarhus has been committed to psychiatric treatment after a severe case of jinn possession which caused him to destroy the interior of a mosque and crash several cars. He sees no point in psychotropic medication since his illness has already been treated with Quranic incantations. A psychiatrist and nurse try to understand his point of view but find that even further medication is needed. In the meantime a local imam battles a stubborn jinn-spirit of Iraqi origin and tries to explain the Muslims of Aarhus that they should stop worrying so much about jinn, magic, and other mundane affairs since nothing can harm anyone except by the permission of God.

Spust z angeli raziskuje dve zelo različni rešitvi za isti problem: danski muslimani, ki so obsedeni z nevidnimi duhovi, džini. Palestinskega begunca, ki živi v Aarhusu, so napotili na psihiatrično zdravljenje po hudem napadu obsedenosti, ki je povzročil, da je razdejal notranjost mošeje in uničil več



avtomobilov. Sam ne vidi smisla v psihotropnih zdravilih, ker so njegovo bolezen že zdravili z zagovori iz Korana. Psihiater in sestra skušata razumeti njegovo staljšče, vendar vseeno menita, da potrebuje še dodatna zdravila. Medtem se lokalni imam bori z nadležnim džinom iraškega izvira in skuša dopovedati muslimanom v Aarhusu, naj nehajo skrbeti zaradi džinov, magije in drugih posvetnih zadev, ker jih nič ne more prizadeti brez božje privolitve.

<i>Research / Raziskava</i>	Christian Suhr
<i>Photography / Snemanje</i>	Christian Suhr
<i>Editing / Montaža</i>	Christian Suhr
<i>Sound / Ton</i>	Christian Suhr

Sensing the Journey of the Dead (Sensing the Journey of the Dead / Čutiti potovanje pokojnega)

Ito Satoru, 2014, 45 min.

Dehong Prefecture, Yunnan Province, China



This film focuses on the sensibility that was represented in the interaction between their imagery world of singing, and emotional atmosphere fulfilled in the ritual space. In the Tai society of South-Western China, a few days after the funeral, the bereaved invites a Shaman and hold the ritual for sending the spirit of the dead to the heavenly realm. The long journey is broadcast "live" to the audience through her improvised singing. She metamorphoses into the multi-rolling media and sings all alone about the dead's experience of the journey more than 10 hours. The audience imagines and feels that their spirits of the living also experience the journey with the dead.

Film se osredinja na senzibilnost, ki je vzniknila v interakciji med domišljjskim svetom petja in čustvenim ozračjem v obrednem prostoru. Pri ljudstvu Tai na jugozahodu Kitajske žalujoči nekaj dni po pogrebu povabijo šamanko in izvedejo obred, ki pospremi duh pokojnika na poti v nebeško kraljestvo. Dolgo potovanje šamanka navzočim prenaša »v živo« z improviziranim petjem. Pri tem se prelevi v številne vloge in več kot 10 ur čisto sama poje o tem, kako pokojni doživlja to potovanje. Navzoči si predstavljajo in čutijo, da tudi duhovi živih občutijo skupno potovanje s pokojnim.

<i>Research / Raziskava</i>	Ito Satoru
<i>Photography / Snemanje</i>	Ito Satoru
<i>Editing / Montaža</i>	Ito Satoru
<i>Sound / Ton</i>	Ito Satoru



Matthew's Laws (De Regels van Matthus / Matejeva pravila)

Marc Schmidt, 2012, 72 min.

Netherlands



Matthew's Laws is a portrait of my school friend Matthew and is therefore my most personal film. Because of his autism, Matthew wrestles with himself and with his surroundings. He stands outside of our world, but his struggle to be part of it says a lot about us as well. As a survival strategy, he tries to get a grip on our social codes. What we have mostly made our own as a matter of course, costs him tremendous effort to master. He's always aware of our unconscious behaviour. In that sense the film is not only about Matthew and his autism, but also about us. I forced myself into Matthew's life, but his extreme character and behaviour made an enormous claim on me as well. This film reflects that development: I've forsaken the position of objective filmmaker and have taken an active role in the film. I want to come as close as possible to the people I film, and my influence on the situation plays an essential role in that regard.

Matejeva pravila so portret mojega sošolca Mateja in je moj najbolj osebni film. Zaradi avtizma se Matej stalno bori s sabo in z okolico. Je zunaj našega sveta, a njegova borba, da je vendar del tega sveta, pove veliko tudi o nas samih. Njegova strategija preživetja je, da skuša razumeti in sprejeti naša družbena pravila. Kar smo mi prevzeli večinoma samoumevno, od njega zahteva



neznanski napor. Vedno se tudi zaveda našega nezavednega ravnanja. V tem smislu film ne prikazuje samo Mateja in njegovega avtizma, temveč govori tudi o nas. Vsilil sem se v Matejevo življenje, a njegov izjemen značaj in ravnanje sta ogromno zahtevala tudi od mene. Film predstavlja ta razvoj: odpovedal sem se vlogi objektivnega avtorja in prevzel aktivno vlogo v filmu. Želim se čimbolj približati ljudem, ki jih snemam, in moj vpliv na okoliščine ima pri tem osrednjo vlogo.

Research / Raziskava

Marc Schmidt

Photography / Snemanje

Marc Schmidt, Aage Hollander, Marlou van den Berge

Editing / Montaža

Katarina Türler, NCE

Sound / Ton

Marc Schmidt, Sander den Broeder, Wouter Veldhuis

Transnational Fiesta: Twenty Years Later (Transnational Fiesta: Twenty Years Later / Transnacionalni praznik. Dvajset let pozneje)

Wilton Martinez, 2014, 82 min.

Cabanaconde, Peru & Maryland, USA



An Andean migrant family travels from Maryland, U.S., to their hometown Cabanaconde, Peru, to celebrate the annual patron saint fiesta they first sponsored two decades earlier. The film explores cultural change and continuity in the indigenous Andean community, fiesta, and migrant colony, first documented in film *Transnational Fiesta: 1992*. It follows a migrant family back and forth between the U.S. and Peru over a period of three years, as they travel to celebrate the patron saint fiesta in Cabanaconde, and also participate in the diaspora version of the fiesta in Maryland. Our sequel shows in vivid detail the remarkable persistence of Andean culture over time and space, as well as the ruptures imposed by global capitalism, generational differences, and other forces of change.

Andska priseljenska družina, ki živi v Marylandu, ZDA, odpotuje v domači kraj Cabanaconde v Peruju zaradi praznika zavetnika mesta, ki so ga prvič gmotno podprli pred dvema desetletjema. Film razkriva kulturne spremembe in stalnost v avtohtoni andski skupnosti, prazniku in priseljski skupnosti, ki jih je prvič dokumentiral film *Transnacionalni praznik. 1992*.



Migrantski družini sledi v času treh let, ko potuje na praznik zavetnika domačega kraja Cabanaconde in tudi, ko se udeleži praznika v diaspori v Marylandu. Nadaljevanje nazorno prikazuje izjemno trdoživost andske kulture v času in prostoru kakor tudi razpoke, ki so jih povzročili globalni kapitalizem, medgeneracijske razlike in druge moči sprememb.

Research / Raziskava

Paul H. Gelles

Photography / Snemanje

Wilton Martinez

Editing / Montaža

Wilton Martinez

Sound / Ton

Ivan Curioso

1030

Iman Tahsin, 2013, 85 min.

Iran



The *1030* (Hezarsi) people belong to the Bakhtiari group, one of the largest people in Iran. We meet its men, women, and children in the days before the annual transhumance. Their gestures are marked by ancient traditions: preparing the animals and the multi-coloured woven carpets, and repairing their mats and tents. Nomadism is perhaps the most atavistic and natural of man's lifestyles. Faces, gestures, colours, and sounds speak to us of the harmonious alliance of man and Earth.

Ljudstvo *1030* (Hezarsi) spada k skupini Bakhtarijev, ki je eno najštevilčnejših ljudstev v Iranu. Srečujemo se z moškimi, ženskami in otroki v dneh pred vsakoletno selitveno pašo. Njihove dejavnosti določajo stare tradicije: pripravljajo živali in živopisne tkane preproge in popravljajo blazine in šotore. Nomadstvo je morda najbolj atavistični in naravni način življenja človeka. Obrazi, gibi, barve in zvoki nam govorijo o harmoničnem zavezništvu med človekom in Zemljo.

<i>Photography / Snemanje</i>	Iman Tahsin
<i>Editing / Montaža</i>	Iman Tahsin
<i>Sound / Ton</i>	Sara Nasrabadi



Icaros (Icaros)

Georgina Barreiro, 2014, 71 min.

Amazonian jungle, Perú



Icaros explores the spiritual universe of the Shipibo indigenous people who live by the Ucayali River, one of the main tributaries of the Peruvian Amazon. Young Mokan Rono sets out on a journey to discover the ancestral knowledge of Ayahuasca, mentored by a wise shaman and by his mother, a master healer.

Film raziskuje duhovni svet staroselskega ljudstva Šipibo, ki živi ob reki Ucayali, eni izmed glavnih pritokov Amazonke v Peruju. Mladi Mokan Rono se pod mentorstvom modrega šamana in matere, vrhunske zdravilke, odpravlja na pot odkrivanja znanja prednikov s pomočjo zvaraka ayahuasca.

