

Slovensko etnološko društvo
Slovene Ethnological Society

Znanstvenoraziskovalni center SAZU
Scientific Research Centre of the SASA
Slovenski etnografski muzej
Slovene Ethnographic Museum

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM



↑ LJUBLJANA SLOVENIA ↑
May 18-22, 2009
18. - 22. maj 2009

Organiser / Organizator

Slovene Ethnological Society / Slovensko etnološko društvo

Metelkova 2, 1000 Ljubljana

telefon: +086 1 300 87 38, fax: +086 1 300 87 36(35)

spletna stran: <http://www.sed-drustvo.si>; e-pošta: info@sed-drustvo.si

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Znanstvenoraziskovalni center SAZU

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Programme selection / Izbor programa

Naško Križnar, Vesna Moličnik, Miha Peče, Nadja Valentinčič Furlan, Nena Židov,

Festival office / Pisarna

Sašo Kuharič, Zora Slivnik, Naško Križnar

Technical assistance / Tehnična pomoč

Sašo Kuharič, Miha Peče, Boštjan Abram

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Naško Križnar, Miha Peče

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SCHEDULE • SPORED

**PROGRAMME IN THE SLOVENE ETHNOGRAPHIC MUSEUM
SPORED V SLOVENSKEM ETNOGRAFSKEM MUZEJU
Metelkova ulica 2**

Monday, May 18 Ponedeljek, 18. maj

10:00 am

**VISUAL FOOTAGE WITH COMMENTARY.....
..... VIZUALNA GRADIVA S KOMENTARJI**

Inja Smerdel

“When are we going to dress up again?” («Kdaj se bomo spet našémle?»)

Marko Smole

»Tamažavi family and their old house« («Tamažavi ji niha stara šiša«)

Jelka Pšajd

Vedra – carnival in Ženik (Vedra – pustna prireditev na Ženiku)

Nadja Valentinčič Furlan

Preserving memory; the women and children from Vojsko who fetched food from the Vipava Valley during the Second World War

(Ohranjanje spomina; Vojskarske ženske in otroci, ki so med 2. svetovno vojno hodili po hrano na Vipavsko)

01:30 pm

Andrej Dular

Edited footage integrated into exhibitions of the Slovene Ethnographic Museum (Urejeno gradivo na razstavah Slovenskega etnografskega muzeja)

Nena Židov

No more bread for you! The burial of *Kurent* in Kostanjevica na Krki

(Ne boš ti kruha žrl več! Pogreb kurenta v Kostanjevici na Krki)

Polona Rigler Grm

Manufacturing of Frames for Sieves and Riddles

(Obodarstvo, rešetarstvo in sitarstvo)

SCHEDULE • SPORED

03:30 pm

Daniela Vávrová

Beyond the Visual Notes: A Widow's Story

(Onkraj vizualnih zapisov: Vdovina zgodba)

Urša Šivic

Ethnographic film as a didactic tool (Etnografski film kot učni pripomoček)

Naško Križnar

Haloze Rhapsody (Haloška rapsodija)

Tuesday, May 19 **Torek, 19. maj**

08:00 pm

REGULAR PROGRAMME..... **REDNI PROGRAM**

Good morning, brother (Dobro jutro, brat)

Giorgio Piracci, Italy, 2007, 62 min.

Location: Yanasha's reserve (Peru)

On the road with Maruch (Na poti z Maručo)

Florian Walter, Germany, 2008, 43 min.

Location: Chiapas (Mexico)

Wednesday, May 20 **Sreda, 20. maj**

08:00 pm

REGULAR PROGRAMME..... **REDNI PROGRAM**

Those with voice (Glasovi ljudi)

Caterina Borelli, USA, 2006, 55 min.

Location: Mexico, USA

The Shadow (Senca)

Martine Journet, Gérard Nougazol, France, 2008, 69 min.

Location: Sulawesi (Indonesia), France

SCHEDULE • SPORED

Thursday, May 21 Četrtek, 21. maj

07:30 pm

REGULAR PROGRAMME..... REDNI PROGRAM

Gandhi's Children (Gandijevi otroci)

David MacDougall, Australia, 2008, 185 min.

Location: New Delhi (India)

PROGRAMME IN KINODVOR
SPORED V KINUDVOR
Kolodvorska ulica 13

Monday, May 18 Ponedeljek, 18. maj

07:00 pm

OPENING OF THE FESTIVAL..... OTVORITEV FESTIVALA

Losers and Winners (Poráženci in zmagovalci)

Ulrike Franke, Michael Loeken, Germany, 2006, 96 min.

Location: Ruhr Valley (Germany)

Tuesday, May 19 Torek, 19. maj

09:00 am

STUDENT FILMS 1. ŠTUDENTSKI FILMI 1.

Reindeer Men (Ljudje z jeleni)

Elena Shabeeva, Italy, 2008, 27 min.

Location: Peninsula of Kola (Russia)

75 grams

Priscilla Clarissou, Great Britain, 2008, 31 min.

Location: Andacollo (Chile)

SCHEDULE • SPORED

Well, we simply are Tamils (Smo pač Tamilci)

John Thomas, Germany, 2009, 24 min.

Location: Nordrhein – Westfalen (Germany)

10:45 am

STUDENT FILMS 2..... ŠTUDENTSKI FILMI 2.

It is a company here (Kjer je družba)

Katja Colja, Darja Kranjc, Slovenija, 2008, 8 min.

Location: Nova Gorica (Slovenija)

Generation Rain (Generacija dežja)

Niloufar Shahisavandi, Germany, 2009, 22 min.

Location: Berlin (Germany), Kabul (Afghanistan)

Where to? (Kam?)

Max Kerkoff, Germany, 2008, 44 min.

Location: Berlin (Germany)

01:30 pm

REGULAR PROGRAMME 1..... REDNI PROGRAM 1.

From Honey to Ashes (Od medu do pepela)

Lucas Bessire, USA, 2006, 25 min.

Location: Paraguay

Qian Men Qian, A disappearance foretold

(Qian Men Qian, napovedano izginotje)

Olivier Meys, Belgium, 2008, 52 min.

Location: Beijing (China)

04:30 pm

REGULAR PROGRAMME 2..... REDNI PROGRAM 2.

The professional foreigner. Asen Balikci and Visual Ethnography

(Poklicni tujec. Asen Balikci in vizualna etnografija)

Rolf Husmann, Manfred Krüger, Germany, 2008, 60 min.

Location: Istanbul, London, Bulgaria, Sikkim (India)

SCHEDULE • SPORED

(Un)veiled (Ne)zakrito

Ines Hofmann Kanina, USA, 2008, 36 min.

Location: Dubai (UAE)

Wednesday, May 20.....**Sreda, 20. maj**

09:00 am

SPECIAL PROGRAMME: RUSSIAN ETHNOGRAPHIC FILM 1.....

.....**POSEBNI PROGRAM: RUSKI ETNOGRAFSKI FILM 1.**

Introduction by Evgeny V. Aleksandrov, Elena Danilko

Filimonthology

Evgeny V. Aleksandrov, Russia, 2008, 52 min.

Location: Russia

10:45 am

SPECIAL PROGRAMME: RUSSIAN ETHNOGRAPHIC FILM 2.....

.....**POSEBNI PROGRAM: RUSKI ETNOGRAFSKI FILM 2.**

Years in a hand (Leta na roke)

Evgeny V. Aleksandrov, Russia, 2006, 46 min.

Location: Russia

Swing

Anatoly Baluev, Russia, 2006, 49 min.

Location: Ural (Russia)

01:30 pm

SPECIAL PROGRAMME: RUSSIAN ETHNOGRAPHIC FILM 3.....

.....**POSEBNI PROGRAM: RUSKI ETNOGRAFSKI FILM 3.**

Identity or in search of »real Chuvash«

(O identiteti ali iskanju »pravih Čuvašev«)

Ekaterina Yagafova, Russia, 2007, 30 min.

Location: Ural, Volga (Russia)

SCHEDULE • SPORED

Old man Peter (Stari Peter)

Ivan Golovnev, Russia, 2008, 26 min.

Location: Siberia

03:00 pm

REGULAR PROGRAMME 3..... REDNI PROGRAM 3.

Dancing for the camera (Ples za kamero)

Petr Hajn, Czech republik, 2007, 58 min.

Location: Czechia, England, Croatia, Spain

Shared ritual – shared future? (Skupni obred – skupna bodočnost?)

Judith Pein, Germany, 2008, 33 min.

Location: Thai

05:00 pm

REGULAR PROGRAMME 4..... REDNI PROGRAM 4.

A Shout into the Wind (Krik v veter)

Katja Gauriloff, Finland, 2007, 55 min.

Location: Sevetiojärvi, Inari, Lapland, Helsinki, Brussels

Mimoune

Gonzalo Ballester, Spain, 2006, 11 min.

Location: Sebin (Morocco)

Thursday, May 21 Četrtek, 21. maj

09:00 am

REGULAR PROGRAMME 5..... REDNI PROGRAM 5.

Littering at Preloka (Steljarija na Preloki)

Brane Bitenc, Slovenija, 2008, 31 min.

Location: Preloka (Slovenija)

Who Can Become a Bellman (Kdo je lahko zvončar)

Ivo Kuzmanić, Croatia, 2008, 55 min.

Location: Kastav (Croatia)

SCHEDULE • SPORED

10:45 am

REGULAR PROGRAMME 6..... REDNI PROGRAM 6.

Turbofolk under Triglav (Turbofolk pod Triglavom)

Andraž Pöschl, Slovenija, 2007, 26 min.

Location: Slovenija

01:30 pm

“251-249=2”

Serbia, 2008, collective work, 15 min.

Location: Stara Planina (Serbia)

To take the bull by the horns (Zagrabiti bika za roge)

Anna Marie Schefer, Germany, 2008, 23 min.

Location: Barcelona (Spain)

01:30 pm

REGULAR PROGRAMME 7..... REDNI PROGRAM 7.

G.I.O.C. Italian Catholic Workers Youth (Katoliška delavska mladina Italije)

Marina Anedda, Italy, 2008, 34 min.

Location: Cagliari (Italy)

God give us what is good (Naj bog da vse dobro)

Jiřina Kosiková, Czech Republik, 2007, 26 min.

Location: Serbia

Carnival king of Europe (Evropski kralj karnevala)

Giovanni Kezich, Michele Trentini, Italy, 2009, 21 min.

Location: Italy, Croatia, Macedonia, Bulgaria, France

04:00 pm

**NIKO KURET AWARD CEREMONY
PODELITEV PLAKETE NIKA KURETA**

The special screening of laureates's films.

ANDREJ O. ŽUPANČIČ

Bizovik (1964), Fuegos (1970), Wood or Fields (1978),

The Animal Circle of Slovenia (2005)

SCHEDULE • SPORED

Friday, May 22 Petek, 22. maj

09:00 am

REGULAR PROGRAMME 8..... REDNI PROGRAM 8.

Microcosmos Sarajevo

Barbara Turk Niskač, Slovenia, 2008, 28 min.

Location: Sarajevo (BiH)

Papa Bilong Chimbu (Oče Simbujev)

Verena Thomas, Australia, 2007, 54 min.

Location: Papua New Guinea

10:45 am

Purple wooden canoe (Purpurno rdeči kanu)

Gabriela Piccolo, Alberto Greciano, Spain, 2008, 10 min.

Location: São Luís, Maranhão (Brazil)

Born (Rojen)

Andy Lawrence, Great Britain, 2008, 56 min.

Location: Great Britain

01:30 pm

REGULAR PROGRAMME 9..... REDNI PROGRAM 9.

Fish On! (Na ribe!)

Liivo Niglas, Frode Storaas, Diane Perlov, Estonia/Norway/USA, 2008, 60 min.

Location: Northern California (USA)

03:00 pm

Holy Men and Fools (Svetniki in norci)

Michael Yorke, Great Britain, 2005, 71 min.

Location: Himalayas (North India)

04:30 pm

She – River (Ona-reka)

Rossella Schillaci, Italy, 2008, 63 min.

Location: River Po (Italy)

SCHEDULE • SPORED

Enduring life (Trajno življenje)

Boeke Brechtje, Netherland, 2008, 37 min.

Location: Utrecht (Holland)

07:00 pm

CLOSING OF THE FESTIVAL..... ZAKLJUČEK FESTIVALA

Up and Down the Mountain Side (V planino in nazaj)

Hans Haldimann, Switzerland, 2008, 97 min.

Location: Schächental, Canton Uri (Switzerland)

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FOREWORD

On behalf of the Slovene Ethnological Society, the main organizer of the Days of Ethnographic Film, I would like to extend my greetings to all authors who have submitted their films, especially to those whose films have been chosen for one of the programmes.

The festival's selectors were particularly looking for films that come closest to the concepts of modern visual ethnography. The principal selector, however, will be the audience.

One of the characteristics of modern ethnographic films is a great diversity of themes and approaches. This festival is unfortunately far too short to be able to show everything that has recently been taking place in this field. Let me just mention that we will screen distinguished authors such as David MacDougall, Michael Yorke, Ulrike Franke and Michael Loeken, Rolf Husmann, Michele Trentini, Andy Lawrence, Rosella Schillaci, Hans Haldimann, and many others, whose unique approach to ethnographic film is certainly invaluable.

The principal programme contains thirty-one films with just as many authors. *Student's Program* includes six films. A special section, which will be introduced by Evgeny Aleksandrov and Elena Danilko, is dedicated to Russian ethnographic film. Footage with commentary, a traditional section of this festival, will include authors who shall present their current visual production by themselves.

This year's festival will take place in two venues: while the main programme will be shown at Kinodvor, Kolodvorska 13 the three evening screenings will take place at the Slovene Ethnographic Museum, Metelkova 2.

On Thursday, May 21, 2009 the Slovene Ethnological Society will award the 2009 Niko Kuret Ethnographic Film Award, which will posthumously go to Dr. Andrej O. Župančič. The ceremony will be followed by the screening of his films, some of which will be shown to a wider audience for the very first time.

Co-organizers of the Days of Ethnographic Film are the Slovene Ethnographic Museum and the Scientific Research Centre of the Slovenian Academy of Sciences and Arts and Kinodvor. The event is sponsored by the Slovenian Academy of Sciences and Arts, Ministry of Culture RS, Kinodvor and Forum of Slavic Cultures. On behalf of the organizers, I would like to extend our sincere thanks for their cooperation and help.

We hope that spectators shall enjoy this year's programme and leave the event feeling enriched and satisfied.

Naško Križnar

PREDGOVOR

V imenu Slovenskega etnološkega društva, glavnega organizatorja Dnevo etnografskega filma, in soorganizatorjev, pozdravljam vse avtorje, ki so poslali svoje filme na letošnji festival, zlasti tiste, katerih dela so bila izbrana za enega od festivalskih programov.

Selekcijska komisija je med prispelimi filmi iskala dela, ki se najbolj približujejo konceptom sodobne vizualne etnografije. Gledalci bodo imeli glavno besedo pri odločanju o tem ali je bila izbira posrečena ali ne.

Značilnost sodobnega etnografskega filma je velika raznolikost tem in pristopov. Dnevi etnografskega filma so prekratki, da bi lahko pokazali vse kar se v zadnjem času dogaja na tem področju. Vendarle naj omenim, da so v našem programu avtorji kot npr. David MacDougall, Michael Yorke, Ulrike Franke in Michael Loeken, Rolf Husmann, Michele Trentini, Andy Lawrence, Rosella Schillaci, Hans Haldimann in številni drugi, ki se na izviren način posvečajo produkciji etnografskega filma.

Glavni program vsebuje 31 filmov in prav toliko avtorjev. Študentski program šteje 6 filmov.

Poseben program je posvečen ruskemu etnografskemu filmu, ki ga bosta predstavila Evgenij V. Aleksandrov in Elena Danilko. Tradicionalna sekcija Dnevo etnografskega filma so že od začetka Gradiva s komentarjem, v kateri raziskovalci sami predstavljajo svoje aktualne vizualne produkcije.

Letošnji festival bo potekal na dveh krajih; glavni del programa v Kinodvoru na Kolodvorski 13, tri večerne projekcije pa v Slovenskem etnografskem muzeju na Metelkovi 2.

Slovensko etnološko društvo bo v četrtek, 21. maja 2009, podelilo letošnjo plaketo Nika Kureta za etnografski film, ki jo bo posthumno prejel akad. dr. Andrej O. Župančič. Po podelitvi plakete bo prikazan izbor nagrajenčevih filmov, od katerih bodo nekateri prvič javno predvajani.

Soorganizatorja Dnevo etnografskega filma sta Slovenski etnografski muzej in Znanstvenoraziskovalni center SAZU. Podporniki Dnevo etnografskega filma so Slovenska akademija znanosti in umetnosti, Ministrstvo za kulturo RS, Kinodvor in Forum slovanskih kultur. Vsem se iskreno zahvaljujem za sodelovanje in pomoč.

Obiskovalcem letošnjih Dnevo etnografskega filma želim veliko užitka in novih spoznanj pri gledanju filmov.

dr. Naško Križnar

VISUAL FOOTAGE WITH COMMENTARY.....VIZUALNA GRADIVA S KOMENTARJEM

Inja Smerdel

“When are we going to dress up again?”

»Kdaj se bomo spet našémle?«

Location: Škofi (Slovenija), 18. 10. 2008

Research and photography: Inja Smerdel

Editing: Boštjan Abram

Production: Slovene Ethnographic Museum, 2009

E: inja.smerdel@etno-muzej.si

In 2008, several women from the Sežana Society of Farm Women, who usually perform together in demonstrations of traditional farming activities at a variety of tourist events in the Karst, decided to revive buckwheat growing and the related work processes. Buckwheat was sown in a field with an area of around 10 ares, belonging to Ida Suban from Škofi near Komen. In early autumn a part of the buckwheat- only a handful of sheaves - was machine harvested to be used by the women in their performance at the open door day of the Lipica stud farm; they demonstrated the work processes and presented homemade buckwheat dishes. On St Luke's Day, October 18th, they gathered in Škofi and manually harvested the rest of the buckwheat. The film record shows everything they did on this occasion: how they worked, what they chatted about, and what they laughed about. The captured present-day activity does not differ much from the same activity carried out half a century ago, when buckwheat was still part of the annual rotation system at farms. But the women, of course, did not miss out on the opportunity to dress up in traditional working clothes and enjoy a “reapers' meal in the old fashion”.

Leta 2008 se je nekaj žena iz Društva kmetič sežanske občine, ki ponavadi skupaj nastopajo pri prikazih nekdanjih delovnih opravil na raznovrstnih kraških turističnih prireditvah, odločilo za oživitev pridelovanja ajde ter z njo povezanih delovnih procesov. Pri eni izmed njih, Idi Suban iz Škofov pri Komnu, so v ta namen posejali njivo, veliko okoli 10 arov. Že v začetku jeseni – samo za nekaj snopov – so del ajde kar strojno poželi, da so lahko ženske z njo nastopile na Dnevu odprtih vrat Kobilarne Lipica; tako s prikazom delovnih opravil kakor s ponudbo domačih ajdovih jedi. Na sv. Luka, 18. oktobra, pa so se potem zbrale v Škofih in preostalo ajdo ročno požele. Ob tem je nastal filmski zapis vsega, kar so tedaj počele: kako so delale, o čem kramljale

in čemu so se smejale. V ujetem sodobnem delovnem trenutku prav nič dosti drugače kakor pred pol stoletja, dokler je bila ajda še del vsakoletnega kmečkega kolobarja. A brez preoblačenja v tedanja delovna oblačila in brez scene »južne za žanjice kot po starem« vendarle ni šlo.

