

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM



DEF

*7. – 11. marec 2011
March 7 – 11, 2011
Ljubljana, Slovenija*



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

Organizator / Organiser: Slovensko etnološko društvo / Slovene Ethnological Society
Metelkova 2, 1000 Ljubljana
T: +386 1 300 87 38, F: +386 1 300 87 36(35)
E: info@sed-drustvo.si
<http://www.sed-drustvo.si>

Partnerja / Partners: Slovenski etnografski muzej / Slovene Ethnographic Museum
Znanstvenoraziskovalni center SAZU / Scientific Research
Centre of Slovenian Academy of Sciences and Arts

S podpora / Sponsored by: Ministrstvo za kulturo RS / Ministry of Culture RS
Slovenska nacionalna komisija za UNESCO / Slovenian
national commission of UNESCO
Kinodvor / Kinodvor cinema

Izbor programa / Programme selection: Naško Križnar, Nadja Valentinčič Furlan, Sandra Jazbec

Pisarna / Festival office: Sašo Kuharič, Zora Slivnik, Naško Križnar

Tehnična pomoč / Technical assistance: Sašo Kuharič, Boštjan Abram

Urednik / Catalogue editing: Naško Križnar

Prevodi / Translated by: Sandra Jazbec, Naško Križnar, Franc Smrke, Nadja Valentinčič
Furlan

Oblikovanje / Design by: Jernej Kropelj

Založilo / Published by: Slovensko etnološko društvo, zanj Helena Rožman

Tisk / Printed by: Franc Jagodic s.p. – Jagraf

Naklada / Printrun: 500 izvodov

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

791.229.2(497.4):39(082)

DNEVI etnografskega filma (2011 ; Ljubljana)
Dnevi etnografskega filma - DEF, 7.-11. marec 2011, Ljubljana,
Slovenija = Days of Ethnographic Film, March 7-11, 2011 /
[organizator Slovensko etnološko društvo = organiser Slovene
Ethnological Society ; urednik Naško Križnar ; prevodi Sandra
Jazbec ... et al.]. - Ljubljana : Slovensko etnološko društvo, 2011

ISBN 978-961-6775-07-6

1. Križnar, Naško 2. Slovensko etnološko društvo
254937856

SPORED / SCHEDULE

Venues and addresses:

- Slovenski etnografski muzej / Slovene ethnographic museum,
Metelkova 2, 1000 Ljubljana
- Kinodvor, Kolodvorska 13, 1000 Ljubljana

PONEDELJEK, 7. marec 2011 / MONDAY, March 7, 2011

09:00 VIZUALNA ETNOGRAFIJA / VISUAL ETHNOGRAPHY I

Slovenski etnografski muzej / Slovene ethnographic museum

Nadja V. Furlan, Galerija pripovedovalcev (Gallery of Narrators)

Jelka Pšajd, Šintli na Pohorju (Šintli on Pohorje)

Primož Časl, Vizualna podpora gledališke predstave (Visual support of theatrical show)

13:00 VIZUALNA ETNOGRAFIJA / VISUAL ETHNOGRAPHY II

Slovenski etnografski muzej / Slovene ethnographic museum

Vladimir Bocev, Identity Keepers (Čuvaji identitete)

Sonja Prosenec, Doma Daleč od doma (Home away from Home)

Andrej Dular, Oglarjenje (Charcoal Burning in the village Dole pri Litiji)

Franz Haller, The custom of plough dragging (Šega vlačjenja pluga)

Michael Herzfeld, Roman Restaurant Rythms (Ritmi rimske restavracije)

18:30 OTVORITEV DNEVOV ETNOGRAFSKEGA FILMA / OPENING OF THE DAYS OF ETHNOGRAPHIC FILM

Kinodvor / Kinodvorana / Cinema Hall

Gauchos – If you don't get on, you won't fall off (Gavči – Če ne zajahaš, ne boš padel)

Jana Richter, Germany / Nemčija, 2009, 85 min.

TOREK, 8. marec 2011 / TUESDAY, March 8, 2011**09:00 ŠTUDENTSKI FILMI / STUDENT FILMS*****Kinodvor / Mala dvorana / Small Hall*****Anything But Black** (Vse razen črne)

Ausra Linkeviciute, Lithuania / Litva, 2009, 20,5 min.

Waiting For Women (Esperando Mujeres / V pričakovanju žensk)

Estephan Wagner, Danmark / Danska, 2008, 34 min.

Promise (Promesa / Obljuba)

Marianne Hougén-Moraga, Danmark / Danska, 2010, 29 min.

Without Land, We are not Shuar (Sin tierra, No somos Shuar / Brez zemlje nismo Šhuarji)

Stacey Willimas, England / Anglija, 2009, 23 min.

Revenge (Pomsta / Maščevanje)

Arnold Kojnok, Slovakia / Slovaška, 2010, 32 min.

14:00 ŠTUDENTSKI FILMI / STUDENT FILMS***Kinodvor / Mala dvorana / Small Hall*****Burek Pie** (Pita burek)

Teja Peperko, Nadja Kolmanič, Tanja Mavri, Slovenija / Slovenia, 2010, 6,5 min.

Step by Step (Ippo Ippo / Korak za korakom)

Shotaro Wake, Japan / Japonska, 2010, 47 min.

Memories for Sale (Vendemos Recuerdos / Spomini naprodaj)

Carolina Corral Paredes, Mexico / Mehika, 2009, 25 min.

The Well (Echagh / Izvir)

Souleymane Diallo, Mali, 2008, 32 min.

16:30 REDNI PROGRAM / MAIN PROGRAMME***Kinodvor / Kinodvorana / Cinema Hall*****Angeles City** (Angelsko mesto)

Davide Arosio, Alberto Gerosa, Italy / Italija, 2009, 30 min.

Sifinja – The Iron Bride (Sifinja - Die eiserne Braut / Sifinja – Železna nevesta)

Valerie Haensch, Germany / Nemčija, 2009, 70 min.

20:00 ŠTUDENTSKI FILMI / STUDENT FILMS***Kinodvor / Mala dvorana / Small Hall*****Družinska kmetija** (Family Farm)

Iris Kupec, Anja M. Pukl, Slovenija / Slovenia, 2010, 9 min.

Zlata polenta (Golden Polenta)

Miha Poredoš, Dominika Prijatelj, Slovenija / Slovenia, 9 min.

Men at Work (Männer in Orange / Možje pri delu)

Christine Moderbacher, Belgium / Belgija, 2010, 32 min.

Invisible Neighbors (Nevidni sosodje)

Mona Hafez, Barbara Koch, Germany / Nemčija, 2009, 33 min.

SREDA, 9. marec 2011 / WEDNESDAY, March 9, 2011**09:00 OKROGLA MIZA / ROUND TABLE*****Slovenski etnografski muzej / Slovene ethnographic museum***

Vizualna dokumentacija žive kulturne dediščine, s podporo Slovenske nacionalne komisije za UNESCO.

Visual documentation of intangible cultural heritage, sponsored by Slovenian National Commission of UNESCO.

14:00 POSEBNI PROGRAM / SPECIAL PROGRAMME***Kinodvor / Mala dvorana / Small Hall*****VIZUALNA ANTROPOLOGIJA V BARCELONI / VISUAL ANTHROPOLOGY IN BARCELONA**

Izbor in uvod dr. Roger Canals Vilageliu (Univerza v Barceloni) / The program selected and introduced by dr. Roger Canals Vilageliu (University of Barcelona)

Transitando (*Transitando*) V prehodu

Greta Gandini, *Maru Gallardo*, Geraldine Jonckers, Martí Gallofré
Spain / Španija, 2009, 47 min.

People Living Here (*Aquí viu gent*) Tukaj so ljudje

Alejandro Alzate, Francesca Bayre, Cathrin Gross, Jana Montllor, Marc Vila
Spain / Španija, 2008, 31min.

Because of an elevator (*Por un ascensor*) Zaradi dvigala
Eduardo Díez, Daniel García, *Janialy* Ortiz, Ginebra Visozo, Mariana Zamora
Spain / Španija, 2008, 34min.

Thirty square meters and a balcony (*30 metres i un balcó*) Trideset kvadratnih metrov in balkon
Rosa Cerarols, Saturnino Granero, Barbara Mas-Bagà, Adriana Salvat
Spain / Španija, 2006, 27min.

18:45 REDNI PROGRAM / MAIN PROGRAMME

Kinodvor / Kinodvorana / Cinema Hall

Birds' Way (Ptičja pot)
Klara Trencsenyi, Vlad Naumescu, Hungary / Madžarska, 2007-2009, 56 min.

Indians like us (Indijanci kakor mi)
Sylvie Jacquemin, France / Francija, 2009, 55 min.

ČETRTEK, 10. marec 2011 / THURSDAY, March 10, 2011

09:00 REDNI PROGRAM / MAIN PROGRAMME

Kinodvor / Mala dvorana / Small Hall

0,39
Juan Bidegain, Spain / Španija, 2010, 6 min.

Bea wants to know (Bea želi vedeti)
Roger Canals, Spain / Španija, 2010, 40 min.

Behind Green Doors (Za zelenimi vrati)
Klaus Betzl, Germany / Nemčija, 2006, 45 min.

It won't Continue, No Way (Ni govora, da bi se nadaljevalo)
Bocev Vladimir, Macedonia / Makedonija, 2009, 24 min.

Goriški frnažarji (Brick-makers in Goriška)
Rojc Petra, Slovenija / Slovenia, 2010, 28 min.

14:00 REDNI PROGRAM / MAIN PROGRAMME***Kinodvor / Mala dvorana / Small Hall*****Bunong's Birth Practices between Tradition and Change**

(Porodne prakse Bunongov med tradicijo in spremembami)
Tommi Mendel, Switzerland / Švica, 2010, 50 min.

Earning Daily Bread (Kruha služiti)

Ivo Kuzmanić, Croatia / Hrvaška, 2009, 25 min.

Vesna iz Granta (Vesna from Grant)

Nadja Valentiničič Furlan, Slovenia / Slovenija, 2008/09, 20 min.

17:00 SVEČANA PODELITEV PLAKETE NIKA KURETA / NIKO KURET AWARDS' CEREMONY***Kinodvor / Kinodvorana / Cinema Hall***

Sprejem v Kavarni Kinodvora / Followed by the reception in the Cafeteria of Kinodvor

20:00 REDNI PROGRAM / MAIN PROGRAMME***Kinodvor / Mala dvorana / Small Hall*****Cheyenne at thirty** (Cheyenne v tidesetem)

Michele Trentini, Italy / Italija, 2007, 30 min.

The Carnival of Kwen (Karneval pri Kwenih)

Fred Hilgemann, France / Francija, 2009, 60 min.

PETEK, 11. marec 2011 / FRIDAY, March 11, 2011**09:00 REDNI PROGRAM / MAIN PROGRAMME*****Kinodvor / Mala dvorana / Small Hall*****Cooking up dreams** (Sanjska kuhinja)

Cabellos Ernesto, Peru, 2009, 75 min.

The Arrow of Seven Flames (Puščica sedmih plamenov)

Evgeny Aleksandrov, Elena Danilko, Russia / Rusija, 2009, 60 min.

14:00 REDNI PROGRAM / MAIN PROGRAMME*Kinodvor / Mala dvorana / Small Hall***Promise and Unrest** (Obljuba in nemir)

Alan Grossman and Aine O'Brien, Ireland / Irska, 2010, 79 min.

The time of living (Čas življenja)

Jing Zhu, China / Kitajska, 2010, 56 min.

18:00 REDNI PROGRAM / MAIN PROGRAMME*Kinodvor / Kinodvorana / Cinema Hall***The Lover and The Beloved: A Journey into Tantra**

(Ljubimec in ljubljeno: potovanje v tantra)

Andy Lawrence, England / Anglija, 2010, 70 min.

Juarké: Boys made men in mboum society

(Juarké: Kako dečki postanejo moške v mboumski družbi)

Mohamadou Saliou, Kameroun / Kamerun, 2010, 52 min.

20:30 REDNI PROGRAM / MAIN PROGRAMME*Kinodvor / Mala dvorana / Small Hall***Metrobranding – a love story between men and objects**

(Metrobranding – ljubezen med ljudmi in predmeti)

Ana Vlad & Adi Voicu, Romania / Romunija, 2010, 92 min.



CONTENT / VSEBINA

PREDGOVOR.....	12
FOREWORD.....	13
VISUAL ETHNOGRAPHY/VIZUALNA ETNOGRAFIJA.....	14
The custom of plough dragging (Šega vlačanja pluga).....	18
Doma Daleč od doma (Home away from Home).....	16
Galerija pripovedovalcev (Gallery of Narrators).....	14
Identity Keepers (Čuvaji identitete).....	16
Oglarjenje (Charcoal Burning in the village Dole pri Litiji).....	17
Roman Restaurant Rythms (Ritmi rimske restavracije).....	21
Šintli na Pohorju.....	15
Vizualna podpora gledališke predstave (Visual support of theatrical show).....	15
STUDENT FILMS/ŠTUDENTSKI FILMI.....	22
Anything But Black (Vse razen črne).....	22
Burek Pie (Pita burek).....	26
Družinska kmetija (Family Farm).....	28
Invisible Neighbors (Nevidni sosedje).....	30
Memories for Sale (Spomini naprodaj).....	27
Men at Work (Možje pri delu).....	29
Promise (Obljuba).....	23
Revenge (Maščevanje).....	25
Step by Step (Korak za korakom).....	26
Waiting For Women (V pričakovanju žensk).....	23
The Well (Izvir).....	28
Without Land, We are not Shuar (Brez ozemlja nismo Šuarji).....	24
Zlata polenta (Golden Polenta).....	29
MAIN PROGRAMME/REDNI PROGRAM.....	32
Angeles City (Angelsko mesto).....	32
The Arrow of Seven Flames (Puščica sedmih plamenov).....	43
Bea wants to know (Bea želi vedeti).....	36
Behind Green Doors (Za zelenimi vrati).....	36
Birds' Way (Ptičja pot).....	34
Bunong's Birth Practices between Tradition and Change (Porodne prakse Bunongov med tradicijo in spremembami).....	39
The Carnival of Kwen (Karneval pri Kwenih).....	42

Cheyenne at thirty (Cheyenne v tidesetem).....	41
Cooking up dreams (Sanjska kuhinja).....	42
Earning Daily Bread (Kruha služiti).....	40
Gauchos – If you don't get on, you won't fall off (Gavči – Če ne zajahaš, ne boš padel).....	32
Goriški frnažarji (Brick-makers in Goriška).....	38
Indians like us (Indijanci kakor mi).....	35
It won't Continue, No Way (Ni govora, da bi se nadaljevalo).....	37
Juarké: Boys made men in mboum society (Juarké: Kako dečki postanejo moške v mboumski družbi).....	47
The Lover and The Beloved: A Journey into Tantra (Ljubimec in ljubljeni: potovanje v tantra).....	46
Metrobranding – a love story between men and objects (Metrobranding – ljubezen med ljudmi in predmeti).....	48
Promise and Unrest (Obljuba in nemir).....	44
Sifinja – The Iron Bride (Sifinja – Železna nevesta).....	33
The Time of Living (Čas življenja).....	45
Vesna iz Granta (Vesna from Grant).....	40
0,39.....	35
ROUND TABLE/OKROGLA MIZA.....	50
Visual production of intangible cultural heritage.....	50
(Vizualna produkcija nesnovne kulturne dediščine).....	51
SPECIAL PROGRAMME/POSEBNI PROGRAM.....	52
Visual Anthropology in Barcelona (Vizualna antropologija in Barcelona).....	52
Because of an elevator (Zaradi dvigala).....	58
People Living Here (Tukaj so ljudje).....	58
Thirty square meters and a balcony (Trideset kvadratnih metrov in balkon).....	59
Transitando (V prehodu).....	58
NIKO KURET AWARD CEREMONY/PODELITEV PLAKETE NIKA	60
Filmsko delovanje dr. Borisa Kuharja.....	60
The film work of Boris Kuhar.....	65
NASLOVI / ADDRESSES.....	70

PREDGOVOR

Z letošnjim letom je mednarodni festival DEF, član Evropske koordinacije festivalov antropološkega filma CAFFE, ponovno ujel svoj ritem.

Medtem je Slovensko etnološko društvo kot glavni pobudnik in organizator festivala podpisalo Pismo o nameri s svojima partnerjema Znanstvenoraziskovalnim centrom SAZU in Slovenskim etnografskim muzejem, kar obeta varnejše delovanje festivala v prihodnje.

Od 110 pravočasno prijavljenih filmov je selekcijska komisija odbrala 22 filmov za redni program, 13 za študentski, 8 za sekcijo vizualne etnografije in 4 filme za posebni program. Filmi prihajajo iz 25 držav in iz Slovenije. Veseli smo zlasti zelo kvalitetne sekcije študentskih filmov. Posebni program je posvečen španskemu etnografskemu filmu oz. vizualni antropologiji v Barceloni.

Festival Dnevi etnografskega filma želi v tednu dni zajeti čim širši razpon vprašanj povezanih z etnografskim filmanjem. Letos bomo odprli problematiko vizualne produkcije na področju nesnovne kulturne dediščine. Okroglo mizo na to temo sponzorira Nacionalna komisija za UNESCO. In kot vsako leto bo tudi tokrat posebna slovesnost posvečena podelitvi plakete Nika Kureta, ki jo Slovensko etnološko društvo podeljuje za pomembne prispevke k razvoju vizualne antropologije in etnografskega filma v Sloveniji.

Obiskovalkam in obiskovalcem festivala ter avtorjem in avtoricam želim, da bi v festivalnem programu našli veliko zanimivega, predvsem pa mnogo novih povezav na človeški in strokovni ravni.

dr. Naško Križnar
Direktor festivala

FOREWORD

DEF, the member of CAFFE, is taking its »natural« rythm again this year. Meanwhile the Slovene Ethnological Society the soul and the main organizer of the festival signed a Letter of Intention with other two partners – Scientific research Centre of Slovenian Academy of Sciences and Arts and Slovene Ethnographic Museum – which will probably result in much easier prosperity of the festival in the future.

From 110 films submitted in time the selection commission selected 47 films: 22 in the Main programme, 13 in the Student films' program, 8 in the Visual ethnography sesssion and 4 in the Special programme. Films are coming from 26 different countries all around the world. We are especially glad to have very quality session of student films. The special programme is dedicated to the question of visual anthropology in Barcelona.

DEF wants to open as many questions as possible connected with ethnographic filmmaking during the five days of the festival. This year we shall open the question of the visual production in the field of intangible heritage. The Round table is sponsored by Slovenian National commission of UNESCO. And as every year there will be an evening of Niko Kuret Award ceremony which is a traditional award for the important contribution to the development of visual anthropology and ethnographic film in Slovenia.

The audience and the filmmakers are welcome to find many high interesting topics in the festival programme and first of all many new contacts on the human and professional level.

dr. Naško Križnar
Festival Director

VIZUALNA ETNOGRAFIJA / VISUAL ETHNOGRAPHY

Nadja Valentinčič Furlan

Galerija pripovedovalcev (Gallery of Narrators)

2010, 6 x 4,5 min.