Research / Raziskava

Georgina Barreiro, Matias Roth

Photography / Snemanje

Leonardo Val

Editing / Montaža

Georgina Barreiro

Sound / Ton

Emiliano Biaiñ



Ya wooto – That's Just How It Is (Ya wooto – C'est comme ça / Ya wooto – Tako pač je)

Jenny Cartwright, 2014, 68 min.

Burkina Faso



Sylvain is trying to make it in Ouagadougou, the capital Burkina Faso, one of the world's five poorest countries. There, he found a job at *Le coin des amis*, a "buvette" owned by Hortense, a policewoman trying to make ends meet. Civil servants are not allowed to run a business: she is bending the rules as she manages her bar alone. Sylvain has only one thing in mind: saving up enough money to get his driver's license in order to find a job that would allow him to start a family. Meanwhile, Sylvain caters to the regulars who gather there not only because they can drink on credit, but also because they have become inseparable: the bar has become the centre of a micro society where every aspect of life is a matter for discussion.

Sylvain skuša uspeti v Ouagadougouju, prestolnici Burkine Faso, ene izmed petih najrevnejših držav na svetu. Našel je zaposlitev v bifeju *Le coin des amis*. Lastnica je policistka Hortense, ki se skuša s tem preživeti. Državni uslužbenci sicer ne smejo biti podjetniki in Hortense krši predpise, ker bar upravlja kar sama. Sylvain misli samo na eno: kako bo privarčeval dovolj denarja, da pridobi vozniško dovoljenje in si najde službo, ki bi mu omogočila, da si ustvari družino. Medtem pa streže stalnim strankam, ki se tu ne zbirajo samo zato, ker lahko pijejo na up, marveč tudi, ker so postali nerazdružljivi: bar je postal središče mikrodružbe, v kateri je vsak vidik življenja lahko predmet pogovora.

*Research / Raziskava*

Jenny Cartwright

Photography / Snemanje

David Cherniak

Editing / Montaža

Jenny Cartwright

Sound / Ton

Bruno Bélanger

Orangerie (Orangerie / Oranžerija)

Anne Schiltz, Benoît Majerus, 2013, 55 min.

Luxembourg

Orangerie is a unit in Luxembourg's neuropsychiatric hospital with its nursing staff, doctors and patients. It is a place where daily life is divided between trying to manage illness and learning to live with other people; a place that many have turned to for refuge yet can't wait to leave. We meet unique and desperate people, the resourceful and the powerless, the talkative and the silent, the carers and the cared-for. We get an insight into the unit's clinical approach – mental illness has changed, along with its treatment and perception.

Oranžerija je oddelek v luksemburški nevropsihiatrični bolnišnici, ki ima svoje osebje, zdravnike in bolnike. To je prostor, kjer se vsakdanje življenje odvija med poskusi obvladovanja bolezni in učenjem, kako živeti z drugimi; prostor, kjer so mnogi iskali zatočišče, a tudi komaj čakajo, da ga zapustijo. Srečujemo enkratne in obupane ljudi, iznajdljive in brezmočne, zgovorne in molčeče, skrbnike in varovance. Tako dobimo pogled v klinični pristop oddelka – duševna bolezen se je spremenila skupaj z njenim zdravljenjem in dojemanjem.

<i>Photography / Snemanje</i>	Anne Schiltz
<i>Editing / Montaža</i>	Pia Dumont
<i>Sound / Ton</i>	Benoît Majerus



Kienze (Kienze)

Jean-Philippe Marquis, 2014, 52 min.

Katanga, Kinshasa, Congo



Kienze is a cassiterite mine in the deep savannah of the Katanga province of the Democratic Republic of the Congo, where the ore is dug by hand. Unemployment brings thousands of men of various backgrounds and languages to leave their home and live in crowded mining camps near ore deposits. Miners and their families must use their ingenuity to run their own economic system, resolve conflicts, maintain basic sanitary conditions and keep themselves entertained. Over time they developed their own social norms, material culture and vocabulary. This ethnographic film documents the extracting techniques, the concerns and the living conditions of the men who dig by hand the precious metals the West craves.

Kienze je rudnik kasiterita globoko v savani pokrajine Katanga v Demokratični Republiki Kongo. Rudo izkopavajo ročno. Brezposelnost sem pripelje na tisoče moških različnega izvira in jezika, ki zapustijo svoje domove in tu živijo v prenatrpanih rudniških taborih v bližini najdišč rude. Rudarji



in njihove družine si morajo z iznajdljivostjo sami ustvariti način gospodarjenja, reševati spore, vzdrževati minimalne higienske razmere in poskrbeti za svojo zabavo. Sčasoma so razvili lastne družbene norme, materialno kulturo in besedišče. Film dokumentira tehnike pridobivanja rude, ter skrbi in življenjske razmere moških, ki ročno izkopavajo dragocene kovine, po katerih hlepi Zahod.

Research / Raziskava

Jean-Philippe Marquis

Photography / Snemanje

Jean-Philippe Marquis

Editing / Montaža

Jean-Philippe Marquis

Sound / Ton

Jean-Philippe Marquis

ReMine, the Last Working Class Movement (ReMine, el último movimiento obrero / ReMine, zadnje delavsko gibanje)

Marcos M. Merino, 2014, 101 min.

Asturias, Spain



In May 2012, Spain suffered the worst economic crisis in the last seventy years. Citizens were paralyzed by sadness and fear, except a group of workers that had resisted change during decades. They were the last surviving representatives of a working class culture and lifestyle, almost extinct in today's Europe. More than four thousand miners went on a strike against the historic cuts imposed by Spanish right-wing government. They began daily protest to call government's attention: dozens of roadblocks, stay-downs, pitched battles, rallies, demonstrations, "The Black March on Madrid" (a 500-kilometre walk). Protests were ignored by the government, but attracted the support of the "Women of the Coal", neighbours and millions of workers in Spain, fuelling class mobilisations in a country, battered and worn down by policies of public austerity. But nothing is as it used to be, not even the surviving representatives of the last working class movement.

Maja 2012 je Španija doživela najhujšo gospodarsko krizo v zadnjih sedemdesetih letih. Državljeni so bili omrtvičeni od žalosti in strahu, z izjemo skupine delavcev, ki se je desetletja upirala spremembam. Bili so zadnji preživeli predstavniki kulture in načina življenja delavskega razreda, ki je v današnji Evropi skorajda izumrl. Več kot štiri tisoč rudarjev je začelo stavko proti zgodovinskim varčevalnim rezom, ki jih uvedla desničarska vlada. Začeli so se dnevni protesti v opozorilo vladi: na ducate cestnih zapor, sedeča stavka v rudniku, ostri spopadi, zborovanja, demonstracije, »Črni pohod na Madrid« (dolg 500 kilometrov). Vlada se ni menila za proteste, pritegnili pa so podporo »Žensk premoga«, sosedov in milijonov delavcev po Španiji ter spodbujali razredno mobilizacijo v državi, ki jo je politika varčevanja izčrpavala in uničevala. A nič več ni tako, kakor je bilo, niti predstavniki zadnjega delavskega gibanja.



Maja 2012 je Španija doživela najhujšo gospodarsko krizo v zadnjih sedemdesetih letih. Državljeni so bili omrtvičeni od žalosti in strahu, z izjemo skupine delavcev, ki se je desetletja upirala spremembam. Bili so zadnji preživeli predstavniki kulture in načina življenja delavskega razreda, ki je v današnji Evropi skorajda izumrl. Več kot štiri tisoč rudarjev je začelo stavko proti zgodovinskim varčevalnim rezom, ki jih uvedla desničarska vlada. Začeli so se dnevni protesti v opozorilo vladi: na ducate cestnih zapor, sedeča stavka v rudniku, ostri spopadi, zborovanja, demonstracije, »Črni pohod na Madrid« (dolg 500 kilometrov). Vlada se ni menila za proteste, pritegnili pa so podporo »Žensk premoga«, sosedov in milijonov delavcev po Španiji ter spodbujali razredno mobilizacijo v državi, ki jo je politika varčevanja izčrpavala in uničevala. A nič več ni tako, kakor je bilo, niti predstavniki zadnjega delavskega gibanja.

Research / Raziskava

Marcos M. Merino, Marta F. Crestelo

Photography / Snemanje

Marcos M. Merino

Editing / Montaža

Ana Pfaff

Sound / Ton

Óscar de Avila

Melting Pot: Castellars Indis, Govindes Catalanas (Melting Pot: Castellars Indis, Govindes Catalana / Talilni lonec. Castellars Indis, Govindes Catalana)

Marta Saleta, 2014, 70 min.

India, Spain



Human towers have been built for centuries both in Catalonia and India. *The Castellars de Sants* from Barcelona are invited to take part in the Dahi Handi festival in Thane (Maharashtra, India). This leads to a new dialogue between two very different social and cultural realities, separated physically by 7000 kilometres but sharing a passion that is unique in the world. The environment, the causes and the techniques are different, but the emotions are the same.

Tako v Indiji kot v Kataloniji že stoletja gradijo človeške stolpe. Skupino *Castellers de Sants* iz Barcelone so povabili na festival Dahi Handi v Thaneju (Maharashtra, Indija). To je pripeljalo do novega dialoga med zelo različnima družbenima in kulturnima svetovoma, ki ju loči 7000 kilometrov, a povezuje strast, ki je enkratna na svetu. Okolje, vzroki in tehnike so različne, a čustva so enaka.