Marko Smole

»**Tamažavi family and their old house**«

»Tamažavi ji niha stara šiša« (Tamažavi in njihova stara hiša)

Location: Plešče (Hrvaška), 2006

Research: Marko Smole

Photography: Alen Leš

Editing: Marko Smole

Production: Marko Smole za Etnološko zbirko "Palčava šiša", Plešče, 2009

E: smole.marko@gmail.com

"Tamažavi" is a local name of the family, which lived in "Tamažava" house in the centre of Plešče, the Croatian border village in a small Čabranka river valley between Croatia and Slovenia. They were one of the biggest farmers in the village and owners of the nearby water mill. The house, built in 1822 (with the year of construction remodeled on the portal to 1882), was demolished in 2007 for the road construction purposes. The film was made in 2006 – in the still standing house. "Tamažavi" – two brothers, sister and her husband talked about life in the village and family, mainly in the time after the world war II. The film is recorded in a local dialect as a conversation, with aim to document the old house and related village life, where the dialect remains one of the most important joining features of people on both sides of the border. Film clips were taken in the old house interiors, in the mill and on the mill brook. The film was first of the four, finished and publicly presented by Ethnological collection "Palčava šiša" project in this year, all of them recorded in the local dialect which is still alive among just a few thousands people.

Tamažavi je hišno ime rodbine, ki je živela v Tamažavi hiši v središču vasi Plešče v obmejni dolini reke Čabranke. Nekdaj so bili eni od največjih kmetov v vasi, poleg kmetije pa je k hiši pripadal tudi mlin ob potoku v neposredni bližini. Hišo iz leta 1822 (z letnico preklesano na 1882) je občina ob predelavi ceste leta 2007 podrla in na njenem mestu zgradila osrednji trg pred cerkvijo. Film je bil posnet leto prej še v stari hiši, kjer so Tamažavi – dva brata, sestra ter njen mož, pripovedovali o spominih na življenje doma in v vasi v obdobju večinoma po drugi svetovni vojni. Film je posnet kot razgovor v narečju, ki

ga govorijo prebivalci z obeh strani meje, z namenom dokumentiranja hiše in življenja v njej, ter narečja, ki je še vedno ena od najpomembnejših kulturnih sestavin. Snemanje je potekalo v notranjosti sedaj podrtga objekta, v mlinu, ter na območju mlinskega potoka in jezua. Film je prvi v vrsti štirih filmov, ki so bili dokončani in javno predvajani v tem letu v okviru projektov Etnološke zbirke »Palčava šiša«, posnetih v lokalnem narečju, ki ga govori le še nekaj tisoč ljudi.

Jelka Pšajd

Vedra – carnival in Ženik

Vedra – pustna prireditev na Ženiku

Location: Ženik, Prlekija (Slovenija), 2007

Research: Jelka Pšajd

Photography: Rober Berden, Ludvik Rogan

Editing: Ludvik Rogan, Jelka Pšajd

Production: Pokrajinski muzej Murska Sobota, 2008

E: jelka.pšajd@guest.arnes.si

Vedra is a carnival, organised in villages of the commune Sv. Jurij ob Ščavnici on Shrove Saturday that has lately spread also to villages outside the commune (e.g. Drakovci, Berkovci). A special feature of the performances, some are as old as 120 years, is *vedra/štrjak* – wine measure or wooden barrel of wine, which is consumed in one evening.

In Ženik visitors are served pickled cabbage with sausage for supper, Jože Čuš reads village chronicle with comic additions, masks are given awards, the hosting family is chosen for the following year, and finally they dance for the fat turnip, holding their legs high. Every performer should be wearing an apron.

We've filmed inviting to *vedra* with the family Novak, and what is going on at the family Čuš, who are invited, and the *vedra* carnival.

Vedra je pustna prireditev, ki je na pustno soboto pripravljajo v vaseh občine Sv. Jurij ob Ščavnici, v današnjem času se je razširila tudi na vasi izven občine (npr. Drakovci, Berkovci). Posebnost takšnih prireditev, ki so nekatere stare že okrog 120 let, je *vedra/štrjak* – vinska mera oziroma leseni sod vina, ki se spije v enem večeru.

Na Ženiku za večerjo ponudijo kislo zelje s klobasami, Jože Čuš prebere vaško kroniko s humornimi dodatki, udeleženci nagradijo maske, izbere se družina/gostitelj za naslednje leto, na koncu pa zaplešejo ples za debelo repo

tako, da visoko dvigajo noge. Vsak udeleženec mora biti oblečen v predpa-
snik.

Posneli smo vabljenje na vedro pri družini Novak, ki vabi in dogajanje pri
družini Čuš, ki so vabljeni ter vedro in dogajanja na njej.

Nadja Valentinčič Furlan

**Preserving memory; the women and children from Vojsko who fetched
food from the Vipava Valley during the Second World War**

Ohranjanje spomina; Vojskarske ženske in otroci, ki so med 2. svetovno
vojno hodili po hrano na Vipavsko

Location: Vojsko (Slovenija), 2007

Research: Nadja Valentinčič Furlan

Photography: Nadja Valentinčič Furlan

Editing: Nadja Valentinčič Furlan

Production: Slovene Ethnographic Museum, 2009

E: nadja.valentincic@etno-muzej.si

The inhabitants of Vojsko (above Idrija, Slovenia) suffered severe food short-
ages during the Second World War and German occupation. The livestock
in the village's stables was decimated, its fields, located at an altitude of 1100
metres, produced only less demanding crops, and the Germans had cancelled
the food stamps of the village population because of their collaboration with
the partisans. These shortages were partly alleviated by women and children,
who walked all the way down into the nearby valley areas, usually the Vipava
Valley, to exchange butter and other produce for maize flour.

The researcher recorded the stories of eight locals at the Vojsko Ethnologi-
cal Camp and this revealed that the most typical, special theme and obviously
the most important to the villagers were the food shortages in the 1943-45
period. She also recorded with the camera the wish of the locals to preserve
the memory of their co-villagers (in narratives), which she later followed up
without the camera.

The author continues to research the stories as a thematic subgenre in visu-
al ethnology, the theme of her contribution at the Days of Ethnographic Film
in 2008. The stories of two informants will be interpreted from the viewpoint
of content and their multilayer messages (information, emotions, ethics, fai-
th). She will comment on the way and methodology of filming the stories and
analyse the images from the viewpoint of the researcher/film-maker. She will
conclude the research with reflections on possible uses of the filmed stories
in products with different levels of structure and added interpretation (edited

material, selected excerpts, ethnographic film) and their suitability to different target groups.

Prebivalci Vojskega (nad Idrijo) so med drugo svetovno vojno, posebno v času nemške okupacije, trpeli hudo pomanjkanje hrane. Domači hlevi so bili izropani, polja na 1100 metrov visokih legah rodijo le manj zahtevne poljščine, okupatorji pa so Vojskarjem zaradi sodelovanja s partizani ukinili živilske karte. Situacijo so reševale ženske in otroci, ki so hodili menjat maslo in druge dobrine za koruzno moko na bližnja dolinska območja, najpogosteje na Vipavsko.

Avtorica je na Etnološkem raziskovalnem taboru Vojsko posnela pripovedi osmih domačinov in kot najbolj značilno in posebno temo, očitno za vaščane tudi najpomembnejšo, izluščila preskrbo s hrano v letih 1943–45. S kamero je zabeležila tudi željo domačinov po ohranjanju spomina na sovaščanke in sovaščane (v pripovedi), in jo kasneje zasledovala brez kamere.

Avtorica nadaljuje z raziskovanjem pripovedi kot tematske podzvrsti v vizualni etnologiji, kar je bila njena tema tudi na DEF 2008. Pripovedi dveh informatorjev bo interpretirala z vidika vsebine in večplastnosti posredovanih sporočil (informacije, čustva, etika, vera). Komentirala bo način in metodologijo snemanja pripovedi in posnetke analizirala z vidika vložka raziskovalke/snemalke. Zaključila bo z razmišljanjem o možnih uporabah posnetih pripovedi v izdelkih z različno stopnjo urejenosti in dodane interpretacije (urejeno gradivo, izbrani odlomki, etnografski film) in njihove primernosti za različne ciljne skupine.

Andrej Dular

Edited footage integrated into exhibitions of the Slovene Ethnographic Museum

Urejeno gradivo na razstavah Slovenskega etnografskega muzeja

Location: Bela krajina (Slovenija), 1991/1994

Research: Andrej Dular

Photography: Andrej Dular

Editing: Nadja Valentinčič Furlan

Production: Slovene Ethnographic Museum, 2008

E: andrej.dular@etno-muzej.si

The author will present three examples of edited footage, integrated into exhibitions of the Slovene Ethnographic Museum. **Winegrowers' Year** (10 minutes) and **Collecting the *kalantura* (must)** (8 minutes) are part of the exhibi-

tion *Anew the vines have fruited*. Andrej Dular filmed the footage in several locations in Bela krajina from 1991 to 1994. In 1994, he documented also setting up a maypole, performed by the village community of Drašiči in Bela krajina. **Setting up a maypole** will be integrated into the forthcoming exhibition *I, we and others – The images of my world*. Mostly we have followed the principle to first edit the integral version, then shortening it for the exhibition – for the example, the footage on maypole is 103 minutes long, the integral version 22 minutes and the condensed one 5 minutes.

Avtor bo predstavil tri urejena gradiva, zmontirana za predvajanje v sklopu razstav SEM. Na razstavi *Spet trte so rodile* prikazujemo urejeni gradivi o delovnih postopkih in letnih šegah, povezanih s pridelovanjem vina: **Vinogradniško koledarsko leto** (10 minut) in **Pobiranje kalanture** (8 minut). Gradivo zanju je Andrej Dular posnel v letih od 1991 do 1994 na več lokacijah v Beli krajini. Leta 1994 je posnel tudi **Postavljanje mlaja**, ki ga izvaja fantovska skupnost v Drašičih, in bo predvajano v sklopu drugega dela nastajajoče stalne razstave *Jaz, mi in drugi – Podobe mojega sveta*.

Večinoma smo se držali načela, da najprej zmontiramo integralno verzijo, potem pa jo prilagodimo za predvajanje na razstavi – na primer, kompletno gradivo o mlaju je dolgo 103 minute, integralni zapis 22 minut, zgoščena različica pa 5 minut.

Nena Židov

No more bread for you! The burial of Kurent in Kostanjevica na Krki

Ne boš ti kruha žrl več! Pogreb kurenta v Kostanjevici na Krki

Location: Kostanjevica na Krki (Slovenija), 2007

Research and photography: Nena Židov

Editing: Boštjan Abram

Production: Slovene Ethnographic Museum, 2009,

E: nenazidov@etno-muzej.si

Šelmarija, the local name for the carnival in Kostanjevica na Krki, is a mixture of a peasant carnival festival and an urban carnival. All the carnival figures, called *šelmarji*, are members of the *perforcenhavz* club, chaired by father Šelme. The carnival lasts several days and includes the morning call by the brass band, the announcement of *Kurent*, and the carnival parade on Sunday. On Monday, a torch parade follows and the general meeting of the *perforcenhavz* club, which accounts for its activities in the past year and elects a new chairman. On Tuesday, a “bear” is chased and the *šelmarji* plough and sow.

The film shows the last day of the carnival on Ash Wednesday (Feb. 21, 2007). It presents the making of *Kurent* - a straw puppet - and the morning round of the inns. This is followed by the afternoon parade of the *šelmarji* with *Kurent* in a coffin along the streets and inns of Kostanjevica na Krki, and ends by lowering *Kurent* into the Krka and burning it.

Šelmarija, kakor domačini imenujejo pustovanje v Kostanjevici na Krki, je preplet kmečkih pustnih praznovanj in mestnega karnevala. Vsi pustni liki, imenovani *šelmarji*, so včlanjeni v družčino *perforcenhavz*, ki ji predseduje oče *Šelme*. Pustovanje poteka več dni in obsega nedeljsko pustno budnico, oklic kurenta in pustni sprevod. V ponedeljek sledi sprevod z baklami in občni zbor *perforcenhavza*, kjer opravijo obračun svojega delovanja v zadnjem letu in izberejo novega predsednika. V torek gonijo medveda in orjejo ter sejejo.

Posnetki prikazujejo zadnji dan pustovanja, ki poteka na pepelnično sredo. Predstavljena je izdelava slamnate lutke kurenta in dopoldanski obhod po gostilnah. Sledi popoldanski sprevod *šelmarjev* s kurentom v krsti po ulicah in gostilnah Kostanjevice na Krki, ki se zaključi z zažigom kurenta in njegovim spustom v reko Krko.

Polona Rigler Grm

Manufacturing of Frames for Sieves and Riddles

Obodarstvo, rešetarstvo in sitarstvo

Location: Andol pri Sv.Gregorju, Zapotok, Sodražica (Slovenija), 2008

Research: Polona Rigler Grm

Photography: Jože Jagrič

Editing: Jernej Puntar, Rahela Jagrič

Production: Muzej Miklova hiša

E: muzej.mh@amis.net

The Miklova hiša Museum has started with a project of audiovisual recording of the proces of woodenware manufacturing – manufacturing of frames for sieves and riddles, manufacturing of sieves and riddles, manufacturing of bottoms for sieves and riddles, manufacturing of spoons, manufacturing of toothpicks, manufacturing of tools, manufacturing of wicker baskets, manufacturing of clay dishes, manual joinery and wood turning. In 2008 manufacturing of frames for sieves and riddles was recorded. The camera registered material and non-material cultural heritage. More than two hours of archive material was registered in total, intended for use in future for interpretation

of heritage. The basic purpose of the project is to give to any interested person the possibility to learn the procedures through this film. The end product of these recordings is a documentary, short films for internet users, and material intended for presentation at the Days of Ethnographic Films. The film about manufacturing of frames for sieves and riddles shows all the technical and technological procedures required, subtitled in Slovenian and English language. The added value of the film are stories told in Ribnica dialect by manufacturers themselves; no commentary is added. The recordings are arranged so as to complete the story, and to make it flow smoothly for watching and listening. This part is not translated into English language.

Muzej Miklova hiša izvaja projekt avdiovizualnega snemanja suhorobarskih postopkov obdarstva, rešetarstva in sitarsva, podnarstva, žličarstva, zobotrebčarsva, orodjarstva, pletarstva, posodarstva, ročnega mizarstva in strugarstva. V letu 2008 smo posneli obodarstvo in rešetarstvo. S kamero smo zabeležili snovno in nesnovno dediščino. V celoti smo posneli več kot 5 ur arhivskega gradiva, ki bo lahko uporabljeno pri raziskavah kulturne dediščine. Osnovni namen je, da se bo lahko vsak, ki bo imel željo po izdelovanju, naučil posameznih postopkov tudi s pomočjo filma. Končni produkti teh snemanj so krajši filmski zapisi za internetne uporabnike in verzija za Dneve etnografskega filma. Obe panogi prikazujeta vse tehnične in tehnološke postopke izdelovanja. Postopki so označeni s podnapisi v slovenskem in angleškem jeziku. Dodana vrednost filma so zgodbe, ki jih pripovedujejo izdelovalci v ribniškem narečju. Filmu ni dodan strokovni komentar. Zgodba je zmontirana, tako da teče in se jo lahko posluša. Ta del ni preveden v angleščino.

Daniela Vávrová

Beyond the Visual Notes: A Widow's Story

Onkraj vizualnih zapisov: Vdovina zgodba

Location: Ambonwari village, East Sepik Province (Papua New Guinea),
2007, 2008

Research: Daniela Vávrová and Borut Telban

Photography: Daniela Vávrová

Editing: Daniela Vávrová

Production: Institute of Anthropological and Spatial Studies / Inštitut
za antropologijo in prostorske študije, Scientific Research Centre of the
Slovenian Academy of Sciences and Arts / ZRC SAZU

E: rachel@reflectangulo.net

In a cultural environment where the social status of widows is low, such a woman has to rely mainly upon the support of her sons and daughters' husbands. In Augustina's case, however, her only adult son left the village more than ten years ago and is living in a distant town. Her two adult daughters, who share her household, are both single mothers each with two children. Their situation is morally disapproved by many villagers. Reflecting upon their lives and seeing them in a wider social and cultural context, Augustina and her closest relatives critically ponder over the difficulties faced by an 'unfortunate woman' and a woman with 'outside children'. Recorded between November 2007 and April 2008, the story – still in a rough cut – concerns itself with contemporary issues of women's oppression on the one hand and of their liberation on the other.

V kulturnih okoljih, kjer je družbeni status vdov šibak, se taka žena lahko najbolj zanese na podporo svojih sinov in soprogov hčera. V primeru Augustine je njen edini odrasli sin zapustil vas pred več kot desetimi leti in živi v oddaljenem mestu. Njeni dve odrasli hčeri, s katerima deli gospodinjstvo, sta obe samski materi, vsaka z dvema otrokoma. Številni vaščani moralno obsojajo njun položaj. Ko Augustina in njeni bližnji sorodniki premišlujejo o njihovih življenjih in jih gledajo v širšem družbenem in kulturnem kontekstu, kritično razmišljajo o težavah, soočeni z "nesrečno ženo" in z ženo z "zunanji otroki". Zgodba, ki je bila posneta med novembrom 2007 in aprilom 2008 (še vedno je v grobi montaži), obravnava sodobne zadeve nasilja nad ženami na eni strani in njihove osvoboditve na drugi.

Urša Šivic

Ethnographic film as a didactic tool

Etnografski film kot učni pripomoček

Location: Podpeč, Ljubljana, Perudina, Tolmin, Vrzenec, Črni vrh
(Beneška Slovenija, Italija), Pokljuka, Bila (Rezija, Italija)

Research and photography: Urša Šivic

Editing: Urša Šivic

Production: Glasbenonarodopisni inštitut ZRC SAZU, 2008

E: ursa@zrc-sazu.si

The film presents four independent units that were part of the project 'Computer music teaching' (accessible at: http://muzikologija.ff.uni-lj.si/ptg/index_slo.html). Short films present some of Slovenian folk instruments (friction drum, bark horn, cow bell, and church bell) and demonstrate how the film is

very convenient medium also for didactic presentation of folk instruments. Separate parts of the instrument, its materials, the process of making, the sound of the instrument, its use and functions are didactically represented with photo, video, and music material and with accompanying text.