Location / Kraj snemanja

Interview / Sprašuje

Photography / Snemanje

Editing / Urejanje

Production / Produkcija

Address / Naslov

SEM, Ljubljana, Slovenija / Slovenia

Brigita Rupnik

Janez Doler

Nadja Valentinčič Furlan

SEM

Metelkova 2, Ljubljana, Slovenija / Slovenia

+386-1-3008700, +386-1-3008745

nadja.valenticic@etno-muzej.si

Galerija pripovedovalcev je projekt, ki spremlja stalno razstavo Slovenskega etnografskega muzeja (SEM) *Jaz, mi in drugi: podobe mojega sveta*. Ekipa mediatorjev v izteku razstave nagovarja obiskovalce z vprašanji o identiteti, ki jih odpira tudi razstava sama. Projekt je zasnovala in ga vodi kustodinja za etnografski film, vprašanja postavlja mediatorka Brigita Rupnik, pripovedi snema mediator Janez Doler. Vsi trije skupaj izberejo najboljše, najmočnejše dele pripovedi, ki so potem objavljeni v Galeriji pripovedovalcev na spletni strani Slovenskega etnografskega muzeja <http://www.etno-muzej.si/sl/galerija-pripovedovalcev>. Pripovedi so dostopne tudi na razstavi na interaktivni enoti Odzivi pripovedovalcev.

Gallery of Narrators is a visual project that accompanies permanent exhibition *I, We and Others: Images of my World* of the Slovene Ethnographic Museum (SEM). The team of mediators approach to the visitors with the questions about their identities which are set also at the exhibition. The project was designed by Nadja Valentinčič Furlan, curator for ethnographic film in SEM. Mediator Brigita Rupnik talks to the visitors and her colleague Janez Doler does the camerawork. The strongest parts of narratives are edited and published in the Gallery of Narrators on the website of the Slovene Ethnographic Museum <http://www.etno-muzej.si/sl/galerija-pripovedovalcev>. They are available also at the exhibition on the interactive unit Visitor feedback.

Jelka Pšajd

Šintli na Pohorju

2010

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Producent

Jelka Pšajd

Jelka Pšajd

Jelka Pšajd, Matjaž Kuronja

Pokrajinski muzej Murska Sobota

Trubarjev drevored 4, 9000 Murska Sobota

02 527 17 06

pok-muzej-ms@guest.arnes.si

Vsebina gradiva so šintli na Pohorju – lesena kritina stanovanjskih in gospodarskih objektov ter sakralnih znamenj. Prikazan je širši vidik izdelave in uporabe šintlov: iskanje primerne smreke v gozdu, cepanje šintlov, pokrivanje strehe s šintli, nekaj primerov stavb, pokritih s šintli. Glavni akterji – rokodelci, ki še obvladajo to veščino so s Svetega Antona na Pohorju, prav tako večina v gradivu prikazanih objektov. Posnete so veščine in pripovedovalci oz. razlage rokodelcev o posameznih fazah pridobivanja in izdelovanja šintlov ter pokrivanja z njimi.

Primož Časl

Vizualna podpora gledališke predstave (Visual support of theatrical show)

2010

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Primož Časl

Marko Gorjup

Marko Gorjup, Primož Časl

Gradivo je bilo posneto kot vizualna podpora gledališki predstavi Cirkus negotovosti gledališke skupine OdPISANI, ki se ukvarja z negotovimi in odtujenimi načini komunikacije in odnosi. Gradivo je zbrano na način vizualne raziskave posameznih tem-načinov odtujene komunikacije in odnosov. Predlaga in prikaže tudi možni pristop k reševanju situacije-iskanje ravnotežja. Uporablja etnografsko metodo, saj gre direktno med ljudi, ki pripovedujejo oz. prikazujejo svoje izkušnje. Prva tema pa prikazuje elektronsko komunikacijo in gradivo je v celoti razumljivo šele v kontekstu gledališke predstave.

The footage was made as a support of the theatrical show Circus Uncertainty of the theatrical group OdPISANI, which is working on uncertain and alienated ways of communication and relationships. The footage was obtained according to the method of ethnographic research of particular ways of alienated communication and relationships. The method is ethnographic because the camera went directly among the people who are showing their experience and talk about it. The first

topic is showing electronic communication and the footage is understood entirely only in the context of the theatrical show.

Vladimir Bocev

Identity Keepers (Cuvari na identitetot / Varuhi identitete)

2008

<i>Location / Kraj snemanja</i>	Macedonia / Makedonija
<i>Research / Raziskava</i>	Vladimir Bocev
<i>Photography / Snemanje</i>	Vladimir Bocev
<i>Editing / Urejanje</i>	Branko Ristovski
<i>Production / Produkcija</i>	Museum of Macedonia
<i>Address / Naslov</i>	Ul. Kurciska b.b. 1000 Skopje, Macedonia / Makedonija +389-75-288528 bocmuseu@freemail.com.mk

The author is going to present a DVD compilation Identity Keepers on folklore, music and song traditions. The footage was shot from 1996 on and the DVD published in 2008.

Avtor bo predstavil DVD kompilacijo Skrbniki identitete, na kateri je zbral tradicionalno folklorno, glasbeno in pesemsko izročilo. Gradivo je bilo posneto od leta 1996 naprej, DVD pa izdan leta 2008.

Sonja Prosenc

Doma daleč od doma (Home away from Home)

2010, 14 min.

<i>Location / Kraj snemanja</i>	Slovenj Gradec, Slovenia / Slovenija
<i>Research / Raziskava</i>	Sonja Prosenc
<i>Photography / Snemanje</i>	Mitja Ličen
<i>Editing / Urejanje</i>	Sonja Prosenc
<i>Sound / Zvok</i>	Mitja Ličen
<i>Production / Produkcija</i>	Zavod MONO O
<i>Address / Naslov</i>	Kvedrova 36, Ljubljana, Slovenija / Slovenia +386-41-666392 sonja.prosenc@gmail.com

Doma daleč od doma skuša skozi oči stanovalcev doma starostnikov v Slovenj Gradcu prikazati življenje v domu. Sedmim stanovalcem doma smo razdelili fotografske aparate, jih najprej naučili njihove uporabe, saj večina med njimi še nikoli ni fotografirala, za izhodišče fotografiranja pa smo izbrali njihove najljubše

predmete in dogajanje v domu. Ko smo naredili fotografije in jih skupaj pregledali, so iz njih vzniknile zgodbe, polne spominov, ki se prepletajo z njihovim novim življenjem v domu.

The footage is showing the life in an Old-age house in Slovenj Gradec through the eyes of its inhabitants. Seven persons were given photo cameras. They were taught first how to use them, as they never photographed before. The topic was the favourite items and events in the house. After making the photos and after looking them together many stories rose from them, full of memories, connected with a new life in the Old-age house.

Andrej Dular

Oglarjenje na Dolah pri Litiji (Charcoal Burning in the village Dole pri Litiji)

2010, 23 min.

Location / Kraj snemanja

Research / Raziskava

Photography / Snemanje

Editing / Urejanje

Production / Produkcija

Address / Naslov

Dole pri Litiji, Slovenia / Slovenija

Andrej Dular

Andrej Dular

Boštjan Abram, Andrej Dular

SEM

Metelkova 2, Ljubljana, Slovenija / Slovenia

+386-1-3008700, +386-1-3008745

andrej.dular@etno-muzej.si

Filmski zapis prikazuje Jožeta Novaka in njegove prijatelje sovaščane, ki so poleti leta 1995 ob cesti v domačo vas Dole pri Litiji postavili oglarsko kopo. Filmski prikaz sledi časovnemu zaporedju delovnih faz pripravljanja kope in drugim vzporednim dogodkom in daje uvid v tehnologijo oglarjenja. Ob delu Jože Novak pripoveduje in razlaga posamezne delovne faze in trenutno dogajanje v posameznih kadrih. Film je bil posnet v treh snemalnih dneh in časovnem intervalu enega tedna. Proti koncu se razkrije namen tega početja - tehtanje in pakiranje oglja v 4-kilogramske papirnate vrečke za prodajo v trgovinah. Filmska pripoved se konča z likofom.

This visual record presents Jože Novak and his friends, who made charcoal pile near by the road to home village Dole pri Litiji in the summertime of 1995. Visual narrative presents the working process of charcoal burning and parallel activities thus informing us on charcoal burning technology. Jože Novak occasionally comments working operations that he conducts. The footage was shot in three filming days during one week. By the end of the documentary the motive of the workers is revealed: they weight and pack the charcoal into the paper bags to be sold in stores. Visual narrative ends with *likof* – the team celebrates finished work with a toast and a lunch.



Franz Haller

Plough – dragging (Vleka pluga)

1984 - 2000

I began working as Visual Anthropologist in 1968, photographing alpine ergology and technology in South Tyrol. 1974, after a seminar in ethnographic film making at the Institute for Scientific Film (IWF) in Göttingen, I started with a 16mm Bolex Film camera the systematic ethnographic documentation on handicrafts and customs, linked to the aims of the IWF (cfr. Documentations by Franz Simon and Achille Berbenni) and of the ‚Landwirtschafts-Museum Brunnenburg‘ in Dorf Tirol / Meran. The methodology applied can be described as ‚participating or idio-graphic filmwork‘ - preferably without taking any influence on the actors, on the set and on the surroundings. My quest is ever since to capture and follow reality the way it occurs, keeping interference as low as technically possible. Later on I adopted the same approach successfully in my ethnographic documentations on Amazonian Indians as well as in over 130 educational and TV-documentaries. Due to rapid culture change in the past 35 years and the inherent shift from the traditional economy of subsistence to industrialization and tourism, my work is focusing now stronger on contemporary local History of the past decades, World War II, and on ethnic minorities.

Nevertheless I’m actually producing with Siegfried de Rachewiltz, Director of the Landesmuseum Schloss Tirol, a 60’ min. ethnographic documentary on the ‚Culture History of the Plough in South Tyrol‘ - revisiting farmers and craftsmen we filmed and interviewed over 20 years ago : The documentary is showing a traditional blacksmith forging a ploughshare, the making of a wooden plough

by the last active cartwright, it explains tales, symbology and iconography, ending up - in the lapse of just one generation - in a disappearing world, where traditional agriculture has become obsolete, as well as an incredibly rich ancestral knowledge, environmental awareness, oral traditions and linguistic terminology.

Začel sem kot vizualni antropolog leta 1968 s fotografiranjem alpske ergologije in tehnologije na Južnem Tirolskem. Leta 1974, po seminarju o izdelovanju etnografskih filmov na Inštitutu za znanstveni film v Göttingenu, sem začel s 16 mm Bolex kamero sistematično dokumentirati obrti in šege, v povezavi z željami IWF in 'Landwirtschafts-Museum Brunnenburg' v Dorf Tirol /Meran.

Uporabljeno metodologijo bi lahko opisali kot 'participacijsko ali idiokratsko filmanje' po možnosti brez vplivanja na izvajalce na prizorišču in v okolici. Odtlej vedno stremim k zajemanju in spremljanju realnosti kot se odvija in k ohranjanju najnižjih možnih motenj kolikor je tehnično možno. Kasneje sem uspešno osvojil isti pristop v etnografski dokumentaciji amazonskih Indijancev kot tudi v 130 izobraževalnih TV dokumentarcih.

Zaradi hitre kulturne spremembe v zadnjih 35 letih in temu ustreznega zasuka od tradicionalne samooskrbne ekonomije do industrializacije in turizma, se moje delo zdaj močneje osredotoča na sodobno lokalno zgodovino nekaj zadnjih desetletij, na drugo svetovno vojno in na etnične manjšine.

Trenutno z Siegriedom Raschewiltzem, direktorjem Landesmuseum Schloss Tirol, delava 60 minutni etnografski dokumentarec o Kulturni zgodovini pluga na južnem Tirolskem. Več kot dvajset let obiskujeva kmete in obrtnike, jih filmava in intervjuvava. Dokumentarec prikazuje tradicionalno kovanje pluga, razlaga pripovedke, simboliko in ikonografijo ter se končuje – v krogu ene generacije – v izginjavajočem svetu, kjer tradicionalno kmetijstvo postaja zastarelo a tudi neverjetno bogato znanje prednikov, okoljske zavesti, ustnega izročila in jezikoslovne terminologije.

1

Plough-dragging in Prad (Vleka pluga v Pradu)

1984, 2:10'MIN /16mm /Betacam-SP /DVD

2006, 7:20'MIN /DV /Betacam-SP /DVD

Location / Kraj snemanja

Research / Raziskava

Production / Produkcija

Address / Naslov

Prad / Italia

Franz Haller

Hallerfilm

Franz J. Haller

Visuelle Anthropologie – 39010

Gargazon/Meran, Feldweg 2a

0039-0473-290948 / mobil 0039-3355463399

hallerfilm@yahoo.de

2

Plough-dragging in Stilfs (Vleka pluga v Stilfsu)

4.3.2000, 12' MIN. / DV /Betacam-SP / DVD

<i>Location / Kraj snemanja</i>	Stilfs / Italia
<i>Research / Raziskava</i>	Franz Haller
<i>Production / Produkcija</i>	Hallerfilm
<i>Address / Naslov</i>	Franz J. Haller Visuelle Anthropologie – 39010, Gargazon/Meran, Feldweg 2a 0039-0473-290948 / mobil 0039-3355463399 hallerfilm@yahoo.de

Only a few decades ago the plough-dragging in Prad in the upper Vintschgau Valley was carried out through all streets and passages of the community, ending in a magic circle on the fields surrounding the village. Dragging the plough were 12 figures dressed in white. Today there are more than 20 ‚white horses‘ as draught-animals, followed by the farmer and his wife, the sower, the servants and the ‚Brüder Liederlich‘- brothers of disorderliness - calling for social fairness and conduct. The ‚zusseln‘ are dressed as witches or sorcerers symbolizing the incessant and untamed vital energy which they convey to the spectators blackening their faces, as well as by embrace and symbolic coition.

The circumstance that the ‚white horses‘ are sometimes veiled or made up as women has parallels in other German shrovetide plays, in which young women who didn't get married in the past year were exposed to mocking and harnessed to the plough. This reproof-custom is illustrated 1532 in a woodcarving by Eberhard Schoen in Nürnberg. Also Hans Sachs reports in his funny tale „Die Hausmaid im Pflug“ that during carnival single and unmarried maiden were harassed to the plough. (Grimm, Bd.13,pp.1777)

Le nekaj desetletij nazaj so v vasi Prad v zgornji dolini Vitschgau izvajali vleko pluga po vseh krajevnih poteh in uličicah ter zaključili v magičnem krogu na poljih okoli vasi. Plug je vleklo 12 v belo oblečenih oseb. Danes nastopa več kot 20 konjev za vlečne živali, sledita jim kmet in njegova žena, sejalec, služabniki in »bratje Liederlich« – bratje nereda – ki pozivajo k družbeni pravičnosti in lepemu obnašanju. »Zusselni« so oblečeni kot čarovniki, ki simbolizirajo večno in neukrotljivo življenjsko energijo, kar sporočajo gledalcem s tem, da jim črno mažejo obraze, jih objemajo in simbolično fukajo.

Kadar so »beli konji« oblečeni in naličeni kot ženske, ima to vzporednico v drugih nemških pustnih igrah, v katerih so mlade ženske, ki se tisto leto niso poročile, izpostavljene zasmehovanju in vprežene v plug. Ta povračilni običaj je v lesorezu upodobil Eberhard Schoen iz Nürnberga leta 1532. Tudi Hans Sachs v svoji zabavi pripovedki »Die Hausmaid im Pflug« sporoča, da so bile v času karnevala samska in neporočena dekleta vprežene v plug (Grimm, Bd. 13, str. 1777).

Michael Herzfeld

Roman Restaurant Rhythms (Ritmi rimskih restavracij)

2010, 38 min.

Location / Kraj snemanja

Research / Raziskava

Photography / Snemanje

Editing / Urejanje

Production / Produkcija

Address / Naslov

Rome, Italy / Rim, Italija

Michael Herzfeld

Michael Herzfeld

Michael Herzfeld

Michael Herzfeld

Anthropology Department, Harvard University

33 Kirkland Street, Cambridge, MA 02138, USA / ZDA

+1-617-496-5190

herzfeld@wjh.harvard.edu

This visually mouth-watering foray into the frantic “backstage” of four Roman restaurants takes us into the rhythms of kitchen production. Behind the stately courses of a modern Roman meal – antipasto, pasta, perhaps a diversion into pizza, main course, vegetable or salad, and dessert – lies another tempo, hidden behind the swing doors of the kitchens. As orders start arriving and organized confusion intensifies, we encounter the cultural diversity behind one of the world’s most self-consciously traditionalizing of cuisines, its origins deep in the Jewish culture of the ghetto but also in the pork-based food of the hinterland. This dietary contradiction now also confronts the Muslim Bangladeshis who constitute much of the restaurant labor force but who have adopted the Roman attitude of “accommodation” by treating work and religion as separate domains of life. Together all these food artisans produce a kaleidoscopic feast of taste, smell, and vision.

Ta vizualni napad, ob katerem se nam bodo cedile sline, nas vodi v kaotično zakulisje štirih rimskih restavracij in nas potopi v ritem kuhinjske proizvodnje. Za impozantnim potekom modernega rimskega obroka, sestavljenega iz predjedi, testenin ali morda pizze, glavnega hoda, zelenjave ali solate in sladice, se skriva nek čisto drug ritem, skrit za vrati kuhinje. Ko začno prihajati naročila in organizirana zmeda narašča, trčimo ob kulturno raznolikost zavestno tradicionalizirane kuhinje, ki izvira iz židovske getovske kulture in na svinjini temelječi kulinariki rimskega zaledja. S to prehrabeno navzkrižnostjo se sedaj soočajo tudi bangladeški muslimani, ki predstavljajo precejšen delež delovne sile v restavracijah. Sprejeli so rimski slog bivanja, pri katerem sta delo in religija dve ločeni področji življenja. Vsi ti kuharski rokodelci nas popeljejo na živopisen praznik okusov, vonjev in videzov.

ŠTUDENTSKI FILMI / STUDENT FILMS

Anything But Black (Vse razen črne)

Ausra Linkeviciute, Lithuania / Litva, 2009, 20,5 min.

Aukštaitija National Park, Lithuania / Litva

'You're born and you will die' confidentially declares an eighty year old woman trying on her future 'death dress'. Still widely practiced amongst the elderly population in rural Lithuania, the ancient custom of preparing your own burial clothes seems much less acceptable to the younger generation. *Anything But Black* explores this unique tradition through encounters with those who still maintain it - proudly showing off the dresses as their sacred possession; those who express their disapproval and also those to whom this practice is completely unheard of. The film proposes a rather unconventional attitude towards death - that of acceptance. This death is more tame, less sinister and - as the film shows - often even humorous.

