

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM

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DEF

March 10 – 14, 2014

10. – 14. marec 2014

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

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Metelkova 2, Ljubljana

PONEDELJEK, 10. marec 2014 / MONDAY, March 10, 2014

9.30 ŠTUDENSTKI FILMI / STUDENT FILMS

- | | |
|--|---------|
| Captain and his Friday / Kapitan in njegov Petek
Manca Filak, Žiga Gorišek | 30 min. |
| Luiz Da Rocha
Inês Mestre | 19 min. |
| A World Without Men / Svet brez mož
Monika Petkeviciute | 19 min. |

11.00 ŠTUDENSTKI FILMI / STUDENT FILMS

- | | |
|---|---------|
| Searcy County / Okraj Searcy
Noam Osband | 6 min. |
| Forward / Naprej
Noam Osband | 57 min. |
| Concrete Hives / Betonski panji
Kristina Živković, Ilija Janković, Marko Nikolić, | 15 min. |
| Coffee Talks / Pogovori o kavi
Katharina Frucht | 35 min. |

15.00 ŠTUDENSTKI FILMI / STUDENT FILMS

- | | |
|---|---------|
| On Common Ground / Na skupnih tleh
Sophie Wagner | 25 min. |
| The Hill / Grič
Anca Paunescu | 23 min. |
| Hay Days / Čas košnje
Ralph Veraart | 31 min. |
| Man of Nature and Me / Človek narave in jaz
Orsolya Veraart | 37 min. |

19.00 SVEČANO ODPRTJE DEF 2014 / OPENING CEREMONY DEF 2014**Books with Remoulade / Knjige z remulado**

(Film bo predvajan s slovenskimi podnapisi.)

Halla Mia Olafsdottir

35 min.

Sea Boundary / Meja

(Film bo predvajan s slovenskimi podnapisi.)

Rossella Schillaci

55 min.

TOREK, 11. marec 2014 / TUESDAY, March 11, 2014**9.30 REDNI PROGRAM / MAIN PROGRAMME
AFRIKA / AFRICA****The Chairman and the Lions / Predsednik in levi**

Peter Biella

46 min.

Framing the Other / Kadriranje drugega

Willem Timmers and Ilja Kok

25 min.

**11.00 REDNI PROGRAM / MAIN PROGRAMME
AFRIKA / AFRICA****Knowledge is Light / Vednost je luč**

(Film bo predvajan s slovenskimi podnapisi.)

Noémie De Pas, Tit Brecejl

62 min.

Jambo Amani?

Unai Aranzadi

32 min.

15.00 REDNI PROGRAM / MAIN PROGRAMME**Our Missionaries / Naši misijonarji**

(Film bo predvajan s slovenskimi podnapisi.)

Martin Gruber

9 min.

Por La Verea / Na poti

Dario Ranocchiari

41 min.

Long live Free Education! / Naj živi brezplačno izobraževanje!

Miha Poredoš

24 min.

18.00 REDNI PROGRAM / MAIN PROGRAMME**Taxiway / V taksiju**

(Film bo predvajan s slovenskimi podnapisi.)

Alicia Harrison

59 min.

20.00 REDNI PROGRAM / MAIN PROGRAMME

Football From Below / Nogomet od spodaj

(Film bo predvajan s slovenskimi podnapisi.)

Daniel Huhn

95 min.

SREDA, 12. marec 2014 / WEDNESDAY, March 12, 2014

9.30 REDNI PROGRAM / MAIN PROGRAMME

MEDKULTURNI ODNOSI / CROSSCULTURAL RELATIONSHIPS

Kosma

Sonja Blagojević

75 min.

11.30 REDNI PROGRAM / MAIN PROGRAMME

MEDKULTURNI ODNOSI / CROSSCULTURAL RELATIONSHIPS

The Korean Dream / Korejske sanje

Ashok Thapa

27 min.

Girls and Other Things / Dekleta in druge stvari

Frode Storaas, Elizabeta Koneska

31 min.

15.00 REDNI PROGRAM / MAIN PROGRAMME

A Life Without Words / Življenje brez besed

Adam Isenberg

71 min.

Like Fireflies / Kot kresnice

Stefano Martone, Mario Martone

44 min.

18.00 POSEBNI PROGRAM / SPECIAL PROGRAMME

(Etnološki večer / Ethnological evening)

Letters from Venetian Slovenia / Pisma iz Benečije

The Institute for Slovene Culture in Čedad / Cividale

Inštitut za slovensko kulturo iz Čedada

20.00 REDNI PROGRAM / MAIN PROGRAMME

Messages by Music / Glasbena sporočila

Cornelia Strasser

76 min.

ČETRTEK, 13. marec 2014 / THURSDAY, March 13, 2014**9.30 REDNI PROGRAM / MAIN PROGRAMME****PORTRETI, ŽIVLJENJSKE ZGODBE / PORTRAITS, LIFE STORIES****O my Fisherman, my Oldman! / O, moj ribič, stari moj!**

Amaya Sumpsi

58 min.

11.00 REDNI PROGRAM / MAIN PROGRAMME**PORTRETI, ŽIVLJENJSKE ZGODBE / PORTRAITS, LIFE STORIES****Wooden People / Leseni ljudje**

Victor Asliuk

27 min.

Pole, Dancer, Movie / Drog, plesalka, film

Isri Halpern

55 min.

15.00 REDNI PROGRAM / MAIN PROGRAMME**PORTRETI, ŽIVLJENJSKE ZGODBE / PORTRAITS, LIFE STORIES****On the Carrera / Carrera**

Assunta Nugnes & Francesco Costabile

78 min.

Macko

Davor Borić

31 min.

18.00 REDNI PROGRAM / MAIN PROGRAMME**Neighborhood / Soseska**

Ilan Yagoda

65 min.

20.00 REDNI PROGRAM / MAIN PROGRAMME**Time of Aliquot Parts / Čas alikvotnih delcev**

Miha Vipotnik

10 min.

The Queen has no Crown / Kraljica nima krone

Tomer Heymann

82 min.

PETEK, 14. marec 2014 / FRIDAY, March 14, 2014**9.30 REDNI PROGRAM / MAIN PROGRAMME****KULTURNA DEDIŠČINA / CULTURAL HERITAGE****Kings / Kralji**

Mário Almeida

25 min.

Threaded / Z nitjo povezane

Matjaž Mrak 31 min.

Making Shakes / Izdelovanje »šintelnov«

Naško Križnar 24 min.

Mary Looking for Shelter / Marija išče prenočišče

Nadja Valentinčič Furlan, Andrej Dular 11 min.

11.30 REDNI PROGRAM / MAIN PROGRAMME

KULTURNA DEDIŠČINA / CULTURAL HERITAGE

Making Fence / Postavljanje plota

Naško Križnar 33 min.

Alianait: Art in the Arctic / Alianait. Umetnost Arktike

Luis Román 25 min.

Modern Middle-class Society? / Meščan današnjega časa?

Aleš Šega, Sebastjan Weber 10 min.

15.00 REDNI PROGRAM / MAIN PROGRAMME

KULTURNA DEDIŠČINA / CULTURAL HERITAGE

Voices from the Tundra: The Last of the Yukagirs / Glasovi iz tundre. Zadnji Jukagiri

Edwin Trommelen, Paul Enkelaar 66 min.

Quarantaore of Komiža / Komiški kvarantore

Davor Borić 36 min.

18.00 REDNI PROGRAM / MAIN PROGRAMME

Life in Stills / Življenje v fotografijah

Tamar Tal 58 min.

20.00 REDNI PROGRAM / MAIN PROGRAMME

Common Roads / Skupne poti

Tommi Mendel 95 min.

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PREDGOVOR

Spoštovane obiskovalke in obiskovalci, avtorice in avtorji Dnevov etnografskega filma!

Nekateri nas že dobro poznate, saj smo to zgodbo začeli že leta 2007, drugi ste letos prvič naši gostje. Naj na kratko, bolj v dokumentarnem slogu orišem potek organizacije letošnjega festivala.

Za organizatorje se festival začne z javno objavo razpisa, pogojev sodelovanja in rokov. Letos smo pri tem vpeljali spremembe in se bolj oprli na spletno tehnologijo. Da bi avtorjem zmanjšali poštno stroške – in sebi povečali organizacijsko zmedo –, smo se odločili za sprejem predoglednih filmov prek spleta. Poti nazaj verjetno ni več, saj smo letos prejeli daleč največ prijav – 189 filmov, približno 90 več kakor v prejšnjih letih. Zavedamo se, da ima sam postopek tudi pomanjkljivosti, saj obstaja množica različnih načinov prenosov in formatov datotek, ki so na koncu prikazani na enem ekranu. Pri tem nas v prihodnosti čaka še nekaj dela.

Naslednje festivalsko opravilo je izbiranje, za kar sta bila letos odgovorna dr. Naško Križnar in Nadja Valentinčič Furlan. Vztrajamo pri skupnem ogledu filmov, čeprav je to v časovnem pogledu vsako leto težje. Prednost takšnega načina je, da si selektorji lahko sproti izmenjajo vtise in imajo zato bolj poenotena merila, po katerih primerjajo filme, in da so tudi odprtejši do drugačnih pogledov. Vsekakor bi se radi izognili, da bi končni izbor postal zgolj merjenje retoričnih sposobnosti in preštevanje glasov. Vendar pa je izbor na koncu vedno težak. Filmov, ki so po našem mnenju zanimivi in bi jih radi pokazali gledalcem, je mnogo več, kakor imamo na razpolago časa za projekcije.