Film predstavlja štiri samostojne enote, ki so nastale v okviru projekta 'Računalniško poučevanje glasbe' in je dostopen na spletu (http://muzikologija.ff.uni-lj.si/ptg/index_slo.html). Enote predstavljajo nekatera slovenska ljudska glasbila: lončeni bas, lubnati rog, zvonec ter zvon in kažejo, kako je vsestranskost filmskega medija primerna za didaktični prikaz ljudskih glasbil. Slikovno, filmsko, glasbeno in s spremnim besedilom so didaktično prikazani deli posameznega glasbila in njegovi materiali, proces izdelave, zvok glasbila, njegova raba in funkcije (signaliziranje, obred, muziciranje).

Naško Križnar

Haloze Rhapsody

Haloška rapsodija

Location: Repišče, Pristava (Slovenija), 2007, 2008

Research and photography: Naško Križnar

Editing: Miha Peče

Production: Avdiovizualni laboratorij ISN ZRC SAZU

E: nasko@zrc-sazu.si

Ethnographic Society Orači, Okič, is focused on local traditional carnival activities every year. Nevertheless the unity force of traditional carnival is strong enough to be manifested in many other activities during the year out of the carnival time. For example: wine grape gathering or collective haymaking. Not only relatives are coming to help but also the members of ethnographic society who feel a strong solidarity, issued from the carnival activity. Besides, their willingness to help is connected to the traditional neighbouring based help, where the participants are not expected to be paid except being served by food. There are many latent cultural elements linked to both events which can not be registered visually very easily. However the manifested level of activity as for example technology, body movement or non-verbal language, is a big challenge for the camera indeed. It is only the question if the cameraman was skillful enough to find representative moments and view-angles to say that autonomous being of activities was preserved, as MacDougall would say.

Etnografsko društvo Orači Okič se po svojem statutu posveča predvsem pustnim šegam v svojem kraju. Združevalna razsežnost »fašenka« pa se kaže tudi v drugih dejavnostih kot sta npr. trgatev in skupna košnja. Razen sorodnikov se obeh dogodkov udeležijo tudi posamezni člani društva, ki s tem podaljšujejo tovariško solidarnost iz pustnega časa. Hkrati se pa njihova pripravljenost pomagati veže na tradicionalno sosedsko pomoč, pri kateri udeleženci ne pričakujejo plačila, razen hrane. Oba dogodka sta sicer vsak zase zelo kompleksna in vsebujeta veliko kulturnih sestavin na latentni ravni kulture, ki jih s kamero ni mogoče neposredno zajeti. A tudi vidna plast dogajanja (tehnologija, delovne telesne tehnike, neverbalno izražanje) je dovolj velik izziv za kamero. Postavlja se vprašanje ali snemalec dovolj premišljeno in večče izbira prizore in zorne kote, da je v vizualnem gradivu ohranjena avtonomna bit dogajanja, kot bi dejal David MacDougall.

Generation Rain (Generacija dežja)

Niloufar Shahisavandi, Germany, 2009, 22 min.

Location: Berlin (Germany), Kabul (Afghanistan)

Afghanistan – Our image of the country is determined by war pictures in the news, but what about the cultural life? “Return to sender” a theatre dance project from Berlin was invited to the national Theatre Festival in Kabul 2007. The film accompanies the 5 dancers/actors on their journey into the unknown. The women sense fear, anger and intense joy in Afghanistan. The Theatre Festival gives them the unique opportunity to meet local girls. Due to the Persian background of the dancers/actors and their understanding of the Iranian language the women gain an insight into hopes and dreams of the Afghan girls. In their everyday life the Afghan girls struggle with the burqa, oppression and their longing for peace. They call themselves “Generation Rain”, a generation which sacrifices itself for the case of rebuilding their beloved country Afghanistan. Generation Rain are girls who are determined by their wish to play theater and change their society.

Afganistan – o naši podobi te dežele odločajo vojne slike v novicah, a kakšno je kulturno življenje v Afganistanu? Gledališko plesni projekt “Vrni pošiljatelj” iz Berlina je bil povabljen na državni gledališki festival v Kabulu 2007. Film spremlja pet plesalk / igralk na njihovi poti v neznano. Ženske občutijo v Afganistanu strah, jezo in tudi veliko veselje. Gledališki festival jim nudi edinstveno priložnost, da se srečajo z domačinkami. Zahvaljujoč iranskemu poreklu plesalk in razumevanju iranskega jezika, žene lahko spoznavajo sanje in upe afganistanskih deklet. V svojem vsakodnevem življenju se afganske ženske borijo proti burki, proti zatiranju in za mir. Same se imenujejo “generacija dežja”, generacija, ki se žrtvuje za izgradnjo njihove ljubljene dežele Afganistan. Generacija dežja so dekleta, odločena, da bodo igrala v gledališču in spreminjala svojo družbo.

Research: Niloufar Shahisavandi
Photography: Karina Smigla – Bobinski,
Hannes Köskel, Pujeh Taghdisi
Sound: David Rutschisko
Editing: Niloufar Shahisavandi, Anne
Scheining

Address:
Niloufar Shahisavandi
Solmsstr. 19
10961 Berlin
Germany
Tel.: +49 179 4031325
E: nilou@gmx.de

It is company here (Kjer je družba)

Katja Colja, Darja Kranjc, Slovenija, 2008, 8 min.

Location: Nova Gorica (Slovenija)

An afternoon in the pensioners' club.

Popoldan v društvu upokojencev Nova Gorica.

Research: Katja Colja, Darja Kranjc

Tel.: +386 40 549 161

Photography: Katja Colja, Darja Kranjc

E: katjacolja@gmail.com

Editing: Katja Colja, Darja Kranjc

Darja Kranjc

Addresses:

Vojkova 9, 6210 Sežana

Katja Colja

Tel.: +386 41 437 353

Volčji grad 36, 6223 Komen, Slovenija

E: darja.kranjc@gmail.com

Reindeer Men (Ljudje z jeleni)

Elena Shabeeva, Italy, 2008, 27 min.

Location: Peninsula of Kola (Russia)

This story represents work in progress on the study of the identity of the most ancient Northern European native population, the Saami, especially from the Kola peninsula, through one of the most specific aspects of the culture of this small ethnicity – the breeding of reindeer. Nikolaj and Marie live on an island in a hut they themselves built. They live in close contact with their own reindeer. This nomadic life is their choice. It is not simple to breed reindeer. Living this way is only survival or something more?

Ta zgodba predstavlja še nedokončan študij identitete najstarejšega prebivalstva na evropskem severu, Samijev na polotoku Kola in sicer skozi gojenje severnih jelenov, ki je eden od najznačilnejših vidikov njihove kulture. Nikolaj in Marie živita na otoku, v koči, ki sta jo sama zgradila. Živita v tesnem stiku s njunim severnim jelenom. To nomadsko življenje je njuna izbira. Ni preprosto gojiti severnega jelena. Je to zgolj preživetveni način ali kaj več?

Research: Paolo Chiozzi

Address:

Photography: Elena Shabeeva

Elena Shabeeva

Sound: Luca Ballini

Via Sempione 26

Editing: Luca Ballini

21029 Vergicte (VA)

Production: Elena Shabeeva

Italia

Tel.: +39 340 38 90 677

E: elenashabeeva@rambler.ru

Well, we simply are Tamils (Smo pač Tamilci)

John Thomas, Germany, 2009, 24 min.

Location: Nordrhein – Westfalen (Germany)

In Germany are living about 65.000 Tamil-Sri Lankan refugees. 50.000 of them are Hindus. The documentary gives an insight to the cultural life in the diaspora and shows the strategies of proceeding Tamil culture and Tamil ways of life on hand of two families and two temples. The families are embedded in complex networks involving Tamils in Europe, Overseas and Sri Lanka. They are active in Tamil culture Clubs, and temples and try to pass on cultural-religious knowledge to their children. Culture and religion are connected very strong and religion is present in everyday life. Tamil identity in Germany relies strong on religion and religion is a way of continuing and establishing Tamil culture and networks (for example through temple-festivals and Hindu-clubs) all over Germany and Europe.

V Nemčiji živi okoli 65.000 tamilskih beguncev s Sri Lanke. 50.000 od njih so Hinduji. Dokumentarec omogoča vpogled v kulturno življenje v diaspori in kaže strategije posredovanja tamilske kulture in tamilskega načina življenja v roke dveh družin in dveh templjev. Družini sta zasidrani v zapleteni mreži, ki vključuje Tamilce v Evropi, drugje po svetu in na Sri Lanki. Aktivni sta v tamilskem kulturnem klubu in templjih ter poskušata prenašati kulturno versko znanje svojim otrokom. Kultura in vera sta močno povezani in vera je prisotna in vsakdanjem življenju. Tamilska identiteta v Nemčiji se močno veže na vero in vera je način nadaljevanja in utrjevanja tamilske kulture in povezav (npr. s tempeljskimi festivali in Hindu klubi) po vsej Nemčiji in Evropi.

Research: John Thomas	Address:
Photography: John Thomas	John Thomas
Editing: John Thomas	Slovenska cesta 51b, stan. 15
	1000 Ljubljana
	Tel.: 030 394 214
	E: thomasj@gmx.net

Where to? (Kam?)

Max Kerkoff, Germany, 2008, 44 min.

Location: Berlin (Germany)

A glimpse into the lives of disillusioned teenagers in the Märkisches Viertel, a neighborhood on Berlin's outskirts: summer days revolving around beer, junk

food and PlayStation. When they're not hanging out around the local shopping mall, they mark time lounging in Kevin's living room while his parents are gone for the summer. Alcohol is almost always involved, and often the police or local security. Disputes with neighbors, problems with crime, violence and graffiti are frequent themes, although unlike Kevin, most of them have never been arrested. Hard up for money, they hardly leave the neighborhood – which appears to be the hub of their existence. Their prospects are rather dim. What does the future have in store for them?

Bežen pogled v življenja najstnikov brez iluzij v četri Märkisch, v soseščini berlinskega predmestja: poletni dnevi se sučejo okoli piva, hitre hrane in Plejstejšnov. Ko ne postopajo po lokalnih marketih, zapravljajo čas v Kevinovi dnevni sobi, medtem ko so starši odšli na počitnice. Vedno je zraven alkohol in čisto policija ali krajevno redarstvo. Prepiri s sosedi, problemi s kriminalom, nasiljem in grafiti so pogoste teme, čeprav številni med njimi, za razliko od Kevina, niso bili aretirani. Težko je z denarjem, težko zapustijo četrt, ki se zdi kot središče njihovega obstoja. Njihova perspektiva je meglena. Kaj ima bodočnost za njih v svoji izložbi?

Research: Max Kerkoff	Address:
Photography: Max Kerkoff	Max Kerkoff
Sound: Nicolas Rösener, Jorka Marguardt	Luckauer Str. 17
Editing: Max Kerkoff	10969 Berlin
	Germany
	Tel.: +49 1636 86388
	E: max.kerkhoff@gmail.com

75 grams (75 gramov)

Priscilla Clarissou, Great Britain, 2008, 31 min.

Location: Andacollo (Chile)

Filmed in Andacollo, in central Chile, the documentary retraces the work produced by a group of artisan miners. Going down to the depth of the mines is a very risky business that does not always pay back. But the local miners have faith in the Virgin of Andacollo to give them strength and “to carry on fighting” in the mines. The film brings a contrasting perspective to the dryness of the mining world to the miners’ sensitiveness.

Ta dokumentarni film je bil posnet v Andacollu, v osrednjem Čilu, in sledi delu skupine rudarjev. Spust v rudniške globine je tvegano početje, ki se ne

izplača vedno. Toda krajevni rudarji verujejo, da jim bo Andakolška Device dala moč za nadaljevanje borbe v rudnikih. Film prinaša vpogled v negotovo bodočnost in iztrošenost rudarskega posla in v njihovo posebno rudarsko občutljivost.

Research: Priscilla Clarissou	Address:
Photography: Priscilla Clarissou	Priscilla Clarissou
Sound: Priscilla Clarissou	Flat 29 Silkin Court,
Editing: Priscilla Clarissou	Silkin Close
Production: Priscilla Clarissou	M13 9UY Manchester
	UK
	Tel.: +44 7706 583760
	E: priscilla.clarissou@gmail.com

Born (Rojen)

Andy Lawrence, Great Britain, 2008, 56 min.

Location: England

Born takes us on a deeply personal journey. Andy Lawrence spent three years in an intimate collaboration with Judith Kurutac, gaining insight into her life's work as an independent midwife. *Born* examines the roles they play as father and midwife, brought to life by their engagement with two couples who undergo very different experiences of childbirth. Close and un-interrupted footage of physical childbirth pulls away to wide-open landscapes, still and quiet, but heavy with contemplation of practices that have become part of our cultural landscape. The result is an open consideration resonating with the connection between birth and death and the fear inherent in both these momentous processes.

Film *Rojen* nas povede na globoko osebno potovanje. Andy Lawrence je preživel tri leta v intimnem sodelovanju z neodvisno babico Judith Kurutac in pridobil vpogled v njeno življenjsko delo. Film raziskuje njuno vlogo kot očeta in babice, kot jo je oživel njuno ukvarjanje z dvema paroma, ki sta šla skozi zelo različne izkušnje rojevanja. Filmsko gradivo fizičnega rojevanja je posneto zelo od blizu in brez prekinitiv. Občasno se odpre v široke pokrajine, mirne in tihe, toda zasičene s premišljevanjem o praksah, ki so postale del naše kulturne pokrajine. Rezultat je odprto razmišljanje o povezavi med rojstvom in smrtjo in strahom, ki je del obeh pomembnih procesov.

Research: Andy Lawrence, Judith

Kurutac

Photography: Andy Lawrence

Sound: John Lancaster

Editing: Andy Lawrence, David

Henderson

Production: Birth Rites / Helen Knowles

Address:

Andy Lawrence

Granada Centre for Visual Anthropology

The University of Manchester

Arthur Lewis Building

Oxford Road

Manchester M13 9PL UK

Tel.: 0044-7855606143

E: andy.lawrence@manchester.ac.uk

Carnival king of Europe (Evropski kralj karnevala)
 Giovanni Kezich, Michele Trentini, Italy, 2009, 21 min.
 Location: Italy, Croatia, Macedonia, Bulgaria, France

In the heart of winter, a very ancient ritual to secure prosperity and good harvests is held throughout Europe, at the original core of what is commonly known as Carnival. This film is made under the assumption that Carnival reveals similar actions and similar characters, cast in very similar original patterns all over Europe. In this sense, Carnival's ephemeral kingdom of misrule can be said to be one of the longer lasting in European history, and Carnival himself a veritable "King of Europe".

Carnival King of Europe comes to light as an ethnographic documentary within the framework of a larger project of the same title, financed by EU *Culture 2007* program, which entails fieldwork, one itinerant exhibition, one website www.carnivalkingofeurope.it and research seminars. The project has been promoted by the Museo degli Usi e Costumi della Gente Trentina (Italy) and has been endorsed by four European partners France (Musée des Civilisations d'Europe et Méditerranée, Marseilles), Croatia (National ethnographic museum, Zagreb), Macedonia (National ethnographic museum, Skopje) and Bulgaria (National ethnographic museum, Sofia).

Sredi zime se v Evropi odvija zelo star obred za zagotavljanje blaginje in dobrega pridelka na poljih. V jedru tega obreda je tisto kar je na splošno znano kot Karneval. Film je narejen s predpostavko, da karneval obuja po vsej Evropi podobne aktivnosti in like, zaigrane po podobnih vzorcih. V tem smislu je vsakoletno kratkotrajno kraljevanje Karnevalovega nereda, najtrajnejše kraljestvo v evropski zgodovini in Karneval sam resnični Kralj Evrope.

Film prihaja na svetlo kot etnografski dokumentarec v okviru večjega projekta z istim naslovom, ki ga je financiral evropski program Culture 2007. Obsega terensko delo, potujočo razstavo, spletno stran (www.carnivalkingofeurope.it) in raziskovalne seminarje. Nosilec projekta je bil muzej Museo degli Usi e Costumi della Gente Trentina (Italija) s štirimi evropskimi partnerji v Franciji (Musée des Civilisations d'Europe et Méditerranée, Marseilles), Hrvaški (Etnografski muzej Zagreb), Makedoniji (National ethnographic museum, Skopje) in Bolgariji (National ethnographic museum, Sofia).

Research: Zvezdana Antoš, Josip Barlek, Vladimir Bocev, Franz J. Haller, Giovanni Kezich, Antonella Mott, Marie-Pascale Malle, Igljka Mishkova, Cesare Poppi, Giuliana Sellan, Michele Trentini

Address:
 Michele Trentini
 Via Mach 2
 38010 San Michele all'Adige
 Tel.: +39 0461 650314

Photography: Michele Trentini Fax: +39 0461 650703
 Sound: Michele Trentini E: micheletini@yahoo.de
 Editing: Michele Trentini

Dancing for the camera (Ples za kamero)

Petr Hajn, Czech republik, 2007, 58 min.

Location: Czechia, England, Croatia, Spain

The documentary film is a part of the complex around-Europe project European Roots, a series, the main theme of which there are roots of Europe folk culture. It is a unique documentary study of phenomenon of sword (weapon) dances, tradition preserved up to now across European countries. The film arises from the work of famous Moravian ethnologist František Pospíšil, an author of the first comparative study of the sword dances in Bohemia, Moravia and whole Europe. The authors gained the copies contained an unpublished editing of sword dances in Europe shot apparently at a time from 1920 to 1926 by František Pospíšil. In all the regions where Pospíšil was shooting in the twenties forms of sword dance have been alive until today.

The archive shots from the twenties confronted with contemporary reality form the first backbone of the documentary film. The authors found roots of the sword dance phenomenon across the divided Europe during past centuries and why sword dances have preserved their specificities in the given regions across the united Europe of the 21st century.

The second backbone of the document is formed by the person of František Pospíšil, the film enthusiast who at the time of the culminating economic crisis travels across Europe and makes his film records with heavy film equipment.

Dokumentarec je del kompleksnega vseevropskega projekta Evropske korenine, serije, katere glavna tema so korenine evropske folklore. To je edinstvena dokumentarna študija pojava plesa z mečem, tradicije, ki je do danes ohranjena širom Evrope. Film izhaja iz dela znanega moravskega etnologa Františka Pospíšila, avtorja prve primerjalne študije plesa z mečem na Češkem, Moravskem in v Evropi. Avtorji filma so pridobili kopije Pospíšilovega nezmontiranega gradiva o plesih z mečem v Evropi, posnetega v letih od 1920 do 1926. Na vseh območjih, kjer je snemal Pospíšil v dvajsetih letih prejšnjega stoletja, so oblike plesa z mečem še vedno žive.

Arhivski posnetki iz dvajsetih let in današnja realnost so hrbtenica tega dokumentarnega filma. Avtorji so odkrivali korenine plesa z mečem širom razdeljene Evrope v preteklih stoletjih in zakaj je ples z mečem ohranil svo-

je posebnosti v določenih območjih tudi v združenju Evropi enaindvajsetega stoletja. Druga hrbtenica je oseba Františka Pospíšila, filmskega navdušenca, ki je v času naraščajoče ekonomske krize potoval po Evropi in snemal s težko snemalno opremo.