Research / Raziskava

Guille Soler, Marta Saleta

Photography / Snemanje

Marta Saleta

Editing / Montaža

Marta Saleta



SLOVESNA PODELITEV PLAKETE NIKA KURETA / NIKO KURET AWARDS' CEREMONY

PLAKETO NIKA KURETA ZA LETO 2015, ki jo podeljuje Slovensko etnološko društvo za pomemben prispevek k razvoju vizualne antropologije in etnografskega filma v Sloveniji, prejme

The NIKO KURET AWARD FOR THE YEAR 2015, bestowed by the Slovene Ethnological Society for outstanding contribution to the development of visual anthropology and ethnographic film in Slovenia, goes to

dr. Naško Križnar

Obrazložitev nagrade

Naško Križnar, spiritus movens slovenske vizualne etnografije in antropologije, je bil glavni organizator mednarodnih Dnevov etnografskega filma od prve izvedbe v letu 2007 do leta 2013, ko je ob upokojitvi odstopil tudi s položaja direktorja festivala. Križnar je še vedno dejaven pri organizaciji festivala kot član programskega odbora in letos tudi kot selektor. Vendar se je ta prelomnica članom komisije za podelitev Plakete Nika Kureta zdela primeren trenutek, da našemu kolegu izrazimo priznanje za njegov prispevek k razvoju slovenske vizualne antropologije in navsezadnje tudi samega festivala, ki je pod njegovim vodstvom postal menarodno odmeven dogodek v vizualni antropologiji.

Plaketa Nika Kureta je bila do zdaj podeljena petim nagrajencem in nagrajenkam, dvema iz Slovenije in trem iz tujine. Vsaka, vsak je na svoj način prispeval k razvoju discipline v Sloveniji: zaradi pionirstva, odmevnih pogledov na področje ali inovativnih metodološki pristopov. Pri Našku Križnarju pa moramo poudariti njegovo celostno prizadevanje in skrb za razvoj vizualne antropologije v Sloveniji.

Seveda ni mogoče na kratko povzeti večdesetletnega aktivnega in kontinuiranega poklicnega delovanja, zato naj bo festivalski okvir priložnost, da se omejimo na njegov filmski ustvarjalni del.

Križnar je svoje prve etnografske filmske posnetke naredil v času zaposlitve v Goriškem muzeju. Sprva je snemal različne dogodke in procese, ki jih je vključeval v muzejske razstave. Ena odmevnejših je bila razstava Gora, pri kateri je bil film uporabljen za ponazoritev načinov uporab razstavljenih predmetov. Pri neka-

terih takratnih filmih sta bila pomembnejša arhivski in dokumentacijski vidik dogodka, saj posneto gradivo primarno ni bilo narejeno za razstavo. Tak je bil, na primer, film *Bosanski ovčarji v Vipavski dolini*, kjer je bil primarni zgib enkratnost posnetega dogodka. Z današnjega gledišča so najpomembnejši filmi, ki so bili narejeni za samostojno gledanje. Naj omenimo filma *Galjevica* in *Oris stanovanjskih načinov v Novi Gorici*, ki nista dokumentacija ali dopolnilo razstave ali diseminacija rezultatov, prvotno podanih v besedilih, temveč ju lahko razumemo kot poseben raziskovalni metodološki pristop in avtonomen način prezentacije etnološkega znanja. Poseben položaj v t. i. goriškem opusu imata filma *Prisotnost in odsotnost oseb in predmetov ter Izola fragmenti 1979–1984*, ki temeljita na eksperimentalnem in konceptualnem pristopu. Razumemo ju lahko kot poskus iskanja mej objektivnosti slike in filmskega medija.

Z vsemi takratnimi pristopi oziroma različnimi žanri etnografskega filma je bil Naško Križnar povezan z aktualnimi usmeritvami v sočasni vizualni antropologiji. Snemanje posamičnih kulturnih prvin je ustrezalo takrat razširjenim, t. i. element filmom; dokumentiranje izbranih dogodkov ali tem je bilo povezano z načeli urgentne antropologije; z uporabo filma kot orodja za raziskavo in kot medija za prezentacijo specifičnih antropoloških spoznanj, pa se je Križnar pridružil diskurzu o avtonomnosti področja vizualne antropologije.

S prihodom v Avdiovizualni laboratorij Znanstvenoraziskovalnega centra SAZU leta 1983 je Križnar svojo filmsko produkcijo še razširil. Od takrat je v Križnarjevi izbrani filmografiji in videografiji navedenih okoli 180 enot.

Največ med njimi je t. i. urejenega gradiva. To so filmi, kjer montaža upošteva enotnost prostora in kontinuiteto časa ter sledi dramaturgiji oz. strukturi posnetega dogodka, na primer nekega rituala ali pa zgolj naključnega razvoja dogodkov, ki jim je bil snemalec priča. Za zgled te skupine lahko poudarimo film *Orači. Prihod k hiši II*. To je sicer le odlomek, narejen za Register žive kulturne dediščine Slovenije, a je izvzet iz obsežnejšega gradiva o celodnevem obhodu pustne skupine v Halozah. V urejenem gradivu lahko vidimo tudi najodprtejšo in najmanj preračunljivo metodo srečanja snemalca z nastopajočimi protagonisti. Ker ni treba misliti na potencialne gledalce, ker ni predvidenih posebnih uporab končnega filmskega izdelka, se kamera lahko prepusti toku dogajanja in tako okrepi raziskovalni vidik snemalne interakcije. Nekateri vizualni antropologi prav ta tip etnografskega filma imenujejo raziskovalni film.

Poleg urejenega gradiva je Križnar posnel tudi več etnografskih dokumentarnih filmov. Ti ponavadi presegaajo časovni in prostorski okvir enega dogodka, zato mora avtor ustvariti zunanjo zgodbo oziroma določiti nadrejeno temo, ki določa

strukturo in montažo filma. Tako na primer film Kónya na poetičen način prikazuje okolico in ostanke taborišča iz časa Rakošijevskega režima na Madžarskem. To je prvenstveno avtorski pogled na samo po sebi nemo okolico, oblikovan s filmskimi izraznimi sredstvi, da bi pri gledalcu dosegel namerne učinke. Ali pa, na primer, film Leto oračev, v katerem Križnar povzame in zaokroži svoje dolgoletne raziskave pustovanj. Giovanni Kezich je na festivalu etnografskega filma v Trentu ta film označil za vrhunec v seriji tradicionalnih etnografskih filmov o pustovanjih.

Poleg omenjenih dveh vrst etnografskega filma pa je Naško Križnar posnel tudi veliko filmov, ki so bili narejeni za posebne priložnosti, uporabe ali specializirano občinstvo. To so izobraževalni filmi, muzejske ali razstavne avdiovizualne enote, spletni videoodlomki ipd. Mednje lahko prištejemo tudi filme, ki so bili narejeni za lokalno skupnost ali skupino ljudi, ki je sodelovala pri nastajanju filma. Naj poudarim popolnoma različna primera. Film Postavljanje plota je bil posnet v okviru projekta o tradicionalnih obrteh. Glavni cilj je bil dokumentirati in nato čim širšemu krogu gledalcev predstaviti celoten postopek tradicionalne izdelave koroškega plota z obroči. Na drugi strani pa je film Kurja koža glasbeni spot istoimenske skupine, ki oživlja ljudsko glasbeno izročilo.

Festivalski izbor filmov predvsem ponazarja širino opusa in raznovrstnost pristopov Naška Križnarja. Nekateri Križnarjevi filmi so že bili nagrajeni, tako doma kot v tujini, vendar tokrat želimo opozoriti na njegovo celotno filmsko produkcijo. Ta predstavlja neprecenljivo pričevanje o srečanjih etnologa, kamere in ljudi pred kamero, ki skušajo osmisлити svoje delo in nam hkrati podarjajo svoje izkušnje.

Miha Peče

The jury explanation

Naško Križnar, the spiritus movens of Slovene visual ethnography and anthropology, was the main organiser of the international Days of Ethnographic Film from the festival's first edition in 2007 until 2013, when he retired and also resigned from the position of festival director. Today, Križnar is still active in the organisation of the festival, performing the important function of selector, and he is also a member of the programme committee. In spite of his continued engagement, the members of the commission for the Niko Kuret Award considered this the right time to honour Križnar for his contribution to the development of Slovene visual anthropology and the festival itself, which in the period of his management turned into an internationally acclaimed event in the field of visual anthropology.

To date, the Niko Kuret Award has been awarded to five authors, two from Slovenia and three from abroad. Each of them contributed in his own way to the development of the discipline in Slovenia; some, for instance, because of their pioneer role or acclaimed views on the field, and others because of their innovative methodological approaches. In the case of Naško Križnar we must emphasize his comprehensive efforts and dedication to the development of visual anthropology in Slovenia.

Križnar's active and continuous professional engagement over several decades cannot be briefly summarised and we therefore use the framework of this festival to highlight his creative film work.

Križnar made his first ethnographic films when he was employed with the Goriško Museum. At first he filmed various events and processes and included them in the museum's exhibitions. One of his most acclaimed exhibitions was *Gora*, in which he used film to illustrate the ways in which the exhibited objects were used. With some of these early films the emphasis was on the archival and documentary aspect of an event, as the material was not primarily filmed for an exhibition. One such example is the footage *Bosnian Shepherds in the Vipava Valley*, where his primary motive was the uniqueness of the filmed event. From the present viewpoint, his most important films were those made for independent viewing. Here we should mention the films *Galjevica* and *An outline of living modes in Nova Gorica*, which are not documentation, supplements to an exhibition, or the dissemination of research findings previously mediated with texts, but which we can see as a special methodological approach and an autonomous way of presenting ethnological knowledge. A special place in his Gorica films is occupied by the films *The presence and absence of persons and objects* and *Izola fragments 1979–1984*, which are based on an experimental and conceptual approach. These films can be interpreted as attempts to search for the limits of the objectivity of images and the film medium.