„Rodiš se in umrl boš,“ zaupno razodene osemdesetletna starka, medtem ko pomerja svojo bodočo mrliško obleko. Starodavna šega priprave lastne mrliške obleke je še vedno splošno razširjena med starejšo populacijo ruralne Litve, mlajši generaciji pa se ne zdi več tako sprejemljiva. Film *Vse razen črne* raziskuje to edinstveno tradicijo skozi srečevanja s tistimi, ki še vedno ohranjajo šego in ponosno razkazujejo svojo mrliško obleko kot svetinjo, s tistimi, ki do tega izražajo neodobravanje in tistimi, ki se jim zdi tako početje popolnoma nezaslišano. Film obravnava precej neobičajen odnos do smrti, to je, njeno sprejemanje. Smrt je tako bolj domača, manj zlovešča in, kot prikaže film, pogosto celo humorna.

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

Address / Naslov

Ausra Linkeviciute

Ausra Linkeviciute

Ausra Linkeviciute

Ausra Linkeviciute

86 Nelson Road, SW19 1HX, London,
England / Anglija

+44-789-1778924

ausra.lin@gmail.com

Waiting For Women (Esperando Mujeres / V pričakovanju žensk)*Estephan Wagner, Danmark / Danska, 2008, 34 min.**North Western Spain / severozahodna Španija*

In the remote Spanish village of 'Riofrio' the women have left years ago. Only men are left without the slightest possibility to establish a relationship. Not bearing the disastrous situation any longer, they organize a busload of single women to come from Madrid into their loneliness. Their ideal aim is to fall in love! But having never learned how to deal with women, beside their mothers and some motorway prostitutes, the event goes terribly wrong. *Waiting for women* is a heart-warming documentary about love and solitude, about gender, migration and hope.

Oddaljeno špansko vas Riofrio so ženske zapustile že pred leti. Ostali so samo moški brez najmanjše možnosti, da bi ustvarili razmerje z žensko. Ker niso več zdržali neznosne situacije, so organizirali avtobus poln samskih žensk, ki bodo iz Madrida prišle v njihovo samoto. Vse z namenom, da se zaljubijo! Ker pa se niso naučili obnašanja do žensk, saj z njimi razen z mamami in občasno z avtocestnimi prostitutkami niso imeli izkušenj, se je težko pričakovani dogodek klavrno sfizil. *V pričakovanju žensk* je topel dokumentarec o ljubezni in samoti, o spolu, selitvah in upanju.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

Estephan Wagner

Estephan Wagner

Lawrence Huck

Jeet Thakrar

Estephan Wagner

Nordre Frihavnsgade 34, 2100 Copenhagen, Danmark

/ Danska

+45-5-2611020

info@estephanwagner.com,

docs@estephanwagner.com

Promise (Promesa / Obljuba)*Marianne Hougen-Moraga, Danmark / Danska, 2010, 29 min.**Chile, Brazil, Denmark, Italy / Čile, Brazilija, Danska, Italija*

Filmmaker Marianne documents her mother's search for her long lost sister in Brazil. Marianne's mother is a Chilean exile who got most of her family spread around the world after Pinochet's coup in 1973. An intimate portrait of mother is created through the heart-breaking story of her sister's destiny. As the story unfolds, Marianne questions the importance of family and death from a personal, both witty and serious, perspective.

Avtorica filma Marianne dokumentira materino iskanje njene dolgo pogrešane sestre v Braziliji. Mariannina mama je čilska izgnanka, katere družina se je razpršila po svetu po Pinočejevem udaru leta 1973. Intimni portret mame avtorica ustvari skozi pretresljivo zgodbo o usodi njene pokojne sestre in njenim prizadevanjem, da bi pokojnične kosti prenesla v družinsko grobnico. Mariannina vprašanja razkrijejo osebni pogled njene mame, hkrati duhovit in resen, na pomen družine in smrti.

Research / Raziskava
Photography / Snemanje
Editing / Montaža
Sound / Zvok
Production / Produkcija
Address / Naslov

Marianne Hougen-Moraga
 Marianne Hougen-Moraga
 Signe Rebekka Kaufmann
 Alexandar Pavlovic
 Final Cut For Real
 Nordre Frihavngsade 34/1, 2100 KBH OE, Danmark / Danska
 +45-2-9264776
 mariannehougen@gmail.com

Without Land, We are not Shuar (Sin tierra, No somos Shuar / Brez ozemlja nismo Šuarji)

Stacey Willimas, England / Anglija, 2009, 23 min.

Ecuador / Ekvador

Land and culture among the Shuar Indigenous people of the Ecuadorian Amazon are intimately linked to one another. Mining developments in Zamora Chinchipe can be traced back to Spanish colonization, having forever changed the topographical landscape of Shuar territory. Currently, foreign mining companies, mostly Canadian owned, exploit the area in search of gold that is to be exported out of Ecuador. Therefore, what happens to Shuar community, relationships, culture and traditions when foreign mining interests enter the picture? This film looks at two Shuar communities: Napints, located in a protected area, and Nankais, located in a mining area. By comparing and contrasting these two communities we gain insight into the current land faced by the Shuar people. Using the story of Nunqui, the Shuar mother earth figure, this film illustrates the nature versus culture dichotomy and ultimately questions what a future without nature means for Shuar culture and identity.

Indijanci Šuar v ekvadorski Amazoniji ne ločijo med naravnim in kulturnim okoljem, oboje je v njihovem doživljanju zelo prepleteno. Začetki rudarstva na področju Zamora Chinchipe segajo v čase španskega kolonializma. Rudarstvo je spremenilo topografijo pokrajine, ki je življenjski prostor Indijancev Šuar. Dandanes tuje rudarske družbe, večinoma v kanadskih rokah, pustošijo področje s kopanjem zlata, ki ga izvažajo iz Ekvadorja. In kaj se zgodi s skupnostjo Indijancev Šuar, z njihovimi odnosi, kulturo in tradicijo, ko prevladajo tuji

rudarski interesi? Film obravnava dve skupnosti Indijancev Šuar: Napint leži v zavarovanem območju, Nankai pa na rudarskem področju. S primerjavo situacij teh dveh domorodnih skupnosti dobimo vpogled v njihovo odvisnost od zemlje. Skozi mit o Nunqui, šuarski upodobitvi matere Zemlje, film prikazuje soodvisnost med naravo in kulturo. Opozarja na vprašanje, kaj prihodnost brez naravnega okolja pomeni za kulturo in identiteto Indijancev Šuar.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Address / Naslov

Stacey Willimas

Stacey Willimas

Stacey Willimas

Stacey Willimas

31 Elm Grove, London, NW2 3AE, England / Anglija

+44-784-2752597

williams.stacey3@googlemail.com

Revenge (Pomsta / Maščevanje)

Arnold Kojnok, Slovakia / Slovaška, 2010, 32 min.

Slovakia / Slovaška

A former glasscutter Milan Farkas who has grown up in an orphanage is having a tough time. After 24 years work in a local previously prosperous crystal and glass factory, his qualified position has been terminated, losing not only his high paid job but also his wife. Left with no money and no hope to find any other, he turned to underpaid, illegal work. Not only is he raising his son alone, he also learns that his wife became a prostitute. His story painted on this economic anomalies background is becoming an issue for increasing number of Slovak people.

Nekdanji brusilec kristala Milan Farkas, ki je odrastel v sirotišnici, preživlja težke čase. Po štiriindvajsetih letih dela v lokalni, nekoč cvetoči tovarni stekla in kristala, so njegovo kvalificirano delovno mesto ukinili. S tem ni izgubil samo dobro plačane službe, temveč tudi ženo. Brez denarja in upanja, da bi našel kaj drugega, se je lotil slabo plačanega dela na črno. Sina vzgaja popolnoma sam in izve tudi, da je njegova žena postala prostitutka. Milanova zgodba je izrisana na ozadju ekonomskih anomalij, ki so postale osrednji problem vedno večjega števila Slovakov.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

Address / Naslov

Arnold Kojnok

Arnold Kojnok, Tomáš Benedikovič, Pavel Palárik

Pavel Palárik

Martin Fačkovec

Film and TV Faculty VŠMU, Mgr Andrea Biskupičová

Svoradova 2, 821 05 Bratislava, Slovakia / Slovaška

+421-903-786597

biskupicova@vsmu.sk

Pita burek (Burek Pie)

Teja Peperko, Nadja Kolmanič, Tanja Mavri, Slovenija / Slovenia, 2010, 6,5 min. Ljubljana

Trilogija o bureku na ljubljanski tržnici obsega kratke video zapise Pečjakov burek, *Pita burek* in Burek je štrudl. Nastala je v okviru vaj iz Vizualne antropologije na Oddelku za etnologijo in kulturno antropologijo v Ljubljani. Cilj je bil predvsem praktično spoznavanje osnov filmskega jezika in video tehnike ter pristopa k sogovornikom in sogovornicam. Vsaka skupina si je izbrala eno od prodajalnic bureka (Pekarno Pečjak, Sofrico in kiosk), ter skušala od prodajalcev in kupcev izvedeti čim več o procesu in kontekstih izdelave, prodaje in konzumiranja ter o pomenu bureka. Ena od skupin je problematiko razširila na intervjuje izven tržnice in pripravo bureka doma. Ni šlo za poglobljeno raziskavo, ampak za sprotno nabiranje materiala na skupno temo ter predstavitev v končnem video izdelku, kar je omogočilo refleksijo in primerjavo tako glede procesa izdelave videa kot glede vsebine.

Triology *Burek Pie* on the market place of Ljubljana includes short videos Pečjak's Burek, Burek Pie and Burek is a Strudel. It is a result of student's workshop for visual anthropology class in the Department of Ethnology and Cultural Anthropology of the Faculty of Art in Ljubljana. The aim was primarily to get familiar with video equipment and practical learning of the film language and approaching to the film subjects. Each team has chosen one of the burek shops (Bakery Pečjak, Sofrico and kiosk) and tried to learn the most about the process and contexts of manufacturing, selling and consuming the burek from sellers and buyers, as well as about its meaning.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Teja Peperko, Nadja Kolmanič, Tanja Mavri

Teja Peperko, Nadja Kolmanič, Tanja Mavri

Teja Peperko, Nadja Kolmanič, Tanja Mavri, Sarah Lunaček

Oddelek za etnologijo in kulturno antropologijo
Filozofska fakulteta, Univerza v Ljubljani

Step by Step (Ippo Ippo / Korak za korakom)

Shotaro Wake, Japan / Japonska, 2010, 47 min. Japan / Japonska

Marsha is a middle-aged Japanese housewife with a history of fighting against serious diseases. This year she has to decide if she is going to participate in the special event of climbing Mt. Fuji, the highest mountain in Japan. As we follow Marsha in her steps towards a decision, she pulls us along her road letting us experience every moment of this special journey with her. The film raises

a question about quality of life: many of us live in a fast paced, task oriented, restless urban life. But what does it mean to live life meaningfully?

Marsha je japonska gospodinja srednjih let z dolgoletnim bojem proti resnim boleznim. Odločila se je, da se bo udeležila posebnega obrednega vzpona na goro Fuji, najvišjo goro Japonske. Ko sledimo Marshinim korakom k odločitvi, nas potegne na svojo pot in z nami deli vsak trenutek tega posebnega popotovanja. Film zastavlja vprašanje o kvaliteti življenja: številni med nami živijo v strogo zarisanih smernicah, storitveno orientirano in naporno urbano življenje. Kaj pomeni življenje osmisлити?

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Shotaro Wake

Shotaro Wake

Shotaro Wake

Shotaro Wake

Niels Juelsgt 44, Oslo 0257, Norway / Norveška

+47-47-234289

showsfg@gmail.com

Memories for Sale (Vendemos Recuerdos / Spomini naprodaj)

Carolina Corral Paredes, Mexico / Mehika, 2009, 25 min.

Chiapas, Mexico

Doña Rosa is an indigenous old woman who sells crafts in the market. Carlos is an enthusiastic tour guide who offers tours into indigenous people's houses and families, including Paola's. Their lives are dedicated to provide what a group of inquisitive tourists - and a filmmaker - might be looking for in an indigenous and picturesque region in the southern Mexican state of Chiapas.

Doña Rosa je stara Indijanka, ki prodaja rokodelske izdelke na tržnici. Carlos je lokalni turistični vodič, ki navdušeno ponuja ogled prvo-bitnih indijanskih bivališč in družin, med drugim tudi Paolino. Preživljata se tako, da vedoželjnim turistom in priložnostnim filmarjem preskrbita, kar iščejo v prvobitnem in slikovitem območju južnomehiške pokrajine Chiapas.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Carolina Corral Paredes

Carolina Corral Paredes

Carolina Corral Paredes

Granada Centre for Visual Anthropology

The University of Manchester, Oxford Rd, Arthur Lewis Building

paul.henley@manchester.ac.uk

The Well (Echagh / Izvir)*Souleymane Diallo, Mali, 2008, 32 min.**Northern Mali / Severni Mali*

The film explores the current social change undergoing among Tuareg in Northern Mali. They are in between their ancestral way of life (pastoral Nomadic) and another option, to say schooling. It explores the life choices of three children Alher, Halimoutou and Mariam.

Film raziskuje trenutne socialne spremembe, ki se odvijajo v skupnosti Tuaregov v severnem Maliju. Živijo razpeti med tradicionalnim nomadskim načinom življenja in med drugo opcijo, ki jo prinaša šolanje. Sledimo življenjskim izbiram treh otrok: Alherja, Halimoutoua in Mariam.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Production / Produkcija*

Souleymane Diallo

Souleymane Diallo

Souleymane Diallo

Visual Cultural Studies

University of Tromsø, N-9037, Norway / Norveška

+47-7-7776437

bjorn.artsen@uit.no

Družinska kmetija (Family Farm)*Iris Kupec, Anja M. Pukl, Slovenija, 2010, 9 min.**Ozeljan (Slovenija)*

V Ozeljanu ni več veliko kmetij. Ena od njih je zanimiva, ker se vsa družina angažira pri različnih kmečkih delih. Film je kratka filmska vaja, nastala na Poletni šoli vizualnega 2010.

There are not many farms and farmers left in Ozeljan. One of them is interesting since farm economy is based on engagement of all family members at different agricultural works. Film is a short exercise made in the Summer school of the visual 2010.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Production / Produkcija*

Iris Kupec, Anja M. Pukl

Iris Kupec, Anja M. Pukl

Iris Kupec, Anja M. Pukl

Poletna šola vizualnega, Nova Gorica 2010.

Zlata polenta (Golden Polenta)*Miha Poredoš, Dominika Prijatelj, Slovenija, 9 min.**Ozeljan (Slovenija)*

Polenta je tradicionalna kmečka jed na Goriškem. V Ozeljanu je del kulturne identitete. V filmu Ozeljanci obujajo spomine na čase, ko je bila polenta vsak dan na mizi. Film je kratka filmska vaja, nastala na Poletni šoli vizualnega 2010.

Polenta is a traditional dish in Goriška. In Ozeljan it is an important part of cultural identity.

In the film inhabitants of Ozeljan speak about their memories of past periods when polenta was an everyday meal. Film is a short exercise made in the Summer school of the visual 2010.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Production / Produkcija*

Miha Poredoš, Dominika Prijatelj

Miha Poredoš, Dominika Prijatelj

Miha Poredoš, Dominika Prijatelj

Poletna šola vizualnega, Nova Gorica 2010.

Men at Work (Männer in Orange / Možje pri delu)*Christine Moderbacher, Belgium / Belgija, 2010, 32 min.**Austria / Avstrija*

Men at work depicts the daily routine of 35 men working for one of the last remaining governmental institutions in Austria, that only employ men. Their responsibility is to look after a 40km stretch of one of Europe's biggest transit routes, the A1. Inspired by the poem of one of the road workers, the film is a sensitive journey to the world of pure masculinity, camaraderie and team spirit.

Možje pri delu opisuje dnevno rutino petintridesetih zaposlenih v eni zadnjih preostalih državnih inštitucij v Avstriji, ki zaposlujejo izključno moške. Njihova odgovornost je nadzorovanje štirideset kilometrov dolgega odseka avtoceste A1, ki je ena najprometnejših evropskih tranzitnih koridorjev. Navdihnjen s pesmijo enega od cestnih delavcev je film senzitivno popotovanje skozi svet čiste moškosti, tovarištva in skupinskega duha.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Production / Produkcija*

Christine Moderbacher

Christine Moderbacher

Christine Moderbacher

Granada Centre of Visual Anthropology

The University of Manchester, Oxford Rd, Arthur Lewis Building

Invisible Neighbors (Nevidni sosedge)*Mona Hafez, Barbara Koch, Germany / Nemčija, 2009, 33 min.**St. Denis, Paris, France / St. Denis, Pariz, Francija*

Invisible Neighbours presents the stories of Romanians Roma people living in the Parisian Suburbs largely unseen and ignored by the local community. It provides a short and intense insight into the lives of one of the many marginalized migrant communities living scattered among the outlying districts of Europe's cities and towns. One day they are there, the next day they vanish and nobody seems to know anything about them.

Film *Nevidni sosedge* predstavlja zgodbe Romov, ki živijo v pariških predmestjih in jih lokalni prebivalci večinoma ne vidijo ali nočejo videti. Film prikazuje kratek in intenziven vpogled v življenje ene od mnogih obrobni migrantskih skupnosti, ki živijo razpršeno na obrobjih evropskih mest in velemest. Danes so tukaj, že jutri pa nenadoma izparijo in nihče pravzaprav ne ve ničesar o njih.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija*

Mona Hafez, Barbara Koch

Mona Hafez, Barbara Koch

Mona Hafez, Barbara Koch

Mona Hafez, Barbara Koch

Trans-IT e.V. c/o Benyr

Klenzestr. 6, 80469 Munich, Germany / Nemčija

info@transit-ev.de





REDNI PROGRAM / MAIN PROGRAMME

Gauchos – If you don't get on, you won't fall off (Gavči – če ne zajahaš, ne boš padel)

Jana Richter, Germany / Nemčija, 2009, 85 min.

Argentina

Gauchos – If you don't get on, you won't fall off, is a film about people who live life through risk. About men who always get back on, no matter how often they will fall off. Gauchos find their luck on the back of a horse.

Gavči – Če ne zajahaš, ne moreš pasti, je film o ljudeh, ki živijo tvegano življenje. Možje, ki se vedno vrnejo v sedlo, ne glede na to, kako pogosto padejo z njega. Gavči iščejo svojo srečo na konjskem hrbtu.

Photography / Snemanje

Jana Richter

Editing / Montaža

Jana Richter

Sound / Zvok

Alexander Heinze

Production / Produkcija

Jana Richter

Address / Naslov

Mesebergerweg 27, 39128 Magdeburg, Germany / Nemčija

+49-178-8591303

richterjana@hotmail.com

Angeles City (Angelsko mesto)

Davide Arosio, Alberto Gerosa, Italy / Italija, 2009, 30 min.