Letošnji festivalski spored je obširnejši. Prikazali bomo 47 filmov, približno četrtino več kot lani. Programski sklopi pa so – nasprotno – tradicionalni: imamo redni program, študentske filme in posebni program, v katerem letos gostimo ustvarjalce filmskega programa Inštituta za slovensko kulturo iz Čedadu. V petek, 14. marca, bomo predvajali tematski sklop enajstih filmov o kulturni dediščini pod pokroviteljstvom Unesca.

Letos nas je še posebej razveselilo, da so nam pomagala nekatera veleposlaništva in konzulati. Tako smo na festival lahko povabili vsaj nekaj avtorjev. Ob tem se zahvaljujem Veleposlaništvu Švice, Konzulatu Države Izrael in Goethejevemu inštitutu Ljubljana.

Med vsemi akterji – avtorji, producenti, organizatorji, podporniki, sponzorji in drugimi – je potekala obsežna korespondenca, realna in virtualna. Izmenjali smo si na tisoče e-sporočil in glede na mednarodno sestavo naše mreže, upamo, da nismo preveč obremenili superračunalnikov raznih obveščevalnih služb.

Pred nami je tako le še festivalska prireditvev – kot sklepno dejanje skoraj enoletnega procesa. Videli bomo filme, ki so nastajali mesece ali leta. Filmskega producenta, ki bi plačal tolikšne stroške, ponavadi ni, zato so to filmi, ki sta jih ustvarili predanost in potrpežljivost vseh sodelujočih. Obe potrebujemo tudi, ko filme gledamo, saj svet, ki ga prikazujejo, ni trivialen ali shematičen, in ljudje, ki v filmih nastopajo, niso naše ali avtorjeve fantazije. Upam, da bo po koncu festivala vsak od nas bogatejši za izkušnje in občutke, ki nas bodo povezale in združile, tako kakor so pred tem ustvarjalce in nastopajoče.

Miha Peče,
organizator festivala

FOREWORD

Dear visitors and participants of the Days of Ethnographic Film,

some of you are quite familiar with us as we started this story in 2007, while others are our guests for the first time. Let me use this opportunity to outline briefly, in a documentary style, the proceedings of the organisation of this year's festival.

For us, the organisers, the festival starts with the publication of the submission rules and deadlines. We introduced some changes this year and relied more heavily on web technology. To reduce the postal handling costs to the participants – while increasing our own organisational muddle – we decided to accept preview films sent to us through the Internet. There probably is no way back now as we received the by far highest number of submissions, 189 films or approximately 90 more than for the previous festivals. This approach is not without faults, though, because there are many different transferring services and file formats, but in the end, they all have to be shown on a single screen. So we still have some work to do in the future.

The following phase was the selection, entrusted this year to Dr. Naško Križnar and Nadja Valentinčič Furlan. We insist that the selectors view the films together,

though this is increasingly difficult due to the long total duration of the submitted films. The principal advantage of this approach is that the selectors are able to exchange their impressions at any time, apply more uniform criteria for comparing the submitted films, and are more open to differing views. In any case, we try to avoid for the final selection to turn into a contest of rhetorical abilities and mere vote counting. Nevertheless, the selection is always difficult in the end, because there are many more films that are interesting in our opinion, and which we would like to show to the visitors, than we have time available.

This year's festival programme is more extensive than before. We will show 47 films or around 25% more than last year. The programme sections, on the other hand, are the traditional ones: regular programme, student films, and a special programme which this year hosts the filmmakers of the Institute for Slovene Culture in Čedad/Cividale. On Friday, we will show a theme section of eleven films on cultural heritage under the auspices of the UNESCO.

We are particularly glad that several embassies assisted us in the final phase so that we were able to invite at least some filmmakers to the festival. I would therefore like to thank sincerely the Embassy of Switzerland, Consulate of Israel, and the Goethe Institute in Ljubljana.

Extensive correspondence, physical as well as virtual, was exchanged between the people involved – filmmakers, producers, organisers, patrons, sponsors, etc. Several thousand emails were exchanged and in view of the international composition of our network, we can only hope not to have overworked the supercomputers of various intelligence agencies.

And now the festival can begin – the final act of a nearly one-year process. We will see films that have taken months or even years to produce. There are hardly any producers willing to cover such expenses, and these are therefore films resulting from the dedication and patience of the people engaged in making them. We, too, will need both dedication and patience when watching them, because the world they show is neither trivial nor schematic, and the people featuring in them are not the product of our fantasy or the filmmaker's. I sincerely hope that at the end of the festival each of us will feel enriched by experiences and feelings that will bring us closer together, like they did to the filmmakers and their protagonists.

Miha Peče,
Festival organiser

ŠTUDENTSKI FILMI / STUDENT FILMS

Captain and his Friday (Kapitan in njegov Petek)

Manca Filak, Žiga Gorišek, 2013, 30 min.

Piran, Slovenia



The film's captain is Mirko Bogič, a pioneer and doyen of sailing in Slovenia, and Friday is his partner Savina Gorišek. They met as geographers when they were in the second half of their lives, and this encounter greatly changed their lives. Mirko is 97 now, and Savina 84, but they still sail the Bay of Piran. They have been sailing together for over 40 years. The ethnographic

film introduces the viewers to their everyday life in Piran, where they live in the premises of the Ljubljana Sailing Club. Their interaction, and especially their sailing together, shows us that old age is not an obstacle to an active life, full of love, marked by the sea, their closeness and humility.

Kapitan je Mirko Bogič, starosta in začetnik jadrstva na Slovenskem, Petek pa je njegova sopotnica Savina Gorišek. Spoznala sta se kot geografa, oba že v drugi polovici svojega življenja, s čimer sta se njuni življenjski poti močno spremenili. Mirko pri 97. in Savina pri 84. letih še vedno jadrata po Piranskem zalivu. Skupaj tako plujeta že več kot 40 let. Etnografski film gledalca popelje skozi njun vsakdanjik



v Piranu, kjer živita v prostorih Jadralnega kluba Ljubljana. Z njuno interakcijo, predvsem pa z jadranjem nam pokažeta, da starost ni ovira za aktivno, ljubezno polno življenje, ki ga zaznamujejo morje, medsebojna bližina in skromnost.

Research / Raziskava

Manca Filak, Žiga Gorišek

Photography / Snemanje

Manca Filak, Žiga Gorišek

Editing / Montaža

Manca Filak, Žiga Gorišek

Sound / Zvok

Manca Filak, Žiga Gorišek

Luiz Da Rocha

Inês Mestre, 2013, 19 min.

Beja, Alentejo, South Portugal



A portrait of the centenarian coffee shop Luiz da Rocha in Beja (a small city in the South of Portugal). Following daily routines, the work and the habits of the customers, the film stresses the skilled manual labour, the homemade manufacturing and the familiarity relationships.

Portret stoletne kavarnice Luiz da Rocha v Beji, mestecu na južnem Portugalskem. Ko film sledi dnevni rutini, delu in navadam strank, poudarja večje ročno delo, domačo proizvodnjo in sproščene stike.

Research / Raziskava

Inês Mestre

Photography / Snemanje

Luís Miguel Correia

Editing / Montaža

Luís Miguel Correia

Sound / Zvok

Inês Mestre



A World Without Men (Svet brez mož)

Monika Petkeviciute, 2013, 19 min.

Dzoragyugh, Armenia



From spring to autumn Armenian village Dzoragyugh becomes A World Without Men as the majority of males are going to Russia to earn money. Film follows three different women stories.

Od pomladi do jeseni je armenska vas Dzoragyugh brez mož, ker gre večina moških po zaslužek v Rusijo. Film spremlja tri različne ženske zgodbe.

Research / Raziskava

Monika Petkeviciute

Photography / Snemanje

Monika Petkeviciute

Editing / Montaža

Audinga Kucinskaite

Sound / Zvok

Monika Petkeviciute



Searcy County (Okraj Searcy)

Noam Osband, 2013, 73 min.

United States



I'm a Northerner, a Boston-bred Jew. But, somewhere along the way, Arkansas became my second home. I have passed this livestock auction house many times - and I had always wanted to film it. One day, I finally brought my camera and.....well, I just hope I created a piece that is respectful and honest, a view into a little-known world through the eyes of an outsider.

Po rodu sem severnjak, v Bostonu vzgojeni Jud. Toda nekje na poti je Arkansas postal moj drugi dom. Večkrat sem šel mimo hiše za živinske dražbe in vedno sem si želel, da bi to posnel. Nekega dne sem končno prinesel kamero in... no, upam, da sem ustvaril komad, ki je spoštljiv in pošten; pogled zunanjega opazovalca v malo poznani svet.

Research / Raziskava Noam Osband

Photography / Snemanje Noam Osband

Editing / Montaža Noam Osband



Forward (Adelante / Naprej)

Noam Osband, 2013, 57 min.

United States



Adelante invites the audience into St. Patrick's Church just outside of Philadelphia, and through portraying the lives of selected individuals - a remarkable Irish priest, young Mexican immigrants and older Irish parishioners - the film shows how disparate communities in Norristown, PA, have made mutual adjustments in order to create meaningful and heartfelt bonds of friendship and understanding. We see American parishioners from this once moribund church learning to accept and ultimately embrace this new group of Immigrants who bring new life to their church and community. We also witness the expectant joy of immigrant families establishing new lives in an unfamiliar, at times bewildering, country that offers their children more opportunities, while also observing the painful compromises caused by leaving behind family and support networks. Ultimately we see these two groups interact in harmony with each other and come to understand and rejoice in each other's lives.