With all his early approaches and different genres of ethnographic film Naško Križnar remained close to the current trends in contemporary visual anthropology. Filming individual cultural elements was in line with the then widespread "element films"; documentation of selected events can be associated with the principles of urgent anthropology; by using film as a research tool and a medium for presenting specific anthropological findings, Križnar joined the discourse on the autonomy of visual anthropology.

After the establishment of the Audiovisual Laboratory of the Research Centre of SASA (ZRC SAZU) in 1983, Križnar increased his film production. His selected filmography and videography from this period contains around 180 units.

Most of these units are so-called edited footage (rough cut). These are films in which the editing follows the unity of space and continuity of time and also the dramaturgy or structure of the filmed events, for instance a ritual or merely an accidental development of events witnessed by the filmmaker. As an example from this group we may mention the film *Ploughmen*. Their arrival at house II. Although this is merely a fragment, filmed for the Register of the living cultural heritage of Slovenia, it was taken from much more extensive material that covered an entire day of Carnival groups touring in Haloze. This approach of edited footage can also be understood as the most open and least speculative method of a filmmaker meeting with the performing protagonists. Since there is no need to consider potential viewers, given that no special use is anticipated for the final film product, the camera merely follows the flow of events and as such strengthens the research aspect of filming interaction. Some visual anthropologists indeed refer to this type of film as research films.

In addition to edited footage, Križnar made many ethnographic documentary films. These films usually go beyond the spatial and temporal framework of a single event, and the filmmaker must therefore construct an external story, or define a superimposing theme determining the structure and editing of the film. The film *Kónya*, for instance, poetically shows the environs and remains of a concentration camp from the time of Rakosi's regime in Hungary. This is principally the author's view of an environment that is in itself mute, but shaped with expressive cinematic means in order to achieve intentional effects on the viewers. Another example is the film *The Year of the Ploughmen*, in which Križnar summarised and rounded off his long-time research into carnival customs. At the Trento Ethnographic Film Festival, Giovanni Kezich proclaimed it to be the ultimate film in the series of traditional ethnographic films dedicated to carnivals.

In addition to the two types of ethnographic film mentioned above, Naško Križnar filmed a multitude of applied films, made for special occasions or uses, or for specialized audiences. Among them are educational films, audiovisual units for museums and exhibitions, website video clips, and the like. To these we may add films made for the local community or group that participated in the making of the particular film. Allow us to point out two completely different examples. The film *Putting up a Fence* was made as part of a project dedicated to traditional crafts. Its principal aim was to document the entire process of making a traditional Carinthian ring fence and later show to the widest possible audience. The film *Kurja koža*, on the other hand, is a music spot of the band of the same name that revives folk music traditions.

The present selection of films that will be screened at the festival mainly aims to illustrate the breadth of Naško Križnar's oeuvre and his diverse approaches. Some

of his films have been awarded in Slovenia and abroad, but on this occasion we wish to emphasize the totality of his films. They are an invaluable testimony to ethnologist and people meeting in front of the camera, who all try to make their work meaningful, and at the same time present us with their experiences.

Miha Peče

Kurja koža

Asistent kamere Sašo Kuharič, glasba Kurja Koža, scenarij, kamera, montaža in režija Naško Križnar, 1994, 17 sek.

Zibika

Izola fragmenti 1979–1984

Strokovno vodstvo Zvona Ciglič, Zora Žagar, digitalna postprodukcija Miha Peče, scenarij, montaža in režija Naško Križnar, 2006 (1984), 23 min.

Izola

Orači. Prihod k hiši II

Snemanje Sašo Kuharič, Miha Peče, Naško Križnar, montaža Miha Peče, raziskava in urejanje Naško Križnar, 2006, 3 min.

Mali Okič

Kónya

Strokovno vodstvo Katalin Munda Hirnök, montaža Miha Peče, scenarij, snemanje glasba in režija Naško Križnar, 2011, 7 min.

Hortobágy (Hungary)

Postavljanje plota / Traditioneller Ringzaun

Zasnova in strokovno vodstvo Martina Piko-Rustia, terensko vodstvo Milka Olip, montaža Miha Peče, scenarij, snemanje, glasba in režija Naško Križnar, 2013, 33 min.

Sele/Zell Pfarre (Austria)

INFORMATIVNI PROGRAM / INFORMATIVE PROGRAMME

(Projekcijska soba / Screening bar)

Hip-Hop, my Release (Hip-Hop, mi desahogo / Hiphop, moja rešitev)

Simon Rasing, 2013, 22 min.

Colombia

Can rap be a way out of prison? Hip-Hop is often associated with drugs and violence and therefore seen by many as a way into prison, but Alma Negra, DJ Roky and New York, three inmates at Distrital prison in Bogota, Colombia, demonstrate the opposite. For two hours a day they are allowed to leave the courtyard to write and practice their music. Rap enables them to protest and share their experiences in life. This film tells their story, revealing the impact Hip-Hop has on them.

Rap kot rešitev iz zapora? Hiphop pogosto povezujejo z drogami in nasiljem in zato mnogi menijo, da je bližnjica v zapor, vendar Alma Negra, DJ Roky in New York, trije varovanci zapora Distrital v Bogoti v Kolumbiji, dokazujejo nasprotno. Za dve uri na dan smejo zapustiti dvorišče zapora, da pišejo in vadijo svojo glasbo. Rap jim omogoča, da protestirajo in izpovedujejo svoje življenjske izkušnje. Film pripoveduje njihovo zgodbo in razkriva vpliv, ki ga ima nanje hiphop.

Breaking the Chains (Breaking the chains / Zdrobiti okove)

Erminia Colucci, 2014, 65 min.

Indonesia

Breaking the Chains depicts the use of physical restraint and confinement of people with mental illness in Indonesia, an illegal practice known as *pasung* in this country, but common also in other low and middle income countries, and almost universally ignored. To address these severe human rights violations, the Indonesian government has committed to the elimination of this practice across the country by 2015. The documentary follows the activities carried out by activists, also with mental health problems, to provide care and give freedom and dignity to the mentally ill who had been restrained, such as Yayah, a young woman who had been chained inside a small room for 17 years.

Zdrobiti okove prikazuje uporabo fizične prisile in osamitve pri duševnih bolnikih v Indoneziji. To je nezakonita praksa, v tej državi poznana kot *pasung*, vendar razširjena tudi v drugih državah z nizkimi in srednjimi dohodki in skoraj v celoti

spregledana. V borbi proti tem hudim kršitvam človekovih pravic je indonezijska vlada zagotovila, da bo prakso po vsej državi izkoreninila do leta 2015. Dokumentarec spremlja dejavnosti aktivistov – tudi sami imajo težave z duševnim zdravjem – pri negi duševnih bolnikov, ki jih, prej priklenjene, osvobodijo in jim vrnejo dostojanstvo. Tak primer je Yayah, mlada ženska, ki je bila 17 let priklenjena v majhni sobi.

Welcome Home (Lebensort Vielfalt / Dobrodošli doma)

Silvia Maggi, 2014, 30 min.

Germany

Lebensort Vielfalt is the first LGBT (Lesbian, Gay, Bisexual, and Transgender) inter-generational elderly community in Germany that is managed and organized by the community itself. Decisions regarding the management and the organization, including the way in which care is provided and by whom, are taken collectively during community meetings. The residents are also responsible for running daily activities such as the library opening hours, the maintenance of the garden and the building, the provision of health care. Film depicts Gottfried and LGBT elders, who lived at the edge of social norms and found themselves facing discrimination and isolation because of their old age. We get to know life stories of the people who live and work at the Lebensort Vielfalt, their definitions of community, care and support.

Lebensort Vielfalt je prva medgeneracijska skupnost starejših LGBT (lezbijke, geji, biseksualci, transseksualci) v Nemčiji, ki jo upravlja in organizira skupnost sama. Odločitve glede vodenja in organizacije, vključno z načinom, kako in kdo izvaja nego, sprejemajo kolektivno na sestankih skupnosti. Stanovalci so odgovorni tudi za urejanje dnevnih opravil, kot je delovni čas knjižnice, vzdrževanje vrta in stavbe in zagotavljanje zdravstvene nege. Film prikazuje Gottfrieda in starejše člane LGBT, ki so živeli na robu družbenih norm in so bili zaradi starosti deležni diskriminacije in izolacije. Spoznamo življenjske zgodbe ljudi v skupnosti *Lebensort Vielfalt* in njihova stališča o skupnosti, negi in podpori.

Holyland (Holyland / Sveta dežela)

Anna Somershaf, July 2012, 54 min.

Israel, Ghana

Solomon Tetteh is a Pastor of a migrant workers' community from Ghana who resides in Tel Aviv. Solomon has to function as a father for his community while

he is coping with the void created by the loss of his two sons: one left behind in Ghana, and the other died in Israel. A visit to Ghana, and a reunion with his eldest son, bring up the pain and regret that he couldn't deal with for many years.