Photography: Petr Vejslik, Karel Slach	Address:
Sound: Ladislav Ježek	Petr Hajn
Editing: Pavel Stribrny	Direct film, s.r.o.
	Kounicova 22, 66200 Brno CZ
	Tel.: +42041241679; Fax: +42041241679
	E: petr.hajn@directfilm.cz

Enduring life (Trajno življenje)

Boeke Brechtje, Netherland, 2008, 37 min.

Location: Utrecht (Holland)

The Oostveen family lives in a quiet and peaceful street, in the same house where they have lived for 40 years and hope to stay for many more. The man of the house is 89 years old, his wife is two years younger and they have four sons. The eldest son, Rinus, is 57 years old and still living with his parents. Their days are planned following specific routines, in which way, for better or for worse, they entertain and take care of themselves and each other. For example, they are concerned with the preparations for their evening meal during the entire day. The elderly couple as well as their son have specific roles in the household. Outside of the house, their activities follow patterns that are also as tight as possible. All of this offers them great comfort.

Družina Oostveen živi v tihi in mirni ulici v hiši, kjer je živela že 40 let in kjer upa, da bo še dolgo živela. Gospodar je star 89 let, njegova žena je dve leti mlajša in imata štiri sinove. Najstarejši, Rinus, je star 57 let in še živi s starši. Svoje dneve načrtujejo sledeč utrjenim navadam, tako se zabavajo in skrbijo drug za drugega v dobrem in slabem. Na primer, za večerni obed skrbijo preko celega dne. Tako starejši par kot njun sin imajo svoje posebne vloge v gospodinjstvu. Zunaj hiše njihove aktivnosti sledijo vzorcem, ki so tudi točno določeni, če je le mogoče. Vse to jim je v veliko tolažbo.

Research: Boeke Brechtje	Address:
Photography: Boeke Brechtje	Boeke Brechtje
Editing: Boeke Brechtje	Abel Tasmanstraat 9 bis
	3531 GR Utrecht, Holland
	Tel.: +31 614 275697
	E: brechtjeb@gmail.com

Fish On! (Na ribe!)

Liivo Niglas, Frode Storaas, Diane Perlov, Estonia/Norway/USA, 2008, 60 min.
Location: Northern California (USA)

The Klamath River of Oregon and California is one of the most important salmon runs in the United States. While diminished over the past 100 years, it still supports an abundance of life and diverse economic struggling over its future course. This is a film about the Indian tribes of the river ecosystem – what the Klamath means to them and how they draw on traditional and modern resources to restore its strength, beauty and balance.

The film focuses on the Klamath River and Indian tribes of the lower basin – the Yurok, Hoopa, and Karuk. Yet this story has implications for any number of river ecosystems and indigenous peoples around the world. Through the Indian tribes of the Lower Klamath, the film reminds us how the health of the people and the health of its lands are integrally linked.

Reka Klamath v Oregonu in Kaliforniji je ena najpomembnejših poti lososov v Združenih državah. Čeprav se je zadnjih 100 let zmanjšala, še vedno omogoča obilje življenja in raznolike oblike gospodarske rabe. To je film o indijanskih plemenih v rečnem ekosistemu – kaj pomeni reka za njih in kako so uporabljali tradicionalne in moderne vire da bi obnovljali njeno moč, lepoto in ravnotežje.

Film se osredotoča na reko Klamath in indijanska plemena v spodnjem toku – Yuroke, Hoopa in Karuke. Kljub temu ima ta zgodba v sebi veliko pomembnega tudi za druge rečne ekosisteme in za domorodna ljudstva na svetu. Na primeru indijanskih plemen spodnjega toka reke Klamath nas film opominja kako sta tesno povezana zdravje ljudi in zdravje njihove pokrajine.

Research: Frode Storaas, Diane Perlov	Address:
Photography: Liivo Niglas	Liivo Niglas
Editing: Liivo Niglas, Mariu Iuhkum	Rolja 33-6
Production: mp doc	Keila 76610, Estonia
	E: liivon@gmail.com

From Honey to Ashes (Od medu do pepela)

Lucas Bessire, USA, 2006, 25 min.

Location: Paraguay

In March 2004, one of the world's last voluntarily isolated groups of hunter-gatherers walked out of the forest in northern Paraguay, fleeing ranchers'

bulldozers. They formed a new village with their more settled relatives, where they confronted the complexities of learning how to become “Ayoreo Indians” and more critically, how to survive in a rapidly changing world.

This documentary provides an intimate portrait of a divided community four months after this historical event, and their efforts to chart a collective future in a context shaped by deforestation, NGO activity, anthropologists and evangelical Christianity. Self-consciously engaging a history of ethnographic representations and tropes of “first contact,” the reflexive video uses the filmmaker’s narration to reflect on the experiences and confusions of a process that remains ultimately opaque for the “new people,” for their relatives, and for the anthropologist.

This film contributes to the visual anthropology of lowland South America by putting a human face to critical questions about “contact,” “indigeneity” and the ways certain narrow ideas of “modernity” continue to be presented as the only options for Native peoples in the Gran Chaco and beyond.

Marca 2004 je ena zadnjih skupin lovcev in nabiralcev prostovoljno izstopila iz gozda v severnem Paragvaju, bežeč pred buldožerji. Oblikovali so novo vas skupaj s prej naseljenimi sorodniki, kjer so se soočili s kompleksnostjo učenja kako postati Ayoreo Indijanci ali še huje, kako preživeti v hitro spreminjajočem se svetu.

Dokumentarec je intimni portret razdeljene skupnosti štiri mesece po zgodovinskem dogodku in govori o njihovih prizadevanjih za utemeljitev skupne bodočnosti v kontekstu izginjanja gozda, aktivnosti nevladnih organizacij, antropologov in evangeličanskega krščanstva.

Refleksivni video uporablja filmarjevo pripovedovanje, da bi z upoštevanjem zgodovine etnografskih reprezentacij odrazil izkušnje in zmedenost procesa, ki je nedvomno skrajno nejasen “novim ljudem”, njihovim sorodnikom in antropologom.

Film je prispevek k vizualni antropologiji južnoameriških nižin, ki postavlja človeški obraz pred kritična vprašanja o “stiku”, o “domorodnosti” in o tem, kako ozke ideje “modernosti” še vedno predstavljajo edino izbiro za prvotna ljudstva v Gran Chacu in onstran njega.

Photography: Lucas Bessire
Editing: Lucas Bessire

Address:
Lucas Bessire
Documentary educational resources
101 Morse st. Watertown
MA 02472 USA
Tel.: +617 026 0491
Fax: +617 926 9519
E: brittany@der.org

Gandhi's Children (Gandijevi otroci)

David MacDougall, Australia, 2008, 185 min.

Location: New Delhi (India)

A shelter for children on the outskirts of Delhi provides food and accommodation for 350 boys. Some are orphans, others have been abandoned, still others have run away from home. About half are held under a court order, having been picked up from the streets for petty crimes. Living at the institution for several months, the filmmaker explores its routines and the varied experiences of several boys. Despite the harshness of their lives, many show remarkable strength of character, knowledge, and resilience. One day 181 child labourers arrive, placing additional strain on the building's deteriorating facilities. The institution does what it can, but is it enough?

Zatočišče za otroke na obrobju Delhija daje nastanitev in hrano 350 dečkom. Nekateri so sirote, druge so straši zapustili, tretji so pobegnili od doma. Skoraj polovico jih je sodišče z odredbo umaknilo z ulice zaradi drobnih zločinov. Snemalec je v ustanovi preživel več mesecev in raziskoval dnevno rutino in mnogovrstne izkušnje več dečkov. Nekateri od njih izkazujejo veliko značajsko moč, znanje in prilagodljivost navkljub krutim razmeram. Nekega dne prispe še 181 otrok - delavcev, kar povzroči dodatni pritisk na nastanitvene zmožnosti v propadajoči stavbi. Ustanova naredi, kar more, pa je to dovolj?

Research: David MacDougall	Address:
Photography: David MacDougall	Fieldwork films
Sound: David MacDougall	12 Meehan Gardners
Editing: David MacDougall	Griffith ACT 2603, Australia
	Tel.: +61 2 6125 4554
	Fax: +61 2 6248 0054
	E: david.macdougall@anu.edu.au

G.I.O.C. Italian Catholic Workers Youth (Katoliška delavska mladina Italije)

Marina Anedda, Italy, 2008, 34 min.

Location: Cagliari (Italy)

In 1944 the Archbishop of Cagliari save the church of S. Restituta to the **G.I.O.C** (the Italian Catholic Workers Youth Association) as premises for the asociation founded that same year. Since then it has served not only as a meeting place for the local inhabitants but has also become famous for practically single-handed for having reveved Cagliari's pre-lent carnival.

Then all of a sudden the diocesan authorities decided that the building was needed for the liturgical purposes. And so after sixtyfour years the curtain has dropped. G.I.O.C. was evicted.

Leta 1944 je takratni nadškof Cagliarija namenil cerkev svete Restitute za G.I.O.C. (Zveza katoliške delavske mladine Italije) kot prostor za zvezo, ki je bila ustanovljena isto leto. Od takrat je služila ne samo kot mesto srečevanja za okoliške prebivalce, temveč je postala znana tudi po organizaciji oživljenega mestnega karnevala. Nenadoma je cerkvena oblast sklenila, da je cerkev nujno potrebna za liturgične namene. In po 46 letih ja padel zastor. Zveza katoliške mladine je bila izgnana.

Research: Marina Anedda	Address:
Photography: Marina Anedda	Marina Anedda
Editing: Simone Parra	Vico 1 Argiolas-13
	09134 Cagliari, Italy
	Tel.: +39 3290662772
	Fax: +39 1782241886
	E: marinanedda@tiscali.it

God give us what is good (Naj bog da vse dobro)

Jiřina Kosíková, Czech Republik, 2007, 26 min.

Location: Serbia

Impressions from an expedition by Czech ethnologists in Serbia in May 2007. "Sacrum et profanum" in symbiosis between Christianity and everyday life. Way of life of older people in the disappearing world of traditional culture, for example herding, crafts, and homemade products. Conversations reflecting the method of communication and interpersonal relations in rural society. Recollections capturing "small history", historical events seen through the eyes of ordinary people. The Film was produced within the research project Cultural identity and cultural regionalism in the process of shaping European ethnic patterns (reg. number AVOZ90580513, 2005 - 2011) at the Institute of Ethnology at the Academy of Sciences of the Czech Republic, v.v.i.

Vtisi z ekspedicije čeških etnologov v Srbiji, maja 2007. "Sacrum et profanum" v sožitju med krščanstvom in vsakdanjim življenjem. Način življenja starejših ljudi v izginjajočem svetu tradicionalne kulture, na primer pastirstva, obrti in domačih izdelkov. Razgovori odsevajo metodo komunikacije in medosebnih odnosov v podeželski družbi. Spomini zajemajo "drobno zgodovino", zgodovinske dogodke v očeh navadnih ljudi. Film je bil izdelan v okviru razisko-

valnega projekta Kulturna identiteta in kulturni regionalizem v procesu oblikovanja evropskih etničnih vzorcev (reg. št. AVOZ90580513, 2005 - 2011) na Etnološkem inštitutu češke Akademije znanosti.

Research: Jiřina Kosíková	Address:
Photography: Jiřina Jiřina Kosíková, Petr Baran	Etnologický ustav AV ČR Veveři 97
Editing: Petr Baran	602 00 Brno
Production: The Institute of Ethnology of the Academy of Sciences of the Czech Republik	Czech Republik
	Tel.: +42 053 229 0265
	Fax: +42 053 229 0297
	E: jana.pospisilova@iach.cz

Good morning, brother (Dobro jutro, brat)

Giorgio Piracci, Italy, 2007, 62 min.

Location: Yanasha's reserve (Peru)

The Yaneshas are the unknown native indigenous people of the Peruvian amazon rain-forest. As with most indigenous groups, they have been forced off their land into a tiny segment of the jungle. Live life with the Yaneshas as they attempt to break stereotypes of the indigenous peoples and offer a clear understanding of what it means to be indigenous in the modern world.

Janeši so nepoznano domorodno ljudstvo perujskega amazonskega pragozda. Podobno kot mnoge skupine domorodcev so jih na silo potisnili z njihove zemlje na omejen del džungle. Življenje v živo z Janeši, ko nameravajo prelomiti s stereotipi o domorodnih ljudeh, nudi jasno razumevanje, kaj pomeni biti domorodec v modernem svetu.

Research: Giorgio Piracci, Lorenzo Criscione	Address:
Photography: Giorgio Piracci	Giorgio Piracci
Sound: Gianpiero Vigo	Via Bertiera 6
Editing: Michelle Davies, Giorgio Piracci, Lorenzo Criscione	40126 Bologna, Italy
	Tel.: +39 347 7475160
	E: giorgio.piracci@agmstudios.it

Holy Men and Fools (Svetniki in norci)
 Michael Yorke, Great Britain, 2005, 71 min.
 Location: Himalayas (India)

Filmmaker Michael Yorke sets off on a pilgrimage across the high Himalayas. His guides are Uma, a retired Swedish model who has spent 25 years seeking enlightenment, and Vasisht, a charismatic young Indian holy man. Together they wander the mountains, living in the caves and huts of reclusive mystics who have sacrificed all on their path to God.

Michael's aim is to understand this extraordinary life of devotion and extreme penance, but Uma and Vasisht feel their esoteric secrets should not be divulged to foolish outsiders. As friendship develops, Michael is forced to confront his own spiritual path; can he trade his western logic and reason for faith and intuition?

After his rare and intimate glimpse into the hidden world of Hindu asceticism, will Michael end up on the side of the wise men or the fools?

Avtor filma Michael Yorke se odpravi na romanje čez visoko Himalajo. Njegova vodnika sta Uma, upokojena švedska manekenka, ki je preživela 25 let v iskanju razsvetljenja, in Vasisht, karizmatični mladi indijski sveti mož. Skupaj vandrajo po gorah, živijo v votlinah in kočah mistikov, ki so žrtvovali vse na poti do Boga. Michaelova želja je, da bi razumel to svojevrstno predano življenje in izjemno odpovedovanje, toda Uma in Vasisht čutita, da ezoteričnih skrivnosti ne moreta deliti z nevednimi prišleki. Ko se prijateljstvo razvija, se mora Michael spopasti z lastno duhovno potjo; ali lahko zamenja svojo zahodnjaško logiko in razum z vero in intuicijo? Se bo Michael po izjemnem in pristrčnem zdrsu v skrivni svet hindujskega asketizma priključil modrecem ali za norcem?

Research: Michael Yorke	Address:
Photography: Michael Yorke	Michael Yorke
Editing: Michael Yorke	31, Downside Crescent
Sound: Tara Douglas	London NW3 2AN
	UK.
	Tel.: 0207-794-3824
	GSM: 07973 219 799
	E: mike@upsidefilms.co.uk

Littering at Preloka (Steljarija na Preloki)

Brane Bitenc, Slovenija, 2008, 31 min.

Location: Preloka (Slovenija)

Littering was once a matter of traditional neighbouring cooperation in Bela krajina. It was very popular and characteristic element of social culture and liked among the people. In the Autumn 2008 the inhabitants of Preloka made a reconstruction of a typical working day at the homestead where the littering took place with the help of 11 neighbours not to earn money but to be paid in the future with the same neighbouring help. The film about one working day, reconstructed upon the idea of Ana Starešinič, is a display of a past way of life in the village and the deliberation about it as well. The film was made in a picturesque natural environment where the wood is spreading more and more since the littering was left off many years ago.

Tradicionalno sodelovanje med vaščani ob košnji steljnikov je bilo nekoč v Beli krajini najbolj značilno, množično in priljubljeno skupinsko delo. Jeseni 2008 so na Preloki po zamisli domačinke Ane Starešinič rekonstruirali delovni dan na domačiji, kjer je steljarija in gospodarju in gospodinjji pride pomagat 11 vaščanov, *težakov*, ne za plačilo, ampak za vračilo. Film o enem dnevu steljarije okoli leta 1950 je poskus prikaza nekdanjega načina življenja na vasi in razmišljanja o tem življenju. Posnet je sredi slikovitih belokranjskih steljnikov, ki se prav zaradi opuščanja steljarjenja povečini vse bolj zaraščajo.

Written by: Ana Starešinič	Address:
Photography: Stojan Femec	Kulturni in umetniški program
Sound: Marjan Cimperman	RTV Slovenija
Editing: Milan Milošević	Kolodvorska 2
Production: RTV Slovenija	1000 Ljubljana

Losers and Winners (Poraženci in zmagovalci)

Ulrike Franke, Michael Loeken, Germany, 2006, 96 min.

Location: Ruhr Valley (Germany)

For one and a half years, filmmakers Ulrike Franke and Michael Loeken watch as a gigantic industrial site is dismantled, documenting the stories accompanying its disappearance: how the coke workes in the industrial Ruhr Region experience the arrival and working methods of the Chinese, their feelings upon seeing their pride in their work vanish along what was the most modern coke factory in the world, but also the strain and conflicts the Chinese workers are subjected to during their 60-hours work week far away from home and family, caught between euphoria and doubts about their future.

The worlds collide. But who is ultimately the winner and who the loser when jobs and the “economic miracle” that made them possible leave the country of their origin and a whole region of Germany experiences first-hand the impact of the phenomenon of globalization, while in the Middle Empire new visions come and go with each passing day?

Leto in pol sta Ulrike Franke in Michael Loeken opazovala razkosavanje gigantskega industrijskega kompleksa in dokumentirala zgodbe, ki so spremljale njegovo izginjanje: kako koksarji industrijskega območja v Porurju doživljajo prihod in delovne metode Kitajcev. Spremljala sta njihove občutke ob izginjanju nekoč najmodernejše koksarne v Evropi, pa tudi napetosti in konflikte, ki so jih doživljali kitajski delavci ob svojem 60-urnem delovnem tednu, daleč od doma in družin, ujeti med evforijo in dvomi o svoji prihodnosti.

Trčila sta dva svetova. Toda kateri je zmagovalec in kateri poraženec, ko delovna mesta in “gospodarski čudež”, ki jih je omogočil, zapušča deželo svojega porekla in ko vsa Nemčija doživlja iz prve roke vpliv pojava globalizacije, medtem ko v Srednjem cesarstvu vizije prihajajo in izginjajo z vsakim minutilim dnem.

Photography: Michael Loeken, Rüdiger Spott	Address: Ulrike Franke, Michael Loeken
Sound: Ulrike Franke, Csaba Kulcsar	Alvenslebenstr. 10, 50668 Cologne
Editing: Guido Krajewski	Germany
Production: filmproduktion loekenfranke	Tel.: +49.221.94339101
	Fax: +49.221.04339106
	E: film@loekenfranke.de

Microcosmos Sarajevo

Barbara Turk Niskač, Slovenija, 2008, 28 min.