Film popelje gledalca v cerkev sv. Patrika zunaj Filadelfije in s portretiranjem življenj izbranih posameznikov – irskega duhovnika, mladih mehiških priseljencev in starejših irskih faranov – prikazuje, kako se različne skupnosti v Norristownu (Pensilvanija) druga drugo prilagajajo, da bi ustvarile smiselne in srčne vezi prijateljstva in razumevanja. Vidimo ameriške farane te, nekoč umirajoče, cerkve, da se učijo sprejemati in končno sprejeti novo skupino priseljencev, ki prinaša novo življenje v njihovo cerkev in v skupnost. Priča smo veselemu pričakovanju priseljenjskih družin, ki si ustvarjajo nova življenja v tuji, na trenutke zmedeni deželi, ki nudi njihovim otrokom več priložnosti. Hkrati opažamo boleče kompromise, ki jih je povzročila zapustitev družine in podpornih mrež. Končno vidimo obe skupini v harmoničnem delovanju in kako prihajata do razumevanja in vživljanja v življenje druga druge.

*Research / Raziskava*

Stanton Wortham

Photography / Snemanje

Noam Osband

Editing / Montaža

Noam Osband

Concrete Hives (Betonske košnice / Betonski panji)

Kristina Živković, Ilija Janković, Marko Nikolić, 2013, 15 min.

Serbia



Film represents comparative analysis of two building in Dorćol settlement in the centre of Belgrade. Authors estimate neighbours relationship inside the buildings, and ways of approaching different problems.

Film je primerjalna analiza dveh stavb v mestni četrti Dorćol v središču Beograda. Avtorji ocenjujejo sosedska razmerja v stavbah in načine, kako se spoprijemajo z različnimi problemi.

Photography / Snemanje

Kristina Živković, Ilija Janković, Marko Nikolić

Editing / Montaža

Aleksandar Dimitrijević, Srđan Đorđević

Sound / Zvok

Srđan Đorđević

Production / Produkcija

KSEA - ethnology and anthropology student's club /
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Coffee Talks (Die Welt muss auch mal zusammenwachsen / Pogovori o kavi)

Katharina Frucht, 2013, 35 min.

Germany, Cameroon



Can there be fair trade between Europe and Africa, and if so, under what conditions? This film follows the Bremen-based coffee company Utamtsi to the lush mountains of Cameroon where they buy their beans. It explores the relationships between the producers and the consumers as well as the two Utamtsi founders – one from Germany, the other from Cameroon.

Ali lahko obstaja poštena trgovina med Evropo in Afriko in, če lahko, v kakšnih okoliščinah? Film sledi kavni družbi Utamtsi, ustanovljeni v Bremenu, v bujno gorovje Kameruna, kjer kupujejo zrnje. Film raziskuje razmerje med producenti in uporabniki kot tudi med dvema ustanoviteljema družbe Utamtsi – enim iz Nemčije in drugim iz Kameruna.

Research / Raziskava

Katharina Frucht

Photography / Snemanje

Katharina Frucht

Editing / Montaža

Katharina Frucht



On Common Ground (Na skupnih tleh)

Sophie Wagner, 2013, 25 min.

Israel



On a small hill in the north of Israel the members of a religious kibbutz, a community of artists and an Arab village, who share a politically fraught history including losing homes and reclaiming identity. Their narratives, often conflicting ones of victimhood and guilt, pride and wrongdoings, lay bare a sense of unavoidable intersubjectivity. This film follows people's lives in a shared environment and shows that individual identifications do rarely match up with official categories, which are deployed by state sponsored narratives. The governing of those is a powerful tool therefore the creation of contemporary, shared, narratives of land and people is a politically meaningful act. *On Common Ground* points to the question if, and how, this can have an effect in a country that is divided within and under constant pressure from the outside.

Na majhnem griču v severnem Izraelu živijo člani verskega kibuca, skupnost umetnikov in arabska vas. Delijo si s politiko obremenjeno zgodovino, vključno z izgubo domov in obnavljanjem identitete. Njihove pripovedi, ki pogosto vsebujejo konfliktne občutke žrtve in krivde, ponosa in napačnih dejanj, razkriva-



jo občutek neizogibne obojestranske subjektivnosti. Film sledi življenjem ljudi v skupnem okolju in pokaže, da se identitete posameznikov redko ujemajo z uradnimi kategorijami, ki jih obvladuje državno podprt govor. Upravljanje z njim je močno orodje, zato je ustvarjanje sodobnih pripovedi o deželi in ljudeh politično smiselna dejavnost. Film *Na skupnih tleh* opozarja na vprašanje, ali in kako lahko to učinkuje v deželi, ki je notranje razdeljena in pod stalnim zunanjim pritiskom.

Research / Raziskava Sophie Wagner

Photography / Snemanje Sophie Wagner

Editing / Montaža Sophie Wagner

The Hill (Pe Deal / Grič)

Anca Paunescu, 2013, 23 min.

Romania, Transilvania



The short documentary *The Hill* gives a glimpse into the life of one of the last very isolated and archaic settlements in the Romanian mountains. It is a portrait of a place where life has another meaning and time has another pace. Life is simple and rough, the land and nature are imposing their own rules, but people preserve a sense of freedom and serenity almost forgotten by the modern men. It is not only another world, but also another way of thinking that are close to their end.

Kratek dokumentarec *Grič* podaja bežen pogled v življenje enega od zadnjih in zelo osamljenih arhaičnih naselij v romunskem hribovju. To je portret kraja, kjer ima življenje drugačen pomen in kjer ima čas drugačen ritem. Življenje je preprosto in grobo, pokrajina in narava vsiljujeta svoja pravila, toda ljudje ohranjajo občutek svobode in iskrenosti, ki ju je sodobni človek skoraj pozabil. To ni samo drug svet, temveč tudi drugačen način razmišljanja, ki počasi izginja.

Research / Raziskava

Anca Paunescu

Photography / Snemanje

Anca Paunescu, Marius Grozea

Editing / Montaža

Anca Paunescu

Production / Produkcija

Prague Film School



Hay Days (Čas košnje)

Ralph Veraart, 2013, 31 min.

Romania



Anthony and Petra Ingram sold their house in the UK and bought a small farm in a mountain village in Harghita County, Romania. They have been living at their farm for about six years when Ralph and Orsolya Veraart visit them during the hay making season of summer 2012. They talk about why they have chosen to live on the farm, about getting children (or not), and the fact that Anthony was given away for adoption as a baby and the infertility between Anthony and Petra.

Anthony in Petra Ingram sta prodala hišo v Angliji in kupila majhno kmetijo v hribovski vasi v okrožju Harghita v Romuniji. Po šestih letih življenja na kmetiji sta ju med košnjo poleti 2012 obiskala Ralph in Orsolya Veraart. Pogovarjajo se o tem, zakaj sta izbrala življenje na kmetiji, ali bi mela otroke ali ne, o dejstvu, da je bil Anthony kot otrok oddan v rejo in o neplodnosti Anthonyja ali Petre.

Research / Raziskava

Ralph Veraart

Photography / Snemanje

Ralph Veraart

Editing / Montaža

Ralph Veraart

Production / Produkcija

Visual Cultural Studies, University of Tromsø
9037 Tromsø, Norway
bjorn.arntsen@uit.no



Man of Nature and Me (Man of Nature and Me / Človek narave in jaz)

Orsolya Veraart, 2013, 37 min.

Romania



Shot in the forest and hills surrounding a small Transylvanian village in Romania, the film portrays Gabi, a fisherman and forager. We enter his life closely connected with nature. We get to know what he thinks of and how he feels about nature; Romania and life in Romania, the fate of the average Romanian surfacing now and then. The film also presents how the relationship between Gabi and the film student unfolds, and how this development influences the course of the film. The narrative turns into a metanarrative on the filmmaking process; and the initially perhaps naive, charming film turns out to be different.

Film, posnet v gozdovih in hribih okoli transilvanske vasice v Romuniji, portretira ribiča in nabiralca Gabija. Vstopimo v njegovo z naravo tesno povezano življenje. Spoznamo, kaj misli o naravi in kako jo občuti, kaj misli o Romuniji in življenju v njej ter o usodi povprečnega Romuna, ki pride na površje sem in tja. Film prikazuje tudi, kako se razvija razmerje med Gabijem in študentko, ki snema, ter kako to razmerje vpliva na potek filma. Pripoved se obrne v meta-pripoved o procesu nastajanja filma. In tako prvotno morda naiven in očarljiv film postane drugačen.

*Research / Raziskava*

Orsolya Veraart

Photography / Snemanje

Orsolya Veraart

Editing / Montaža

Orsolya Veraart

Production / Produkcija

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Books with Remoulade (Knjige z remulado)

Halla Mia Olafsdottir, 2013, 35 min.

East-Greenland, Tasiilaq



In 1989 Gerda Vilholm opened Tasiilaq's bookshop, Neriusaaq. The first and only bookshop on the east coast of Greenland. With time the bookshop has become much more than just a bookshop.

Leta 1989 je Gerda Vilholm odprla knjigarno Tasiilaq v Neriusaaqu. To je prva in edina knjigarna na vzhodni obali Grenlandije. Sčasoma je knjigarna postala veliko več kot zgolj knjigarna.