Solomon Tetteh je pastor skupnosti migrantskih delavcev iz Gane, ki živijo v Tel Avivu. V skupnosti opravlja očetovsko vlogo, medtem ko se sam bori s praznino zaradi izgube dveh sinov: eden je ostal v Gani, drugi je umrl v Izraelu. Obisk Gane in snidenje s starejšim sinom v njem ponovno prebudi bolečino in obžalovanje, s katerima se mu ni posrečilo spoprijeti še po mnogih letih.

Herders of the Mist (Pastores de la niebla / Pastirji megle)

Domingo Moreno, 2013, 55 min.

Asturias, Spain

Amid the mists and alongside the Cantabrian Sea rises the Picos de Europa (Peaks of Europe), the first National Park to be created in Spain. This is protected landscape, shaped by herders and their herds. The Park is a paradigm of what is happening also in other mountains: the few herders who still inhabit the folds feel themselves to be an endangered species. In the twilight of this thousand-year-old culture, experiments are being carried out with herder schools and cheeseeries that are compatible with the environment. An attempt is being made to preserve this generational substitution, the countryside and its biodiversity, the indigenous breeds and livestock breeding linked to a unique cheese, "Gamonéu del Puerto".

Sredi megle in ob Kantabrijskem morju se dviguje pogorje Picos de Europa (Vrhovi Evrope), prvi, v Španiji ustanovljen narodni park. To je zaščitena pokrajina, ki so jo oblikovali pastirji in njihove črede. Park je značilen zgled tega, kar se dogaja tudi na drugih gorah: redki pastirji, ki še živijo s čredo, se počutijo kot ogrožena vrsta. V somraku tisočletne kulture potekajo poskusi s pastirskimi šolami in sirarnami, ki so ubrane z okoljem. Tako skušajo ohranjati menjavo generacij, podeželje in njegovo biološko raznovrstnost, avtohtone pasme in živinorejo, povezano z enkratnim sirom »Gamonéu del Puerto«.

Life in Progress (Life in Progress / Življenje v napredku)

Irene Loebell, 2014, 99 min.

Lesotho, South Africa

Coming of age is a challenging process and difficult when happening within the pressures of a South African township. However, Tshidiso, Venter and Seipati are fortunate to have found a valuable mentor in Jerry. They become members of his dance group Taxido and their days are filled with rehearsals and performances. Wherever they perform their wild dance routines, they receive praise. In their hovels, they face the daily grind of poverty, added to Jerry's occasionally aggressive treatment that he uses to keep them from the violence of the streets. But then the youngsters start to rebel when other interests take hold ... Twenty years after apartheid's end, *Life in Progress* delivers a close insight into the lives of three adolescents living in the township Katlehong (the Sotho word for "progress").

Odraščanje je zahteven proces in toliko težavnejši, ko poteka ob pritiskih v južno-afriškem revnem črnskem naselju. Kljub temu so Tshidiso, Venter in Seipati lahko srečni, ker so z Jerryjem dobili sposobnega mentorja. Pridružijo se njegovi plesni skupini Taxido in dneve preživljajo z vajami in nastopi. Kjerkoli izvajajo svoje divje plesne nastope, so deležni pohvale. V domačih kolibah se spoprijemajo z vsakdanjimi stiskami zaradi revščine in tudi z občasno nasilnim Jerryjevim prijemom, ki ga uporablja, da jih drži stran od nasilja na ulicah. A potem se mladeniči začnejo upirati, ker jih prevzamejo drugi interesi ... Dvajset let po koncu apartheida nam *Življenje v napredku* ponuja podroben pogled v življenje treh mladostnikov iz revnega črnškega naselja Katlehong (beseda v jeziku sotho pomeni »napredek«).

De Andada (Moving / Selitev)

Marie Kolling, 2014, 22 min.

Recife, Brazil

After living in a slum for decades, what would it be like to move away? In the city of Recife, Brazil, thousands of families have been evicted from slums on riverbanks by the government and offered new houses in return. The film portrays the experiences of four families and the challenges and joys they face, as they are adapting to their new house and life outside the slum.

Če desetletja živiš v slumu, kako doživljaš selitev iz njega? V brazilskem mestu Recife je vlada iz slumov ob rečnih bregovih izselila na tisoče družin in jim v zameno ponudila nove hiše. Film prikazuje izkušnje štirih družin, njihove izzive in veselje, ko se privajajo na novo hišo in na življenje zunaj sluma.

The Ordinary Life of an Unwilling All-American Exotic (The Ordinary Life of An Unwilling All-American Exotic / Vsakdanje življenje vseameriške tujke proti njeni volji)

Aurora Betson, 2013, 7 min.

USA

An American woman with native-born American ancestors from generations ago is constantly probed on ethnicity or assumed foreign-born.

Američanko, ki je potomka več generacij v Ameriki rojenih prednikov, stalno sprašujejo o njeni etnični pripadnosti ali domnevajo, da je tujega izvira.

Garden of Stones (Jardin de Piedras / Vrt kamnov)

Cabrera Víctor and Caradeuc Cristian, 2013, 43 min.

Región de Atacama, Chile

Pinte is a small rural town located in the Valley of Huasco, north of Chile, inhabited by simple people, possessing valuable cultural traditions and a deep knowledge of the environment, but unfortunately it's disappearing. The effort of a group of young architects to implement a sustainable tourism project encourages community, however, the initiative is seriously threatened by a factor that was not in their plans.

Pinte je podeželsko mestece v dolini Huasca na severu Čila, kjer živijo preprosti ljudje z dragocenimi kulturnimi tradicijami in dobrim poznavanjem okolja, vendar mestece žal izumira. Prizadevanja skupine mladih arhitektov za projekt vzdržnega turizma je za skupnost spodbudna, vendar pobudo resno ogrozi nepredvidena ovira.

Man on the Moon (L'uomo sulla luna / Človek na luni)

Giuliano Ricci, 2014, 59 min.

Sardinia, Italy

For centuries women have been the voice of the town and have kept stories and secrets of family battles and bloody revenges. Feuds and homicides mix with visions of the dead, contact with the after world and with dreams, doors to an invisible reality and revealers of misfortune. The documentary has gathered the fragments of a lost world where death and violence are daily topics. It tells about a subconscious that has vanished since the arrival of modern times, since man

put foot on the moon. The film is an ironic and curious view over an ancient, timeless world where men seem to have disappeared and women are the ones who carry myth and tradition. Anthropology and fable are mixed with deep awareness which doors rarely let people in.

Stoletja so bile ženske glas vasi in so ohranjale zgodbe in skrivnosti spopadov med družinami in krvnega maščevanja. Fajde in umori se mešajo z videnji mrtvih, s stiki z onstranstvom in s sanjami, ki so vrata v nevidno resničnost in napovedujejo nesrečo. Dokumentarec je zbral drobce zgubljenega sveta, kjer sta smrt in nasilje vsakdanji temi. Govori o podzavesti, ki je izginila s prihodom sodobnega časa, ko je človek stopil na luno. Film je ironičen in nenavaden pogled na starodavni brezčasni svet, kjer se zdi, da so moški izginili in da ženske ohranjajo in posredujejo verovanja in legende. Antropologija in pravljica sta v filmu tako rahločutno prepleteni, da razpreta vrata do sicer nedostopnih razsežnosti.

New Russian Cossacks (Новые русские казаки / Novi ruski kozaki)

Nikita Litvinov, 2013, 25 min.

Russian Federation

“The whole Russian history was made by Cossacks”, Lev Tolstoy, a famous Russian writer said. And that’s the truth. The military tradition invented by Cossacks made the Russian army invincible; they captured Berlin and Paris ... But the 21st century has come. Swords and horses are in the past. What’s happening now to this ancient nation and does it still exist as a nation at all? And why Cossacks find themselves split nowadays? This is a film about a nation disappearing from the face of the Earth.

»Vso rusko zgodovino so spisali kozaki,« je rekel sloviti ruski pisatelj Lev Tolstoj. In to je resnica. Vojaška tradicija, ki so jo izumili kozaki, je rusko vojsko naredila nepremagljivo; osvojila je Berlin in Pariz ... A prišlo je 21. stoletje. Meči in konji so stvar preteklosti. Kaj se dogaja s tem starim narodom, ali sploh še obstaja kot narod? Zakaj so kozaki danes razdeljeni? To je film o narodu, ki izginja z obličja Zemlje.

Election Fever: Kanjimei, East Sepik 2012 (Election Fever: Kanjimei, East Sepik 2012/ Volilna vročica. Kanjimei, Vzhodni Sepik)

Darja Hoenigman, 2012, 33 min.

Kanjimei, East Sepik, Papua New Guinea

What do elections really mean in a small, isolated village in Papua New Guinea? This observational film focuses on Kanjimei in East Sepik Province. The story takes up as outsiders start turning up in the village on the campaign trail – it's national election time. Disillusioned by governmental neglect, the Awiakay people regard the visitors' rhetoric with a certain cynicism and with astute observations about PNG politics and politicians. The film confronts us how villagers in a place like Kanjimei understand the democratic process. At the same time, we're impressed by the logistical challenge of staging the ballot in scattered settlements where literacy and knowledge of how to vote can't be taken for granted. We get to see how people interpret the 'outside world' through the prism of their own world-view.