Location: Sarajevo (BiH)

Life of Sarajevo as life of any other town is situated in its veins, its streets, which represent open environment for interaction between town's inhabitants and its visitors. Streets represent space for shopping, creativity of craftsmen, relaxation, way of moving from one place to another, place for working and space for art of living. The town is shaping its people and the people are shaping their town. With a glance into the lives of people we get to know the town. Through the atmosphere of town we get to know people. Everybody is creating his / her own Microcosmos in the surrounding environments. The documentary represents only a piece in the mosaic of Microcosmos named Sarajevo. “Shall I stay in Sarajevo? Probably, I was born here, I like it here, and I wouldn't change any-

thing. If they would offer me a house in Hawaii, I surely wouldn't go because I love this town and I would always live here. Thanks. That's all."

Utrip Sarajeva je ujet v njegovih ulicah, ki predstavljajajo odprti prostor za interakcijo med prebivalci mesta in obiskovalci. Ulice so prostor nakupovanja, ustvarjalnosti obrtnikov, sprostitve, način premikanja iz enega mesta na drugega, prostor življenja in dela. Mesto oblikuje človeka in človek oblikuje mesto. Z vpogledom v življenje ljudi spoznamo mesto. Z utripom mesta spoznamo ljudi. Vsak človek si v okolju, kjer živi, ustvarja svoj mikrokozmos. Film predstavlja le delček v mozaiku mikrokozmosa po imenu Sarajevo. "Bom ostal v Sarajevu? Verjetno. Rojen sem bil tu, rad sem tu in ne bi ničesar spreminjal. Če bi mi ponudili hiši na Havajih zagotovo ne bi šel tja, ker ljubim to mesto in bi vedno živel tu. Hvala. To je vse".

Research: Barbara Turk Niskač	Address:
Photography: Sašo Niskač	Barbara Niskač
Editing: Barbara Niskač, Sašo Niskač	Bratovševa ploščad 19, 1000 Ljubljana
Sound: Sašo Niskač	Tel.: ++386 40 5111 54
	E: 3littlewolves@gmail.com

Mimoune

Gonzalo Ballester, Spain, 2006, 11 min.

Location: Sebin (Morocco)

Illegal immigration is not only a problem for our society. Not only does the illegal immigrant suffer from social uprooting but also the most difficult part of this situation: the family division. This document was born of the desire to bring together, even if it was only through a camera, a family that since long ago wishes so.

Ilegalna migracija ni samo problem naše družbe. Niti ni samo ilegalni migrant tisti, ki trpi zaradi družbene izločenosti. Najtežja je ločitev družine. Dokumentarec je narejen iz resnične želje, da bi povezal, čeprav samo v video kameri, družino, ki si je tega že dolgo želela.

Photography: Gonzalo Ballester	Address:
Editing: Gonzalo Ballester	Promofest
	Franc Planas
	Naciones 12, 4 B, 28006 Madrid, Spain
	E: info@promofest.org
	Web: www.promofest.org

On the road with Maruch (Na poti z Maručo)

Florian Walter, Germany, 2008, 43 min.

Location: Chiapas (Mexico)

Maruch is a 42-year-old, unmarried woman from Chiapas, Mexico who rarely travels but loves to explore other cultures and learn from them. As she embarks on a journey through Chiapas her dilemma unfolds; she is restrained by the traditions of her village Zinacantan on the one hand, but yet marginalised by wider Mexican society which subjects her to racism and sexism while traveling. Road tripping through Chiapas with Maruch and the film crew offers an insight into the culture and society of a post war region, while giving an intimate portrait of an indigenous woman who is trying to live a selfdetermined life; one which will give her freedom from the traditions of her community, her former husband, and the terror of paramilitary groups.

Maruča je 42-letna neporočena ženska iz Chiapasa v Mehiki, ki redko potuje, vendar rada raziskuje druge kulture in se uči od njih. Ko se odpravi na potovanje po Chiapasu, se razkrije njena dilema; po eni strani jo omejujejo tradicije njene vasi Zinacantan, po drugi jo marginalizira širša mehiška družba – med potovanjem je izpostavljena rasizmu in seksizmu. Potovanje skozi Chiapas z Maručo in filmsko ekipo ponuja vpogled v kulturo in družbo nekdanjega vojnega območja, in je obenem intimni portret domačinke, ki skuša živeti neodvisno življenje; ženske, ki se bo osvobodila tradicionalne skupnosti, nekdanjega moža in nasilja paravojaških skupin.

Research: Florian Walter	Address:
Photography: Consuelo Saldanya	Florian Walter
Sound: Pedro Lopez Lopez	Tellstr. 10
Editing: Florian Walter, Laura Fong	12045 Berlin, Germany
Production: Filming Culture Berlin	Tel.: +49 30 30347530
	E: info@filming-culture.com

Papa Bilong Chimbu (Oče Simbujev)

Verena Thomas, Australia, 2007, 54 min.

Location: Papua New Guinea

In 1937 a young missionary, Father John Nilles, arrived in the highlands of Papua New Guinea. There he would stay for the next 54 years, living with the people of Chimbu, learning their language and way of life, introducing them to his God and Western culture. More than just a priest, he would become an anthropologist, linguist, politician and clan leader. Through Nilles' extraor-

dinary archive of photos, diaries and letters as well as interviews with those who knew him, filmmaker Verena Thomas pieces together a portrait of this fascinating man – her great uncle. What she discovers is an unexpected new family, who had made ‘Papa’ Nilles one of their own. Presenting a personal perspective on ‘big picture’ history, Papa Bilong Chimbu offers a thought-provoking insight into the complexity of cultural exchange.

Leta 1937 je mladi misijonar, oče John Nilles, prispel na planote Papue Nove Gvineje. Tam je ostal naslednjih 54 let, živel s Chimbui, se učil njihovega jezika in načina življenja ter jim predstavljal svojega Boga in zahodno kulturo. Bil je več kot samo duhovnik, postal je antropolog, jezikoslovec, politik in vodja klana. S pomočjo Nillesovega izjemnega fotografskega arhiva, dnevnikov in pisem kot tudi razgovorov z ljudmi, ki so ga poznali, Verena Thomas sestavlja kos za kosom portret tega očarljivega moža – svojega velikega strica. Kar odkrije je nepričakovana nova družina, ki je na svoj način naredila “Papa” Nillesa. Film Papa Bilong Chimbu predstavlja osebni pogled na zgodovino in nudi izzivalni vpogled v kompleksnost kulturne izmenjave.

Research: Verena Thomas, Sandra Welkerling	Address: Verena Thomas
Photography: Verena Thomas	6/198 George Street
Editing: Verena Thomas	Erskineville NSW 2043, Australia
Sound: Sandra Welkerling	Tel.: +61 405 836 618
	E: verena.thomas@gmx.com

The professional foreigner. Asen Balikci and Visual Ethnography

(Poklicni tujec. Asen Balikci in vizualna etnografija)

Rolf Husmann, Manfred Krüger, Germany, 2008, 60 min.

Location: Istanbul, London, Bulgaria, Sikkim

Asen Balikci has been a leading figure in making ethnographic films for many decades. In a series of talks between Balikci and filmmaker Rolf Husmann in different locations, the life and work of Asen Balikci are shown and discussed: the film takes us from Asen’s youth in Istanbul to his career in Canada where he became famous for making the Netsilik Eskimos Series, to filming in Afghanistan and then turning to two other activities of his: as a networker for the Commission on Visual Anthropology (CVA) and as a teacher of Summer Schools in Siberia and Bulgaria. His film work is not only the portrait of a famous expert in Visual Ethnography, but also more generally touches upon vital issues of ethnographic filmmaking.

Asen Balikci je bil več desetletij vodilna oseba etnografskega filmanja. V seriji razgovorov med Balikcijem in filmarjem Rolfom Husmannom na različnih krajih je prikazano življenje in delo Asena Balikcija. Film nas vodi od Asenove mladosti v Istanbulu do njegove kariere v Kanadi, kjer je postal znan po seriji o Netsilik Eskimih in do snemanja v Afganistanu. Nato se film ozre na dve drugi Balikcijevi aktivnosti: vodenje Komisije za vizualno antropologijo (CVA) in poučevanje v Poletnih šolah v Sibiriji in Bolgariji. Film ni samo portret znanega strokovnjaka na področju vizualne etnografije pač pa se dotika tudi vitalnih vprašanj etnografskega filmanja.

Research: Rolf Husmann	Address:
Photography: Manfred Krüger	Rolf Husmann
Sound: Verena Gruber	Charlottenburger Str. 11c
Editing: Manfred Krüger	37085 Göttingen, Germany
	Tel.: +49 551 7909868
	E: rolf.husmann@iwf.de

Purple wooden canoe (Purpurno rdeči kanu)

Gabriela Piccolo, Alberto Greciano, Spain, 2008, 10 min.

Location: São Luís, Maranhão (Brazil)

In a village by the shore of Munim River, northern Brazil, the hands of an artisan turn a trunk of a tree into a rustic canoe that will be the transport and the sustenance of his family. A ritual repeated across generations, that questions the border between “cult” and “popular”, “modern” and “traditional”: are they artists or simple artisans?

V vasi na obali reke Munim v severni Braziliji roke rokodelca spreminjajo drevesno deblo v starinski kanu, ki bo služil za transport in vzdrževanje njegove družine. Ta ritual, ki se ponavlja v obdobju več generacij, postavlja vprašanje meje med kulturnim in ljudskim, modernim in tradicionalnim: ali so ti izdelovalci umetniki ali preprosto rokodelci?

Research: Gabriela Piccolo	Address:
Photography: Alberto Greciano	Gabriela Piccolo, Alberto Greciano
Editing: Alberto Greciano, Manuel Zayas	Calle Narvaez 62 3A
Production: Gabriela Piccolo, Alberto Greciano	Madrid 28009
	Tel.: +34 915 743525
	E: meninazerkalo@gmail.com

Qian Men Qian, A disappearance foretold

(Qian Men Qian, napovedano izginotje)

Olivier Meys, Belgium, 2008, 52 min.

Location: Beijing (China)

Qian Men Qian is a popular neighborhood in the very heart of Beijing just south of Tiananmen Square. In the perspective of the 2008 Olympic Games, the city has decided to “rehabilitate” the 500 year old labyrinth of small streets where more than 80.000 people live.

The film follows this long transformation process from one reality to another. Sequence after sequence, like pieces of a puzzle, appears the portrait of a neighborhood; a story of nowadays China.

Qian Men Qian je priljubljena sošeska v srcu Pekinga, južno od Trga Tiananmen. V pričakovanju Olimpijskih iger 2008 je mesto sklenilo “rehabilitirati” 500 let star labirint uličic, kjer živi več kot 80.000 ljudi. Film sledi dolgemu procesu preoblikovanja ene realnosti v drugo. Sekvenca za sekvenco kot koščki sestavljanke sestavljajo portret sošeske; zgodba današnje Kitajske.

Research: Zhang Yaxuan, Olivier Meys

Photography: Yang Jin, Tan Tan

Editing: Yannick Leroy

Sound: Song Yuzhe

Address:

Olivier Meys, c/o CBA

19f Avenue des Arts

1000 Brussels, Belgium

Tel.: +32 2 227 22 30

E: olecrol@yahoo.com

The Shadow (Senca)

Martine Journet, Gérard Nougazol, France, 2008, 69 min.

Location: Sulawesi (Indonesia)

Even at night the Wana shamans from the Sulawesi see the “shadow” in each of us. For them, this shadow, which the sun defines on the ground during the day, is a spiritually essential part of us. A French woman, Claudia, shares her illness and suffering with Indo Pino, a shaman. However, in spite of the trust that Claudia has in Indo Pino and without Claudia’s actual body being present, will she be able to heal her from so far away?

Wana šamani iz Sulawesija celo ponoči vidijo “senco” vsakega od nas. Za njih je ta senca, ki jo sonce podnevi določi na tleh, naše duhovno bistvo. Francozinja Claudia deli svojo bolezen in trpljenje s šamanko Indo Pino. Claudia Indo

Pini zaupa, vendar njeno telo pri obredu zdravljenja ni prisotno – jo bo torej lahko ozdravila na daljavo?

Research: Martine Journet, Gérard Nougazol	Address: IVE Institut für Visuelle Ethnographie
Production: Martine Journet, Gérard Nougazol	c/o Andreas Bresler
	Am Steinsgraben 15, D-37085 Göttingen
	Tel.: +45 551 2779800
	Fax: +45 551 2909222
	E: a.bresler@visuelle-ethnographie.de

Shared ritual – shared future? (Skupni obred – skupna bodočnost?)

Judith Pein, Germany, 2008, 33 min.

Location: Thai

Since 2004 the conflict in the three southern Thai provinces of Pattani, Yala and Narathiwat escalates. Bomb attacks and murder attempts of both Buddhist and Muslim sides pile up. However, in the village Tamod, only few kilometers to the north of the conflict border, Muslims and Buddhists live together apparently peacefully. The speciality of Tamod: “The Ritual of teo Religions”, which Muslim and Buddhists carry out for their common forefathers together.

Od leta 2004 traja in narašča konflikt v treh južnih tajskih pokrajinah Patani, Yala in Narathiwat. Kopičijo se bombni napadi in poskusi umorov tako na budistični kot na muslimanski strani. Kakorkoli, v vasi Tamod, samo nekaj kilometrov severno od meje konflikta, muslimani in budisti očitno mirno živijo skupaj. Posebnost Tamoda je vsakoletni religiozni obred, ki ga muslimani in budisti opravljajo za svoje skupne prednike.

Research: Judith Pein	Address: IVE Institut für Visuelle Ethnographie
Photography: Judith Pein	c/o Andreas Bresler
Editing: Judith Pein	Am Steinsgraben 15
Production: Judith Pein	D-37085 Göttingen
	Tel.: +45 551 2779800
	Fax: +45 551 2909222
	E: a.bresler@visuelle-ethnographie.de

She – River (Ona – Reka)

Rossella Schillaci, Italy, 2008, 63 min.

Location: River Po (Italy)

She-river is a journey, visual and narrative, result of an ethnographic and anthropological research on the field in Mantuan and Cremonese areas where the Po river and its tributaries flow. Signs and knowledges intertwine themselves in the territory, following the passage of the water and returning the cultural traits in the immense and changing scenery, charming and fascinating, marked by the running of the river.

Ona – reka je vizualno in pripovedno potovanje, rezultat etnografske in antropološke raziskave na področju Mantove in Cremona, kjer kjer teče reka Pad in njeni pritoki. Znamenja in znanja se prepletajo na tem področju; sledijo vodnemu toku in vračajo kulturne značilnosti v brezmejni, očarljivi scenografiji, ki jo označuje tok reke.

Research: Giancorrado Barozzi	Address:
Photography: Rossella Schillaci, Pierluigi Laffi	Rossella Schillaci Corso Francia 79
Editing: Marta Zen	10138 Torino, Italia
Production: Associazione culturale etnolab, Azul produzioni	Tel.: +39 333 2989638 E: r.schillaci@fastweb.it

A Shout into the Wind (Krik v veter)

Katja Gauriloff, Finland, 2007, 55 min.

Location: Sevetiojärvi, Inari, Lapland, Helsinki, Brussels

There are only 600 of us. The fate of an entire culture lies in the hands of a few determined individuals. The film follows them struggle against the threats of modern-day life to keep alive the traditions and memories of the Skolt Sámi people.

The documentary film A Shout into the Wind is the debut film of the Skolt Sámi director Katja Gauriloff. It portrays the present-day reality of the Skolt Sámi people in which modern life and old traditions converge in perfect harmony. A strong connection to nature in daily life emerges as one of the principle themes of the film.

Samo 600 nas je. Usoda celotne kulture leži v rokah nekaj odločnih posameznikov. Film sledi njihovemu boju proti grožnjam modernega vsakdana, da

bi obdržali pri življenju tradicijo in spomine na Skolt Samije. Dokumentarni film Krik v veter je začetniški film režiserke Katje Gauriloff, ki je Samijevka po rodu. Portretira dandanašnjo realnost Skolt Samijev, v kateri se v popolni harmoniji zblížujejo moderno življenje in stare tradicije. Močna povezanost z naravo v vsakdanjem življenju se pojavlja kot glavna tema filma.

Research: Katja Gauriloff	Address:
Photography: Jarkko T. Laine, Jani Kuimpulainen, JP Passi, Pena Pällijeff, Johannes Lehmuskallio	Katja Gauriloff Oulunkylantori 2a 00640 Helsinki, Finland
Sound: Juha Hakanen	Tel.: +358 50 321 6727
Editing: Tuuli Kuittinen	E: katja@oktober.fi

Those with voice (Glasovi ljudi)
Caterina Borelli, USA, 2006, 55 min.
Location: Mexico, USA

A pacifist group of radio engineers travel days to make the transmitter cabin in the hills of Chiapas, providing the surrounding communities with information about current events, family health, and national politics. An archeologist in Massachusetts explains how his field had changed throughout the twentieth century. And an international film festival brings together visionaries from twentythree countries including a girl from Finland searching for love and a Cree man working to keep his peoples' oral history alive.

Mirovniška skupina radio inženirjev potuje več dni, da bi postavila oddajniško kabino v hribih Chiapasa, ki bo okoliške skupnosti oskrbovala z informacijami o tekočih dogodkih, družinskem zdravju in narodni politiki. Arheolog iz Massachusettsa razloži, kako se je njegov teren v dvajsetem stoletju spremenil. Mednarodni filmski festival združi vizionarje iz triindvajsetih držav vključno s finskim dekletom, ki išče ljubezen, in pripadnikom plemena Cree, ki skuša ohranjati ustno zgodovino svojega ljudstva.

Photography: Jeff Arak	Address:
Sound: Jeff Arak	Caterina Borelli
Editing: Jeff Arak	Documentary educational resources 101 Morse st. Watertown MA 02472 USA
	Tel.: +617 026 0491
	Fax: +617 926 9519
	E: brittany@der.org

To take the bull by the horns (Zagrabiti bika za roge)

Anna Marie Schefer, Germany, 2008, 23 min.

Location: Barcelona (Spain)

The topic of bullfighting (*la corrida de toros*) highlights the cultural difference between Catalonia and Spain. The filmmaker took a demonstration against bullfighting in June 2007 in the capital of Catalonia as occasion to explore the limits and intersections between these two cultures. The question remains whether *corrida* is disapproving due to cultural or ethical reasons. Even the Catalans themselves do not agree on this. Will the cruelty of animals of the “fiesta nacional” at the end of the day be used as a pretext for cultural segregation? The film tries not to give the one answer, but to collect subjective views and opinions of proponents and opponents - people of workaday life - in Barcelona. The fact that Barcelona tries to abolish the “fiesta nacional” as soon as possible adds the film a high actuality.

Tema bikoborbe osvetljuje kulturne razlike med Katalonci in Španci. Avtorica je izkoristila demonstracije proti bikoborbi junija 2007 v prestolnici Katalonije za raziskavo zamejevanj in prepletanj obeh kultur. Postavlja se vprašanje ali nestrinjanje s korido temelji na kulturnih ali na etičnih razlogih. Celotno Katalonci se ne strinjajo glede tega. Ali bo krutost do živali na “nacionalnem prazniku” konec dneva uporabljena kot izgovor za kulturno segregacijo?