Research / Raziskava

Halla Mia Olafsdottir

Photography / Snemanje

Halla Mia Olafsdottir

Editing / Montaža

Halla Mia Olafsdottir

Production / Produkcija

Halla Mia Olafsdottir / Freie Universitat



REDNI PROGRAM / MAIN PROGRAMME

Sea Boundary (Il limite / Meja)

Rossella Schillaci, 2012, 55 min.

Sicily, Tunisia, Mediterranean



An incisive portrait of life aboard a Sicilian fishing vessel, the film depicts the daily struggle of fishermen to earn a living in a harsh physical environment that brings out the social and economic tensions of modern society. At sea for three weeks at a time, they fish off the coasts of Libya and Tunisia, sometimes outside the fishing limits and risking interception by the authorities. An intimate account of remoteness: after a few days on shore, the men leave their homes and families for a month.

Night and day the nets are cast every four hours; the work is demanding and poorly paid; the quarters are cramped and uncomfortable; conflicts and prejudices surface amidst the roar of the engines and the sea. Beyond the horizon lies Africa, where immigrants embark for Europe, leaving their homes and families behind in the hope of finding a better life.

Film kot prediren portret življenja na krovu sicilijanske ribiške ladje orisuje vsakdanji boj ribičev za zaslužek in preživetje v krutem fizičnem okolju, ki na površje prinaša družbene in ekonomske napetosti sodobne družbe. Na morju so vsakič po tri tedne, ribarijo ob libijskem in tunizij-skem obrežju, včasih zunaj ribolov-



nih meja, s tveganjem, da jih prestrežejo oblasti. Intimen obračun z osamljenostjo: po nekaj dneh na kopnem možje za mesec dni zapustijo domove in družine. Ponoči in podnevi, vsake štiri ure, vržejo mreže. Delo je zahtevno in slabo plačano, bivališča so tesna in neudobna, nasprotja in predsodki prihajajo na dan med rjoventjem motorjev in morja. Za obzorjem leži Afrika, kjer se priseljenci vkrcavajo za pot v Evropo in puščajo za sabo svoje domove in družine v upanju, da bodo našli boljše življenje.

Author / Avtor

Rossella Schillaci

Photography / Snemanje

Giulio Pedretti

Production / Produkcija

Azul Film
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The Chairman and the Lions (Predsednik in levi)

Peter Biella, 2012, 46 min.

Tanzania



As recently as forty years ago, most sections of the Maasai were semi-nomadic and relatively independent of the nation-state. However, political, social and economic changes in East Africa have forced many herders to adopt a sedentary lifestyle. Chairman Frank Ikoyo, the Maasai leader of a Tanzanian village, battles many lions that threaten his community: 'bush' lawyers, land grabbers, migration, and lack of education. This film provides a glimpse into the current world of Maasai.

Pred komaj 40. leti so bili Masaji še polnomadi in dokaj neodvisni od države. Politične, družbene in ekonomske spremembe v vzhodni Afriki so prisilile mnoge pastirje, da so se prilagodili naselitvenemu življenjskemu slogu. Predsednik Frank Ikoyo, masajski voditelj v tanzanijski vasi, se bori proti številnim levom, ki grozijo njegovi skupnosti: sleparskim odvetnikom, grabežljivcem zemlje, migracijam - in pomanjkanju izobrazbe. Film omogoča bežen vpogled v svet Masajev našega časa.



Framing the Other (Kadriranje drugega)

Willem Timmers, Ilja Kok, 2011, 25 min.

Ethiopia



The women of the Mursi tribe of southern Ethiopia wear lip plates and vibrant jewellery, a custom that has spawned a lively tourist trade as Western visitors pay to take photographs –the more embellished the adornment, the higher the price. This humorous and sometimes uncomfortable film follows a tour group visit to the Mursi, raising profound questions about authenticity and the motivations and economics of “cultural tourism.”

Žene iz plemena Mursi nosijo ustnične ploščice in zveneč nakit. Navada je sprožila živahno turistično trgovino, saj obiskovalci z Zahoda plačajo, da bi jih lahko fotografirali – bogatejše je okrasje, višja je cena. Humoren in mestoma mučen film sledi turistični skupini ob obisku Mursijev in odpira globoka vprašanja o avtentičnosti, motivaciji in ekonomiji »kulturnega turizma«.



Knowledge is Light (Vednost je luč)

Noémie De Pas, Tit Breclj, 2013, 62 min.

Burkina Faso



In 1917, the representative of the French colonial authorities in West Africa came to the conclusion that "colonial schools are the best way to assimilate the population". The French then started to build schools all over West Africa and systematically, and often forcibly, educate the population. Children were taught to count, read and write in French regardless of their language and culture. Centuries later, the documentary researches the effects of this colonial policy in Burkina Faso, taking us into a world of conflicts between traditional and modern forms of education, and revealing the legacy of two education systems that developed thousands of kilometres apart.

Leta 1917 je zastopnik francoske kolonialne oblasti v Zahodni Afriki ugotovil, da so »kolonialne šole najboljši način za asimilacijo prebivalstva«. Francoska kolonialna oblast je po vsej Zahodni Afriki začela graditi šole in sistematično, pogosto nasilno, vzgajala prebivalstvo. Otroke so naučili šteti, brati in pisati v francoščini,



ni, brez upoštevanja njihovega jezika in kulture. Dokumentarec stoletje pozneje raziskuje vpliv kolonialne politike v Burkina Fasu, nas popelje v svet nasprotij med tradicionalnimi in sodobnimi oblikami izobraževanja in razkrije zapuščino izobraževalnih sistemov, ki sta vzklikla tisoče kilometrov narazen.

Research / Raziskava

Noémie De Pas

Photography / Snemanje

Noémie De Pas, Tit Breclj

Editing / Montaža

Noémie De Pas

Sound / Zvok

Noémie De Pas, Tit Breclj

*Production / Produkcija*Tit Breclj
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tit@lumina.si

Jambo Amani?

Unai Aranzadi, 2013, 32 min.

Congo



A group of Congolese FDLR militiamen have decided to renounce violence surrender their weapons and enter the reintegration programme of the United Nations. Happy to leave behind the troubled mountains of North Kivu, they take a helicopter to City of Goma, where a new life is about to begin.

Skupina kongoške FDLR (Forces démocratiques de libération du Rwanda/Demokratske sile za osvoboditev Ruande), vojaške formacije Hutujev, se je odločila opustiti nasilje, se razorožiti in vstopiti v reintegracijski program Združenih narodov. Srečni, da puščajo za sabo nesrečno gorovje severnega Kivuja, se vkrcajo v helikopter do mesta Goma, kjer se bo začelo novo življenje.

<i>Research / Raziskava</i>	Unai Aranzadi
<i>Photography / Snemanje</i>	Unai Aranzadi
<i>Editing / Montaža</i>	Unai Aranzadi
<i>Production / Produkcija</i>	PTM MUNDUBAT



Our Missionaries (Naši misijonarji)

Martin Gruber, 2013, 9 min.

Katoufoura, Guinea, West-Africa



A small village on the coast of Guinea in West Africa. Missionaries settled here in their effort to bring Christianity to this Muslim dominated area. The villagers still speak warmly about their visitors. Nevertheless, the missionaries left after some years – seemingly in a rush, leaving behind many of their belongings. The film *Our Missionaries* tells the story of a misconceived intercultural encounter using the villagers' memories and images of the missionaries' material legacy.

Vasica na obrežju Gvineje v zahodni Afriki. Tod so se naselili misijonarji v prizadevanju, da bi prinesli krščanstvo na prevladujoče muslimansko območje. Vaščani naklonjeno govorijo o svojih obiskovalcih. Vendar so misijonarji pred leti odšli – kaže, da v naglici – in zapustili mnogo svoje lastnine. Film



Naši misijonarji pripoveduje zgodbo o spodletelem medkulturnem srečanju, pri čemer uporablja spomine vaščanov in slike materialne zapuščine misijonarjev.

Research / Raziskava

Frank Seidel

Photography / Snemanje

Martin Gruber

Editing / Montaža

Martin Gruber

Sound / Zvok

Martin Gruber

Production / Produkcija

Frank Seidel

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Por La Verea. Routes of Transhumance in Andalusia (Por La Verea. Los Caminos De La Trashumancia / Na poti. Poti selitvene paše v Andaluziji)

Dario Ranocchiarì, 2013, 41 min.

Jaén, Andalusia, Spain



The Pérez guide their flock through Andalusia's sierras. It's the transhumance, the seasonal migration of cattle, which a handful of stubborn shepherds don't resign. Pedro Pérez, his brother Tomás and two more shepherds guide their flock from Sierra Morena to Sierra de Segura, in the province of Jaén (Andalusia). This film documents part of the springtime route of Pérez brothers, whose testimony given "por la verea" (on the path) reveals the anthropological and ecological reasons to continue this practice.

Pérezovi vodijo svojo čredo čez andaluzijske hribe. To je transhumanca, sezonska selitev živine, ki je peščica trmastih pastirjev noče opustiti. Pedro Pérez, njegov brat Tomás in še dva pastirja vodita čredo od Sierre Morene do Sierre de Segure v andaluzijski provinci Jaén. Film dokumentira del pomladanske poti bratov Pérez, njuna pričevanja, posneta »na poti«, razkrivajo antropološke in ekološke razloge za nadaljevanje te dejavnosti.



Research / Raziskava

Ángel Acuña Delgado

Photography / Snemanje

Dario Ranocchiarì

Editing / Montaža

Leonardo Colasanti

Sound / Zvok

Dario Ranocchiarì

Production / Produkcija

Pepperepè!prod.