Kaj zares pomenijo volitve v majhni, odmaknjeni vasi v Papui Novi Gvineji? Observacijski film je osredinjen na vasico Kanjimei v Vzhodni pokrajini Sepik. Zgodba se začne, ko se v vasici pojavljajo neznanci na volilni kampanji – to je čas državnih volitev. Razočarani, ker jih vlada zapostavlja, pripadniki ljudstva Awiakay dokaj cinično poslušajo retoriko obiskovalcev in pikro komentirajo politiko Papue Nove Gvineje in njenih politikov. Film pokaže, kako vaščani iz kraja, kakršen je Kanjimei, dojemajo demokratične procese. Hkrati nas preseneča, kakšen logistični izziv je organizacija volitev v raztresenih naseljih, kjer pismenost in znanje, kako se voli, nista samoumevni. Vidimo, kako ljudje dojemajo »zunanji svet« skozi prizmo lastnega pogleda na svet.

Matrimania (Matrimania / Porokomanija)

Maximilien Van Aertryc & Vincent Bitaud, 2014, 84 min.

India

Through his subjective photography, Mahesh Shantaram has been documenting the weddings of the Indian cosmopolitan upper class for many years. Disneyland-like sets, entertainment and catering for thousands of guests, Mahesh's photographs are his personal take on 21st century India. We follow the photographer across the country during the wedding season to meet and get to know a part of India that is rarely seen in the West. Traditions, patriarchy and social classes, local and global perspectives: in a pure observational manner the film continues Mahesh's approach of presenting contemporary Indian culture, light years from orientalist clichés.

S svojo subjektivno fotografijo Mahesh Shantaram že več let dokumentira poroke indijskega svetovljanskega visokega družbenega razreda na prizoriščih, ki spominjajo na Disneyland, z zabavo in hrano za tisoče gostov. Maheshove fotografije so njegov osebni pogled na Indijo 21. stoletja. Fotografu sledimo po državi med sezono porok ter srečujemo in spoznavamo del Indije, ki ga na Zahodu redko vidijo. Tradicije, patriarhat in družbeni razredi, lokalni in globalni pogledi: v čistem observacijskem slogu film nadaljuje Maheshov pristop pri predstavljanju sodobne indijske kulture, svetlobna leta daleč od orientalističnih klišejev.

Griot

Daniel Lema, 2014, 31 min.

Sowerby Bridge, Lancashire, UK

Kevin Dalton-Johnson is a British international artist who explores his African and Jamaican diasporic identity through clay. His sculptures can be considered as griots, West African historians or storytellers, repositories of oral tradition. Like many others living nowadays with the effects of fragmented knowledge about his cultural heritage, the work Kevin has created for more than twenty years stands to tell the sense of displacement he often feels. Through the cathartic making-process of one of the sculptures, the film enters a world in which clay and artist transform each other through a vibrant relationship that goes beyond words.

Kevin Dalton - Johnson je britanski in mednarodni umetnik, ki z glino raziskuje svojo afriško in jamajško identiteto v diaspori. Njegove skulpture lahko razumemo kot griote, zahodnoafriške zgodovinarje ali pripovedovalce, čuvarje ustnega izročila. Opus, ki ga je Kevin ustvaril v več kakor dvajsetih letih, govori o njegovemu občutenju razseljenosti, podobno kakor mnogi drugi, ki danes živijo z razdrobljenim znanjem o svoji kulturni dediščini. Prek katarzičnega ustvarjanja enega od kipov film vstopa v svet, v katerem glina in umetnik preoblikujeta drug drugega v dinamičnem razmerju, ki ga ni mogoče ubesediti.

In Praise of Shadows (In Praise of Shadows / V slavo sencam)

Kayla Reopelle and Evan Spitzer, 2014, 34 min.

Hammondspport, New York, USA

In Praise of Shadows is a poetic portrayal of Tony, Gwen, and Leah Bella as they live their life in Upstate New York with no electricity, gas, internet, or cell phones. Their lifestyle, though unconventional, furthers the question of what is necessary in our lives. Is it possible to live with very little, yet experience so much life? Counterpoint

to the grizzly mountain man, this film is not of survival but of a thriving and robust family life. Through their minimalism we are able to see that it is not the things in our lives which provide us with comfort or happiness, and we begin to question ourselves, what we need and what we don't. The family allowed the filmmakers to live in the same manner as they do and film them over the course of a week.

V slavo sencam je poetičen portret Tonyja, Gwen in Leah Belle, ki živijo svoje življenje v severnem delu države New York brez elektrike, plina, interneta in mobilnih telefonov. Njihov način življenja, čeprav neobičajen, poudarja vprašanje, kaj je nujno potrebno v našem življenju. Ali je mogoče živeti skrajno skromno in vendar doživljati bogato življenje? V nasprotju s klišejem o nergavih gorjanih ne gre za film o golem preživetju, temveč o živahnem in zdravem družinskem življenju. Njihova skromnost pokaže, da niso stvari tisto, kar v življenju prinaša udobje in srečo, in začnemo se spraševati, kaj potrebujemo in česa ne. Družina je snemalni ekipi omogočila, da teden dni živi tako kakor ona sama in da jo snema.

Kastom Twelve - Rennell and Bellona Artists at the FOPA 2012 (Kastom Twelve – Rennell and Bellona Artists at the FOPA 2012 / Kastom 12 – Umetniki z Rennella in Bellone na festivalu FOPA 2012)

Jari Kupiainen, 2014, 54 min.

Solomon Islands

How do cultural traditions survive and evolve in the present? How do art and cultural identity connect? The film is a story of cultural continuities and the present state of a Polynesian cultural tradition. The film documented the Festival of Pacific Arts (FOPA) in Solomon Islands in 2012, focusing on the artists from Rennell and Bellona Islands. Rennell-Bellonese compose one per cent of the Solomon Islands population, yet their artists were ubiquitous at the FOPA 2012, and they also participated actively in the festival organization. Who are Rennell and Bellona Islanders and what kinds of traditions (kastom) do they have in 2012? The film was realised by cultural anthropologist Jari Kupiainen, and it is based on long-term anthropological research into the Rennell and Bellona culture.

Kako kulturne tradicije preživijo in kako se razvijajo v sedanosti? Kako sta povezani umetnost in kulturna identiteta? Film je zgodba o kulturni kontinuiteti in o sedanosti polinezijske kulturne tradicije. Posnet je bil na Festivalu pacifiških umetnosti (FOPA) na Salomonovih otokih leta 2012 in je osredinjen na umetnike z otokov Rennell in Bellona. Ti otočani predstavljajo zgolj en odstotek prebivalstva vseh Salomonovih otokov, vendar so bili njihovi umetniki vsenavzoči na festivalu FOPA 2012 in so tudi dejavno sodelovali pri njegovi organizaciji. Kdo so

otočani z Rennella in Bellone in kakšne tradicije (*kastom*) imajo leta 2012? Dokumentarec je posnel kulturni antropolog Jari Kupiainen in temelji na dolgotrajni antropološki raziskavi kulture otokov Rennell in Bellona.

Alpine Rings Linger (Almklang Hallt Nach / Odmev planine)

Takayanagi Fumi, 2014, 20 min.

Ötztal in Tirol, Austria

In July 2013 in Tyrol the alpine farmer's life begins once more with the droving of cows up to higher pastures. What do environmentally just and sustainable relations with nature – plants, animals and humans – mean on the mountainside? The film explores experiential knowledge about the interaction of weather, landform, flora and fauna, livestock and techniques. It portrays a contemporary way of small-scale farm life, showing how relatives and voluntary helpers from urban areas support of farmer (61) and his aunt (89) in their physical labour. In the background of this mountain farming, the daily work of a few, one catches a glimpse of the winter tourism of many. Are these the lingering rings of alpine pastures from another world or bells signalling a future path?

Julija 2013, Tirolska: življenje alpskega kmeta se znova začne, ko krave žene na visokoležeče pašnike. Kaj pomeni okoljsko utemeljeno in vzdržno razmerje s planinsko naravo – z rastlinami, živalmi in ljudmi? Film raziskuje izkustveno znanje o povezanosti vremena, zemljišča, flore in favne, živine in tehnik. Predstavlja sodoben način življenja na majhni kmetiji, kako sorodniki in prostovoljci iz mestnih središč pomagajo kmetu (61) in njegovi teti (89) pri fizičnem delu. V ozadju gorskega kmetovanja, vsakdanjem delu peščice ujamemo bežen pogled na množični zimski turizem. Ali gre tu za preostanke gorskih planin nekega drugega sveta ali za zvonove, ki kažejo pot naprej?

Brez Mej – A History of Border (Brez Mej – Una storia di confine / Brez mej – zgodba z meje)

Giovanni Chiarot, 2013, 18 min.

Friuli, Italy, Slovenia

Alan Cecutti has followed a non-conformist path, developing a project in one of the most impoverished and remote places in the mountains of Friuli. In order to take up the challenge, at the age of 25 he abandoned a safe job in a company to open a farm guesthouse in Prossenico, an isolated village on the frontier between Italy and Slovenia, with the ambitious objective of giving new life to a mountain village with a few remaining residents.

Alan Cecutti je izbral nenavadno pot, ko se je lotil projekta v enem najbolj obubožanih in odmaknjenih krajev v gorah Furlanije. Zaradi tega izziva je pri 25 letih pustil varno službo v podjetju in odprl turistično kmetijo v Prosnidu blizu Robidišča, osamljeni vasi na meji med Italijo in Slovenijo, z ambicioznim ciljem, da vdahne novo življenje gorski vasi s peščico stalnih prebivalcev.