Film ne želi podati enega samega odgovora, temveč zbrati subjektivne poglede in mnenja zagovornikov in nasprotnikov – delovnih ljudi – v Barceloni. Dejstvo, da se v Barceloni trudijo čimprej ukiniti “nacionalni praznik”, daje filmu veliko stopnjo aktualnosti.

Photography: Tobias Semmelmann	Address:
Sound: Jonas Diestelmeier	Anna Marie Schefer
Editing: Anna Marie Schefer	Kastanienalle 73
Production: Indianoche	10435 Berlin, Germany
	Tel.: +49 177 4040226
	E: anna@indianoche.de

Turbofolk under Triglav (Turbofolk pod Triglavom)

Andraž Pöschl, Slovenija, 2007, 26 min.

Location: Slovenija

Turbofolk is a kind of modern ethnomusic, developed in some south-eastern European transitional countries, including Slovenia. The film is showing

different commentaries and statements regarding cultural and social background of this music style in Slovenia.

Turbofolk je moderna oblika etnoglasbe, ki se je razvila v nekaterih tranzicijskih deželah juhovzhodne Evrope, vključno s Slovenijo. Film prikazuje različne komentarje o kulturnem in družbenem ozadju tega glasbenega sloga v Sloveniji.

Photography: Aleš Živec	Address:
Editing: Peter Lozar	Uredništvo dokumentarnih filmov
Production: RTV Slovenija	Kulturni in umetniški program
	RTV Slovenija
	Kolodvorska 2, 1550 Ljubljana

(Un)veiled (Ne)zakrito

Ines Hofmann Kanina, USA, 2008, 36 min.

Location: Dubai (UAE)

Unveiled introduces the audience to ten Muslim women from various backgrounds who now live in Dubai, United Arab Emirates. Their discussion about hijab, the headscarf, revolves around a lecture on the same topic that was banned last minute but delivered anyway. In a time when Islam and especially Muslim women are represented as monolithic and beset by backwardness, the women in (un)veiled show the diverse, lively, argumentative debates in Muslim societies about the meanings of modernity, emancipation, and feminism.

Film prikazuje deset muslimanskih žena različnega porekla, ki živijo v Dubaju, v Združenih arabskih emiratih. Njihova diskusija o naglavnem pokrivalu se vrti okoli predavanja na isto temo, ki je bilo tik pred zdajci prepovedano, a je vseeno prišlo do njega. V času, ko so islam in zlasti muslimanske žene predstavljene kot nekaj monolitnega in napadane kot nazadnjaške, žene v filmu vodijo različne živahne, argumentirane debate v muslimanskih družbah o pomenu modernosti, emancipacije in feminizma.

Photography: Ines Hofmann Kanina	Address:
Editing: Ines Hofmann Kanina	Ines Hofmann Kanina
Production: Ines Hofmann Kanina	Documentary educational resources
	101 Morse st. Watertown, MA 02472 USA
	Tel.: +617 026 0491
	Fax: +617 926 9519
	E: brittany@der.org

Up and Down the Mountain Side (V planino in nazaj)
 Hans Haldimann, Switzerland, 2008, 97 min.
 Location: Schächental, Canton Uri (Switzerland)

The Kempf family lives on three different farms at different altitudes in the Schächen Valley in the Canton of URI. Ten times a year they move from farm to farm with their livestock: up the mountain in the spring, down to the valley in autumn – and then up again in winter to farm their called “Pfaffen”, at an altitude of 1725 meters above sea level. This is where they feed their livestock the hay they have collected from the steep alpine slopes during the summer. The film is an intimate portrait of a family, with who the farmer’s grandparents and his sister also live. Over the course of the year, the film director and the family developed a close relationship, close enough to render visible the problems of modern times in conjunction with this archaic lifestyle, problems which the farmers refuse to let get them down.

This film about transhumance having become rare in Europe is the portrait of a farming family that struggle well for their life despite the challenge of modernity and globalization.

Družina Kempf živi na treh različnih kmetijah na različnih višinah, v dolini Schächen v kantonu Uri. Desetkrat na leto se preselijo s kmetije na kmetijo s svojimi čredami: v planino spomladi, v dolino jeseni – in potem pozimi spet gor do kmetije, imenovane “Pfaffen”, 1725 m nad morjem. Tam krmijo živino s senom, ki so ga nagrabili poleti na strminah. Film je intimni portret družine, s katero živijo tudi stari starši in sestra. Tekom leta so režiser in družina razvili tesne odnose, dovolj tesne, da so postali razvidni problemi modernega časa v povezavi z arhaičnim življenjskim slogom, problemi, katerim kmetje ne pustijo, da bi jih dotolkli.

Film o transhumanci, danes redki evropski posebnosti, je portret kmečke družine, ki se uspešno bori za obstoj, kljub izzivom modernosti in globalizacije.

Research: Hans Haldimann	Address:
Photography: Hans Haldimann	Hans Haldimann
Sound: Christian Beusch	Möhrlstrasse 122
Editing: Mirjam Krakenberger	CH-8006 Zürich
Production: Hans Haldimann	Switzerland
Filmproduktion	Tel.: +4144 715 32 28
	Fax: +4144 715 32 11
	E: hans.haldimann@bluewin.ch

Who Can Become a Bellman (Kdo je lahko zvončar)

Ivo Kuzmanić, Croatia, 2008, 55 min.

Location: Kastav (Northern Croatia)

The bellmen (zvončari) of the Kastav region are colorful Carnival characters that fill TV-screens with report segments when they start on their parades every year. For 12 years a parade of traditional Carnival groups has been taking place in Matulji on Lent Saturday, when almost all bellmen groups from the Kastav region come together. And everything is hunky-dory, everything is clear. But two bellmen groups have been quite adamant about staying away from the Matulji parade – the ones from Rukavac and Zvoneće. Unlike all other bellmen groups who travel to events around the country and the world, these two refuse to go anywhere. Their motives give rise to some fundamental questions pertaining to the modern purpose of traditional customs and appropriate modes for their modern incarnations, a topic on which not even ethnologists agree. At the same time, around Kastav new groups are appearing all the time and the bellmanship is gaining momentum, but it is increasingly integrating new occurrences that cultural globalization continuously and mercilessly brings in its wake.

Zvončari iz Kastva so pisani pustni liki, ki polnijo TV ekrane, ko se podajo na svoje sprevede vsako leto. V Matuljih že 12 let obstaja spreved tradicionalnih pustnih skupin na pustno soboto, ko skoraj vse zvončarske skupine iz Kastavštine pridejo skupaj. In vse je tip-top vse je jasno. A dve skupini, tista iz Rukavca in ona iz Zvoneće sta dokaj odločni, da se ne bosta udeleževali spreveda v Matuljih. Drugače od drugih skupin, ki potujejo po deželi in po svetu, sta se ti dve uprli, da bi hodili kamorkoli. Njuni motivi izhajajo iz nekaterih temeljnih vprašanj, zadevajoč moderne razloge za tradicionalne šege in primerne načine za njihovo moderno utelešenje, tema, o kateri se celo etnologi ne strinjajo. Hkrati se okoli Kastva ves čas pojavljajo nove skupine in zvončarstvo dobiva zagon, toda vključuje tudi nove pojave, ki jih neprestano in neusmiljeno prebuja kulturna globalizacija.

Research: Lidija Nikočević

Photography: Tvrko Mršić, Ivo
Kuzmanić, Dean Krapić, Boris Vehar

Sound: Krunoslav Ljubanović, Vlado

Ilijaš, Predrag Grubić

Editing: Davorka Feller

Producer: Aleksej Pavlovsky

Address:

Ivo Kuzmanić

Program za kulturu HTV

Prisavlje 3

10000 Zagreb, Croatia

Tel.: +385 98 459885

Fax: +385 16 342283

E: kuzma@irb.hr

“251-249=2”

Collective work, Serbia, 2008, 15 min.

Location: Stara Planina (Serbia)

Villages shattered all over Mountain Stara in recent past were full of vivid people and life, full of mixture of different communities and cultures. Today, they are full of silence. Civilization had its effect and most of the villagers migrated to nearby cities. Those who stayed, live in frozen moment of time, past which inhabits in the present. According to registration of the population from the year 1948 village Boljev Dol had 251 inhabitants. Today there are 249 inhabitants less.

Vasi natresene okoli Stare Planine so bile še nedavno polne živahnih ljudi in življenja, polne mešanice različnih skupnosti in kultur. Danes so tihe. Civilizacija je učinkovala in večina vaščanov se je izselila v bližnja mesta. Tisti, ki so ostali, živijo v zamrznjenem trenutku; preteklost, ki prebiva v sedanjosti. Po popisu prebivalstva je vas Boljev Dol leta 1948 štela 251 prebivalcev. Danes ima 149 prebivalcev manj.

Research: Gordana Čirić	Address:
Photography: Milan Milosavljević, Natalija Čosić	Natalija Čosić Dr. Velizara Kosanovića 47/1 11000 Beograd Serbia
Editing: Gordana Čirić, Milan Milosavljević, Natalija Čosić	Tel.: +381 64 27 66 363
Production: Student Cultural Centre Studentski grad	E: natalija.cosic@gmail.com

SPECIAL PROGRAMME: RUSSIAN ETHNOGRAPHIC FILMPOSEBNI PROGRAM: RUSKI ETNOGRAFSKI FILM

Presented by / Predstavlja: Evgeny Vasilievich Alexandrov

Evgeny Vasilievich Alexandrov is a leading research assistant, Doctor of Fine Arts, the scientific advisor of the video-group of the Center of New Information Technologies of M. V. Lomonosov Moscow State University. The head of the public Center of Visual Anthropology of M. V. Lomonosov Moscow State University. Has about 60 publications on visual anthropology. Monograph "Discussions of theoretical and methodological problems of visual anthropology". Editor of six anthologies on visual anthropology. Producer of video works of CVA MSU (1989 - 2007). Creator and director of the 1-st Moscow International Festival for Visual Anthropology "Mediating Camera"(2002-2008).

Filmography

- 1998 "Desert, my desert ..."
- 2000 "To help Theodor"
- 2004 "To Luba and further"
- 2005 "Island of faith"
- 2006 "Years in a hand"
- 2007 "One in the Family"
- 2008 "Filimonthology. In memory of Leonid Filimonov"

Evgenij Vasiljevič Aleksandrov je raziskovalni asistent, doktor znanosti, znanstveni svetnik video skupine pri Centru za nove informacijske tehnologije moskovske državne univerze M. V. Lomonosov. Ima okoli 60 objav o vizualni antropologiji, med njimi je npr. monografija »Razgovori o teoretskih in metodoloških vprašanih vizualne antropologije«. Je urednik šestih antologij o vizualni antropologiji, avtor vizualnih del Centra za vizualno antropologijo na moskovski univerzi, ustanovitelj in direktor prvega moskovskega mednarodnega festivala vizualne antropologije »Posredovalna kamera« (2002-2008).

Filmografija:

- 1998 "Puščava, moja puščava ..."
- 2000 "Pomagati Teodoru"
- 2004 "Do Lube in naprej"
- 2005 "Otok vere"
- 2006 "Leta na roke"
- 2007 "Eden v družini"
- 2008 "Filimonthology. V spomin Leonida Filimonova"

Centre of Visual Anthropology (CVA) at the Moscow University is a creative unit based on the Video Computer Technologies Lab of the Moscow University Extension. Its activities unite professors and students of various Moscow University departments. The CVA was the first in Russia (since 1991) to methodically conduct complex visual anthropological activity.

CVA organized four Moscow International Festivals of Visual Anthropology «Mediating Camera», including conferences (2002, 2004, 2006, 2008); six sections of visual anthropology at the III-VI Russian Congresses of Ethnologists and Anthropologists (1999, 2001, 2003, 2005, 2007, 2009); Eight master schools and master classes of visual anthropology in different cities of Russia.

CVA participated in organizing of seven International seminars on Visual Anthropology in Moscow (1993-2005); two Russian festivals of Visual Anthropology in Salekhard in 1998 and 2000; the Russian Association of Visual Anthropology (RAVA) was established at these festivals; also the humanitarian symposium «Interaction and communication of cultures» and RAVA seminars took place there.

CVA published the Russian translation of Karl Heider's book «Ethnographic film»; seven collections of articles on the visual anthropology; Evgeny Alexandrov's monograph «Theoretical and Methodological Problems of Visual Anthropology».

CVA participated in realization of 12 projects within Russian and International programs.

Currently the CVA is also functioning as the information and technological centre of the Russian Association of Visual Anthropology and has in its disposition:

- Its own method of filming "consonant camera", corresponding to ideas and aims of visual anthropology,
- approved university course "Visual anthropology";
- the video fund including: video documents made by the CVA collaborates, and also over 50 films devoted to culture of Old Believers and other humanitarian disciplines (Psychology, Sociology, Philology, Cultural Studies, Visual, Musical and Theatre Arts);
- works of other Russian and foreign authors, devoted to Russian and World's cultures a number of publications presenting our researching, pedagogical and practical experience.

From 1993 to present the main topic of the Moscow University Centre of Visual Anthropology is connected to the unique culture of the Russian Old Believers.

The Old Faith emerged in the middle of the XVII century as a result of the ecclesiastical reforms of the Russian Patriarch Nikon. These reforms introduced editing in the old books and church statutes. The conservative Russian society was trying to meticulously keep the complex Byzantine liturgy. The formal cause for changes was the certain difference between the church statutes of the Greek and Russian churches.

The public mind perceived Russia as the only keeper of the Orthodox faith (Moscow as the Third Rome) and thus these ecclesiastical novelties were interpreted as the treachery of the purity of the faith, of the piety and correctness of old rites and saintly deeds. Nevertheless the Council of 1666 finally established all the reforms and changes and the adherents of the old rites were excommunicated.

The state and church persecutions forced the Old Believers to escape to the borders of Russia where several large interconnected Old Believers' centers were soon established. Traditionalism and the orientation on old patterns defined the image of the Old Believers culture and marked its unique role and mission for the Russian culture as a whole. The Old Believers' milieu did not accept the books printed after the Nikon's reform and thus preserved the unique monuments of the Russian mediaeval ecclesiastical literature. The Old Believers icons are based on the pre-reform patterns, their music retained the unison mediaeval singing. In their everyday life the Old Believers developed the system of strict rules and limits.

The attitude to the institute of priesthood divided the Old Faith into two parts – the Popovstvo and Bespopovstvo. The *Popovtsi* deemed possible to accept the priests abandoning the established church. The *Bespopovtsi* preferred to abandon the sacraments that need a priest and kept only those that may be executed by laymen. The further controversies on dogmatic issues led to the establishment of many Old Believer denominations (*soglasiya*). Thus it is wrong to talk of the Old Faith as the uniform religious movement. The Old Faith represents various cultural communities united by their adherence to archaic religious and everyday life concepts and the historic alienation from the established church and state.

Center za vizualno antropologijo (CVA) pri moskovski univerzi je ustvarjalna enota, katere osnova je Laboratorij video računalniške tehnologije pri podružnici moskovske univerze. Njegove aktivnosti združujejo profesorje in študente različnih univerzitetnih oddelkov. CVA, ustanovljen leta 1991, je bil prvi v Rusiji za metodološko vodenje kompleksnih aktivnosti na področju vizualne antropologije.

CVA je pripravil štiri Mednarodne festivale vizualne antropologije pod imenom "Mediating Camera", vključno s konferencami (2002, 2004, 2006, 2008); šest sekcij vizualne antropologije na III-IV. Ruskem kongresu etnologov in antropologov (1999, 2001, 2003, 2005, 2007, 2009); osem podiplomskih šol in razredov vizualne antropologije v različnih ruskih mestih.

CVA je sodeloval pri organizaciji sedmih mednarodnih seminarjev vizualne antropologije v Moskvi (1993-2005); organiziral je dva ruska festivala vizualne antropologije v Salekhardu leta 1998 in 2000; tudi humanitarni simpozij "interakcija in komunikacija kultur" skupaj z RAVA seminarji.

CVA je objavil ruski prevod knjige Karla Heiderja "Etnografski film"; sedem zbornikov člankov o vizualni antropologiji in monografijo Evgenyja Aleksandrova "Theoretical and Methodological Problems of Visual Anthropology".

CVA je sodeloval pri realizaciji 12 domačih in mednarodnih programov.

Trenutno CVA deluje kot informacijski in tehnološki center Ruske zveze za vizualno antropologijo z naslednjimi zmogljivostmi:

- Lastna metoda snemanja, imenovana "sozvočna kamera", ki odgovarja za misli in ciljem vizualne antropologije;
- priznan univerzitetni predmet Vizualna antropologija;
- video arhiv vsebuje video dokumente, ki so jih naredili sodelavci CVA in preko 50 filmov posvečenih kulturi Starovernikov in drugim humanističnim disciplinam (psihologiji, sociologiji, filologiji, kulturnim študijam, vizualni, glasbeni in gledališki umetnosti);
- dela drugih ruskih in tujih avtorjev, posvečena Rusom in svetovnim kulturam ter številne publikacije, ki predstavljajo raziskovalne, pedagoške in praktične izkušnje.

Od leta 1993 do danes je glavna problematika moskovskega univerzitetnega centra za vizualno antropologijo povezana z edinstveno kulturo ruskih starovernikov. Stara vera se je pojavila sredi XVII. stoletja kot rezultat cerkvenih reform ruskega patriarha Nikona. Te reforme so uvedle preurejanje starih knjig in cerkvenih statotov. Konzervativna ruska družba je poskušala skrajno natančno obdržati kompleksno bizantinsko liturgijo. Formalni razlog

za spremembe je bila določena razlika med cerkvenimi statuti grške in ruske cerkve.

Javnost je videla Rusijo kot edino ohranjevalko ortodoksne vere (Moskva je bila tretji Rim) in tako so bile cerkvene novitete razlagane kot izdaja čistosti vere, spoštovanja in pravilnosti starih obredov in svetih dejanj. Kakorkoli, koncil leta 1666 je končno utrdil vse reforme in spremembe in pristaši starih obredov so bili izobčeni.

Državni in cerkveni preganjalci so silili staroverce naj zbežijo na ruske meje, kjer so bili kmalu ustanovljeni in povezani centri starovercev. Tradicionalizem in usmerjenost k starim vzorcem sta določala podobo staroverske kulture in označevala njeno edinstveno vlogo in poslanstvo za rusko kulturo kot celoto. Staroversko okolje ni sprejelo knjig, ki so bile natisnjene po Nikonovi reformi in tako so se ohranili edinstveni spomeniki ruske srednjeveške cerkvene literature. Staroverske ikone so temeljile na predreformskih vzorcih, njihova glasba je zadržala enoglasno srednjeveško petje. V vsakdanjem življenju so Staroverci razvili sistem strogih pravil in omejitev. Stališče do duhovniškega stana je razdelilo Staro vero v dve dela – "Popovstvo" in "Bespopovstvo". Popovci so sprejemali duhovnika, ki je zapustil uradno cerkev. Bespopovci so raje opuščali zakramente, ki so potrebovali duhovnika in se držali tistih, ki jih je lahko izvajal laik. Nadaljnja nasprotja glede dogmatskih zadev so vodila k ustanovitvi več oznak Staroverstva. Narobe je govoriti o Stari veri kot o enotnem verskem gibanju. Stara vera predstavlja različne kulturne skupnosti, ki jih združuje privrženost arhaičnim verskim in vsakodnevnim življenjskim konceptom in zgodovinski odtujitvi od uradne cerkve in države.