Philippines / Filipini

Angeles City is the former home of Clark Air Base, the largest US Air Force Base outside continental America, which was finally closed in 1991. The base favoured the raising of many brothels and men's clubs, turning the city into one of the most popular destinations for international sexual tourism in the world.

Angelsko mesto je nekdanje domovanje Letalske baze Clark na Filipinih, ki je bilo največje letalsko oporišče Združenih držav Amerike izven celinske Amerike, dokler ga leta 1991 niso zaprli. Oporišče je spodbudilo gradnjo mnogih bordelov in moških klubov, kar je mesto spremenilo v eno najpopularnejših destinacij seksualnega turizma na svetu.

Photography / Snemanje

Davide Arosio

Editing / Montaža

Alberto Gerosa, Davide Arosio

Sound / Zvok

Davide Arosio

Production / Produkcija

GraffitoFilm, via Rogorino 1, 20060 Gessate (MI), Italy / Italija

graffitofilm@gmail.com

Sifinja – The Iron Bride (Sifinja - Die eiserne Braut / Sifinja – Železna nevesta)

Valerie Haensch, Germany / Nemčija, 2009, 70 min.

Sudan / Sudan

A film about mobility, human creativity, and technology in a Sudanese truck community. The English Bedford-Lorry was introduced to Sudan in the late 1960ies. Since then, local craftsmen technically modify the truck into an ideal vehicle, adequate for traveling off-road and for performing customers' expectations. The craftsmen and drivers call the lorry "Sifinja" because it is soft and comfortable like the plastic slippers it is named after. In different places in Sudan the carpenters and blacksmiths not only create a shiny iron bride, but they change the whole structure of the lorry through a highly unorthodox performance. Following closely the daily work, art and history of truck-modelling on the Nile, a fascinating way of African creativity dealing with global commodities – the automobiles – is opened up. The documentary weaves the original sound of hammering and sawing, drilling and riveting, into a rhythmic, exhilarating audio-visual adventure.

Film o mobilnosti, človeški kreativnosti in tehnologiji sudanskega tovornjarskega občestva. Britanski tovornjak znamke Bedford se je v Sudanu pojavil v poznih šestdesetih letih prejšnjega stoletja. Od tedaj lokalni rokodelci tovornjak predelujejo v idealno vozilo, primerno za potovanje po brezpotjih, in tako izpolnjujejo pričakovanja strank. Rokodelci in vozniki so tovornjak poimenovali Sifinja, ker je mehak in udoben za vožnjo kot plastični natikači, po katerih je dobil ime. Po raznih krajih v Sudanu mizarji in kovači ne samo, da ustvarjajo bleščeče kovinske neveste, temveč spreminjajo celoten ustroj tovornjaka v močno nekonvencionalen izdelek. Podrobno spremljamo vsakodnevno delo, umetnost in zgodovino predelovanja tovornjakov ob Nilu. Očarljiv način afriške ustvarjalnosti se prepleta z globalno dobrino – avtomobilom. V dokumentarec so vtkani izvorni zvoki tolčenja s kladivom, žaganja, vrtanja in kovičenja v ritmično žlahtno avdiovizualno pustolovščino.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

Address / Naslov

Kurt Beck, Valerie Haensch

Valerie Haensch

Georg Höngdöbler

Valerie Haensch

University of Bayreuth, Valerie Haensch

Hugo-Rüdel-Strasse 10, 95440 Bayreuth, Germany / Nemčija

+49-92-1555437

valerie.haensch@uni-bayreuth.de

Birds' Way (Ptičja pot)

*Klara Trencsenyi, Vlad Naumescu, Hungary / Madžarska, 2007-2009, 56 min.
Danube Delta Romania*

Birds Way is a magical realist story, an Eastern European fairy tale - a creative documentary that follows the daily routine of an Old Believer community struggling to survive and maintain their traditions in spite of the overwhelming intrusion of modernity. The story takes place in the picturesque, isolated scenery of the Danube Delta, Romania. The protagonist is a Russian Lipovan community chased away from Russia three hundred years ago for not accepting the religious reforms of 1666. They found refuge in the Delta where they kept their language and rituals ever since... at least until now! Today they have to face new problems: the absence of a religious leader, the migration of the youth, the intrusion of new colonizers. The testimonies of these Old Believers about the recent transformations, their dying religion and the struggle to preserve archaic traditions reveal the vulnerability of a traditional community – with poetry and humor. Their last 'reader' and storyteller, 75-year-old Artiom tells us the destiny of Old Believers as laid out in the Book.

Ptičja pot je magično realistična zgodba, vzhodnoevropska pravljica – kreativen dokumentarec, ki sledi dnevni rutini skupine starih vernikov v boju za preživetje in nadaljevanje njihovih tradicij, neustavljivemu vdoru modernosti navkljub. Zgodba se odvija v slikovitih, izoliranih predelih Donavske delte v Romuniji. Protagonistka je ruska staroverska skupnost (Lipovani), ki je bila zavoljo nesprejetja verskih reform 1966 pred tremi stoletji pregnana iz Rusije. Zatočišče najdejo v Delti in od takrat jim uspe obdržati lasten jezik in rituale.... vse do sedaj! Danes pa so soočeni z novimi težavami: odsotnost verskega vodje, migracija mladine, vdor kolonizatorjev. Pričevanja teh staroverskih skupnosti o nedavnih transformacijah, njihovi umirajoči veri in bitki za ohranitev arhaičnih tradicij, na poetičen in duhovit način razkrivajo ranljivost tradicionalne skupnosti. Njihov poslednji 'bralec' in pripovedovalec zgodb, 75-letni Artiom, nas seznanja z usodo starih vernikov kakor bi pripovedoval po knjigi.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

Address / Naslov

Vlad Naumescu

Klara Trencsenyi

Tudor Petre, Bence Bartos

Vlad Voinescu

Libra Film Productions

Bertalan L. 19, 1111, Budapest, Hungary / Madžarska

+36203194448

www.drumulpasarilor.ro

Indians like us (Indijanci kakor mi)*Sylvie Jacquemin, France / Francija, 2009, 55 min.**France – USA Midwest*

Alain, Pascal, Serge, Claudine and their friends share a passion for American Indians. A sincere and intense passion born from reading books and seeing films since childhood. Every week-end they dress as Native Americans to animate some small village fairs. But their big dream is to travel to the United States to meet some »real Indians« as they call them. When they finally manage to go for a 2 week-drive throughout the Midwest, they discover a contemporary Indian reality quite far from their fantasy vision: poverty, continuing loss of their land, and even yet a violent discrimination by the white descendants of the settlers.

Alain, Pascal, Serge, Claudine in njihovi prijatelji gojijo strast do ameriških Indijancev. Gre za iskreno in silovito strast, ki izhaja iz branja knjig in gledanja filmov v njihovem otroštvu. Vsak konec tedna se preoblečejo v ameriške domorodce z namenom animacije na malih vaških sejmih. Toda njihove sanje so potovanje v Združene države, da bi spoznali »prave Indijance«, kot jim pravijo. Ko pa se končno uspejo odpraviti na dvotedensko vožnjo po srednjem zahodu, odkrijejo, da je sodobna indijanska družba precej daleč od njihovih fantazijskih videnj: revščina, nadaljnja izguba zemlje ter celo nasilna diskriminacija belih potomcev kolonistov.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

Sylvie Jacquemin

Sylvie Jacquemin

Sylvie Demaine

Sylvie Jacquemin

Camera Lucida Productions

7 rue du Dr Lemaire, 08800 Monthermé, France / Francija

+33 (0)6 62 78 06 23

sylviej@mac.com

0,39*Juan Bidegain, Spain / Španija, 2010, 6 min.**Spain*

0,39 can be many things. For most is just a number. For fishermen has special meaning.

0,39 lahko pomeni več stvari. Za večino je le število. Za ribiče pa ima poseben pomen.

<i>Research / Raziskava</i>	Juan Bidegain
<i>Photography / Snemanje</i>	Juan Bidegain
<i>Editing / Montaža</i>	Juan Bidegain
<i>Sound / Zvok</i>	Juan Bidegain
<i>Production / Produkcija</i>	Juan Bidegain info@promofest.org

Bea wants to know (Bea želi vedeti)*Roger Canals, Spain / Španija, 2010, 40 min.**Puerto Rico*

Bea, a young Puerto Rican university student, wants to know more about her future and understand why, despite her efforts, her professional and personal life seems stagnated. She will find the answers to her questions through a medium of San Juan, who will propose that she take part in a spiritual cleansing ritual in order to expel bad energies that prevent her from being completely happy. Through the experiences of Bea and her friends, this film portrays the role played by popular religion in contemporary Puerto Rican society.

Bea, mlada portoriška študentka, želi vedeti več o svoji prihodnosti in razumeti zakaj, trudu navkljub, njeno študijsko in osebno življenje stagnira. Odgovore na svoja vprašanja bo našla s pomočjo medija v San Juanu, ki ji bo predlagal udeležbo na duhovnem očiščevalnem ritualu, z namenom pregnati slabe energije, ki ji preprečujejo pot do popolne sreče. Skozi izkušnjo Bee in njenih prijateljev film prikazuje vlogo, ki jo popularna religija igra v sodobni portoriški družbi.

<i>Research / Raziskava</i>	Roger Canals
<i>Photography / Snemanje</i>	Roger Canals
<i>Editing / Montaža</i>	Jordi Ororbitg
<i>Sound / Zvok</i>	Roger Canals
<i>Production / Produkcija</i>	Jandikia Films
<i>Address / Naslov</i>	C/Diputacio, 103, 2,1, 08015, Barcelona, Spain / Španija 0034653841273 / 0034934517182 rocanals@gmail.com

Behind Green Doors (Za zelenimi vrati)*Klaus Betzl, Germany / Nemčija, 2006, 45 min.**Transylvania (Romania)*

Hetzeldorf is a village in Transylvania. After the Romanian revolution, almost all residents of German descents have emigrated. Some old peolpe have stayed, but

also two young farmers and their families who live in seemingly archaic culture and language. The emigrations changed a lot. One thing is the colors of the village. The estates of the Saxons always had green gates. The first ones to leave for Germany sold their estates for a song. The new owners repainted the gates in their own colors: greyish-blue and brown. For a bare year, we are attending the protagonists and their families. Documentary sketches of work and everyday-life tell something about the life of pragmatic individuals. Peter's musings about quality of life sound like this: »It's not that I could eat or drink any more over there than I do here.«

Hetzeldorf je vas v Transilvaniji. Po romunski revoluciji so skoraj vsi prebivalci nemškega rodu emigrirali. Nekateri starejši ljudje pa so ostali, vključno z dvema mladima kmetoma in njihovima družinama, ki živijo z navidezno arhaično kulturo in jezikom. Emigrantje so veliko spremenili, med drugim barve vasi. Posestva Sasov so vedno imela zelena vrata. Prvi, ki so odšli v Nemčijo, so prodali svoja posestva za malo denarja. Novi lastniki pa so pobarvali vrata s svojimi barvami: sivo-modro in rjavo. Leto dni sledimo protagonistom in njihovim družinam. Dokumentarec očrta delo in vsakdanje življenje ter pove nekaj o življenju pragmatičnih posameznikov. Petrova razglabljanja o kvaliteti življenja zvenijo takole: »Ne gre za to, da bi lahko tam jedel ali pil več kakor tu.«

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

Address / Naslov

Klaus Betzl

Florian Michaelsen

Janine Meyer

Klaus Betzl

Klaus Betzl

Emilienstr. 53, 45128 Essen, Germany / Nemčija

0049 201 749 12 21

mail@klausbetzl.de

It won't Continue, No Way (Ni govora, da bi se nadaljevalo)

Bocev Vladimir, Macedonia / Makedonija, 2009, 24 min.

Bitola (Macedonia)

Up to the beginning of 20th century, traditional crafts had been characteristic of the old Bitola town. Today there is only one craftsman in whole town.

Vse do začetka 20. stoletja so bile tradicionalne obrti značilnost starega mesta Bitola. Danes pa v celotnem mestu najdemo le enega obrtnika.

Research / Raziskava
Photography / Snemanje
Editing / Montaža
Production / Produkcija
Address / Naslov

Bocev Vladimir, Nade Genevska Bracic
 Vladimir Bocev
 Branko Ristovski
 Museum of Macedonia
 Museum of Macedonia, ul. Kurciska b.b. 1000 Skopje,
 Macedonia / Makedonija
 00 389 75 288 528
 bocmuseu@freemail.com.mk

Goriški frnažarji (Brick-makers in Goriška)

Rojc Petra, Slovenija, 2010, 28 min.

Bilje, Renče, Orehovlje (Slovenija)

Začetki opekarstva na Goriškem segajo že v obdobje Rimljanov, zato lahko govorimo o tisočletnem obstoju opekarske dejavnosti na tem območju. Največji razcvet je prinesla industrializacija konec 19. stoletja. Po priključitvi Primorske k Jugoslaviji leta 1947 so po zakonu o nacionalizaciji vse opekarne na Goriškem prešle v splošno ljudsko premoženje. Ustanovljeno je bilo podjetje Goriške opekarne, ki deluje še danes. Opekarstvo je bilo najbolj razvito v Biljah, pa tudi v Renčah in Bukovici. Med prebivalci je pustilo močan pečat, saj je zaznamovalo njihov način življenja. V dokumentarnem filmu »Goriški frnažarji« nas starejši opekarji, ki se še spominjajo ročnega dela v opekarni ter njihovi svojci popeljejo s svojimi pripovedmi nazaj v preteklost, ko je opekarstvo v teh krajih ljudem dajalo vsakdanji kruh. Delo v opekarni je bilo težko, ampak vseeno je bilo lepo in vedno se je našel tudi čas za zabavo.

The beginnings of brickmaking in Goriška go back to the Roman period, so we can talk about millennial existence of the brickmaking in this region. The biggest boom was brought by industrialization of the late 19th century. After the annexation of Primorska to Yugoslavia in 1947 all the brickfactories in Goriška passed into the general people's assets by the law of nationalization. The company Goriške opekarne was founded, which still operates today. Brickmaking was the most developed in Bilje, as well as in Renče and Bukovica. At the population has left a strong mark, since it marked their way of life. In the documentary »Goriška brickmakers« older brickmakers, who still remember manual work in brickfactory, and their relatives, with their stories take us back in time, when the brickmaking in these region was giving people daily bread. Work at brickfactory was difficult but it was still nice and there was always time for fun.

Research / Raziskava
Photography / Snemanje
Editing / Montaža
Sound / Zvok
Production / Produkcija
Address / Naslov

Petra Rojc
 Ivan Saksida
 Ivan Saksida
 Ivan Saksida
 TV ViTel
 Gregorčičeva ulica 13, 5294 Dornberk
 041 671 832
 ivo@vitel.si

Bunong's Birth Practices between Tradition and Change (Porodne prakse Bunongov med tradicijo in spremembami)

Tommi Mendel, Switzerland / Švica, 2010, 50 min.
Mondulkiri Province (Cambodia)

On the basis of a social anthropological case study, this film documents the birth practices of the Bunong in Mondulkiri province, located in the northeast of Cambodia. Social, economic, and political changes are transforming the province tremendously and are affecting villagers' beliefs, perceptions and habits regarding pregnancy, delivery and early motherhood. Traditional midwives, pregnant women, mothers and their families give a personal insight into their present decision-making strategies, which are at the crossroads between tradition and modernity.

Film na podlagi antropološke raziskave dokumentarno prikazuje porodne prakse Bunongov v pokrajini Mondulkiri v severovzhodni Kampučiji. Družbene, ekonomske in politične spremembe strahovito preoblikujejo deželo in vplivajo na verovanja in navade vaščanov, na njihovo dožemanje nosečnosti, poroda in zgodnjega materinstva. Tradicionalne babice, nosečnice, matere in njihove družine v filmu na zelo osebni način posredujejo pogled na svoje odločitve glede teh vprašanj, ki so razpete med tradicijo in modernostjo.

Research / Raziskava
Photography / Snemanje
Editing / Montaža
Sound / Zvok
Production / Produkcija
Address / Naslov

Brigitte Nikles
 Tommi Mendel
 Tommi Mendel
 Tommi Mendel
 Tigertoda productions
 Albisstrasse 146, 8038 Zürich, Switzerland / Švica
 +41-79-3309422
 tommi@tigertoda.ch

Earning Daily Bread (Kruha služiti)*Ivo Kuzmanić, Hrvatska / Hrvaška, 2009, 25 min.**Zagreb (Hrvaška)*

Bread is something we buy every day and bakeries can be found on every street corner, in every neighborhood. But if one of them is frequently and continually visited by customers from different, even remote, parts of the town, it means that it is somehow special. What makes its products different? Why is it better and more appealing for people to buy bread here, than in any other bakery? Does tradition play a part? Bakery Trajković in Zagreb street of Nova Ves has been on the same spot since 1925 and its owner belongs to the third generation of bakers in the family. And whatever is the reason for popularity of this bakery – its marketing is undoubtedly based on oral tradition.

Kruh kupujemo vsakodnevno in pekarnе najdemo v vsaki soseki, za vsakim vogalom. Toda če eno izmed njih pogosto in nepretrgoma obiskujejo stranke iz različnih, celo oddaljenih delov mesta, pomeni, da je nekaj posebnega. Zakaj so njihovi izdelki drugačni? Zakaj so boljši in zakaj ljudje raje kupujejo kruh tu kot kjerkoli drugje? Pekarna Trajković v ulici Nova Ves v Zagrebu stoji na istem mestu že od leta 1925 in njen lastnik pripada tretji generaciji pekov v družini. Karkoli že utegne biti razlog priljubljenosti te pekarnе – njeno trženje je nedvomno zasnovano na ustnem izročilu.

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Zvok**Production / Produkcija**Address / Naslov*

Ivo Kuzmanić

Tvrтко Mršić

Damir Čučić

Zvonimir Poljak

Aleksej Pavlovsky

Program za kulturu, HTV, Prisavlje 3, 10000 Zagreb, Croatia /

Hrvaška

++385915348281

kuzma@irb.hr

Vesna iz Granta (Vesna from Grant)*Nadja Valentinčič Furlan, Slovenija, 2008/09, 20 min.**Grant, Rut, Slovenia, Innichen/San Candido, South Tyrol, Italy*

Petindvajsetletna Vesna iz Granta nad Baško grapo pripoveduje o sebi in svojem doživljanju ljudi in prostorov okoli sebe. Vidimo jo v vsakdanjih in prazničnih situacijah v družinskem in vaškem okolju ter na obisku v pobratenem mestu Innichen (San Candido, Južna Tirolska, Italija), kamor segajo korenine prednikov. Izvemo, kaj meni o državi, narodu, jeziku in veri, katere so njene vrednote in kako si zamišlja svojo prihodnost. Vesna se z lahkoto sooča z dvema na videz

nasprotujočima procesoma, globalizacijo na eni strani in potrebo po ohranjanju tradicije na drugi.