Urb. Cármenes de la Alberzana, casa 2

Long Live Free Education! (Naj živi brezplačno izobraževanje!)

Miha Poredoš, 2013, 24 min.

Puno, Perú



On September 11, 2012, the president of the Republic of Peru Ollanta Humala adopted the Higher Education Act 22914 in parliament. Article 7 of this act, states that public universities have to pay newly habilitated staff from their own budgets. This provision has upset the staff and students of the southern universities in Peru - the UNA (Puno), UNJBG (Tacna), UNSA (Arequipa), and UNAA (Cuzco) - because its implementation means an additional financial burden to the students, who cannot afford higher costs and will have to drop out of education. The film follows the protests of the students and staff of the Altiplano National University (UNA) in Puno against the disputed act and the privatisation of public education.

11. septembra 2012 je predsednik Republike Perú Ollanta Humala v parlamentu sprejel Zakon 22914 o visokošolskem izobraževanju. Sedmi člen tega zakona določa javnim univerzam izplačevanje plač novohabilitiranim zaposlenim iz lastnega proračuna. Določilo je razburilo zaposlene in študente južnih perujskih univerz UNA iz Puna, UNJBG iz Tacne, UNSA iz Arequipe



in UNAA iz Cuzca, saj bi njegova uveljavitev dodatno obremenila študente, ki si povišanja stroškov študija ne bi mogli privoščiti in bi ga zato morali opustiti. Film spremlja protest študentov in zaposlenih Državne Univerze Altiplano (UNA) iz Puna v boju proti spornemu zakonu in privatizaciji javnega šolstva.

Research / Raziskava

Miha Poredoš

Photography / Snemanje

Miha Poredoš

Editing / Montaža

Miha Poredoš

Taxiway (V taksiju)

Alicia Harrison, 2013, 59 min.

New York



In the intimacy of the taxicab, as we cruise the streets of the city, New York's immigrant taxi drivers tell me their stories. While sketching the outlines of tomorrow's America, their tales question what it means to try to become who you want to be: how do you choose your life instead of resigning to it? How do you find your way, my way? How do you drive the vehicle of life? Together, we weave a collective fable of exile and choice.

Ko smo krožili po mestnih ulicah, so mi newyorški priseljeni taksisti v intimnem okolju taksija pripovedovali svoje zgodbe. Ob orisovanju obrisev jutrišnje Amerike so njihove zgodbe postavljale vprašanja, kaj pomeni poskusiti postati, kar želiš, kako izbereš svoje življenje, namesto da obupuješ? Kako poiščeš svojo pot? Kako upravljaš vozilo življenja? Skupaj tkemo kolektivno povest izgnanstva in izbire.

Research / Raziskava

Alicia Harrison

Photography / Snemanje

Alicia Harrison

Editing / Montaža

Alexandra Mélot

Sound / Zvok

Alicia Harrison, Josefina Rodriguez, Emmanuel Croset

*Production / Produkcija*Perspective Films
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Football from Below - A Season with Genclikspor Recklinghausen (Weltklasse Kreisklasse - Eine Saison bei Genclikspor Recklinghausen / Nogomet od spodaj. Sezona z Genclikspor Recklinghausen)

Daniel Huhn, 2013, 95 min.

Germany (Ruhr Area)



Football From Below gives an insight in the world of Genclikspor, a Turkish football club, situated in Recklinghausen (Ruhr-Valley, Germany). This area shows all assumed symptoms of an under-developed neighbourhood: abandoned storefronts, decrepit buildings and a high proportion of migrants. But they do not just bring kebab stands but breeze fresh life into the neighbourhood – above all else through “their” football club. The spotlight is not primarily on sporting events and developments. The film accompanies protagonists in and around the club over the course of a season.

Nogomet od spodaj ponuja pogled v svet turškega nogometnega kluba Genclikspor iz Recklinghausna (Porurje, Nemčija). To območje ima vse znake nerazvite soseske: zapuščena pročelja trgovin, dotrajane stavbe in visok delež priseljencev. Ti v sosenko ne prinašajo le kioskov s kebabi, temveč tudi svežino, predvsem s »svojim« nogometnim klubom. Film se ne posveča le športnim dogodkom, temveč v središče pozornosti postavi življenje protagonistov v sezoni kluba na igrišču in zunaj njega.



Research / Raziskava

Daniel Huhn

Photography / Snemanje

Klaus Betzl

Editing / Montaža

Julian Isfort

Sound / Zvok

Stefan Fendrich

Production / Produkcija

Fietscher Film

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Kosma

Sonja Blagojević, 2013, 75 min.

Kosovo and Metohija, Balkans



For ten years now, the sound of the KOSMA radio network is the only thing connecting highly isolated Serbian communities in Kosovo. Electricity and water cut offs, fear, helicopters flying over, attacks and protests are woven into simple human stories, acts and aspirations. In this place laden with rich and vivid history and tradition, the radio voices bear witness to everyday life, human connections, significant events and ever-present hope.

Že deset let je zvok radijske postaja Kosma edina povezava med izoliranimi srbskimi skupnostmi na Kosovu. Izpadi elektrike in vode, strah, preletavanje helikopterjev, napadi in protesti so vtakani v preproste človeške zgodbe, dejanja in prizadevanja. Na območju z bogato in slikovito zgodovino in tradicijo, radijski glasovi pričajo o vsakdanjem življenju, vezeh med ljudmi, pomembnih dogodkih in vedno živem upanju.



Research / Raziskava

Sonja Blagojević

Photography / Snemanje

Sonja Blagojević

Editing / Montaža

Nemanja Babić, Sonja Blagovević

Sound / Zvok

Aleksandar Protić

Production / Produkcija

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The Korean Dream (Kumaripati Lalitpur / Korejske sanje)

Ashok Thapa, 2013, 27 min.

Kathmandu



The Korean Dream is about a migrant worker who sacrificed 18 years of his life struggling for his place in the Korean society. Likewise, the dreams of many immigrant workers have ended with disappointments. Therefore the film is an attempt to show how human rights have been dominated under the name of government. Furthermore, it's about broken dreams of those immigrant labours that were forced to be in exile or under detention.

Film *Korejske sanje* govori o delavcu migrantu, ki je 18 let svojega življenja žrtvoval boju za svoj prostor v korejski družbi. Tudi sanje mnogih drugih priseljenih delavcev so se končale z razočaranjem. Film skuša pokazati, kako si vlada podreja človekove pravice. Poleg tega pripoveduje o neuresničenih sanjah tistih priseljenih delavcev, ki so bili prisiljeni v izgnanstvo ali pripor.



Girls and other Things (Dekleta in druge stvari)

Frode Storaas, Elizabeta Koneska, 2012, 31 min.

Macedonia



The film follows Filip, a 17 year old Macedonian, in his everyday life as a student in Brod where he stays at a boarding school and as a son and grandson during the weekends in his home village. His life reflects the situation in Macedonian countryside where unemployment forces people to leave the villages. This situation of dejection also shadows the relationships between ethnic and religious groups.

Film sledi 17-letnemu Makedoncu Filipu, njegovemu vsakdanjemu dijaškemu življenju v internatu na Brodu ter njegovi vlogi sina in vnuka ob koncih tedna v domači vasi. Njegova zgodba zrcali razmere na makedonskem podeželju, kjer so ljudje zaradi brezposelnosti prisiljeni zapuščati domače vasi. Brezizhodne razmere vplivajo tudi na razmerja med etničnimi in verskimi skupinami.

Production / Produkcija

Macedonian Centre for Photography, University Museum of Bergen



A Life Without Words (Una Vida Sin Palabras / Življenje brez besed)

Adam Isenberg, 2011, 71 min.

Nicaragua



In rural Nicaragua, deaf young adults Dulce María and her brother Francisco have lived their entire lives without any access to language – spoken, written, or signed, until Tomasa, a deaf sign-language teacher, arrives determined to teach them their first words.

V kmečkem delu Nikaragve sta mlada in gluhonema Dulce María in njen brat Francisco vse življenje živila brez dostopa do jezika – govornega, pisanega ali znakovnega, dokler ni prišla Tomasa, učiteljica znakovnega jezika gluhonemih, odločna, da ju bo naučila prvih besed.



Like Fireflies (Lucciole per lanterne / Kot kresnice)

Stefano Martone, Mario Martone, 2013, 44 min.

Chile



Pinochet privatized almost all of Chile's water resources and in the following thirty years the rights to their water were sold to large companies and corporations for producing hydroelectric power. Now the construction of five large dams is threatening Chilean Patagonia. *Like Fireflies* shows stories of three Chilean women whose lives have been badly affected by the construction of the dams and who try to face the corporate giant.

Pinochet je privatiziral skoraj vse vodne vire v Čilu in v naslednjih tridesetih letih so pravice do izkoriščanja vodnih virov prodali velikim podjetjem in družbam za proizvodnjo hidro-električne energije. Čilsko Patagonijo zdaj ogroža graditev petih velikih jezov. Film *Kot kresnice* prikazuje zgodbe treh čilskih žensk, katerih življenje je graditev jezov hudo prizadela in se skušajo spoprijeti s korporativnim velikanom.

*Research / Raziskava*

Stefano Martone, Sebastian Arellano

Photography / Snemanje

Stefano Martone

Editing / Montaža

Mario Martone

Sound / Zvok

Davide Mastropaolo

Production / Produkcija

Vitaliana Curigliano

Messages by Music - Senegal in Transition (Glasbena sporočila. Senegal v tranziciji)

Cornelia Strasser, 2013, 76 min.