Of the Iron Range (Of the Iron Range / Iz Železnega pogorja)

Steve Wetzel, 2014, 20 min.

Minnesota, USA

Of the Iron Range documents a cultural event in a small Midwestern town (Cuyuna, Minnesota) that once held the nation's supply of iron ore. Every year, people from across the region gather for a dynamic, convivial social performance where hundreds of wood ticks are gathered and raced. Symbolic and observational film offers a portrait of one of America's once-thriving industrial sites.

Iz Železnega pogorja dokumentira kulturni dogodek v majhnem mestu ameriškega srednjega zahoda (Cuyuna v Minnesoti), kjer so nekoč hranili državne zaloge železove rude. Vsako leto se ljudje s tega območja zberejo na dinamičnem, veseljaškem družabnem srečanju, kjer naberejo na stotine gozdnih klopov in prirejajo dirke med njimi. Simboličen in observacijski film ponuja potret enega izmed nekoč cvetočih ameriških industrijskih središč.

Breaking the Silence (Prekiniti molk)

Tanja Wol Sorensen, 2014, 20 min.

Colombia

In the longest running armed conflict in the world, political violence against the people who actively oppose the war and the political elite, is taking place in a systematic way. *Breaking the Silence* is an intimate portrayal of Ruby and Luz, two human rights activists in Colombia, who live with political violence and insecurity on an everyday basis. The reality for most human rights activists in Colombia is not one of warfare spectacle, nor one of stability and peace, but it is one of constant fear and insecurity. I have long wondered what it means for the people who take on the responsibility of speaking for the victims of the conflict, to live with such a subtle form of repression, where they never know where or when danger is lurking.

V najdlje trajajočem oboroženem spopadu na svetu sistematično izvajajo politično nasilje nad ljudmi, ki se aktivno upirajo vojni in politični eliti. *Prekiniti molk* je

intimen portret Rubyja in Luz, aktivistov za človekove pravice v Kolumbiji, ki se vsak dna srečujeta s političnim nasiljem in negotovostjo. Za večino aktivistov za človekove pravice v Kolumbiji resničnost ni ne vojni spektakel niti ne red in mir, temveč je prežeta z nenehnim strahom in negotovostjo. Dolgo sem se spraševala, kaj ljudem, ki prevzamejo odgovornost, da spregovorijo o žrtvah konflikta, pomeni živeti s tako premeteno obliko represije, ko nikoli ne vedo, kdaj in od kod jim preti nevarnost.

Hibernation (Hibernacija)

Tomer Werechson, 2014, 16 min.

Israel

A documentarian spends one day with his grandfather who is contending with Alzheimer's. The past and present get blurred through his grandfather's life story.

Avtor dokumentarca preživi dan s starim očetom, ki se bori z alzheimerjevo boleznijo. V dedovi življenjski zgodbi preteklost in sedanost postajata vse bolj zabrisani.

Waves of Memory (Shem Code Rafiach / Valovi spomina)

Gadi Aisen, September 2013, 75 min.

Israel, Greece, USA

On December 7, 1946 the immigrant ship Rafiach, making its way from Yugoslavia, sank near the barren Greek island of Syrna. Most of the *Ma'apilim* survived and were rescued a few days later. There was a 12-day-old baby Shlomo on board that survived with his parents. 66 years later, a journey to his roots leads Shlomo to discover the true story of the drowning, an emotional quest, burdened by the issues of a Second Generation. We also learn about Mossad agent Abraham Lichovski, who saved the immigrants; as animated character he tells the story as written in his own hidden reports.

Ladja Rafiach, polna ilegalnih judovskih priseljencev, je 7. decembra 1946 na poti iz Jugoslavije proti Palestini potonila blizu nerodovitnega grškega otoka Sirna. Večina potnikov je nesrečo preživela in so jih nekaj dni pozneje rešili. Preživel jo je tudi 12 dni star dojenček Shlomo s starši. 66 let pozneje ga raziskovanje korenin vodi do resnične zgodbe potopljene ladje in čustvenega iskanja, ki je obremenjeno s problemi druge generacije. Izvemo tudi za agenta Mossada Abrahama Lichovskega, ki je rešil več potnikov in nam kot animiran lik pripoveduje zgodbo, kakor jo je zapisal v svojih skrivnih poročilih.

Impersonated Reality (Zaigrana realnost)

João Meirinhos, Elise Laker, 2013, 22 min.

Manchester, UK

What do Matt Damon, Madonna, Denzel Washington and Michael Jackson have in common? A self-reflexive ethnographic film follows the weekly rehearsals of the *Breakthrough* drama group for individuals with different types of learning disabilities. Why do people want to become famous? By pretending to be someone else we can discover more ourselves and, by looking back at the whole process of becoming another, we end up being a creative character in our own documentary.

Kaj imajo skupnega Matt Damon, Madonna, Denzel Washington in Michael Jackson? Samorefleksivni etnografski film sledi tedenskim vajam dramske skupine *Breakthrough*, ki združuje osebe z učnimi težavami različnih vrst. Zakaj želijo ljudje zasloveti? Ko se pretvarjamo, da smo nekdo drug, lahko odkrijemo več o nas samih, in ko si ogledamo ves postopek, kako smo postali nekdo drug, postanemo ustvarjalni lik v lastnem dokumentarcu.

I Will Dance Again (Volveré a bailar por ti / Znova bom plesala)

Erik Portilla, 2014, 50 min.

Puno, Peru

This is a sensory and performative exploration of the Virgin of Candelaria Feast, the major religious celebration of the Peruvian Altiplano. It shows dances, music, rituals and different people of Aymara and Quechua ethnicity living in contemporary Puno. This ethnographic film uses an observational but vivid camera in order to recreate the experience of the people who take part of the feast. The film centres its point of view to the visual aspects of the performances, the movements of people, the textures of their clothes, their interactions with the camera etc. These images produced by the feast are part of a visual economy that urban Aymaras from South America use as a technique to understand and produce social distinction, gender differences, ideas of race and ethnicity.

Film je čutno in performativno raziskovanje praznika candelarške Matere Božje, glavnega verskega praznovanja na perujski visoki planoti. Prikazuje ples, glasbo, obrede in različne ljudi iz skupin Ajmara in Kečva, ki živijo v mestu Puno. Etnografski film uporablja observacijsko, a živahno kamero za ponazoritev izkušenj ljudi, ki se udeležijo praznika. Osredinja se na vizualne vidike nastopov, gibanje ljudi, teksture njihovih kostumov, interakcije s kamero itn. Podobe, ki jih ustvarja praznik, so del vizualne ekonomije, ki jo urbani Ajmarci iz Južne Amerike uporabljajo

kot tehniko za razumevanje in ustvarjanje družbenih in spolnih razlik ter predstav o rasi in narodnosti.

Same River Twice (Deux Fois Le Meme Fleuve / Dvakrat ista reka)

Effi Weiss, Amir Borenstein, 2013, 110 min.

Brussels, Belgium

In 1869, John McGregor, a Scottish explorer, set out on a journey along the Jordan River from its source to the Sea of Galilee. In the summer of 2011, Effi and Amir retrace McGregor's steps.

Leta 1869 se je škotski raziskovalec John McGregor odpravil na potovanje vzdolž reke Jordan od njenega izvira do Galilejskega jezera. Poleti 2011 sta Effi in Amir sledila njegovim stopinjam.

The Orchard Keepers (The Orchard Keepers / Varuha sadovnjaka)

Bryony Dunne, 2014, 28 min.

Sinai desert, Cairo, Egypt

To a backdrop of political upheaval, an island of green life floats in an arid desert; two Bedouin embark on a daily quest to keep their orchard in the rugged Sinai desert alive. We meet Dr Ahmad, the last surviving herbalist trained in the ancient ways of desert healing, and Amariya, the resilient and exuberant naturalist. For the filmmaker, what began as a short photography trip to focus on the few remaining orchards, evolved into a personal breakthrough. Living for a year with the Gabaliya tribe, she gained unique insight into the stratified tribal structures and layers of myth that enshroud the mountain region.

Pred ozadjem političnih pretresov po puščavi plava otok zelenega življenja; beduina se vsak dan znova trudita, da bi njun sadovnjak preživel v neusmiljeni Sinajski puščavi. Srečamo dr. Ahmada, zadnjega preživelega zeliščarja, ki še obvlada stare načine puščavskega zdravilstva, in Amariyo, žilavo in živahno naravoslovko. Za avtorico filma se je to, kar se je začelo kot kratek fotografski izlet s poudarkom na redkih preostalih sadovnjakih, spremenilo v zelo osebno doživetje. Leto dni je živela pri plemenu Gabaliya in tako dobila enkratni pogled na razplastene plemenske strukture in na plasti mita, ki ovijajo to gorsko območje.

Shucking Corn Together (Lupatva pri nas / Ličkanje koruze)

Luka Klapan, 2014, 10 min.

Hruševac Kupljenski, Croatia

In Hruševac Kupljenski, a small village, which is about twenty miles northwest of Zagreb, operates folklore society of the same name, led by Stjepan Đurinski. Every year, the society nurtures and restores a special traditional custom – harvesting corn at one of the neighbour's fields on Hruševac hills.

V Hruševcu Kupljenskem, majhni vasi 30 km severozahodno od Zagreba, deluje istoimensko folklorno društvo, ki ga vodi Stjepan Đurinski. Društvo vsako leto vzdržuje in obnavlja posebno šego – ličkanje koruze na sosedovi njivi v hruševskih gričih.