Vizualna raziskava izhaja iz koncepta druge stalne razstave Slovenskega etnografskega muzeja Jaz, mi in drugi: podobe mojega sveta. V izteku razstave so posnetki Vesninih identitet dostopni v mozaični obliki (22 kratkih klipov) na interaktivnem ekranu, za film smo jih premontrali v linearno obliko.

We meet 25 year old Vesna from the village of Grant (Baška grapa, the Primorsko region, Western Slovenia). Vesna narrates about herself, her places and her people. We see her in various situations in family and village setting and also in a twinned city Innichen (San Candido, South Tyrol, Italy), in both, every day and festive life contexts. We get to know her opinions about her country, Slovene nation, her mother tongue and Catholic religion, we learn about her values and her plans for future. Vesna easily copes with two complementary processes, globalisation on one side, and the need to stick to tradition on the other. Audiovisual research is based on the concept of the second permanent exhibition of the Slovene Ethnographic Museum I, we and Others: Images of my World. At the end of the exhibition Vesna's identities are available in the mosaic form (22 clips) on an interactive screen.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Address / Naslov

Nadja Valentinčič Furlan,

Nadja Valentinčič Furlan, Jaka Kleč, Peter Paul Crepez

Nadja Valentinčič Furlan, Urh Vrenjak

The Slovene Ethnographic Museum, 2010.

Triglavska ulica 6, Kranj

031/844 905

nadja.valenticic@etno-muzej.si

Cheyenne at thirty (Cheyenne v tridesetem)

Michele Trentini, Italy / Italija, 2007, 30 min.

Val di Rabbi, Trentino (Italy)

Born in Germany, seven years ago Cheyenne has decided to return to the place where he feels most at home, the »Valley of Rabbi«, where she is shepherd. During the summer she moves her flocks of sheep from one pasture to another »for the care and maintenance of the landscape«. The construction of fences, treating diseases of sheep, the transhumance through the valley, the loneliness on the pasture and the meetings with groups of tourists, characterize the summer of Cheyenne. In the film Cheyenne reveals also its dreams and its desire for change...

V Nemčiji rojena Cheyenne se je pred sedmimi leti odločila vrniti v kraj »Valley of Rabbi«, kjer se počuti najbolj domače in opravlja delo pastirice. Poleti se s svojo čredo ovac seli s pašnika na pašnik z namenom »nege in vzdrževanja pokrajine«.

Gradnja ograj, zdravljenje ovac, sezonsko potovanje čred skozi vas, osamljenost na pašniku in srečanja s skupinami turistov zaznamuje Cheyennino poletje. V filmu Cheyenne razkrije tudi svoje sanje in željo po spremembi...

<i>Research / Raziskava</i>	Michele Trentini, Marco Romano
<i>Photography / Snemanje</i>	Michele Trentini
<i>Editing / Montaža</i>	Michele Trentini
<i>Sound / Zvok</i>	Michele Trentini, Marco Romano
<i>Production / Produkcija</i>	Trotzdem
<i>Address / Naslov</i>	via Valbusa Grande 33, 38068 Rovereto (TN) Italy / Italija ++39 335819081 micheletini@yahoo.de

The Carnival of Kwen (Karneval pri Kwenih)
Fred Hilgemann, France / Francija, 2009, 60 min.
Burkina Faso

Every two years, the farmers of the African village of Kwen, Burkina Faso, organize a Carnival which takes place far from those of Venice and Rio.

Kmetje afriške vasi Kwen v Burkini Faso vsako leto organizirajo karneval, ki se odvija daleč od karnevalov v Benetkah in v Riu.

<i>Photography / Snemanje</i>	Jean-Marc Cazenave
<i>Sound / Zvok</i>	Pascal Bricard
<i>Editing / Montaža</i>	Hélène Courzillat
<i>Production / Produkcija</i>	EKLA Production
<i>Address / Naslov</i>	12-20 rue Voltaire 93100 Montreuil, France / Francija 01 48 70 47 00 contact@ekla-prod.com

Cooking up dreams (Sanjska kuhinja)
Cabellos Ernesto, Peru, 2009, 75
Peru, Holland, USA, England, Spain

Ernesto Cabellos' deliciously documentary tells us that, in Peru, it's not football, music, or politics that unites people, but food. With the rich diversity of delectable dishes on display in Cooking Up Dreams, it's easy to see why. A country historically characterized by ethnic and economic differences, Peru has produced a complex cuisine that acts as a binding, integrative cultural force that it's increasingly seen as a motor for social development. Cabellos travels the world to explore people's appreciation of, and devotion to, the art

of Peruvian cooking. In the Andes, birthplace of the potato, cooking in earth ovens connects people to their traditions and history. At the chicest restaurants in Lima, Madrid, London, New York, Amsterdam, and Paris, food is a bridge from one culture to another. In a humble tavern in the Amazon, it is a means of economic development.

Dokumentarni filma Ernesta Cabellosa na izredno lep način pripoveduje, da je v Peruju hrana tista, ki združuje ljudi in ne nogomet, glasba ali politika. Glede na bogato raznolikost jedi, ki so prikazane v filmu, lahko razumemo zakaj je tako. Peru, ki ga historično označujejo etnične in ekonomske razlike, je razvil kompleksno kuhinjo, ki deluje kot povezovalna kulturna sila in kot motor družbenega razvoja. Cabellos potuje po svetu in raziskuje kako ljudje cenijo in častijo umetnost perujske kuhinje. V Andih, rojstnem kraju krompirja, kuhanje v zemljenih pečeh povezuje ljudi z njihovo tradicijo in zgodovino. V najfinjših restavracijah v Limi, Madridu, Londonu, New Yorku, Amsterdamu in Parizu je hrana most od ene do druge kulture, v skromni taverni v Amazoniji pa je dejavnik ekonomskega razvoja.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Zvok

Production / Produkcija

Address / Naslov

Ernesto Cabellos

Ernesto Cabellos

Antolín Prieto and Lessandro Sócrates

Takuo Shima and José Balado

Asociación Guarango

785 Cayetano Heredia Street, Interior 2, Jesús María Lima 11, Peru
+51 1 4601135

info@guarango.org

The Arrow of Seven Flames (Puščica sedmih plamenov)

Evgeny Aleksandrov, Elena Danilko, Russia / Rusija, 2009, 60 min.

Russia

For centuries Ugro-Finn and Slavic peoples have been living on the land of Perm and Vyatka. What is the present of the descendants of these ancient cultures? How do they identify themselves – are they Permyaks or Russians? How do their mutual relations develop? What do they believe in? How to enter the world of contemporary Russian village? How to hold the impressions one gets in a multiple conversations and how to preserve the essence of this wonderful world? Members of the expedition of Russian Academy of Sciences made their studies in a year of 2005 in the Afanasyevo region of Kirov district in the Ilushi village and around. Dozens of hours of video and audio recordings not only allow researchers to return to the passed time, but they also may become the foundation in describing of it. This effort was made by the authors of the film.

Ugrofinska in slovanska ljudstva so stoletja dolgo živela na ozemlju Perma in Viatka. Kaj je danes ostalo od teh starih kultur? Se imajo za Permiake ali za Ruse? Kakšni so njihovi medsedbojni odnosi? V kaj verujejo? Kako vtsopiti v svet sodobne ruske vasi? Kako zadržati vtise, ki jih dobimo v večstranskih razgovorih in kako ohraniti bistvo tega čudovitega sveta?

Člani odprave Ruske akademije znanosti so leta 2005 raziskovali na območju Afanasjevo v okrožju Kirov, v vasi Iluši in v njeni okolici. Na ducate ur video in avdio posnetkov ne samo, da omogoča raziskovalcem, da se vrnejo v pretekli čas, temveč so lahko podlaga za opisovanje tega časa. Prav za to so se trudili avtorji tega filma.

Research / Raziskava

Photography / Snemanje

Sound / Zvok

Editing / Montaža

Production / Produkcija

Address / Naslov

Elena Danilko

Evgeny Aleksandrov

Roman Likhachev

Roman Likhachev

Center of Visual Anthropology of M. V. Lomonosov Moscow State University

119899, Moscow, Leninsky gory, 1, building 39, Russia / Rusija
(495) 939-44-41.

anastasya.kasparova@gmail.com

Promise and Unrest (Obljuba in nemir)

Alan Grossman and Aine O'Brien, Ireland / Irska, 2010, 79 min.

Leyte (Philippines), Dublin (Ireland)

Separated from her daughter Gracelle at 7 months, Noemi Barredo left the Philippines for work in Malaysia to support her parents and extended family before arriving in Ireland in 2000. Filmed over a five-year period 'Promise and Unrest' is an ethnographic portrayal of a Filipino migrant domestic worker performing caregiving and long-distance motherhood, while simultaneously assuming the responsibility of sole provider for her family back in Babatgnon, Leyte Province. Through the camera lens and mother-daughter scripted voice-over narration, the film observes the transnational dimensions of global care work, the everyday intricacies of Noemi and Gracelle's relationship situated in a wider familial context, together with their reunion in Ireland and the beginnings of a domestic life together in the same country for the first time.

Noemi Barredo je zapustila sedemmesečno hči Gracelle in odšla s Filipinov na delo najprej v Malezijo in leta 2000 na Irsko, da bi lahko podpirala starše in širšo družino. Film Obljuba in nemir, ki so ga snemali 5 let, je etnografski portret filipinske migrantke, hišne pomočnice, tudi bolniške strežnice in matere na daljavo, medtem ko hkrati prevzema odgovornost za oskrbovanje svoje družine

daleč v Babatgnonu v provinci Leyte. Skozi objektiv in pripoved matere in hčere, film opazuje transnacionalno razsežnost globalne skrbi za preživetje, vsakodnevne težave Noeminih in Gracellinih odnosov v družinskem in širšem kontekstu in njuno snidenje na Irskem, ko začenjata družinsko življenje, prvič skupaj v isti deželi.

Research / Raziskava

Photography / Snemanje

Sound / Zvok

Editing / Montaža

Production / Produkcija

Address / Naslov

Alan Grossman

Alan Grossman

David McCauley

Simon Hipkins and Ariadna Fatjo-Vilas

Forum on Migration and Communications

Dublin Institute of Technology, Aungier Street, Dublin 2,

Ireland / Irska

+35314023006

maeve.burke.fomacs@dit.ie

The time of living (Čas življenja)

Jing Zhu, China / Kitajska, 2010, 56 min.

Yunnan Province (China)

A film about life in a courtyard in the southwestern China, *The Time of Living* focuses on three generations of women who share the historical closeness of family ties, while still their lives are going very different ways. The generational changes have come with the entry of "modernity" into their courtyard. Some of the impacts are hardly perceptible while others are profound and possibly divisive.

Grandma enjoys the peace as an elderly Naxi woman, dressing in Naxi clothes, enjoying moments talking with her elderly companions, singing and dancing.

Mom takes care of the family and takes responsibility for her children. In their village life she plays a very active role, helping family celebrations and trying to strengthen the sense of family. Another aspect of Mom's life shows how courtyard life of the Naxi has been colliding with the tide of modern tourism and urbanization.

However, the daughter A Liang's life goes very differently departing dramatically from how Grandpa and Grandma lived and live. She has grown away from Naxi "values". She has taken a job in a bar in town, hanging out with her Han boyfriend instead of a Naxi boy and enjoying parties full of modern day exuberance, curiosity and vigor. She is planning marriage with her boyfriend and they are drawing sketches of their future.

No matter how loved and adored she is by Mum and Grandma, A Liang is still growing away from the Naxi past and life in the cherished courtyard.

Film o življenju na dvorišču v jugozahodni Kitajski prikazuje tri generacije žensk, ki jih družijo tradicionalna družinska povezanost, medtem ko gredo njihova

življenja v različne smeri. Generacijske spremembe so na njihovo dvorišče prišle z vstopom »modernosti«. Nekateri vplivi so komaj vidni, medtem ko so drugi globoki in povzročajo delitve.

Babica uživa mir starejše Naxi žene, oblečene v tradicionalna Naxi oblačila, uživa v trenutkih pogovorov s starejšimi tovarišicami, v petju in plesu.

Mati skrbi za družino in je odgovorna za otroke. V vaškem življenju igra aktivno vlogo pri družinskih praznovanjih in se trudi okrepiti družinski čut. Spet drug vidik njenega življenja kaže kako se dvoriščno življenje povezuje z naraščajočim turizmom in urbanizacijo.

Medtem pa se življenje hčere A Liang dramatično odmika od življenja kot sta ga živela in ga živita dedek in babica. Odraščala je mimo vrednot Naxijev. Zaposlila se je v baru v mestu, hodila s fantom Han namesto z Naxijem in uživala v zabavah polnih obilnosti, radovednosti in odločnosti. S fantom načrtuje poroko in delata načrte za bodočnost. Ne glede na to kako jo imata radi mama in babica, se A Liang še vedno oddaljuje od preteklosti in od življenja na negovanem dvorišču.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Production / Produkcija

Address / Naslov

Jing Zhu

Jing Zhu

Jing Zhu

East Asia Institute of Visual Anthropology at Yunan University

2nd floor, Anthropology Museum of Yunnan University

650091 Kunming, Yunnan, P.R.China

+86 158 87050547

mrlixing2006@gmail.com

The Lover and The Beloved: A Journey into Tantra (Ljubimec in ljubljeno: potovanje v tantra)

Andy Lawrence, England / Anglija, 2010, 70 min.

Northern India / Severna Indija

A film about one man's journey across northern India and his search for enlightenment. Rajive McMullen, a history teacher makes the difficult and painful journey into the heart of Tantra, searching for meaning in holy shrines, coming close to death in cremation grounds and enjoying the chaos of the Aghori seekers.

Film o potovanju moža po severni Indiji in o njegovem iskanju razsvetljenja. Rajive McMullen je učitelj zgodovine, ki se poda na težko in boleče potovanje v srce Tantre, da bi našel smisel v svetiščih, blizu smrti na krajih sežiganja mrličev in da bi užil kaotičnost iskalcev Aghori.

Research / Raziskava
 Photography / Snemanje
 Sound / Zvok
 Editing / Montaža
 Production / Produkcija
 Address / Naslov

Rajive McMullen
 Andy Lawrence
 Jon Tipler and John Lancaster
 Andy Lawrence and David Henderson
 Asta films
 www.astafilms.com
 +44 (0)7855606143
 jon@astafilms.com

Juarké: Boys made men in mboum society (Juarké: Kako dečki postanejo možje v mboumski družbi)

Mohamadou Saliou, Kameroun / Kamerun, 2010, 52 min.

Ngan-Ha (Cameroon)

In Mboum society, male circumcision is an old-age tradition. Until recently, circumcision was highly regarded as a period of initiation leading to a man's status. During the period of seclusion, selected teenagers are sent to the bush where they are taught about cultural codes, and traditional knowledge. With the arrival of the modern school, this mode of teaching has phased out. Therefore, very often, there are conflicts between the older and younger generations, especially those who were born and raised far from their community. The film shows how circumcision is performed in this community and how the community is dealing with pressures like modernity, and the efforts made to keep stable a social order resulting from this practice.

Med Mboumi je obrezovanje moških stara tradicija. Do pred kratkim je obrezovanje veljalo za obdobje iniciacije, ki vodi v moški status. V obdobju osamitve so dečke poslali v divjino, kjer so jih učili o kulturnih značilnostih in o tradicionalnem znanju. Z začetkom moderne šole je ta način učenja prenehal. Zato pride često do konfliktov med starejšo in mlajšo generacijo, posebno med tistimi, ki so bili rojeni in vzgojeni zunaj skupnosti. Film prikazuje kako poteka obrezovanje v Mboumi skupnosti in kako se skupnost odziva na pritiske kot je modernost. Prikazuje pa tudi napore za ohranjanje stabilnosti družbene ureditve, ki izhaja iz prakse obrezovanja.

Research / Raziskava
 Photography / Snemanje
 Editing / Montaža
 Production / Produkcija
 Address / Naslov

Mohamadou Saliou
 Mohamadou Saliou
 Mohamadou Saliou
 V.C.S./University of Tromsø
 Visuelle Kulturstudier, University i Tromsø, 9037, Tromsø,
 Norway / Norveška
 +4777646475
 Eva.b.abelsen@uit.no

Metrobranding – a love story between men and objects (Metrobranding – ljubezen med ljudmi in predmeti)*Ana Vlad & Adi Voicu, Romania / Romunija, 2010, 92 min.**Romunija*

Is there a life after death for the socialist brands? Once towns were built overnight around the factories producing these brands, nowadays the same towns- once a pride of socialist Romania- completely lost their identity in parallel with the extinction of the products. A sad end for a love story of which partners were big brands of the small industrial towns and small destinies.

Ali obstaja življenje socialističnih trgovskih znamk po njihovi smrti? Nekoč so bila mesta zgrajena okoli tovarn teh trgovskih znamk, danes ista mesta, nekoč ponos socialistične Romunije, izgubljajo identiteto hkrati s propadanjem trgovskih znamk. To je žalostni konec ljubezenske zgodbe, katere partnerji so bile velike trgovske znamke malih industrijskih mest in njihove male usode.

*Research / Raziskava**Photography / Snemanje**Sound / Zvok**Editing / Montaža**Production / Produkcija**Address / Naslov*

Ana Vlad & Adi Voicu

Adi Voicu

Florin Tabacaru

Roxana Szel, Ioachim Stroe

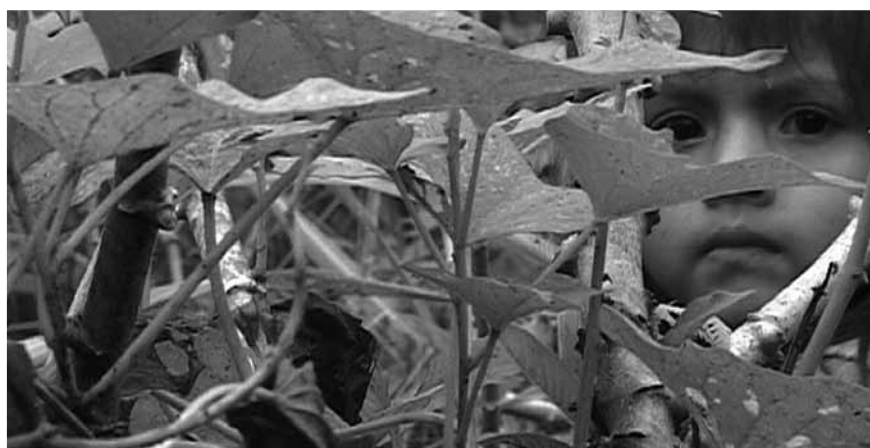
Mandragora

12A Docentilor, Apt.3

011403 Bucharest, Romania / Romunija

+40 722364132

anca@mandragora.ro



ROUND TABLE CONFERENCE / OKROGLA MIZA

Visual Documentation of Intangible Cultural Heritage

In the last several years many European countries started the process of making national lists, or registers, of intangible cultural heritage according to the UNESCO's Convention on the Safeguarding of Intangible Cultural Heritage (2003). This represents a significant challenge for ethnologists, ethnographers, folklorists, anthropologists and other scholars researching and interpreting cultural heritage. Many of these registers include additional documentation such as pictures, photos, audio records and films. A closer examination of the UNESCO's Representative List of Intangible Cultural Heritage shows that each item on the list is equipped with a short film or with video documentaries; these are in fact one of the requirements for a submission for the official nomination.