Senegal



In Senegal there is a tradition of transmitting messages through music. This is true for the featured traditional singers (griots) as well as their contemporary musical counterparts: renowned rapper Awadi and R&B singer Facoly. These younger artists embody the modern, progressive aspects of Senegal, as their worldviews challenge traditional conventions. Depicting Senegal's music diversity with respect to ethnic backgrounds, languages, and religious beliefs of the musicians, this documentary strives to understand any developing African society.

V Senegalu obstaja tradicija prenosa sporočil z glasbo. To velja za izrazito tradicionalne pevce *griote* in tudi njihove sodobne glasbene kolege: znanega reperja Awadija in R&B pevko Facoly. Mlajši umetniki posebejajo sodobne, napredne vidike Senegala, saj njihovi pogledi na svet izzivajo tradicionalne konvencije. Dokumentarec predstavlja glasbeno raznovrstnost Senegala, upošteva etnično, jezikovno in versko ozadje glasbenikov, in si prizadeva razumeti vsako od razvijajočih se afriških družb.



Research / Raziskava

Cornelia Strasser

Photography-sound / Snemanje-zvok

Adam Sie, Mamadou Dia, Moussa Seydi, Tino Diop, Ousmane Gaye, Michael Moussa Dvorak

Editing / Montaža

Ruth Schläpfer

Production / Produkcija

Cornelia Strasser

O my Fisherman, my Oldman! (Meu pescador, Meu velho! / O, moj ribič, stari moj!)

Amaya Sumpsi, 2013, 58 min.

Azores Islands, Portugal



This film follows Porto Formoso's community during seven years. Its strong fishing community found its port natural conditions were no longer useful, so fishermen demanded the construction of a concrete harbour. Although they had support from some inhabitants, many more were against such modifications, as they were going to ruin the port natural beauty with some mysterious ruins, damaging its tourist potential. Meanwhile, the landscape of this community transforms, and so does the life and thoughts of the director during the seven years that have passed.

Film sledi skupnosti v Porto Formosu v sedmih letih. Močna ribiška skupnost je spoznala, da razmere v pristanišču niso več zadovoljive, zato so ribiči zahtevali graditev betonskega pristanišča. Čeprav so imeli podporo nekaterih prebivalcev, jih je bilo še več, ki so nasprotovali takim spremembam, saj bi uničile naravno lepoto pristanišča s skrivnostnimi ruševinami in ogrožale turistični potencial kraja. V sedmih letih se je spremenila pokrajina skupnosti, tako kakor tudi življenje in režiserjevo razmišljanje.



Research / Raziskava

Amaya Sumpsi

Photography / Snemanje

Amaya Sumpsi, André Almeida

Editing / Montaža

Amaya Sumpsi, Raquel Castro

Sound / Zvok

Sérgio Gregorium, Raquel Castro

Production / Produkcija

Diana Diegues

Wooden People (Drauliany Narod / Leseni Ljudje)

Victor Asliuk, 2012, 27 min.

Belarus Polesie



Mikalaj is an old man and the only inhabitant of a village in the biggest forest of Europe, Belavezhskaya Pushcha. This place was teeming with life once, but since then all the other people have either left for the city or died. Mikalaj resurrected his country folk: he made hundreds of wooden figures representing people at all possible kinds of farm work and in all the stages of human life.

Starec Mikalaj je edini prebivalec vasi v največjem gozdu Evrope, ki se imenuje Belavežski gozd. Iz kraja, ki je bil nekoč poln življenja, so se vsi prebivalci odselili v mesto ali pa umrli. Mikalaj je obudil podeželane: izdelal je na stotine lesenih figuric, ki predstavljajo ljudi pri raznih kmečkih opravilih in v različnih obdobjih njihovega življenja.

<i>Photography / Snemanje</i>	Ivan Hancharuk
<i>Editing / Montaža</i>	Victor Asliuk
<i>Sound / Zvok</i>	Vladimir Miroshnichenko
<i>Production / Produkcija</i>	Belarusfilm Nezalezhnasci 98, Minsk festival@belarusfilm.by



Pole, Dancer, Movie (Rakdanit, Amood ve Seret / Drog, plesalka, film)

Isri Halpern, 2013, 55 min.

Israel, Netherlands



Pole dancing may have started in strip clubs, but over the past few years it has won international recognition as an art form, a sport and a means of empowering women. Director Isri Halpern follows the founder of Israel's first pole dancing studio Neta Lee Levy, as she competes for the European title champion. He depicts her also as a daughter of a traditional Moroccan home, business owner and a woman in the modern world. Halpern re-examines the relationship between filmmaker and subject – an outspoken and frank woman who challenges the world she lives in no less than the world she came from.

Ples ob drogu, ki je bil v sprva značilen za nočne klube, je v zadnjih letih postal mednarodno priznana umetniška oblika, šport in sredstvo za krepitev moči žensk. Režiser Isri Halpern sledi ustanoviteljici prvega izraelskega studia za ples ob drogu Neta Lee Levy, ko tekmuje za naslov evropske prvakinje. Obenem jo prikaže kot hčer tradicionalnega maroškega doma, lastnico podjetja in žensko v sodobnem svetu. Halpern raziskuje razmerje med filmskim ustvarjalcem in protagonistko – odkrito in iskreno žensko, ki v enaki meri izziva svet, v katerem živi, in svet, iz katerega izhaja.

Research / Raziskava

Isri Halpern, Joeal Alexis, Michal Tsviboim

Photography / Snemanje

Isri Halpern

Editing / Montaža

Isri Halpern, Michal Tsviboim

Production / Produkcija

Isri Halpern



On the Carrera (La Carrera / Carrera)

Assunta Nugnes & Francesco Costabile, 2013, 78 min.

Sardinia (Italy)



Castelsardo at the North Coastline of Sardinia is a town made of wind and voices. During the Holy Week it becomes the stage of a complex and fascinating ritual. The undisputed leading actors are the singers of the Santa Croce Congregation, a group of men who exit on the "carrera", and sing the Passion of Christ. Their voices are heard in the dark alleys, in the effort of going beyond the limits of the day by day life. This is a world of men's voices above which there is the ethereal, the Lady's voice, the *quintina*, also sang by a man.

Castelsardo na severnem obrežju Sardinije je mesto vetra in glasov. V velikonočnem tednu postane prizorišče zapletenega in fascinantnega rituala, katerega vodilni akterji so pevci bratovščine Santa Croce (Sveti križ), ki po mestnih uličicah pojejo Kristusov pasijon. Njihovi glasovi se razlegajo po temnih ulicah in skušajo preseči omejitve dnevnega življenja.



To je svet moških glasov, nad katerimi se dviga večni glas naše gospe, *quintina* (pêti glas), ki ga prav tako poje moški.

Research / Raziskava

Assunta Nugnes

Photography / Snemanje

Valentina Summa

Editing / Montaža

Stefano Mariotti

Sound / Zvok

Fabio Russo

Production / Produkcija

Multidea Srl & Istituto Superiore Regionale Etnografico
Sardegna
Via Mauro Murrone 25/27 00131 Rome, Italy
sisternet@thesisternet.it

Macko

Davor Borić, 2013, 30 min.

Slavonski Brod, Hrvatska



Andrej Macko's artistic views and philosophy of life were formed by his life experiences, participation in the Homeland War and post war disillusionment with life by the rules. All this provided him with creative impulses and made him aware of himself as a man of nature and an artist.

Umetniški in življenjski nazor Andreja Macka so oblikovale življenjske izkušnje, sodelovanje v domovinski vojni in povojno razočaranje nad življenjem po pravilih. Vse to je spodbudilo njegove ustvarjalne vzgibe in Macko se je zavedel, da je človek narave in umetnik.

<i>Photography / Snemanje</i>	Mak Vejzović
<i>Editing / Montaža</i>	Ivor Ivezić
<i>Sound / Zvok</i>	Hrvoje Baranašić
<i>Production / Produkcija</i>	Ljiljana Šišmanović Prisavlje 3, 10000 Zagreb, Hrvatska ljiljana.sismanovic@hrt.hr



Neighborhood (Shechuna / Soseska)

Ilan Yagoda, 2013, 65 min.

Israel



A small bench on the sidewalk near their home is the daily meeting place of four women who live in a traditional neighbourhood. Their neighbourhood is like a time capsule preserved in a city where new colours, sounds and smells have penetrated long ago. The bench is where they let themselves open up and let go, where they entertain friends, amuse and encourage each other. With film we enter their lives which contain endless giving and human warmth as well as frustrations and disappointments, an ever-growing sense of missing out in a world changing before their eyes.

Dnevno zbirališče štirih žensk je klopca na pločniku blizu njihovih domov v tradicionalni soseski, ki se je kot časovni mehur ohranila v mestu, kamor so se že zdavnaj prebili nove barve, vonji in zvoki. Klop je kraj, kjer se lahko odprejo in sprostijo, se zabavajo in spodbujajo druga drugo. S filmom vstopimo v njihova življenja, polna neskončnega dajanja in človeške topline, pa tudi frustracij, razočaranj in naraščajočega občutka izključenosti iz sveta, ki se spreminja pred njihovimi očmi.



<i>Photography / Snemanje</i>	Ilan Yagoda
<i>Editing / Montaža</i>	Hadara Oran
<i>Sound / Zvok</i>	Dror Rotem

Time of Aliquot Parts (Čas alikvotnih delcev)

Vipotnik Miha, 2013, 10 min.