The Sacred in the Secular (Püha ilmalikkus / Sveto v posvetnem)

Karin Leivategija, 2014, 27 min.

Estonia

Toomas is an Estonian Orthodox clergyman who is deeply committed to music. He expresses that commitment through his job as an Ethno and Reggae music DJ in clubs and radio. A clergyman and a DJ – it is a combination that comes across as surprising and raises questions even in a largely secular country like Estonia. Is the gap between religious and secular life really as wide as it is typically assumed?

Toomas je estonski pravoslavni duhovnik, ki je strastno predan glasbi. Predanost izraža tako, da opravlja vlogo didžeja za etno in reggae glasbo v klubih in na radiu. Duhovnik in didžej je kombinacija, ki preseneča in sproža vprašanja celo v pretežno posvetni državi, kakršna je Estonija. Ali je razdalja med verskim in posvetnim življenjem res tako velika, kakor si navadno predstavljamo?

Dreams of Java (Sanje o Javi)

Dorota Proba, Monika Proba, 2014, 39 min.

Indonesia

Riko is 28 years old. He lives with his parents and his siblings in a small house in the outskirts of Yogyakarta. He works in one of the several golf-glove factories in the city. Once in a while he leaves his house to become a shaman and lead a "jathilan" ceremony, where hundreds of people come to see the local ghosts enter the bodies of young dancers. Riko, a modest young man living a twofold life introduces us to the city, where mythical space-time overlaps the present day.

Riko je star 28 let. Živi s starši, brati in sestrami v majhni hiši na robu Jogjakarte. V mestu dela v eni izmed tovarn rokavic za golf. Občasno zapusti hišo in postane šaman, ki vodi obred »jathilan«, ob katerem si na stotine ljudi ogleda, kako lokalni duhovi vstopajo v telesa mladih plesalcev. Riko, skromen mladenič, ki živi dvojno življenje, nam predstavi mesto, kjer se mitski prostor-čas prekrivata s sodobnostjo.

Threatened (Ameaçados / Ogroženi)

Júlia Mariano, 2014, 22 min.

Pará, Brazil

Deep in Brazil, where law and justice require first and last name, the struggle for a piece of land becomes a matter of life or death. The film shows peasants in the South and Southeast of Pará, who have to fight for a piece of land for farming and living.

Globoko v notranjosti Brazilije, kjer sta zakon in pravica odvisna od tega, kako se pišeš, bitka za kos zemlje postane stvar življenja in smrti. Film prikazuje kmete na jugu in jugovzhodu zvezne dežele Pará, kjer se morajo boriti za kos obdelovalne zemlje, da bi preživeli.

Return to Normality (Rückkehr zur Normalität / Vrnitev k normalnosti)

Tim Fabian Bartel and Jasmine Bischke, 2014, 27 min.

Halle, Eastern Germany

Gender naturally exists beyond the binary opposition of male and female. There have always been humans born as intersexuals, known as hermaphrodites, and the socio-cultural construct of gender-identities has changed throughout history. Throughout their lifetime some humans find out that they cannot identify with certain body parts or with their socially ascribed gender role. The film questions contemporary heteronormativity by sharing everyday experiences of self-identified trans-people in a collaborative manner. Beela, a transvestite, feels most comfortable when he slips into women's clothes. He allows us to follow him through his daily life and reflects what it means to him to be a transvestite. Samuel, a young trans-man, talks about his own identity, about intersexuality and its perception in different cultures, questioning socially constructed gender roles. Beela and Samuel are part of the association BBZ "Lebensart E.V.", which offers a space for queer realities, a place for a community to connect, where people empathize and empower themselves for living in in society that often fails to acknowledge the normality of the diversity of (gender) identities.

Spol naravno obstaja tudi zunaj dvojiškega nasprotja moško-žensko. Vedno so se rojevali medspolni ljudje, poznani kot hermafroditi, in tudi družbeno-kulturni kontekst spolnih identitet se v zgodovini spreminja. Nekateri ljudje v svojem življenju ugotovijo, da se ne morejo poistiti z določenimi deli telesa ali s svojo družbeno določeno spolno vlogo. Film problematizira sodobno hetero-normativnost tako, da posreduje vsakdanje izkušnje samoopredeljenih transseksualcev. Transvestit Beela se najbolje počuti, ko zdrsne v ženska oblačila. Dovolj nam, da mu sledimo v vsakdanjiku, in premišlja, kaj mu pomeni biti transvestit. Samuel, mlad trans-moški, govori o svoji identiteti in med-spolnosti ter kako je ta dojeta v različnih kulturah, pri čemer problematizira družbeno ustvarjene spolne vloge. Beela in Samuel sta člana združenja BBZ "Lebensart E.V.", ki ponuja prostor drugačnim spolnim opredelitvam. Tu se skupnost poveže, tu ljudje sočustvujejo in se krepijo za življenje v družbi, ki pogosto ni zmožna priznati, da so različne (spolne) identitete nekaj normalnega.

Making an Interior Door by Hand (Prikaz ročne izdelave notranjih vrat)

Nadja Valentinčič Furlan, 2013, 10 min.

Šentrupert, Slovenia

Ivan Janez Rugelj, a retired joiner, used to make doors to order by hand, and later he used machines. In the film he shows how the individual elements are made by hand and then he makes the door. The film and the door are part of the exhibition *Doors: Spatial and Symbolic Passageways of Life*, curated by Polona Sketelj at the Slovene Ethnographic Museum.

Upokojeni mizar Ivan Janez Rugelj je v mlajših letih ročno izdeloval vrata po naročilu, pozneje je uporabljal stroje. V filmu pokaže ročno izdelavo posamičnih elementov, potem pa iz njih sestavi vrata. Film in vrata lahko vidimo na razstavi Polone Sketelj *Vrata, prostorski in simbolni prehodi življenja* v Slovenskem etnografskem muzeju.

Flea Market Segments (Fragmenti buvljaka / Utrinki z bolšjaka)

Milica Batričević, Relja Pekić, 2014, 12 min.

Belgrade, Pančevo, Serbia

Visual work was recorded during the one day on a flea market in Pančevo. Author explores the exciting life of flea market in a town near Belgrade.

Film je bil posnet v enem dnevu na boljšem trgu v Pančevu. Avtor raziskuje vznemirljivo življenje bolšjega trga v mestu blizu Beograda.

Eating Cultures (Kulture prehranjevanja)

Holly Giesman, 2013, 76 min.

London, UK

This is a documentary journey through three foreign national restaurants in London (Eritrean, Pakistani and Argentinian). Restaurant staff and customers share their experiences of working and eating in the restaurants as the filmmaker examines how "authentic" is understood and how culinary worlds are adapted for a multicultural London audience. The restaurant staff and the filmmaker engage in storytelling across cultural boundaries, yet the stories are charged with the accurate representation of real life and expectations of authenticity. The film explores the intricacies of "mediating worlds" alongside the sensory-rich, somewhat touristic experience of "eating cultures".

To je dokumentarno potovanje po treh londonskih restavracijah s tujo kuhinjo (eritrejsko, pakistansko in argentinsko). Zaposleni in stranke restavracije govorijo o svojih izkušnjah pri delu in prehranjevanju, avtor pa raziskuje, kako razumejo »pristnost« in kako kulinarične svetove prilagajajo multikulturnemu londonskemu občinstvu. Zaposleni v restavracijah in avtor filma sodelujejo v pripovedovanju zgodb, ki presegajo kulturne meje, a so hkrati prežete z natančnimi predstavitvami resničnega življenja in pričakovanji, kaj je pristno. Film ob čutno bogatem, a nekoliko turističnem doživljanju »kultur prehranjevanja« razkriva podrobnosti »posredovanja svetov«.

One Money (En denar)

Emir Cakaroz, 2014, 40 min.

Wisconsin, USA

This is a documentary video about pleasures and eccentricities of estate, consignment and farm auctions in Wisconsin. The video focuses on the objects for sale and people's interactions in different locations and circumstances.

To je dokumentarni video o užitkih in čudaštvih na dražbah zapuščin, komisijskega blaga in kmetij v Wisconsinu. Video se osredinja na predmete, ki so naprodaj, in na interakcije med ljudmi v različnih krajih in okoliščinah.

Parade of the Shrovetide ploughmen (Obhodi pustnih oračev)

Urh Vrenjak, 2013, 9 min.

Okič and surroundings, Haloze, Slovenia

The film presents a Shrovetide custom from North-East Slovenia. The Shrovetide ploughmen wish the locals good health and a rich harvest with music and dance, jokes and pranks, ritual ploughing and ancient ritual greetings.

Film prikazuje obhodno pustno šego v severovzhodni Sloveniji. Pustni orači z glasbo in plesom, šalami in norčijami, obrednim oranjem in starim ritualnim voščilom domačinom prinašajo zdravje in bogat pridelek.

The Murui Spirit (Murui Jafaiki / Duh Murui)

Johan Hermida, 61 min.

Colombian Amazon

The documentary depicts how the Murui people struggle for their recognition as an ethnic group in the Colombian Amazon. This is an ethnographic vision about them, their reality and their knowledge.

Dokumentarec prikazuje, kako se ljudstvo Murui bori, da bi ga priznali kot etnično skupino v amazonskem pragozdu v Kolumbiji. To je etnografska vizija ljudstva, njegove resničnosti in njegovega znanja.

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

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