In the history of ethnographic filmmaking we may remember some (utopian) visual projects whose main aim was to create a collection of visual records of cultural elements, built environment, human behavior, etc. What comes to mind immediately are Albert Kahn's *Les archives de la Planète* and *Encyclopaedia Cinematographica* (IWF Göttingen). These collections had not been made with a particular user in mind but for archival purposes. Their access was not very easy and their distribution was on a very low level.

In the field of visual production linked to the representative or national lists of intangible heritage the situation is somewhat different. In this case the collection of video records has a profound practical function: to show the representative moments of a particular cultural element which can not be shown by other means. In addition, such visual products are distributed widely through the internet.

The cultural elements derived from the methodology of the UNESCO Convention are of different types. They belong to oral traditions, performing arts, rituals, knowledge concerning nature and the universe and traditional craftsmanship. Our round table discussion shall investigate how to approach visually to these different elements of culture. One of the ideas or theses can be that modern visual ethnography is the best possible methodology applied to the process of visually recording various cultural elements.

The participants of the conference are invited to share their experience in the field of visual recording of cultural heritage or of culture in general. You are welcome to present examples from your country or from your professional institution.

This conference will hopefully initiate a more thorough consideration of the type of education and skills needed for the making of visual documentation of intangible heritage.

Naško Križnar

Vizualna dokumentacija nesnovne kulturne dediščine

Številne evropske države so že pred nekaj let začele urejati nacionalne sezname ali registre nesnovne kulturne dediščine v skladu z Unescovo Konvencijo o varstvu nesnovne kulturne dediščine (2003). To je velik izziv za etnologe, etnografe, folkloriste, antropologe in druge raziskovalce ter interprete kulturne dediščine. Mnogi registri vsebujejo dodatne dokumente kot npr. slike, fotografije, zvočne posnetke in filme. Ob pogledu na Unescov Reprezentativni seznam nesnovne dediščine ugotovimo, da so vse enote opremljene s kratkimi filmi ali video dokumentarci, ki so pravzaprav obvezen del uradne prijave za nominacijo.

Iz zgodovine etnografskega filmanja se spomnimo kar nekaj (utopičnih) vizualnih projektov katerih glavni cilj je bila zbirka video zapisov kulturnih elementov, grajenega okolja, človekovega vedenja itd. Naj spomnim samo na Archive de la Planète Alberta Kahna in na Encyclopaedio Cinematographico IWF Göttingen. Te kolekcije so bile narejene brez misli na konkretnega uporabnika; narejene so bile za arhiv. Dostop do njih ni bil lahek in distribucija je bila na zelo nizki ravni.

Ko govorimo o vizualni produkciji v povezavi z reprezentativno listo ali z nacionalnimi registri nesnovne dediščine, je položaj malo drugačen. V tem primeru ima zbirka vizualnih zapisov izjemno praktično funkcijo: prikazati mora reprezentativne trenutke določene kulturne sestavine, ki jih ni mogoče prikazati na drugačen način. Razen tega so vizualni izdelki na široko distribuirani preko svetovnega spleta.

Kulturne sestavine, ki izhajajo iz metodologije Unescove Konvencije so zelo različnih vrst. Pripadajo jezikovni (ustni) tradiciji, uprizoritvenim umetnostim (petje, ples), šegam in običajem, znanju, ki zadeva naravo in vesolje ter tradicionalnim obrtnim veščinam.

Naša Okrogla miza lahko odpre diskusijo o vizualnih pristopih k različnim kulturnim sestavinam. Ena od zamisli ali hipotez je, da najboljši pristop k vizualnemu beleženju nesnovne kulture omogoča metoda sodobne vizualne etnografije.

Udeleženci Okrogle mize ste vabljeni, da diskusiji dodate vaše izkušnje s področja vizualnega beleženja kulturne dediščine in kulture na sploh. Vabljeni ste, da predstavite primere beleženja nesnovne dediščine v deželi iz katere prihajate in v ustanovah, kjer delate.

Naša Okrogla miza bo morda začetek temeljitejšega razmisleka o izobraževanju za izdelavo vizualne dokumentacije nesnovne dediščine.

Naško Križnar

POSEBNI PROGRAM / SPECIAL PROGRAMME

VISUAL ANTHROPOLOGY IN BARCELONA / VIZUALNA ANTROPOLOGIJA V BARCELONI

dr. Roger Canals (University of Barcelona)

Barcelona-Ljubljana/Ljubljana-Barcelona

New routes for visual anthropology in Europe

Unlike Paris, Manchester or Göttingen, Barcelona is not a city historically associated with visual anthropology. Despite strong anthropology departments and a notable tradition in film and documentaries, until now no decisive steps have been taken to seriously link social science research with visual media in the Catalan capital. Still, in recent years, Barcelona has witnessed the emergence of a series of initiatives, both within and beyond the university setting, which represents a clear change in direction and is helping to place this city on the European map of this discipline.

One such initiative is the Master's in Visual Anthropology of the University of Barcelona, which celebrates its 6th edition this year. Other Catalan universities offering visual anthropology courses include the Autonomous University of Barcelona (UAB) and the Open University of Catalonia (UOC). Since 2005, more than 100 students from around the world—mainly from Latin America, Catalonia and Southern Europe—have participated in the program, which is organized in collaboration with local producers of ethnographic and documentary filmmakers. It is undeniable that this Master's, with which I have worked regularly since 2006, needs to rethink certain aspects. It should reconsider, for example, the application of visual anthropology methodology to team work. However, the majority of students' final projects demonstrate a clear ethnographic interest and notable technical quality, and they are worthy of being divulged beyond the university setting. This is one of the reasons why, when Naško Križnar proposed that I select ethnographic films made in Spain to be shown in the Days of Ethnographic Film festival 2011 of Ljubljana, I selected four films emerging from this Master's.

One of the few guidelines we set for students to follow in making their films is that these be filmed in Barcelona. As a result, after six years the Master's has produced a *corpus* of over 25 films about the city which depict the complexity and the transformations of one of the most important urban centers in southern Europe. This thematic focus on Barcelona has also served to reinforce the ties between visual anthropology and urban anthropology, two branches of the discipline which have historically remained too distant from each other. The

coordinators of the Master's program feel that in a world like ours, increasingly urban and focused on the "culture of image", it is important to use visual media in anthropological studies about life in contemporary cities.

Barcelona is the only Spanish city to offer a Master's degree specialized in visual anthropology. However, the subject of visual anthropology forms part of other faculty's study plans, as is the case with Complutense University of Madrid (*Universidad Complutense de Madrid*), University of the Basque Country (*Euskal Herriko Unibertsitateko*) and University of Granada (*Universidad de Granada*). In all of these cases, enrolment in this subject is especially high. Apart from the university courses, it is also worth underscoring the increase in colloquia and academic days dedicated to visual anthropology over the past few years. In November 2010, for example, the small city of Palencia hosted a three-day workshop on ethnographic film which was very well-received by the public. A year earlier, Seville organized a symposium on visual anthropology which attracted students, filmmakers and the general public alike. Of course, despite these encouraging signs for the future of visual anthropology in Spain, the reality is that there is still a long road ahead. The subject of visual anthropology, for example, still plays a secondary and peripheral role in study plans, and the visual productions made by anthropologists have not received due academic recognition. The fact that the upcoming Spanish conference of anthropology—which will be held in León¹ from September 6-9, 2011—does not include one single workshop or symposium on visual anthropology and ethnographic film is a clear indicator of the precarious state of this discipline. The absence of an international ethnographic film festival is another gap which must be bridged².

After this brief description of the current outlook for visual anthropology in Spain, I would like to address several questions related to teaching and practicing ethnographic cinema. One of the difficulties with teaching anthropology is that there are certain aspects of the discipline which cannot be taught: one simply must live or experience them. This pedagogical challenge concerns not only methodological aspects of fieldwork,—that is, *how* fieldwork should be carried out—but also refers to the challenge in getting students to understand *what* ethnography is and *why* it is done. For example, a few years ago, a group of students wanted to make a film about an old fishing neighborhood in Barcelona—*La Barceloneta*—because, from their point of view, this was the last part of the city whose residents felt a true sense of community. Convinced that this thesis was true, they initiated their fieldwork. The professors warned them as to the danger of proposing fieldwork as a process for verifying preconceived ideas about the

¹ See: www.antropologiacastillayleon.org/congreso/index.htm

² The Espiello ethnographic film festival, which is the only one with these characteristics in all of Spain, has a highly local repercussion and impact. See: www.espiello.com

object of study *in situ* as opposed to regarding it as research in search of new data or as a response to an initial hypotheses. Several months later, the students themselves realized that their initial proposal included a *covert conclusion* and decided to focus their research in another area.

This type of error in establishing fieldwork objectives is particularly common when the fieldwork is aimed at making an ethnographic film. This is due, in large part, to the confusion students have about the notion of “the script”, which is highly conditioned by its use in fiction films. In these types of films, the script is considered an outline of the plot and the visual treatment of the film which precedes and guides the filming stage. Of course, if we start from the premise that making an ethnographic film implies “discovering reality at the same time as it is filmed” (Henri Stock), we cannot regard the script as anything other than a set of questions, ideas and hypotheses which act to guide the fieldwork. As such, the script in ethnographic filmmaking should enable us to see and interpret reality through other eyes; it should allow us to be surprised by that which we *think* we already know, discovering new aspects of the reality we are studying and obtaining truly meaningful data which will then be interpreted within a specific theoretical framework.

The notions of “ethnographic method” and “visual language” are also a source of apprehension and confusion for visual anthropology students. The professors of the Master’s in Visual Anthropology of the University of Barcelona insist that during fieldwork the camera not only be used as a tool for gathering data, but also as an active element which enables students to gather ethnographic data which could not have been obtained otherwise. In their early projects, however, it is common for students to use the camera in a neutral way and, in an almost instinctive way, to rely on the conventional interview—the so-called “talking heads”—for structuring their films’ discourse. In terms of “visual language”, we never tire of telling students that their technical or aesthetic decisions—types of shots, color, music, voice over—should have an ethnographic, and not simply an “artistic”, reason behind them. Moreover, the true objective when we make ethnographic films is to be able to use visual resources to transmit, through images, something about our subject of study which cannot be expressed through words—and that it has something to do both with the area of the fieldwork and the knowledge derived from it. *Think of film ethnographically and of ethnography filmically*. This celebrated phrase encapsulates all of the complexity of our task, a task which requires rigor, courage and imagination, and which obliges the anthropologist to maintain a reflexive and critical attitude about his or her own work.

If it seems difficult to make students understand the principles of research film in the social sciences this is essentially because at the beginning of the course many of them associate—more or less consciously—ethnographic film with televised

documentaries about social issues. In this sense, ethnographic film festivals such as *Days of Ethnographic Film* represent an excellent platform for exposing films made by anthropologists. This event clearly demonstrates that an ethnographic film festival is much more than a group of film projections: it is, above all, a space for reflection, debate and meeting. And it is important to convince our anthropologist colleagues who are wary of the audiovisual media that the debates arising in these festivals are interesting not only for visual anthropology specialists, but also for anthropology professionals, in general.

dr. Roger Canals (University of Barcelona)

Barcelona-Ljubljana/Ljubljana-Barcelona

Nove poti vizualne antropologije v Evropi

V nasprotju s Parizom, Manchesterom ali Göttingenom, Barcelona ni zgodovinsko povezana z vizualno antropologijo. Kljub močnemu antropološkemu oddelku in znameniti tradiciji igranega in dokumentarnega filma, doslej v katalonski prestolnici ni bilo narejenega nič odločilnega za resno povezavo med družboslovnimi raziskavami in vizualnim medijem. A vendar smo v zadnjih letih v Barceloni pričla vrsti pobud, tako znotraj kot zunaj univerzitetnega okolja, kar predstavlja razvidno spremembo v tej smeri in pomaga postaviti mesto na evropski zemljevid discipline.

Ena od takih pobud je Magistrski študij Vizualne antropologije na barcelonski univerzi, ki to leto praznuje šesto obletnico. Od leta 2005 je več kot 100 študentov z vsega sveta – v glavnem iz Latinske Amerike, Katalonije in južne Evrope – sodelovalo v tem programu, ki je organiziran v sodelovanju z lokalnimi producenti etnografskega in dokumentarnega filma. Ni mogoče zanikati, da mora magistrski študij, pri katerem redno delam od leta 2006, še razmisliti o določenih vidikih, npr. o vključitvi vizualno antropoloških metod v skupinsko delo. Vendar večina študentskih projektov izkazuje jasen etnografski interes in izjemno tehnično kakovost, zato so vredni, da se jih objavi zunaj univerzitetnega okolja. To je eden od razlogov zakaj sem izbral štiri filme iz magistrskega programa na predlog Naška Križnarja, naj jih pokažem v Ljubljani na festivalu Dnevi etnografskega filma 2011.

Eno od vodil študentom pri izdelavi filmov je bilo, da so posneti v Barceloni. Rezultat šestletnega magistrskega programa je produkcija korpusa 25 filmov o mestu, ki opisujejo kompleksnost in spremembe enega najpomembnejših urbanih središč v južni Evropi. Tematska osredotočenost na Barcelono je služila tudi okrepitvi vezi med vizualno in urbano antropologijo, dveh disciplin, ki sta

v zgodovinskem razvoju ostali preveč oddaljeni ena od druge. Koordinatorji magistrskega programa čutijo, da je v svetu kot je naš – naraščajoče urbaniziran in usmerjen v “kulturo podobe” – pomembno uporabljati vizualni medij v antropoloških študijah o življenju v sodobnih mestih.

Barcelona je edino špansko mesto, ki omogoča magistrsko stopnjo študija vizualne antropologije. Vizualna antropologija je del ostalih fakultetnih študijskih načrtov tudi na drugih univerzah, npr. na madridski Universidad Complutense ali na baskovski univerzi Euskal Herriko Unibersidad in v Granadi na Universidad de Granada. V vseh teh primerih je vpis k temu predmetu izredno velik. Ob univerzitetnem predmetu je vredno poudariti, da se povečuje število kolokvijev in akademskih dni, posvečenih vizualni antropologijo v zadnjih nekaj letih. Novembra 2010, na primer, je malo mesto Palencia gostilo tridnevno delavnico o etnografskem filmu, ki so jo udeleženci zelo dobro sprejeli. Leto prej so v Sevilji organizirali simpozij na temo vizualne antropologije, ki je privlačil tako študente kot filmarje in drugo publiko. Seveda, navkljub tem obetavnim znakom za bodočnost vizualne antropologije v Španiji, bo, realno gledano, treba prehoditi še dolgo pot. Predmet vizualne antropologije še vedno igra drugotno in stransko vlogo v študijskih načrtih in vizualna produkcija vizualnih antropologov ni prejela pričakovanega akademskega priznanja. Dejstvo, da prihajajoča španska konferenca o antropologiji, ki bo v Leonu septembra 2001, ni vključila ene same delavnice ali simpozija o vizualni antropologiji in etnografskem filmu, je jasen pokazatelj negotovega stanja te discipline. To, da v Španiji ni mednarodnega festivala etnografskega filma je naslednja pomanjkljivost, ki jo bo treba premostiti.

Po tem kratkem opisu trenutnega obrisa vizualne antropologije v Španiji bi se rad vprašal o učenju in prakticiranju etnografskega filma. Ena od težav učenja antropologije je, da določenih disciplinarnih vidikov ni mogoče učiti: vsakdo jih mora izkustveno doživeti. Ta pedagoški izziv zadeva ne samo metodološke vidike terenskega dela – to je, *kako* naj se izvaja terensko delo – temveč se nanaša tudi na izziv kako pripraviti študente do razumevanja *kaj* in *zakaj* je etnografija. Na primer, pred nekaj leti je skupina študentov želela narediti film o stari ribiški soseski v Barceloni – La Barceloneta – ker je bil to po njihovem mnenju zadnji del mesta katerega prebivalci so še čutili resnično povezanost. Prepričani, da je teza pravilna, so začeli s terenskim delom. Profesorji so jih svarili tako pred nevarnostjo nameravanega terenskega dela kot procesa preverjanja predhodnih predstav o objektu raziskave *in situ*, kot tudi, pred obravnavanjem terenskega dela kot raziskovalnega iskanja novih podatkov ali kot odgovor na začetno hipotezo. Nekaj mesecev kasneje so študenti sami ugotovili, da je njihov začetni predlog vseboval *prikriti sklep* in se odločili, da usmerijo raziskavo na drugo področje.

Ta vrsta napake v postavljanju ciljev terenskega dela je še posebej običajna, ko je cilj terenskega dela izdelava etnografskega filma. V veliki meri se to dogaja zaradi zmedenega pojmovanja študentov glede pojma "scenarija", kar je pogojeno z njegovo uporabo v igranem filmu. V filmih tega tipa je scenarij upoštevan kot oris zapleta in vizualne obdelave filma, ki filmsko uprizoritev vodi pred snemanjem in med njim. Seveda, če pa krenemo od načela, da izdelava etnografskega filma vključuje "odkrivanje realnosti hkrati s filmanjem" (Henri Stork), ne moremo imeti scenarija za nič drugače kot za nabor vprašanj, zamisli in hipotez ki delujejo kot vodilo terenskega dela. Kot tak naj bi nam scenarij v etnografskem filmu omogočal videti in interpretirati realnost skozi oči drugih. Dopusčal naj bi nam, da smo presenečeni nad tistim kar *mislimo* da že vemo, ko odkrivamo nove vidike realnosti, ki jih preučujemo in ko pridobivamo resnično pomembna podatke, ki jih bomo kasneje interpretirali v specifičnem teoretskem okviru.