Filimonthology

Evgeny V. Aleksandrov, Russia, 2008, 52 min.

Location: Russia

In memory of Leonid Filimonov (1939-2008). This film was shot some months before Lenya's death. He was ill for quite a long while. The illness tortured him more and more severely. At last filming became exhausting, and he was engaged in digitalization of his vast photo-archive. I would surely prefer to show him like he remains in my memory – strong and handsome, a man whom I was lucky to be friends and work with throughout all my grown-up life. But at that time I did not think of the parting. It seemed this lovely time would last always...

V spomin Leonida Filimonova (1939-2008). Ta film je bil posnet nekaj mesecev pred Lenjevo smrtjo. Dolgo je bil bolan. Bolezen ge je mučila vedno resneje. Nazadnje je snemanje postalo izčrpujoče in lotil se je digitalizacije

svojega obširnega foto arhiva. Raje bi ga prikazal kot je ostal v mojem spominu – močan in lep mož s katerim sem imel srečo biti prijatelj in delati z njim vse moje odraslo življenje. Toda tedaj nisem razmišljal o odhodu. Izgledalo je, da bodo lepi časi trajali večno...

Photography: Evgeny V. Aleksandrov	Address:
Editing: Roman Likhachev	Evgeny V. Aleksandrov
Production: Center of Visual Anthropology of M.V.Lomonosov Moscow State University	5 Podbelsky 4-a -4 – 52 107150, Moscow, Russia Tel.: +7(495) 939-4441 Fax: +7(495) 939-4441 E: eale@yandex.ru

Identity or in search of »real Chuvash«
 (O identiteti ali iskanju »pravih Čuvašev«)
 Ekaterina Yagafova, Russia, 2007, 30 min.
 Location: Ural, Volga (Russia)

The complexity and multiplicity of the ethnic self-identification process is shown on the example of the local groups of the Chuvash people in Ural and Volga regions. This issue is one of the most important for the modern peoples' existence. The main characters of the film interpret differently the specificity of their own self-consciousness. What makes them the real Chuvash: their language, religion, folklore, the historic past or modern life realities? Is it possible to keep the Chuvash self-consciousness knowing without the language and traditional culture? What is the future of the ethnic traditions and future of the people?

Kompleksnost in večplastnost procesa etnične samoidentifikacije je prikazana na primeru krajevnih skupin Čuvašev na območju Urala in Volge. To vprašanje je eno najvažnejših za obstoj modernega človeka. Glavni junaki filma na različne načine interpretirajo posebnosti njihovega samozavedanja. Kaj jih dela prave Čuvaše: jezik, vera, folklor, zgodovinska preteklost ali realnost modernega življenja? Je mogoče obdržati čuvaško samozavedanje brez jezika in kulture? Kakšna je bodočnost etnične tradicije in ljudi?

Research: Ekaterina Yagafova	Address:
Photography: Ekaterina Yagafova	Ekaterina Yagafova
Editing: Ekaterina Yagafova	Bluhera Street, 23 (building 2), 112 443090 Russia, Samara Tel.: 0079276001225 E: yagafova@yandex.ru

Old man Peter (Stari Peter)

Ivan Golovnev, Russia, 2008, 26 min.

Location: Siberia (Russia)

This film takes us into the world of old man Peter Sengepov, the last surviving Shaman of the Kazym River, who lives alone in the depth of the Siberian taiga. The region of the Khanty people is the basic source of oil recovery in Russia. About 70 percent of all Russian oil is extracted here. The oil companies actively buy huge territories in the North of Siberia. Indigenous people are compelled to leave these places, their own patrimonial territories, and so a modern civilization gradually absorbs an ancient culture.

Film nas popelje v svet starega Petra Sengepova, zadnjega šamana na reki Kazim, ki živi sam, daleč v sibirski tajgi. Območje Kantijev je glavni vir ruske preskrbe z nafto. Okoli 70 % vse ruske nafte se načrpa tukaj. Naftne družbe še vedno kupujejo velika območja v severni Sibiriji. Domačini so prisiljeni zapustiti svoje rodne kraje in tako moderna civilizacija postopoma vsrkava staro kulturo.

Research: Ivan Golovnev	Address:
Photography: Ivan Golovnev	Ivan Golovnev
Sound: Sergei Morozenko	Ethnographic Bureau Studio
Editing: Yuri Yatsenko	49-21 Gagarina Street
	Ekaterinburg 620078, Russia
	Tel./Fax: 007-343-3629096
	E: ivandrr@mail.ru

Swing

Anatoly Baluev, Russia, 2006, 49 min.

Location: Ural (Russia)

»All my terms I've earned with my fist«, says the hero of the film Vladimir Suslov. That is he served all his four terms of 20 years in total for hooliganism. It is known that a side blow is called a swing. But swing also means jazz, which is the greatest passion of Suslov. He is musician by profession – a drummer and percussionist. Vivid monologues of this peculiar Russian man reveal all his contradictory life, beginning from early childhood.

Vse svoje "termine" sem zaslužil s pestjo, pravi junak filma Vladimir Suslov. To se pravi, da je v štirih rundah odsedel 20 let zaradi huliganstva. Znano je, da stranskemu udarcu, klofuti, rečemo tudi swing. Swing pa je tudi vrsta jazza, ki je največja strast Suslova. On je profesionalni glasbenik – bobnar in tolkalec.

Živahni monologi tega nenavadnega Rusa oživljajo njegovo življenje polno nasprotij, začeni z zgodnjim otroštvom.

Research: Anatoly Baluev	Address:
Photography: Vasily Polyakov	Anatoly Baluev
	Razin str. 76-128
	Ekaterinburg 620142, Russia
	Tel.: +7 343 2601600
	E: baluev_kino@mail.ru

Years in a hand (Leta na roke)

Evgeny V. Aleksandrov, Russia, 2006, 46 min.

Location: Mijas (Russia)

Aforetime Miass town was known as one of the gold mining and metallurgical centers of the South Ural. Oldbelievers started to settle in the town and its surrounding since 18th century. They have brought to these parts and carefully kept religious and cultural traditions. When, in the middle of the 20th century oldbelievers' monasteries had been closed, monks lived the rest of their days trying to pass their knowledge to mundane oldbelievers. Thus a record of their singing was made for the prior of the church of Interseccion, which can be heard in the film. And nun named Minadora has tried to teach parishioner of the church Lubov Mikhaylovna Deikova the ancient art of sign singing and paskhalii (calculation of dates of Orthodox church feasts with a hand).

Nekdaj je bilo mesto Miass znano kot eden zlatokopskih in rudarskih centrov južnega Urala. Staroverniki so se naseljevali v mestu in okolici od 18. stol. dalje. V te predele so prinašali in skrbno ohranjali verske in kulturne tradicije. Ko so bili sredi 20. stol. njihovi samostani zaprti, so menihi preživljali ostanke svojih dni tako, da so poskusili prenašati svoje znanje laičnim starovernikom. V filmu slišimo njihovo petje, katerega posnetek je bil narejen za priorja cerkve Križanega. In nuna Minadora je skušala učiti faranko Lubov Mikhaylovno Deikovo stare umetnosti petja in "paškali", računanja datumov pravoslavnih cerkvenih praznikov z rokami.

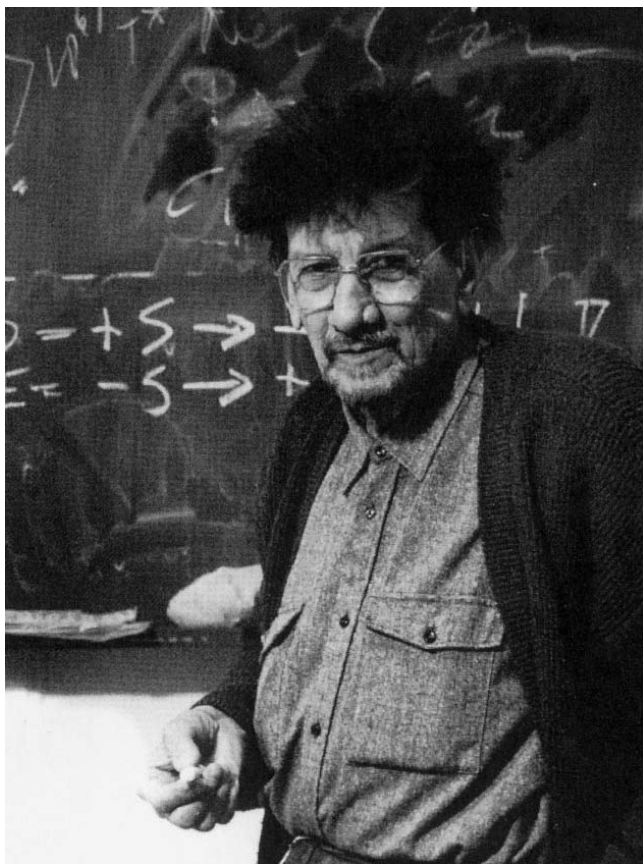
Research: Elena Danilko	Address:
Photography: Evgeny V. Aleksandrov	Evgeny V. Aleksandrov
Production: Center of Visual	5 Podbelsky 4-a -4 – 52
Anthropology of M.V.Lomonosov	107150, Moscow, Russia
Moscow State University	Tel.: +7(495) 939-4441
	Fax: +7(495) 939-4441
	E: eale@yandex.ru

NIKO KURET AWARD CEREMONY PODELITEV PLAKETE NIKA KURETA

NIKO KURET AWARD for the year 2009, awarded by Slovene Ethnological Society, goes posthumously to PLAKETO NIKA KURETA ZA LETO 2009, ki jo podeljuje Slovensko etnološko društvo, prejme posthumno

Andrej ŽUPANČIČ (1916-2007)

LAUREATE'S PRESENTATION • PREDSTAVITEV NAGRAJENCA



Andrej O. Župančič, DSc (Med), Full Professor and Professor Emeritus of pathological physiology at the University of Ljubljana Faculty of Medicine, was born on January 27, 1916 in Ljubljana.

He studied medicine in Ljubljana, Prague, and Belgrade, obtaining his medical degree in 1940. In 1941 he was one of the organizers of the Liberal Front health care services. In 1942 he joined Slovene partisans, working in hospitals in Dolenjsko and Notranjsko. In the fall of 1944 he was sent to tend the wounded Slovenes in South Italy. Since the beginning of 1945 he had also been a member of the Yugoslav People's Army Supreme Command Sanitation Unit. He was awarded the 1941 Partisan Special Recognition.

In 1945, Dr. Župančič became Assistant Professor and Head of the Institute and Department of Pathological Physiology at the Faculty of Medicine in Ljubljana. His advanced scientific study was done under Professor Seliškar in Ljubljana and continued in Leningrad, London, and the USA.

In 1967, Professor Župančič obtained the position of the Head of the then newly-established Postgraduate Studies Department at the Faculty of Medicine, which he held until his retirement in 1973. He was elected Full Professor in 1979 and Full Member of the Slovenian Academy of Sciences and Arts on February 5, 1970. Since 1979 he had acted as Head of the Slovenian Academy of Sciences and Arts Institute of Medicine. His particular areas of scientific research interest were physiology and biochemistry, and he had done extensive research on the relation between neurobiology and consciousness.

Andrej O. Župančič, rojen 27. januarja 1916 v Ljubljani, dr. med., redni in zaslužni profesor za patološko fiziologijo Medicinske fakultete Univerze v Ljubljani.

Medicino je študiral v Ljubljani, Pragi in Beogradu, diplomiral l. 1940. L. 1941 je bil med organizatorji OF na zdravstvenem področju, od pomladi 1942 v partizanih, kjer je delal v bolnišnicah na Dolenjskem in Notranjskem; jeseni 1944 je bil poslan k našim ranjencem v južni Italiji; od začetka l. 1945 je bil član Sanitetne uprave Vrhovnega štaba JLA. Odlikovan je bil s partizansko spomenico 1941.

L. 1945 je postal docent in predstojnik inštituta ter katedre za patološko fiziologijo na MF v Ljubljani. Doma se je izpopolnjeval pri profesorju Seliškarju, v tujini na inštitutih v Leningradu, Londonu in ZDA.

Od l. 1967 je bil predstojnik novo ustanovljenega oddelka MF za diplomski študij, ki ga je vodil do upokojitve l. 1973. L. 1979 je bil izvoljen za zaslužnega profesorja. Redni član SAZU od 5. februarja 1970. Od l. 1987 je vodil Inštitut za medicinske vede ZRC SAZU.

Področji njegovega raziskovalnega dela sta bili fiziologija in biokemija holinoreceptornih mehanizmov. V okviru srednjeročnega načrta SAZU je raziskoval odnos med nevrobiologijo in zavestjo.

AWARD ARGUMENTATION • UTEMELJITEV

Naško Križnar..... SHORI NOHE*

The late Dr. Andrej Župančič, also a member of the Slovenian Academy of Sciences and Arts, started using film camera in 1964. Soon after he had bought it he set off to Bizovik, where the well-known washerwomen of Bizovik still practiced their trade of laundering clothes in the village brook, then drying them in a meadow in front of the village. This was where Dr. Župančič, attracted by the picturesque nature of their work, first tested his aptitude for camera work.

On several occasions he mentioned how he had come to a decision to buy a film camera. In a desolate part of Macedonia, where he chanced upon a Gypsy wedding procession, he quickly realized that in order to preserve such a colorful event, photography was a far insufficient medium to capture its true spirit.

In 1970, he had taken the very same 8-mm film camera on an expedition to Upper Orinoco. While studying the ecology of the local tropical rainforest he came into contact with various groups of the Yanomamö. He managed to capture on film their living environment, dwellings, everyday life, economic pursuits, hunting, and in particular relations between adults and children. By editing the material he had obtained there he created three silent films, now archived at the Audiovisual Laboratory at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, naming them *Redes*, *Aguas*, and *Fuegos*.

Several years later, in 1976 and 1977, he returned to the same location as a research fellow of The Center for Tropical Ecology and its Amazonas project. With a 16-mm camera, he collected film material on the ecology of tropical rainforest. Using this material and under his supervision, *Televizija Ljubljana* (Television of Ljubljana Network) in 1978 prepared a series of six, rather unusual, programs now stored at the *RTV Slovenija* (the Radio-Television of Slovenia Network) Documentation Department.

Župančič's film project *Favna na Slovenskem* (The Fauna of Slovenia), which was a part of the Slovenian Academy of Sciences and Arts Institute of Medicine, took several years and yielded approximately 12,000 meters of 16-mm film. Under the guidelines of Andrej Župančič, this material was edited by Olga Meglič, resulting in a forty-six-minute-long rough cut version (370 meters). If finished the title of the film would be: *Animnal Circle of Slovenia*.

* In the language of the Yanomamö the term *Shori Note* denotes »good friend«. This was explained when Andrej Župančič read his paper at the Visual Documentation and Commentary conference in Ljubljana in 1989.

The film is archived at the Audiovisual Laboratory at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts.

Andrej Župančič greatly contributed to the development of ethnographic film in Slovenia. He was one of the very first Europeans who managed to capture on film the life of the Yanomamö. It should be noted that this had taken place before 1971 when Timothy Asch and Napoleon Chagnon filmed the lifestyle of this group, which resulted in their famous film *The Ax Fight*. Župančič perceived as the most meaningful feature of the film medium its capacity to reveal and convey the connection between the natural world and the world of culture. He was able to experience empathically both of them as a researcher, a cameraman, and a human being. He demonstrated that it was possible to use film camera to create meanings of different phenomena and things, without having to resort to words.

In the 1970's, Župančič also made visual records in the Himalayas, India, Nepal, Israel, and around the famous river delta of Camargue where the Rhone flows into the Mediterranean.

In his capacity of President of the Audiovisual Laboratory at the Scientific Research Centre of the Slovenian Academy of Sciences and Arts, and largely responsible that the Laboratory could come to life, Dr. Župančič's contribution is invaluable. He also actively participated in several conferences on visual documentation and ethnographic film.

Naško Križnar.....ŠORI NOHE*

Pokojni akademik dr. Andrej Župančič je začel snemati s filmsko kamero leta 1964. Kmalu potem, ko jo je kupil, je odšel v Bizovik, kjer so znamenite bizoviške perice takrat še prale perilo v potoku in ga razobešale na travniku pred vasjo. Zanimala ga je slikovitost teh prizorov in na njih je preizkusil svoj snemalski talent. Nekajkrat je pripovedoval kje je dobil impulz za nakup filmske kamere. V Makedoniji je nekoč sredi zapuščene pokrajine srečal cigansko svatbo in ugotovil, da je fotografija preslaboten medij za beleženje tako živahnih dogodkov.

Isto kamero je leta 1970 vzel na ekspedicijo v Gornji Orinoko, kjer je raziskoval ekologijo tropskega deževnega gozda in prišel v stik s skupinami Yanomamov. Z 8 mm filmsko kamero je posnel njihovo življenjsko okolje, bivališča, vsakdanje življenje, gospodarstvo in lov ter zlasti razmerje med odraslimi in otroki. Iz posnetega gradiva je izdelal tri neme filme: *Redes*, *Aguas*, *Fuegos*. Filme hrani Avdiovizualni laboratorij ZRC SAZU.

* Šori nohe pomeni v jeziku Yanomamov »dobri prijatelj«. To nas je naučil Andrej Župančič v svojem referatu na posvetovanju »Vizualna dokumentacija in komentar« (Ljubljana 1989).

K Yanomamom se je vrnil spet v letih 1976 do 1977, ko je kot znanstveni sodelavec Centra za tropsko ekologijo v okviru projekta Amazonas posnel filmsko gradivo o ekologiji tropskega deževnega gozda. Tokrat je snemal s 16 mm filmsko kamero. Na Televiziji Ljubljana so leta 1978 iz tega gradiva izdelali pod avtorjevim vodstvom neobičajno serijo *Iz tropskega deževnega gozda* v šestih enotah. Filme hrani Dokumentacija TVS.

Filmski projekt Andreja Župančiča *Favna na Slovenskem* je nastajal več let v okviru dejavnosti Medicinskega inštituta SAZU. Posneto je bilo okoli 12.000 m 16 mm filma. Gradivo je montažno urejala Olga Meglič, po zamisli in načrtu Andreja Župančiča in leta 2005 iz vsega gradiva izdelala grobo montažo filma v dolžini 370 m in trajanju 46 minut. Če bi bil film dokončan, bi se po avtorjevi zamisli imenoval *Živalski krog na Slovenskem*. Gradivo in film hrani Avdiovizualni laboratorij ZRC SAZU.