The film was made on the occasion of the 90th anniversary of the Slovene Ethnographic Museum and is not an ethnographic film in the true sense. Its fast cutting, of the kind we are familiar with from video spots and video art, lists fragments of visual material associated with known cultural elements, but does not allow us to consider them in detail, as it quickly exchanges them with new ones. Gradually, this fixation on the time flow reminds us that the film's fast cutting perhaps recreates the research process, i.e. the abstract dimension of ethnological work, which constantly faces dynamic composition of fragments into a new (meta)-reality. Or will every viewer perhaps detects a different meaning in this film?

Film, ki je nastal ob 90-letnici Slovenskega etnografskega muzeja, ni etnografski film v pravem pomenu besede. V hitri montaži, ki smo je vajeni iz video spotov in video arta, naniza fragmente vizualnega gradiva, ki nas sicer asociativno povezuje s poznanimi kulturnimi prvinami, vendar nam ne



pusti, da bi se poglobili vanje, temveč jih zelo hitro zamenja z drugimi. Ščasoma nas ta fiksacija na časovni tok spomni, da film s hitro montažo morda poustvarja raziskovalni proces, torej abstraktno razsežnost etnološkega dela, ki se nenehno spoprijema z dinamičnim sestavljanjem fragmentov v neko novo (meta)realnost. Ali pa bo vsak gledalec v tem filmu odkril kak drug pomen?

Editing / Montaža

Miha Vipotnik, Marko Cotič

Sound / Zvok

Marjan Šijanec

*Production / Produkcija*Slovenski etnografski muzej
Metelkova 2, 1000 Ljubljana
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The Queen has no Crown (Kraljica nima krone)

Tomer Heymann, 2011, 82 min.

Israel, USA



The film navigates the intimate lives of 5 brothers and their mother, as they experience the pains of exile and the joys of family bonding. Three of the Heymann sons take their families and leave Israel for “better” lives in America. They fulfil their dreams, but shatter those of their mother. A divorcee, she is left alone in Israel with her two bachelor sons — one straight, and the other, Tomer, gay. The film examines the hard decisions one family has to make, and the intractable bonds that unite them in the face of difficult life choices. Tomer depicts this quest in the socio-political frame of the Israeli-Palestinian conflict, tensions between Israel’s Arabs and Jews, as well as its secular and ultra-orthodox citizens, and through his struggle for gay and human rights.

Film prikazuje intimno življenje petih bratov in njihove matere z izkušnjami bolečin izgnanstva in družinske povezanosti. Trije sinovi družine Heymann s svojimi družinami zapustijo Izrael v upanju na boljše življenje v Ameriki. Sledijo svojim sanjam, ne pa tudi sanjam svoje matere. Ločenka ostane v Izraelu s samskima sinovoma, od katerih je eden heteroseksualen, drugi, Tomer, pa gej. Film raziskuje



težke odločitve, ki jih sprejema družina, in vezi, ki združujejo njene člane ob težkih življenjskih izbirah. Tomer to prizadevanje prikazuje v širšem družbeno-političnem okviru izraelsko-palestinskega spora, napetosti med izraelskimi Arabci in Judi ter med posvetnimi in ultra-ortodoksnimi državljani, pa tudi skozi njegov boj za gejevske in človekove pravice.

Research / Raziskava

Tali Shamir-Werzberger

Photography / Snemanje

Tomer Heymann

Editing / Montaža

Ido Mochrik

Production / Produkcija

Heymann Brothers Films
 2 Barzilai Street, Tel Aviv 65113, Israel
 festivals@heymanfilms.com

Kings – the Brazilian Viola Players from Palmital (Reis – os violeiros de Palmital / Kralji. Brazilski glasbeniki na violi iz Palmitala)

Almeida Mário, 2013, 25 min.

Palmital, São Paulo, Brazil



In Palmital, in the countryside of Sao Paulo, Brazilian Viola players and Santos Reis party-goers reveal the tradition and the renewal of the Brazilian Viola at the celebration that has perpetuate for over eighty years and is considered the biggest one in the country.

V Palmitalu, na podeželju blizu Sao Paula, brazilski violisti in udeleženci praznovanja svetih kraljev razkrivajo tradicijo in pre-novo brazilske viole na praznovanju, ki ima več kot osemdesetletno tradicijo in je eno največjih v državi.

Photography / Snemanje Mário de Almeida

Editing / Montaža Mário de Almeida

Sound / Zvok Mário de Almeida



Threaded (Z nitjo povezane)

Matjaž Mrak, 2013, 31 min.

Idrija and Cerklno areas, Slovenia



This ethnological film on Idrija lace and the bobbin lace makers of the Idrija and Cerklno areas tells the story of the women who keep alive the heritage of bobbin lace making, and through their memories revive stories from the past. The film addresses several themes: knowledge transfer, commercial bobbin lace production and making bobbin lace as a pastime, the making and use of the tools for making bobbin lace, pattern drawing, and socialising when making bobbin lace. All the stories are marked by the women's delight in making bobbin lace and their pride of the finished pieces. The film is based on advance research of the museum curators and shows the different ways of transferring the required skills: formally, the skills are taught at the Lace Making School and in societies, informally, in the domestic environment between a granny and her granddaughter, between neighbours and friends.

Etnološki film o idrijski čipki in klekljaricah z Idrijskega in Cerkljanskega pripoveduje zgodbe klekljaric, ki ohranjajo dediščino klekljanja živo, v njihovih spominih pa oživijo tudi zgodbe iz preteklosti. V filmu se prepleta več tem: prenašanje znanja, klekljanje za zaslužek in način preživljanja prostega časa, izdelava in uporaba pripomočkov za klekljanje, risanje vzorcev in druženje ob klekljanju. Vse pripovedi napolnjuje veselje do klekljanja in ponos ob končanem izdelku. Film temelji na predhodni raziskavi kustosinj Mestnega muzeja Idrija in prikaže različne načine prenašanja znanja klekljanja: formalno poteka v čipkarski šoli in društvih, neformalno pa v domačem okolju med babico in vnukinjo, med sosedami in prijateljicami.

*Research / Raziskava*

Mirjam Gnezda Bogataj, Marija Terpin Mlinar, Urška Bajec Rupnik

Photography / Snemanje

Matjaž Mrak

Editing / Montaža

Matjaž Mrak

Sound / Zvok

Boris Romih

*Production / Produkcija*Mestni muzej Idrija
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Making Shakes (Izdelovanje »šintelnov«)

Naško Križnar, 2013, 24 min.

Topla



Shakes (wooden shingles) are a roofing product that is typical of the Alpine areas. The raw material used to produce them is spruce. Starting from an around 110-cm long spruce log, the maker splits it into several segments and uses two 10-cm thick outside bands, discarding the core. These segments are then split into shingles on a special bench. The maker uses a shake axe (froe) and a wooden or rubber mallet. The shingles are then tied into bundles and air dried. Peter Kos covers roofs with shakes in Austria and Slovenia, especially church buildings.

Šintelni, tudi *šinkelni*, so značilna kritina na alpskem območju. Surovina je smrekov les. Osnova je smrekov čok, dolg okoli 110 cm. Izdelovalec ga razcepi na več segmentov (*muzelnov*) in uporabi dva zunanja pasova v širini okoli 10 cm, jedro debla pa zavrže. Iz muzelnov cepi šinkelne na posebnem stolu. Pomaga si s *šitlerco* in lesenim ali gumijastim batom. Šinkelne poveže v snope in posuši na zraku. Peter Kos pokriva s svojimi šinkelni strehe v Avstriji in v Sloveniji, zlasti na cerkvenih stavbah.

*Research / Raziskava*

Martina Piko-Rustia

Photography / Snemanje

Naško Križnar

Editing / Montaža

Miha Peče

*Production / Produkcija*Slovenski narodopisni inštitut Urban Jarnik
Viktringer Ring 26/3
institut.urban.jarnik@ethno.at

Mary Looking for Shelter (Marija išče prenočišče)

Nadja Valentinčič Furlan, Andrej Dular 2013, 11 min.

Globasnica / Globasnitz, Podjuna / Jauntal, Austria



The custom called “Mary looking for shelter” recalls the story of Mary and Joseph looking for accommodation in Bethlehem. In Mala vas near Globasnica Mary’s statue is taken from the church to several houses and back to the church in the pre-Christmas period. The villagers sing and pray in the procession and the departure from one house and welcome in the next are performed in a ritual form.

Šega Marija išče prenočišče je spomin na Marijino in Jožefovo iskanje zavetja v Betlehemu. V Mali vasi pri Globasnici Marijin kip pred božičem potuje iz cerkve v nekaj hiš, potem pa se vrne v cerkev. Vaščani v sprevodu pojejo in molijo, tudi slovo od hiše in sprejem v novo hišo potekata po ritualnem obrazcu.

Research / Raziskava

Polona Sketelj

Photography / Snemanje

Andrej Dular, Nadja Valentinčič Furlan

Editing / Montaža

Nadja Valentinčič Furlan

*Production / Produkcija*Slovenski etnografski muzej
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nadja.valentincic@etno-muzej.si

Making Fence (Postavljanje plota)

Naško Križnar, 2013, 33 min.