Pojava "etnografske metode" in "vizualnega jezika" sta tudi vir bojazni in zmede za študente antropologije. Profesorji na magistrskem programu vizualne antropologije na Univerzi v Barceloni vztrajajo da se med terenskim delom kamera ne uporablja zgolj kot orodje za zbiranje podatkov, temveč tudi kot aktivna sestavina, ki omogoča študentom zbiranje tistih etnografskih podatkov, ki jih sicer ne mogoče pridobiti na drug način. V njihovih zgodnjih projektih pa je študentom skupna uporaba kamere na nevtralen način in na skoraj instinktiven način, vsaj v konvencionalnih intervjujih – v t.i. govorečih glavah – za strukturiranje njihovega filmskega govora. Glede "vizualnega jezika" se vedno trudimo dopovedati študentom, da morajo biti za njihovimi tehničnimi ali estetskimi odločitvami – plani, barva, glasba, komentar – etnografski in ne "umetniški" razlogi. Celo več, resničen cilj, ko delamo etnografske filme, je, usposobiti se za uporabo vizualnih virov, za prenašanje vsebine preučevanja s pomočjo slik, prenašanje nečesa kar ne more biti izraženo z besedami – in da ima nekaj skupnega s področjem terenskega dela in znanja, ki izhaja iz njega. Misliti o filmu etnografsko in o etnografiji filmsko. Ta znameniti stavek vsebuje vso kompleksnost naše naloge, naloge, ki zahteva natančnost, pogum in domišljijo in ki obvezuje antropologa da vzdržuje reflektivni in kritični odnos do svojega dela. Kaže, da študenti težko razumejo načela raziskovalnega filma v družbenih vedah, predvsem zato, ker na začetku kurza številni med njimi povezujejo – več ali manj podzavestno – etnografski film s TV dokumentarci o družbenih temah. V tem pogledu predstavlja festival kot so Dnevi etnografskega filma, odlično podlago, da se izpostavijo filmi, ki so jih naredili antropologi. Ta dogodek jasno kaže, da je festival etnografskega filma veliko več kot skupek filmskih projekcij: predvsem je to prostor za razmislek, debate in srečanja. Pomembno je, da prepričamo naše kolege antropologe, ki so oprezni kar se tiče avdiovizualnega medija, da so debate na teh festivalih lahko zanimive ne samo za vizualne antropologe, temveč tudi za profesionalne antropologe na splošno.

Transitando (*Transitando*) V prehodu

Greta Gandini, Maru Gallardo, Geraldine Jonckers, Martí Gallofré

*Spain / Španija, 2009, 47 min.**Spanish & Catalan (English sub-titles) / špansko & katalonsko (angleški podnapisi)*

An exploration of the issue of transsexualism in Barcelona. Transvestite, transsexual, transformist, it differentiates the terms and attempts to throw some light on the sex/gender issue. We follow different protagonists in their daily lives, hear about their experiences, get a glimpse of their struggles.

Raziskava transseksualizma v Barceloni. Transvestiti, transseksualci, transformisti, različni nazivi in poskus osvetlitve problema spola. Sledimo vsakodnevne življenju protagonistov, poslušamo o njihovih izkušnjah in bežno spoznamo njihove težave.

People Living Here (*Aquí viu gent*) Tukaj so ljudje

Alejandro Alzate, Francesca Bayre, Cathrin Gross, Jana Montllor, Marc Vila

*Spain / Španija, 2008, 31 min.**Spanish & Catalan (English sub-titles) / špansko & katalonsko (angleški podnapisi)*

The Center of Barcelona is a place where many tourists pass through. But at the same time it is *home* to the neighbours who are (still) living there. *Aquí viu gent* is an approximation to the coexistence between those who pass and those who stay. In dealing with the new phenomenon of tourist flats and how this is affecting everyday life, neighbours are working out different strategies to handle this relationship.

Središče Barcelone je kraj skozi katerega gre mnogo turistov. Toda hkrati je to dom sosedov, ki še vedno živijo tam. Film nam približa sobivanje tistih, ki pridejo in gredo in tistih, ki ostajajo. Stalni prebivalci izumljajo različne strategije, da bi obvladali nov pojav turističnih stanovanj, ki vplivajo na vsakdanje življenje.

Because of an elevator (*Por un ascensor*) Zaradi dvigala

Eduardo Díez, Daniel García, Janialy Ortiz, Ginebra Visozo, Mariana Zamora

*Spain / Španija, 2008, 34 min**Spanish & Catalan (English sub-titles) / špansko & katalonsko (angleški podnapisi)*

Because of an elevator explores the reactions produced by participants of different associations from La Barceloneta. Residents in this neighborhood are facing an urban plan proposed by the government of Barcelona, which aims to collocate elevators inside the traditional *quarts de casa*. By crisscrossing the perceptions of various residents, we perceive the creative tension that unveils ways to resolve the neighborhood's conflicts and the ways it's lived.

Film Zaradi dvigala preučuje odzive udeležencev različnih barcelonskih združenj. Prebivalci soseke so soočeni z urbanističnim načrtom, ki ga je predlagala mestna uprava Barcelone, katerega namen je postavitve dvigal v večstanovanjskih hišah s t.i. četrtinskimi stanovanji. V križanju mnenj različnih stanovalcev spoznamo ustvarjalno težnjo po odkrivanju načinov za razreševanje sporov v soseki in načinov, da bi le-to zaživel.

Thirty square meters and a balcony (*30 metres i un balcó*) Trideset kvadratnih metrov in balkon

Rosa Cerarols, Saturnino Granero, Barbara Mas-Bagà, Adriana Salvat

Spain / Španija, 2006, 27min.

Spanish & Catalan (English sub-titles) / špansko & katalonsko (angleški podnapisi)

Barceloneta is the historic seafront neighbourhood of Barcelona where most of the housing was built in 1753 as part of a major urban redevelopment. In the ensuing years, as the population has increased, houses have not only grown in size but have been subdivided to create more apartments. Commonly this meant dividing the large houses into rough quarters — 'Quarts de casa' — creating apartments of 25 to 30 m². This documentary produced by students of the visual anthropology course at Barcelona University explores the different uses and relations of space created by their inhabitants. A witty and engaging exploration of domestic space, home building, objects and their relation to the wider built environment.

Barceloneta je zgodovinska obrežna soseka Barcelone, kjer je bilo največ hiš zgrajenih leta 1753 kot del velikega mestnega preurejanja. V kasnejših letih, ko je prebivalstvo naraščalo, so hiše rasle, hkrati pa so se delile na manjša stanovanja. Na splošno je to pomenilo razdelitev velike hiše na stanovanja od 25 do 30 kvadratnih metrov, na t.i. "četrtinska stanovanja". Dokumentarec, ki so ga naredili študenti barcelonske univerze pri predmetu vizualna antropologija, preučuje kako stanovalci uporabljajo prostor in kakšen je njihov odnos do njega. To je duhovito in zavzeto preučevanje domačega prostora, domače hiše, objektov in njihovega razmerja do širšega grajenega okolja.

PODELITEV PLAKETE NIKA KURETA / NIKO KURET AWARD CEREMONY

PLAKETO NIKA KURETA ZA LETO 2011, ki jo podeljuje Slovensko etnološko društvo za pomemben prispevek k razvoju vizualne antropologije in etnografskega filma v Sloveniji, prejme
dr. Boris KUHAR

NIKO KURET AWARD for the year 2011, awarded by Slovene Ethnological Society, for significant contribution to the development of visual anthropology and ethnographic film in Slovenia, goes to
dr. Boris KUHAR

Predstavitve nagrajenca / Laureate's presentation

Nadja Valentinčič Furlan **Filmsko delovanje dr. Borisa Kuharja**

Slovenska javnost dr. Kuharja verjetno pozna predvsem po njegovem raziskovanju kulinarike, ki se ji je posvetil po upokojitvi pred dobrimi triindvajsetimi leti. Etnologi seveda vemo, da je prej petindvajset let vodil Etnografski muzej (leta 1962 je nasledil dr. Borisa Orla), mu dodal pridevnik slovenski in odprl neevropski oddelek v Goričanah. Poznamo ga po monografiji *Izumirajoči stari svet vasi* (1972, na podlagi doktorata) in člankih o maskah in maskiranju. Zelo redki sodelavci Televizije Slovenija še pomnijo, da je bil Boris Kuhar od njenih začetkov leta 1957 do 1962 na tedanji Televiziji Ljubljana zaposlen kot scenarist, urednik in po potrebi tudi kot snemalec. Tja so ga pritegnili kot novinarja, ki je dobro poznal slovenski teren in obvladal fotografiranje. Po prihodu v muzej je še naprej sodeloval s Televizijo, za katero je v Afriki posnel čez trideset etnološko-potopisnih oddaj, ki pričajo o mnogoterih podobah afriških ljudstev, o prisotnosti Slovencev in Jugoslovanov na njenih tleh in o gibanju neuvrščenosti. Boris Kuhar je obe ustanovi programsko povezoval na zelo izviren način, z neposrednimi prenosi iz Etnografskega muzeja ob razstavah *Slovenske ljudske maske*, *Vraževerje na Slovenskem* in *Južno Pohorje* (vse tri leta 1963, ohranjena je dokumentacija, posnetki prenosov pa ne). V tistem času je skrbel za redno televizijsko poročanje o razstavah in raziskavah terenskih ekip Slovenskega etnografskega muzeja (SEM) in s tem izredno populariziral delovanje muzeja in etnologije na splošno.

Etnološki javnosti ni ostalo v zavesti, da je Boris Kuhar na slovenskih terenih snemal tudi za muzej. *Filmografija 1905-1980, Slovenski etnološki film* (1982) Naška Križnarja navaja eno filmsko enoto Borisa Kuharja: *Borovo gostüvanje* (Moravci, 1958), prvi dokumentarni etnografski film na tedanji Televiziji Ljubljana. Tudi v Slovenskem etnografskem muzeju se je za petnajst let izgubila sled za njegovimi posnetki. Ko smo leta 2000 ustanovili Kustodiat za etnografski film, se nismo zavedali, da segajo začetki vizualne etnografije v muzeju v leto 1963. V drugi polovici leta 2001 mi je kot kustodinji za etnografski film tedanja vodja dokumentacije Alenka Simikič predala škatlo filmskih kolotov, zavitih v orumenel ovojni papir, za katere se je vedelo samo to, da je njihov avtor najverjetneje dr. Boris Kuhar. V SEM nismo imeli primernih pogojev za hranjenje, niti projektorja za pregledovanje 16 mm filma, zato smo filmsko najdbo dali v hrambo v Slovenski filmski arhiv pri Arhivu Republike Slovenije in se z avtorjem dogovorili za skupne ogledе gradiva. Dr. Kuhar je identificiral 13 filmskih enot iz slovenskega prostora in 5 afriških tem. Nekatere enote so bile dolge en kolot (približno 3 minute), druge so obsegale več kolotov. Večina enot je bila v obliki nezmontiranega terenskega gradiva razen petih kratkih filmskih zapisov z Južnega Pohorja. Vsi posnetki so nemi in večinoma črno-beli. Filme smo digitalizirali in 16. oktobra 2003 filmsko najdbo predstavili javnosti v Slovenskem etnografskem muzeju. Istega leta je izšel tudi članek *Filmski dokumenti dr. Borisa Kuharja* (Etnolog 13/2003, str. 263-272). Kmalu zatem smo v fotografski temnici odkrili še tri filmske enote, dr. Kuhar pa je skoraj istočasno doma našel tri nove barvne enote. Tudi te smo dali v hrambo Slovenskemu filmskemu arhivu, jih skupaj z avtorjem identificirali in popisali ter jih dali prepisati v DVD, mini DV in VHS format. V obdobju 2004/5 smo štiri izmed Kuharjevih enot zmontirali v kratke vizualne zapise, ki sestavljajo kolaže za prvo stalno razstavo *Med naravo in kulturo*.

I. FILMSKI ZAPISI DR. KUCHARJA S PODROČJA SLOVENSKE ETNOLOGIJE (18 enot)

Trenje in preja lanu. 1963, Spodnji Dolič pri Vitanju, čb, 36s.

Tkanje v Spodnjem Doliču pri Vitanju.

1963, Spodnji Dolič pri Vitanju, čb, 2 min. 56s.

Zadnje vauhanje v Sloveniji. 1963, Vitanje, čb, 5 min.

Coklar v Vitanju. 1963, Vitanje, čb, 3 min.

Zadnji vrač na Pohorju. 1963, Spodnji Dolič pri Vitanju, čb, 43s.

Borovo gostüvanje. 1964, Šalovci, čb, 2 min. 28s.

Sejem v Metliki. 1964, Metlika, čb, 11 min. 44s. (1965 teren v Drašičih!)

Zeleni Jurij. 1964, Črnomelj, čb, 2 min. 15s.

Terice. 1964, Muljava, čb, 5 min. 50s.

Ohcet v Škocjanu pri Turjaku. 1964, Škocjan pri Turjaku, čb, 2 min. 33s.

Koline na Zabukovju. 1964/5, Škocjan pri Turjaku, barvni, 15 min. 23s.

Ekipa Slovenskega etnografskega muzeja na terenu v Koštaboni.

1965, Koštabona, čb, 1 min. 37s.

Kurentija v Halozah, Markovcih in na Ptuj.

1969/70, Haloze, Markovci, Ptuj, barvni, 4 min. 49s.

Lučanje. 1970, Boljunec pri Trstu, čb, 3 min. 46s.

Trgatev. 1971, Jeruzalem, barvni, 8 min. 15s.

Borovo gostüvanje. 1974, Gerlinci, barvni, 10 min. 50s.

Borovo gostüvanje. 1976, Petrovci, Goričko, barvni, 43s.

Bajaničar. 1978, Gotovlje pri Žalcu, barvni, 16 min. 5s.

II. FILMSKI ZAPISI DR. KUCHARJA Z AFRIŠKO TEMATIKO (6 enot)

Gvineja, Conakri. 1960, Conakri, Gvineja, čb, 8 min. 30s.

Senegal, pleme Diola. 1963, Senegal, čb, 12 min.

Alžir. 1966, Alžir, Alžirija, čb, 4 min.

Kenija. 1969, Kenija, čb, 5 min. 30s.

Kamerun. 1970?, Kamerun, barvni, 20 min.

Centralnoafriška republika. 1976, Ubangu, CAR, barvni, 31 min. 5s.

Niko Kuret je novembra 1957 po vzoru Mednarodnega odbora za etnografski film (CIFE) predlagal ustanovitev Odbora za etnografski film (OEF) pri Slovenskem etnografskem društvu. Tedaj so sklenili, da v Odbor povabijo še zastopnika komaj ustanovljene Televizije Ljubljana. Tako se jim je pridružil Boris Kuhar, ki se spominja, da so si na drugem sestanku OEF 17. januarja 1958 predstavniki etnoloških ustanov in filmskih producentov razdelili predlagane teme za etnološke filme.

Boris Kuhar se ni ukvarjal s teorijo in metodologijo etnografskega filma, znal pa je snemati in to je bila v tistih letih bistvena prednost. Kot filmar se je formiral na televiziji, zato je iskal komunikativno in tekočo vizualno pripoved, ki bo zanimiva za širšo javnost. Rad je pripovedoval zgodbe, pisal je poetične komentarje in se

ni branil humorja. Nekatere vsebine je Kuhar zabeležil tik pred izginotjem, na primer valjanje (vauhanje) sukna, izdelovanje cokol, čaranje vremena in bakanje, ali preden se je njihova podoba začela hitro spreminjati, kot lahko sklepamo iz posnetkov živinskega sejma.

Nekatere Kuharjeve filmske enote so zaradi različnih vzrokov (pomanjkanje filma, tehnične težave, izgubljeni koluti, omejitve na terenu) kratke in zelo fragmentarne. Vsaj polovica enot s slovenskimi temami pa v grobem odraža Kuretova priporočila, naj film prikazuje vse faze nekega dogajanja, naj poda široko celostno sliko in posamezne detajle, naj snemanje neme slike dopolni sočasno magnetofonsko snemanje zvoka in naj se uporablja barvni film. Kuhar je sledil razvoju tehnike: zadnje filme je snemal v barvah, že prej je večkrat vzporedno snemal tudi zvok. Na terenu je bil dobro organiziran: bajaničarjevo delo je snemal s kamero, njegovo pripoved na kaseto, občasno pa je tudi fotografiral. Ob snemanju je vedno pridobil podatke, ki jih slika ni beležila, kot so imena ljudi, krajev in zgodovina hiše, obrti ali šege. Ker je bil film drag in ga je vedno primanjkovalo, se je naučil snemati skoraj v razmerju ena proti ena. Imel je izostren občutek za filmičnost, za detajle, za ljudi pred kamero in za zgodbo, zato je škoda, da je od slovenskih enot zmontiral samo prvih pet z Južnega Pohorja.

Dr. Boris Kuhar prejme Plaketo Nika Kureta kot eden od začetnikov slovenske vizualne etnografije in kot prvi slovenski etnolog in filmar v eni osebi. Snemal je letne šege, nošo, hišno obrt, delovne postopke in čaranje ter na potovanjih v Afriko etnološke potopise. Nekatere vsebine je dokumentiral tik preden so izumrle ali se temeljito spremenile zaradi uvajanja novosti v sedemdesetih in osemdesetih letih. Bil je začetnik terenskih snemanj v Slovenskem etnografskem muzeju in je filmske zapise prvi v Sloveniji in najverjetneje tudi v tedanji širši domovini Jugoslaviji predvajal v sklopu etnološke razstave. S pomočjo filmskega projektorja in s sprotnim živim komentarjem jih je prikazoval v sklopu razstave *Južno Pohorje* že leta 1963, torej sočasno, kot so filmski medij začeli vklapljati v tehnično sicer veliko bolje podprte etnološke muzejske postavitve v Franciji. Iznasel je izvirno programsko sodelovanje med Slovenskim etnografskim muzejem in Televizijo Slovenija z direktnimi prenosi z razstav. S svojim filmskim delovanjem je znal odlično popularizirati etnologijo in delovanje Slovenskega etnografskega muzeja.

IZBRANI FILMI:

Borovo gostüvanje. 1958, Moravci. Scenarij in režija Boris Kuhar, kamera Franjo Meglič, Boris Gorjup, produkcija Televizija Ljubljana 1958, 12 min.

Šega poroke z borom je posneta na televizijski način, z režijskimi posegi.

Filmski zapisi z Južnega Pohorja. 1963, Vitanje, Spodnji Dolič. Kamera in montaža Boris Kuhar, produkcija SEM 1963, 12 min.

Trenje in preja lanu, tkanje, stopanje ali vauhanje sukna, izdelovanje cokel, čaranje vremena.

Sejem bil je živ ... 1964, Metlika. Kamera in besedilo Boris Kuhar, montaža Nadja Valentinčič Furlan, produkcija SEM 2011, 6 min.

Film prikazuje dogajanje na živinskem sejmu na Majerju pri Bračiki in sejmu na Trgu svobode.

Koranti, Kako so različni. 1965, Gorca v Halozah, Markovci. Kamera in komentar Boris Kuhar, montaža Nadja Valentinčič Furlan, produkcija SEM 2011, 3 min.

Otroški koranti v Halozah in odrasli koranti v Markovcih na Ptujskem polju.

Lučanje v Boljuncu pri Trstu. 1970, Boljunec. Kamera in komentar Boris Kuhar, montaža Nadja Valentinčič Furlan, produkcija SEM 2011, 3 min.

Kratek prikaz kraške arhitekturne podobe Boljunca in lučanja na Štefanovo (26. december).

Bajaničar iz Gotovelj. 1978, Gotovlje pri Žalcu. Kamera Boris Kuhar, montaža Nadja Valentinčič Furlan, produkcija SEM 2011, 9 min.

Vinko Jordan predstavi svojo zbirko in postopek iskanja vode z bajanico ter ga tudi komentira.