Andrej Župančič je zaslužen za razvoj etnografskega filma v Sloveniji. Bil je eden prvih Evropejcev, ki so s filmsko kamero beležili življenje Yanomamov. To je počel pred letom 1971, ko je Timothy Asch z Napoleonom Chagnonom snemal življenje Yanomamov in posnel tudi znameniti film *Ax Fight*. Župančič je našel smisel filmskega snemanja v zmožnosti filma, da prikaže povezavo med svetom narave in svetom kulture. V oba svetova se je znal vživeti kot človek, kot raziskovalec in kot snemalec. Pokazal je, da s kamero lahko ustvarjamo pomene pojavom in rečem, ne da bi uporabljali besede.

Razen v omenjenih krajih je v sedemdesetih letih snemal potopisno še v Himalaji, v Indiji, Nepal, v Izraelu in v izlivu reke Rone, v znameniti Camargui.

Kot predsednik sveta Avdiovizualnega laboratorija je bistveno pripomogel, da je ta oddelek lahko polno zaživel na ZRC SAZU. Aktivno se je udeležil tudi nekaj strokovnih posvetov o vizualni dokumentaciji in etnografskem filmu.

Andrej O. Župančič.....GUIDELINE FOR THE EDITOR

Working Title:

The Animal Kingdom of Slovenia

Why have I embarked upon the making of this film? I truly love nature. Quite simply, I would like to show it to all that are near and dear to me.

Naturally, I can show nature just how I myself experience it. What I especially like about Slovenia is the veritable wealth of habitats found in such a small territory: its mountains, its coastal region, forests, lakes, the Pannonian Plain, the Karst, and so on. These habitats feature different things at the same time – when the grouse sings in the blanket of snow, for instance, the coast is already clad in flower buds.

The film covers an entire year, starting with the first day of spring and ending with the last day of winter. Time is perceived as a circle, and the first take is the same as the last one, thus indicating a new circle.

The structure of the film is thus very clear: it circles through all four seasons.

Spring: initially shyly awakening into the world, new life hastens to sprout, to burst into leaf, to ripple, sing, and mate. Gentle rococo. Allegro vivace.

Summer: baroque splendor of shapes, saturated colors, of opulence, and of being with the young. Adagio.

Autumn: nature is increasingly subdued, veiled in monochrome grays, ripe, slowly overcome by fatigue, and in melancholy minor. Andante.

Winter: gloom, witheredness, and death. Largo.

At the very end, however, there is an indication of new life awakening. The perfect piece for this cycle of seasons is Vivaldi's *The Four Seasons*.

In short, the pattern is more than perfect! I would not want anything of the sort, of course. Instead of a concept, the natural world is presented as a percept: no clichés, only perception. The sole purpose of the film is to present the mysterious charm of nature the way I myself experience it. Hence it follows that the film does not permit commentary, which would merely dampen our fascination and with it the main purpose of the film. God save us from "nature films"!

This film is not a fable with morals; nature should speak out for itself, without undue symbolizing. An old Japanese wisdom says: "What is so great about hills is that they are so much like hills, and the most wonderful thing about water is that it is so very much like water." The film merely shows, but does not teach, less alone instructs. If it affects us it does so through the subconscious.

The film circle opens and closes with the same take. A candidate for the take on the first day of spring: Nighttime. One, two hoots of a brown owl (off-camera). A snowy forest. Two wolves appear out of the darkness, one carrying a bone in its mouth, then, passing the body of a dead roe, fade into the background. This is also the last take of the film, only this time the two wolves fade into darkness (with the brown owl hooting again): the prophecy of death.

The same opening and closing takes emphasize the cycle of events within one year and simultaneously introduce the beginning of a new cycle. In this regard, the film resembles a circular (eternal) canon. As it is with eternal canons, the image at the end of the film takes on a different meaning than the opening one: since the viewer has seen the whole film between the two takes the closing take affects his or her altered perception differently.

It is clearly difficult to sustain viewers' interest in a film that has no story, no plot, and no denouement, simply by presenting such a simple topic as the

cycle of events in nature. It can quickly become boring – just another nature film!

Viewers' attention and curiosity have to be captivated by the film's narrative style. This, of course, is easier said than done. How to present the simultaneous diversity of nature, for example in the mountains and by the sea? Occasionally, though not too frequently, by employing an abrupt cut, a panorama shot of the sea, for instance. Just one, in order to show the great variety. A flock of mountain jackdaws flying against white background – an abrupt cut – a flock of white seagulls against black background.

Contrasts can be varied, and with different functions. There is a take of a swan in the falling snow that has such poetic power that it is almost embarrassing. Before this can happen we interrupt it with a take depicting a wild boar or even something more grotesque, for example a close-up of a toad or of a white-headed vulture perched on a carcass (with the nightingale's trilling off-camera). Lao-tzu once said: "Once all people perceive what is beautiful as beautiful the concept of ugly appears." I know people who think a toad is ugly, a robin beautiful, and a butterfly more beautiful than a worm.

The contrast between dynamic and static elements in takes or in the rhythm of sequences sometimes needs a certain dose of humor: a leaping rusty-colored roebuck – an abrupt cut – a close-up of a rusty-colored slug. At first, the audience shall take the slug to be the roebuck. These ironic contrasts will save the film from aestheticism in picture and sound. On the other hand, we should not fall into the clichéd trap of depicting Slovenia as a land of contrasts (which country is not that?).

An excessive use of contrast shots can quickly become too monotonous. In order to avoid this we need to employ the concept of "contrast vs. entirety". This line of thinking – a harmonious whole – should not be neglected throughout the whole film. A gnat is just as important as a bear, a drop of dew just as interesting as an eagle. Behind the amazing diversity of the world is hidden its harmonious whole that can be perceived only by maintaining a humble attitude to everything that exists – as well as everything that does not exist, of course.

How can we show the majestic might of a mountain ridge on a beautiful day without depicting it as a postcard, and at the same time also capture its insignificance, its fleeting character? One way of doing this would be to show it as a reflection in water; or through a cluster of sailing dandelion seeds borne on the wind, seemingly larger than mountains. Chuang-Tzu once said: "There is nothing larger beneath the canopy of skies than the tip of a down feather in autumn, while Mount Tai is small."

The nature around us is so very beautiful that often it seems unreal, provided that we can see it without any prejudice. A viewer will perceive it as such

if reality is presented in an unusual context or scale. The tension between reality and fantasy is actually the basic contrast and entirety at the same time. This tension can also be found in sounds. However, in this case there is the danger of pleonasm of realistic sound, for instance the roaring and the rushing of a raging torrent. This pleonasm can be avoided if the sound is used off-camera: a grouse singing when it is still dark, herons crying even before they can be seen on-screen, or when we no longer see them. Such use of sound arouses the audience's interest, at the same time extending the space beyond the framework of a take. Generally speaking, there is much more silence in nature than we usually imagine (I had been able to capture much of it on film).

The tension between reality and fantasy, between the objective and the subjective, can sometimes be depicted by subjective editing: the world seen through the eyes of a slithering snake, through the eyes of a leaping trout, or perceived through the eyes of a circling bird of prey. In short, the excitement of seeming contrasts in nature has to be transformed into the magic of its wholeness.

How many spectators shall notice that the preliminary and the final takes, which are identical, have been tonally transformed? As the first take grows from darkness to light (major) the last one descends into darkness (minor)? I namely happen to be a pessimist.

Andrej O. Župančič.....**NAVODILO ZA MONTAŽO**

Delovni naslov filma:

Živalstvo Slovenije

Zakaj sem se lotil snemanja tega filma? Iz golega veselja nad naravo. Čisto preprosto bi rad te reči pokazal vsem, ki so mi blizu.

Seveda lahko naravo kažem samo tako kot jo sam doživljam. Pri Sloveniji me posebno privlači, da na tako majhnem ozemlju najdemo celo vrsto različnih življenjskih prostorov – kot so, recimo gore, obala, gozdovi, jezera, panonska nižina, kras. Na teh habitatih se ob istem času dogajajo različne stvari, npr. ko rušavec poje še v snegu, je na obali že vse v cvetju.

Film teče skozi vse leto: začne s prvim pomladnim dnevom in konča z zadnjim zimskim.

Čas je torej pojmovan zgolj krožno in zato mora biti zadnji kader isti kot prvi: nakazuje nov krog.

Shema filma se ponuja kar sama od sebe: kroženje skozi štiri letne čase: Pomlad – sprva še plaho prebujanje novega življenja, potem vse čedalje hitreje klije, brsti, žubori, poje in se ženi. Lahkoten rokoko. *Allegro vivace*.

Poletje – baročno razkošje razvitih oblik, nasičenih barv, brejosti in bohотноsti. *Adagio*.

Jesen – narava je čedalje tišja, zastrta v monokromne sivine, vanjo se plazi utrujenost dozorelosti in že na mol ubrana otožnost. *Andante*.

Zima – turobnost, odmiranje in smrt. *Largo*.

Vendar: čisto na koncu nakazano, da se prebuja novo življenje. Temu vzorcju se kot zanalašč podaja Vivaldijeva glasba »štirje letni časi«.

Skratka, šablona je popolna! Seveda ne maram nič takega. Narava ne bo prikazana kot koncept, ampak kot percept: namesto klišejev zgolj dojemanje narave.

Edini namen filma je, še drugim prikazati skrivnostno očarljivost narave kot jo sam doživljam. Iz tega samo po sebi sledi, da film ne prenese komentarja, ker ubil bi ves čar in tako tudi namen filma: bognasvaruj »šole v naravi«!

Film noče biti basen z moralo – narava naj govori sama zase in neposredno, brez vsiljivega simboliziranja. Stara japonska modrost pravi: »Pri hribih je najbolj čudovito, da so tako zelo podobni hribom in najbolj čudovito pri vodi je, da je tako zelo podobna vodi.« Film samo kaže, ne poučuje, še manj izobražuje. Kolikor vpliva, vpliva prek podzavesti.

Krog filma začenja in se končuje z istim kadrom. Kandidati za ta kader na prvi pomladni dan: noč, eden, dva huka velike uharice (v offu); zasnežen gozd, iz teme se izvijeta volkova, eden s kostjo v gobcu odhaja mimo mrtve košute v ozadje.

To je tudi zadnji kader filma, le da tokrat volkova utoneta v temo (iz katere spet zahuka uharica): prerokba smrti. Isti začetni in končni kader poudarja krožnost dogajanja v enem letu, uvaja začetek novega cikla.

V tem smislu je film podoben krožnemu (večnemu) kanonu. Kot pri večnem kanonu ima na koncu citirani prvi kader drugačen pomen kot na začetku: ker smo vmes videli film, pade isti kader na spremenjeno dovtzetnost gledalca.

Gotovo je težko vzdrževati pozornost gledalca s filmom brez zgodbe in zapleta ter razpleta – zgolj s tako preprosto notranjo vsebino kot je kroženje dogajanj v naravi. Pripoved kaj lahko zdrсне v dolgočasnost; po toliko drugih bi gledali še en film o naravi. Pozornost in radovednost gledalca je treba vzdrževati z načinom pripovedi. Lahko reči, težko narediti. Kako prikazati istočasno raznolikost narave, recimo v gorah in ob morju?

Včasih, pa ne pogosto, kar z ostrim rezom: panoramski kader morja! Samo eden, da bi prikazali to različnost! Jata planinskih kavk leta na belem ozadju – oster rez – jata belih galebov leta na temnem ozadju.

Nasprotja so seveda vseh vrst in funkcij. Imam kader laboda v sneženju, ki je tako poetičen, da postaja že kar nerodno. Preden bi se to zgodilo, ga prekinemo s kadrom divjega merjasca ali česa še bolj grotesknega, recimo krasta-

če od blizu ali pa beloglavega jastreba na mrhovini (z gostolenjem slavčka v offu). Lao-tse: »Ko vsi ljudje spoznajo lepo kot lepo, se pojavi pojem grdega.« Poznam ljudi, ki se jim zdi krastača grda, taščica pa lepa in metulj lepši od črva.

Nasprotje med dinamičnim in statičnim v kadrih ali v ritmu sekvenc je treba včasih prikazati z nekaj humorja: rdečkast srnjak v skoku – oster rez – rdečkast polž lazar v velikem planu. V prvem trenutku ima gledalec polža za srnjaka. Tako ironiziranje nasprotij nas rešuje pred esteticizmi v sliki in zvoku. Seveda ne smemo zagaziti v kliše »Slovenija – dežela nasprotij« (katera dežela pa to ni?)

Pretirano slikanje v nasprotjih bi hitro postalo monotono. Torej vpeljati še kontrast 'nasprotje – celovitost'. Ta nit – ubrana celovitost – nam sploh ne sme uiti iz rok: mušica je ravno tako pomembna kot medved, kapljica rose na bilki tako zanimiva kot orel. Za vso raznolikostjo sveta se skriva njegova sozvočna celovitost, ki jo zaznamo le s pohlevnim odnosom do vsega, kar je – in seveda do vsega, česar ni.

Kako pokazati npr. mogočnost gorá v lepem vremenu, ne da bi bile kot razglednice – in hkrati njihovo neznatnost, minljivost? En način je pokazati jih posredno kot odsev v vodi. Ali pa tako, da jih gledamo skozi leteča regratova semena, ki jih veter nosi prek njih in so seveda večja od gora. Čuang-tse: »Nič ni večjega pod nebesnim svodom kot je konica ptičjega puha v jeseni, medtem ko je gora T'ai majhna.«

Narava je tako fantastična, da se nam dostikrat vidi že kar nestvarna, če jo le znamo pogledati brez predsodkov. Gledalec jo bo videl tako, če mu stvarnost pokažemo v nenavadnem kontekstu ali nenavadnem merilu. Napetost med stvarnostjo in fantastičnostjo je pravzaprav temeljno nasprotje in celovitost hkrati. Ta napetost je lahko tudi v zvokih, vendar je tu nevarnost pleonastičnosti realističnega zvoka; mislim npr. na bučanje in hrumenje, ko gledamo razbesnel hudournik. Zvoku kot pleonazmu se izognemo, če ga uporabljamo v offu – ruševca ali divji petelin pojeta še v temi, čaplje kričijo, še preden priletijo v kader in, ko so že odletele iz njega. Tako uporabljen zvok zbuja radovednost in hkrati širi prostor čez okvir kadra. Nasploh pa je v naravi veliko več tišine kot si ponavadi predstavljamo (in jo imam tudi precej posnete).

Napetost med stvarnostjo in fantastičnostjo, med objektivnim in subjektivnim je sem pa tja možno ponazoriti s subjektivno montažo: svet, pogledan z očmi kače, ki se vijuga, z očmi postrvi med skokom ali ujede, ki kroži.

Če povzamem: vznemirljivost navideznih nasprotij v naravi premodulirati v čar njene celovitosti.

In koliko gledalcev bo čutilo, da smo uvodni in sklepni kader, ki je sicer isti, vendarle premodulirali v tonskem načinu: prvič se razsvetljuje iz teme (dur), drugič tone v temo (mol)? Sem pač črnogled.«

SELECTED FILMS OF ANDREJ ŽUPANČIČ IZBRANI FILMI ANDREJA ŽUPANČIČA

Bizovik

Bizovik, 1964. Kamera in montaža Andrej Župančič, S8 mm, barvni, 11 min. Hrani AVL ZRC SAZU.

Fuegos

Gornji Orinoco, 1970. Kamera in montaža Andrej Župančič, S8 mm, barvni, 14 min. Hrani AVL ZRC SAZU.

Wood or fields (Gozd ali polja)

Televizija Slovenija (iz televizijske serije Iz tropskega deževnega gozda), 1978, Gornji Orinoco. Kamera, scenarij in režija Andrej Župančič, montaža Olga Meglič, 16 mm, barvni zvočni, 31 min. Hrani Arhiv Televizije Slovenija.

Animal circle in Slovenia (Živalski krog na Slovenskem)

Slovenija, 2005. Kamera, scenarij in režija Andrej Župančič, montaža Olga Meglič, 16 mm, barvni nemi, 46 min. Hrani AVL ZRC SAZU.

Filmski projekt Andreja Župančiča Favna na Slovenskem je nastal v okviru dejavnosti Medicinskega inštituta SAZU. Posneto je bilo okoli 12.000 m 16 mm filma. Gradivo je montažno urejala Olga Meglič, po zamisli in načrtu Andreja Župančiča in iz vsega gradiva izdelala nemi film v dolžini 370 m in trajanju 46 minut.

Digitalizacijo je omogočila SAZU leta 2008.

FESTIVAL EXHIBITION RAZSTAVA OB FESTIVALU

NIKA AUTOR ARTISTS

The project titled "Artists" is a visual realization of the notion that it is our everyday lives that shape the substance from which art arises. It postulates that art is in fact the act of living everyday life, and that in this function art assumes the role of representation and of reflection. The project, which is continuously being developed and extended by adding new stories and portraits of ordinary people, employs a blending of photography, drawings, and video. It simultaneously acts as a documentary and conveys stories presented as narratives.

This perspective, in which personal stories of my friends, colleagues, and people whom I hardly know are being presented in an artistic context, builds a rhythmical entity that expresses a collective image of our contemporary everyday life.

The processes of alienation, de-subjectivization, and relativization have become the cornerstones of most of the spectacle named contemporary art. Such art is being mystified and celebrated as the peak of human creativity, as an omnipotent force that can be fully understood only after the initiation into the society of professionals has taken place. As a contrast, this project builds upon stories that have originated, and are continuously being written, in our immediate living environment and are recognized as our "everyday life" - and as such perceived as rather irrelevant. In this context, the role of artist has been assumed by ordinary people who merely live out their everyday lives.

NIKA AUTOR UMETNIKI

Projekt »Umetniki« izhaja iz podmene, da se umetnost napaja iz našega vsakdanjega življenja. Izhaja iz premisleka o tem, da je umetnost živeti vsakdanje življenje, kjer umetnost zasede vlogo reprezentacije in refleksije. V projektu, ki je v nastajanju oz. v nenehnem dopolnjevanju zgodb in portretov oseb, se prepletajo mediji fotografije, risbe in videa, hkrati smo priča dokumentarni formi in zgodbam, ki se vpletajo v funkciji narativnih elementov.

Prizma, ki zgodbe in portrete prijateljev in znancev predstavlja v luči resničnih umetnikov, gradi ritem, ki izraža kolektivno podobo našega vsakdana.

Odtujevanje, razosebljanje in izmuzljivost so postali gradniki večine spektakla okoli pojma umetnosti, ki se postavlja na pediestal nerazumljenega, vsemogočnega, mistificiranega in tistega namenjenega posvečenim ljudem. Tako se projekt napaja iz pričevanj, ki so nastala in se manifestirala v našem neposrednem okolju, ki ga pojmujejo in doživljamo kot vsakodnevno življenje. Vlogo umetnika pa so prevzeli ljudje, ki ga živijo.