Nadja Valentinčič Furlan
The film work of Boris Kuhar

The Slovene public has been familiar with Kuhar's name in particular for his research into the culinary arts, to which he dedicated himself after his retirement twenty three years ago. Ethnologists know that he headed the Ethnographic Museum for twenty five years (succeeding Boris Orel in 1962) and opened a non-European department in Goričane. He wrote a monograph *Izumirajoči stari svet vasi* ("The dying old world of the village", 1972, based on his doctoral dissertation) and several articles on masks and masking. Only a handful of people from the Slovenia Television Station still recall that Boris Kuhar was employed with the Ljubljana Television Station in its early stages (1957 - 1962) as a script writer, editor and occasionally a cameraman. He was appointed by the station as a journalist, ethnologist, and a skilled photographer. After he moved to the museum, he continued to collaborate with the television station, making over thirty ethnological travelogue films in Africa. They witness to wide range of images of African peoples, the presence of Slovenes and Yugoslavs in the continent, and the Non-Aligned Movement. Kuhar managed to combine the programs of the two institutions in a very original way, with direct broadcasts from the Ethnographic Museum on the occasion of the exhibitions *Slovene folk masks*, *Superstition in Slovenia* and *South Pohorje* (all three staged in 1963, the documentation of the broadcasts has been preserved, but no film records). At that time the television station reported regularly on the exhibitions and researches of the museum's field teams, and thus highly popularised the museum's activities and ethnology in general.

Even ethnologists failed to remember that Kuhar made film footage also for the museum. Naško Križnar's filmography on ethnographic film, "*Filmografija 1905-1980, Slovenski etnološki film*" (1982), lists a film unit by Boris Kuhar: *Borovo gostüvanje* (Moravci, 1958), the first documentary film produced by the Ljubljana Television Station. At the Slovene Ethnographic Museum as well, his film footage was lost for fifteen years. When the museum established its Ethnographic Film Department in 2000, we were not aware that the beginnings of visual ethnography within the museum dated back to 1963. In the first half of 2001, the then head of the Documentation Department, Alenka Simikič, handed me (in my role of curator of ethnographic film) a box of film reels, wrapped in yellowed paper, of which nothing more was known than that they were probably shot by Boris Kuhar. As the SEM did not have adequate conditions for preserving 16mm films nor a projector for examining them, we had them stored at the Slovene Film Archive with the Archives of the Republic of Slovenia, and arranged with their author to view the material together.

Kuhar identified 13 film units from the Slovene ethnic territory and 5 African themes. Some units were only a single reel long (around 3 minutes), while others ran several reels. Most of the units were film footage, with the exception of five short edited film units from South Pohorje. The film units were silent and most of them black-and-white. We digitized the film units and the film trove was presented to the public at the Slovene Ethnographic Museum on October 15th, 2003. In the same year, the article *Filmski dokumenti dr. Borisa Kuharja* was published (*Etnolog* 13/2003, pp. 263-272). Soon afterwards we discovered three further film units in the photographic darkroom of SEM, and at about the same time Kuhar found three colour film units at his home. These units, too, were handed over into storage to the Slovene Film Archive. They were identified with Kuhar's assistance, and transferred into DVD, Mini-DV, and VHS formats. In 2004/5, we edited four of Kuhar's units into short visual records, collages for the first permanent exhibition *Between nature and culture* at the Slovene Ethnographic Museum.

I. FILM RECORDS FROM THE FIELD OF SLOVENE ETHNIC TERRITORY (18 units)

Trenje in preja lanu

(Flax braking and spinning). 1963, Spodnji Dolič near Vitanje, b&w, 36 secs

Tkanje v Spodnjem Doliču pri Vitanju (Weaving in Spodnji Dolič near Vitanje).

1963, Spodnji Dolič near Vitanje, b&w, 2 mins 56 secs

Zadnje vauhanje v Sloveniji

(The last *vauhanje* in Slovenia). 1963, Vitanje, b&w, 5 mins

Coklar v Vitanju (A clog maker from Vitanje). 1963, Vitanje, b&w, 3 mins

Zadnji vrač na Pohorju (The last witch doctor on Pohorje). 1963, Spodnji Dolič near Vitanje, b&w, 43 secs

Borovo gostüvanje (Pine wedding custom). 1964, Šalovci, b&w, 2 mins 28 secs

Sejem v Metliki (The fair in Metlika). 1964, Metlika, b&w, 11 mins 44 secs

Zeleni Jurij (Green George custom). 1964, Črnomelj, b&w, 2 mins 15 secs

Terice (Flax brakers). 1964, Muljava, b&w, 5 mins 50 secs

Ohcet v Škocjanu pri Turjaku (A wedding in Škocjan near Turjak). 1964, Škocjan near Turjak, b&w, 2 mins 33 secs

Koline na Zabukovju (Home slaughtering in Zabukovje). 1964/5, Škocjan near Turjak, colour, 15 mins 23 secs

Kurentija v Halozah, Markovcih in na Ptuju (Kurentija carnival in Haloze, Markovci and Ptuj). 1965, Haloze, Markovci, Ptuj, colour, 4 mins 49 secs

Ekipa Slovenskega etnografskega muzeja na terenu v Koštaboni

(A research team of the Slovene Ethnographic Museum in the field in Koštabona). 1965, Koštabona, b&w, 1 min 37 secs

Lučanje (Apple throwing custom). 1970, Boljunec/Bogliuno near Trieste, b&w, 3 mins 46 secs

Trgatev (Grape Harvest). 1971, Jeruzalem, colour, 8 mins 15 secs

Borovo gostüvanje

(Pine wedding custom). 1974, Gerlinci, colour, 10 mins 50 secs

Borovo gostüvanje

(Pine wedding custom). 1976, Petrovci, Goričko, colour, 43 secs

Bajaničar (The Dowser). 1978, Gotovlje near Žalec, colour, 16 mins 5 secs

II. AFRICAN FILM RECORDS (6 units)

Gvineja, Conakri (Guinea, Conakry). 1960, Conakry, Guinea, b&w, 8 mins 30 secs

Senegal, pleme Diola (Senegal, the Diola). 1963, Senegal, b&w, 12 mins

Alžija (Algeria). 1966, Algiers, Algeria, b&w, 4 mins

Kenija (Kenya). 1969, Kenya, b&w, 5 mins 30 secs

Kamerun (Cameroon). 1970?, Cameroon, colour, 20 mins

Centralnoafriška republika (Central African Republic). 1976, Ubangu, CAR, colour, 31 mins 5 secs

Following the example of the International Ethnographic Film Committee (CIFE), Niko Kuret proposed to establish an Ethnographic Film Committee (EFC) with the Slovene Ethnographic Society in November 1957. It was then agreed that the committee should invite a representative of the newly established Ljubljana Television Station. This is how Boris Kuhar joined the Committee. He recalls that in the EFC's second meeting on January 17th, 1958, the representatives of ethnological institutions and film producers agreed on which themes will be realised by which institution. In the publication *Slovenski etnografski film, Predlogi in dosežki* ("Slovene ethnographic film, proposals and achievements") we found the note "TV" added to five units on the list of urgent filming: charcoal burning, retrieving gold, *borovo gostüvanje* ("The Pine's Wedding", a Prekmurje folk custom), *nastrižno kumstvo* ("First Haircut Godfather/Godmother", a Bela krajina folk custom), and workers' customs.

Boris Kuhar did not occupy himself with the theory and methodology of ethnographic film, but he was skilled with the camera and that was an essential advantage at the time. He was formed as a film maker at the television station and therefore sought to produce a communicative and smooth visual narrative that would interest the wider public. He liked to tell stories, wrote poetic commentaries and was not afraid of using humour. Kuhar managed to record some themes right before they fell into oblivion - for instance cloth rolling (*vauhanje*), clog making, magic weather spells, and dowsing - or at least before the customs started to change rapidly, as we can infer from the images from the cattle fair.

Some of Kuhar's film units are short and very fragmentary for a variety of reasons (lack of film, technical problems, lost reels, limitations in the field), At least half the units with Slovene themes are roughly in line with Kuret's recommendations: a film should show all the stages of an event, a wide comprehensive view as well as individual details, filming a silent film should be simultaneously accompanied with sound tape recording, and colour film should be used. Kuhar kept abreast of technological development: he made his last film records in colour and had occasionally used parallel sound recording. He was very good at organising things in the field: he filmed the dowser's actions with the camera, recorded his story on tape, and in between also took pictures. When filming, he also made sure to obtain data the film did not record, e.g. the names of people and places, the history of a house, craft or custom. Because films were expensive at that time and always in short supply, he filmed almost at a one-to-one ratio. He had a keen feeling for a filmic approach, details, the people in front of the camera, and for the story; it is therefore unfortunate that of the Slovene units he edited only the first five from South Pohorje. Editing this material today, unit by unit, we face the dilemma whether it is better to edit it, after so many years, in the spirit of the period and the author's vision, or to incorporate some standards of modern visual ethnography.

Dr. Boris Kuhar became active in the field of visual ethnography soon after dr. Niko Kuret published first appeals to use film in ethnology, in 1957. Kuhar was the first Slovene ethnologist and film maker in one person. He has filmed annual customs, costumes, crafts, work procedures, and magical practices, as well as ethnological travelogue films in Africa. He documented some customs right before they fell into oblivion or were radically transformed due to the introduction of novelties in the 1970s and 80s. He was the pioneer of visual ethnography at the Slovene Ethnographic Museum, and the first in Slovenia, and probably in the then wider homeland of Yugoslavia, to show film records as part of an ethnological exhibition. With the help of a film projector and his own live commentary, he showed the films as part of the exhibition *Južno Pohorje* (South Pohorje) as early as 1963, that is at the same

time the film medium was introduced in technically much better supported ethnological museum exhibitions in France. He invented an original way of combining the programmes of the Slovene Ethnographic Museum and Ljubljana Television Station with direct broadcasts from exhibitions. He used his film work to highly popularise ethnology and the operation of Slovene ethnographic museum.

SELECTED FILMS:

Borovo gostüvanje. 1958, Moravci. Written and directed by Boris Kuhar, filmed by Franjo Meglič, Boris Gorjup, produced by Ljubljana Television Station 1958, 12 mins

The "Pine wedding" custom was filmed in a television manner.

Film records from South Pohorje. 1963, Vitanje, Spodnji Dolič. Filmed and edited by Boris Kuhar, produced by SEM 1963, 12 mins

Flax braking and spinning, weaving, cloth rolling, clog making, magic weather spells.

And what a lively fair it was... 1964, Metlika. Filmed and commented by Boris Kuhar, edited by Nadja Valentinčič Furlan, produced by the SEM 2011, 6 mins

The film shows a cattle fair in Metlika.

Korant (carnival) masks and how they differ. 1965, Gorca in Haloze, Markovci on Ptujsko polje. Filmed and commented by Boris Kuhar, edited by Nadja Valentinčič Furlan, produced by the SEM 2011, 3 mins

Children's *korant* masks in Haloze, and adult *korant* masks in Markovci.

Throwing apples in Boljunec near Trieste. 1970, Boljunec/Bogliuno. Filmed and commented by Boris Kuhar, edited by Nadja Valentinčič Furlan, produced by the SEM 2011, 3 mins

Karst architecture of Boljunec and the custom of apple throwing on St Stephen's Day (December 26th).

The Dowser from Gotovlje. 1978, Gotovlje near Žalec. Camera Boris Kuhar, edited by Nadja Valentinčič Furlan, produced by the SEM 2011, 9 mins

Vinko Jordan presents his collection and the procedure of searching for water with a dowsing rod.

NASLOVI / ADDRESSES

Evgeny Aleksandrov

5 Podbelsky, 4a - 4 – 52, Moscow, 107150, Russia
+7(495)9394441
eale@yandex.ru

Klaus Betzl

Emilienstr. 53, 45128 Essen, Germany
0049 201 749 12 21
mail@klausbetzl.de

Juan Bidegain

Artabide 50
48700 Ondarroa
Spain
info@promofest.org

Vladimir Bocev

Museum of Macedonia
Ul. Kurciska, 1000 Skopje, Macedonia
+389-75-288528
bocmuseu@freemail.com.mk

Ernesto Cabellos

785 Cayetano Heredia Street, Interior 2, Jesús
María Lima 11, Peru
+5114601135
filmsperu@gmail.com

Roger Canals Vilageliu

C/Diputacio, 103, 2,1, 08015, Barcelona, Spain
0034653841273 / 0034934517182
rocanals@gmail.com
rocanals@ub.edu

Carolina Corral Paredes

Calz. Camarones 390,
Col. Clavería 02080, Mexico DF
+52-555-3965424
corralcarolina@yahoo.com.mx,

Primož Časl

Cankarjeva 6, Koper
051 726 293
primozcasl93@gmail.com

Souleymane Diallo

Marie Juchacz Strasse 17
51061 Hohenhaus - Koln, Germany
+49-151-25107911
soul_mane007@yahoo.fr

Elena Danilko

109386, Moscow, Novorossiiskaya str, 4-209, Russia
danja9@yandex.ru

Andrej Dular

Slovene Ethnographic Museum
Metelkova 2, Ljubljana, Slovenia
+386-1-3008700, +386-1-3008745
andrej.dular@etno-muzej.si

Alberto Gerosa, Davide Arosio

via Milano 203, 20033 Desio (MI), Italy
+39-349-4347504
albertogerosa@gmail.com

Alan Grossman

Centre for Transcultural Research and Media
Practice, Dublin Institute of Technology,
Aungier Street, Dublin 2, Ireland
3531407129
alan.grossman@dit.ie

Valerie Haensch

University of Bayreuth
Hugo-Rüdel-Strasse 10, 95440 Bayreuth,
Germany
+49-92-1555437
valerie.haensch@uni-bayreuth.de

Mona Hafez, Barbara Koch

Weißbürgerstr.4, 81667 Munich, Germany
+49-899-5457124
moshakti@hotmail.com, upsi_koch3@hotmail.com

Franz J. Haller

39010 Gargazon/Meran, Feldweg 2a
0039-0473-290948/mobil 0039-3355463399
hallerfilm@yahoo.de

Michael Herzfeld

Anthropology Department, Harvard University
33 Kirkland Street, Cambridge, MA 02138, USA
+1-617-496-5190
herzfeld@wjh.harvard.edu

Fred Hilgemann

33 rue de Paris 92110
0147304347
fred.hilgemann@yahoo.fr

Marianne Hougen-Moraga

Nordre Frihavngade 34/1, 2100 KBH OE, Danmark
+45-2-9264776
mariannehougen@gmail.com

Sylvie Jacquemin

7 rue du Dr Lemaire, 08800 Monthermé
+33 (0)6 62 78 06 23
sylviej@mac.com

Arnold Kojnok

Sklárska 574/4, 98701 Poltár, Slovakia
+421-903-166621
arnoldk@seznam.cz

Iris Kupec

Ob Rimski nekropoli 44
3311 Šempeter
031-349-484
iriskupec@gmail.com

Ivo Kuzmanić

Program za kulturu, HTV, Prisavlje 3, 10000
Zagreb, Croatia
++385915348281
kuzma@irb.hr

Ausra Linkeviciute

86 Nelson Road, SW19 1HX, London, England
+44-789-1778924
ausra.lin@gmail.com

Andy Lawrence

GCV, Department of Social Anthropology,
2nd Floor Arthur Lewis Buidling, University of
Manchester, Oxford Road, Manchester, M13 9PL, UK
+44 (0)7855606143
andy.lawrence@manchester.ac.uk

Tommi Mendel

Albisstrasse 146, 8038 Zürich, Switzerland
+41793309422
tommi@tigertoda.ch

Christine Moderbacher

48 Rue Longue Vie, 1050 Bruxelles
+32-48-5028918
stinne05@hotmail.com

Anja Mesič Pukl

Braslovče 15
3314 Braslovče
041-360-722
anja.m.pukl@gmail.com

Teja Peperko, Nadja Kolmanič, Tanja**Mavri, Sarah Lunaček**

Oddelek za etnologijo in kulturno
antropologijo, FF
Zavetiška 5, 1000 Ljubljana, Slovenia
+386-31-363632
teja.peperko@gmail.com, eifitcon@gmail.com,
mavritanja@gmail.com, sarah_lunacek@yahoo.com

Miha Poredoš

Sneberško nabrežje 40
1260 Ljubljana – Polje
mporedos@gmail.com

Dominika Prijatelj

Med ogradami 11
5250 Solkan
040-846-052
dominika.prijatelj@guest.arnes.si

Sonja Prosenc

Kvedrova 36, Ljubljana, Slovenia
+386-41-666392
sonja.prosenc@gmail.com

Jelka Pšajd

Pokrajinski muzej Murska Sobota
Trubarjev drevored 4, 9000 Murska Sobota
02 527 17 06
jelka.psajd@guest.arnes.si

Jana Richter

Mesebergerweg 27, 39128 Magdeburg,
Germany
+49-178-8591303
richterjana@hotmail.com

Petra Rojc

Sedejeva ulica 8, 5000 Nova Gorica
+38641268 474
petra.rojc15@gmail.com

Ivan Saksida

TV ViTel
Gregorčičeva ulica 13, 5294 Dornberk
041 671 832
05/3351594
ivo@vitel.si

Mohamadou Saliou

Olastien 6, E438, Tromsø
+46361715
sawmbum2000@yahoo.fr

Klara Trencsenyi, Vlad Naumescu

Bertalan L. 19, 1111, Budapest, Hungary
+36203194448
www.drumulpasarilor.ro
klaritat@yahoo.com

Michele Trentini

via Valbusa Grande 33, 38068 Rovereto (TN) Italy
++39 335819081
micheletini@yahoo.de

Nadja Valentinčič Furlan

Slovene Ethnographic Museum
Metelkova 2, Ljubljana, Slovenia
+386-1-3008700, +386-1-3008745
nadja.valenticinc@etno-muzej.si

Ana Vlad & Adi Voicu

Docentilor 12 A, #3, Bucharest 1, 011403, Romania
+40722611734
+40722546844
anavlad07@gmail.com
contadi@yahoo.com

Estephan Wagner

Nordre Frihavnsgade 34, 2100 Copenhagen,
Danmark
+45-5-2611020
info@estephanwagner.com, docs@
estephanwagner.com

Shotaro Wake

Niels Juelsgt 44, Oslo 0257, Norway
+47-47-234289
showsfg@gmail.com

Stacey Willimas

31 Elm Grove, London, NW2 3AE, England
+44-784-2752597
williams.stacey3@googlemail.com

Jing Zhu

Rm 408, 1079 Wuzhong Rd., Shanghai 200013
+86 021 64053773
ariel.mpasia@gmail.com





SLOVENSKO *etnološko* DRUŠTVO
SLOVENE *ethnological* SOCIETY



Slovenska nacionalna
komisija za UNESCO
Slovenian National
Commission for UNESCO

Organizacija Znanstvenih
institucij za kulturno
spomeniško dediščino

United Nations

Educational, Scientific and
Cultural Organization



Kinodvor.Mestnikino.
www.kinodvor.org



DNEVI *etnografskega* FILMA DAYS OF *ethnographic* FILM

Povezava:
Slovensko etnološko društvo
E: info@sed-drustvo.si
www.def.si