Sele / Zell-Pfarre, Austria



The traditional fences of Sele were set up before the spring pasture started. Spruce and larch were cut in the forest for the posts and spruce twigs for the rings. The rings were woven at home. Every year several thousand rings were made. For the battens end slabs were used end slabs that were left over after cutting logs. In the film, Franci Mak (*Kuheljnov*) demonstrates the entire process of setting up a fence.

V Selah so tradicionalne plotove postavljali, preden se je začela spomladanska paša. V gozdu so nasekali smrekov ali macesnov les za kole in tanjše smrekove veje za rinke. Rinke so pletli v hiši. Na leto so izdelali več tisoč rink. Za plot so uporabili krajnike, ki so ostali po razreзу hlodovine. V filmu Franci Mak, p. d. Kuheljnov, prikazuje cel postopek postavljanja plota.

Research / Raziskava

Martina Piko-Rustia

Photography / Snemanje

Naško Križnar

Editing / Montaža

Miha Peče

*Production / Produkcija*Slovenski narodopisni inštitut Urban Jarnik
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Alianait: Art in the Arctic (Alianait. Umetnost Arktike)

Luis Román, 2013, 25 min.

Iqaluit, Nunavut, North Canada



Since the first explorers and missionaries set foot to Arctic, the Inuit have suffered multiple attempts to destroy their culture and delete their identity. Today, the annual Alianait Arts Festival that takes place in Iqaluit, in the Canadian Arctic, is returning pride and awareness to the Inuit. When people feel they are part of their own culture they are able to open up and share with others.

Odkar so prvi raziskovalci in misijonarji stopili na Arktiko, so Inuiti utrpeli več poskusov uničenja svoje kulture in brisanja identitete. Umetniški festival Alianait, ki poteka v Iqaluitu na kanadski Arktiki, jim danes vrača ponos in inuitsko zavest. Ko ljudje čutijo pripadnost kulturi svojega ljudstva, se lahko odprejo in jo delijo z drugimi.

<i>Research / Raziskava</i>	Luis Román
<i>Photography / Snemanje</i>	Luis Román
<i>Editing / Montaža</i>	Jim Loomis
<i>Production / Produkcija</i>	Truesday Films C/Viladomat 293 4 2 laura@truesdayfilms.com



Modern Middle-class Society? (Meščan današnjega časa?)

Aleš Šega, Sebastjan Weber, 2012, 10 min.

Celje, Slovenia



The research into the modern-day bourgeoisie of Celje started from historiographical findings and "traditional ethnological" premises, but at the same time focused anthropologically on the town as a present-day living space. The bourgeois are treated as a value category, reflecting certain modern philosophies of life and living styles, while some elements are also found in the "traditional bourgeoisie". Before the Second World War, the bourgeoisie was a widely and collectively identifiable social class, but nowadays "bourgeois" is a wholly individual concept. Instead of to a class, the term now refers to a state of mind, an individual's choice of living elements for his or her way of living in the community. His or her values no longer derive from traditional views: the interviewees no longer emphasize education and personal wealth, but social engagement.

Raziskava sodobnega meščanstva v Celju je bila zasnovana na zgodovinskih spoznanjih in »tradicionalnih etnoloških« izhodiščih, obenem pa je bila antropološko usmerjena na mesto kot današnji življenjski prostor. Meščani so obravnavani kot vrednotna kategorija, v kateri se zrcalijo določeni sodobni življenjski nazori in stili, nekatere elemente pa lahko najdemo tudi v »tradicionalnem meščanstvu«.



Če lahko pred drugo svetovno vojno govorimo o meščanstvu kot o široko in kolektivno prepoznani družbeni plasti, je danes meščanstvo povsem individualen koncept. Namesto o družbeni plasti govorimo o stanju duha, posameznikovem izboru bivanjskih prvin za svoj način življenja v skupnosti. Vrednote posameznic in posameznikov ne izhajajo iz tradicionalnih nazorov: govorci v ospredje ne postavljajo več izobrazbe in premoženja, pač pa družbeno angažiranost.

Research / Raziskava

Ana Beno Vrtovec, Ana Bezek

Photography / Snemanje

Aleš Šega

Editing / Montaža

Jaka Kovačič

Sound / Zvok

Aleš Šega

*Production / Produkcija*Projektil, Muzej novejšje zgodovine Celje
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Voices from the Tundra: The Last of the Yukagirs (Glasovi iz tundre. Zadnji Jukagiri)

Edwin Trommelen, Paul Enkelaar, 2013, 66 min.

Yakutia, Russia



In the north east of Siberia live the Tundra Yukagirs, a nomadic people of reindeer herders. Only 63 of them still speak the Yukagir language. The Amsterdam linguist Cecilia Odé travels to the Yukagirs in order to capture their language and preserve it for posterity. The heart-warming friendship which developed between Cecilia and the Yukagirs allows the filmmakers to enter the Yukagir community and to speak frankly with them about their disappearing language, their traditions and their efforts to keep their culture alive.

Na severovzhodu Sibirije v tundri živijo Jukagiri, nomadsko ljudstvo pastirjev jelenjadi. Samo 63 jih še govori jukagirski jezik. Amsterdamska jezikoslovka Cecilia Odé potuje k Jukagiom, da bi zapisala njihov jezik in ga ohranila naslednjim rodovom. Toplo prijateljstvo, ki se razvije med Cecilio in Jukagiri, filmarjem omogoči vstop v jukagirsko skupnost in odkrite pogovore o njihovem izginjajočem jeziku, tradicijah in prizadevanjih, da bi ohranili svojo kulturo živo.



<i>Research / Raziskava</i>	Cecilia Odé
<i>Photography / Snemanje</i>	Paul Enkelaar
<i>Editing / Montaža</i>	Albert Elings
<i>Sound / Zvok</i>	Paul Enkelaar
<i>Production / Produkcija</i>	Edwin Trommelen

Quarantaore of Komiža (Komiški kvarantore)

Davor Borić, 2013, 36 min.

Island Vis, Komiža, Croatia



Quarantaore of Komiža is a film document of the man's attempt to come closer to God through prayer and worship, but also through hard work. Hence, a number of the inhabitants of the village of Komiža built the *quarantaore* in the church of St. Nicholas on the hill of Muster a few days before the Palm Sunday.

Komiški kvarantore je filmski dokument o poskusu človeka, da bi se približal Bogu, z molitvijo in čaščenjem, pa tudi s trdim delom. Zato so nekaj dni pred cvetno nedeljo Komižani v cerkvi svetega Nikolaja na hribu Muster uredili *kvarantore*.

Research / Raziskava

Vido Bagur

Photography / Snemanje

Mak Vejzović, Luka Jančin

Editing / Montaža

Davorka Feller

Sound / Zvok

Krunoslav Ljubanović

*Production / Produkcija*Ljiljana Šišmanović
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Life in Stills (Hatzalmania / Življenje v fotografijah)

Tamar Tal, 2011, 58 min.

Israel, Germany



The film tells the story of Miriam Weissenstein and her grandson Ben. At the age of 96, Miriam Weissenstein never imagined that she would be facing a new chapter in her life. But when "The Photo House" – her late husband Rudi's life's work – was destined for demolition, even this opinionated and uncompromising woman knew she needed help. Under the cloud of a family tragedy, a special relationship is forged between Miriam and her grandson, Ben, as they join forces to save the shop and its nearly one million negatives. Despite the generation gap and many conflicts, Ben and Miriam embark on a heart-wrenching journey, comprising many humorous and touching moments – a journey that requires a lot of love, courage, and compassion.

Film pripoveduje zgodbo Miriam Weissenstein in njenega vnuka Bena. 96-letna Miriam Weissenstein si ni nikdar predstavljala, da se bo spoprijela z novim poglavjem v svojem življenju. Toda ko je »Hiša fotografije« – življenjsko delo pokojnega moža Rudija – obsojena na uničenje, celo ta kljubovalna in brezkompromisna ženska spozna, da potrebuje pomoč. Pod



grožnjo družinske tragedije se skuje posebno razmerje med Miriam in vnukom Benom, ko združita moči, da bi rešila lokal in skoraj milijon negativov. Kljub generacijskemu prepadu in številnim konfliktom, se Ben in Miriam odpravita na srce parajoče potovanje, ki vključuje mnogo smešnih in ganljivih trenutkov – potovanja, ki zahteva mnogo ljubezni, poguma in sočutja.

Research / Raziskava

Tali Shamir-Werzberger

Photography / Snemanje

Daniel Kederm, Tamar Tal

Editing / Montaža

Tal Shefi

Production / Produkcija

Heymann Brothers Films
 2 Barzilai Street, Tel Aviv 65113, Israel
 festivals@heymanfilms.com

Common Roads – Pilgrimage and Backpacking in the 21st Century (Skupne poti. Romanja in potovanja v 21. stoletju)

Tommi Mendel, 2013, 95 min.

Switzerland, France, Spain, Cambodia, Laos, Thailand



The label of pilgrim is still mostly associated with devout persons leaving home for purely religious motives, and young people taking to the road as backpackers are generally perceived as pleasure seeking globetrotters. Questioning these stereotypes, anthropologist and filmmaker Tommi Mendel followed two young women, one along the Way of St. James through France and Spain, and the other along backpacking-routes through Thailand, Cambodia and Laos. Documenting their experiences and encounters over a period of three years, this film reveals intriguing parallels between what at first glance appear as two different ways of travelling.

Oznaka romar je še vedno večino-
ma povezana z verujočimi oseba-
mi, ki dom zapustijo zaradi religi-
oznih motivov, mladi ljudje, ki se
z nahrbtniki podajo po svetu, pa
so na splošno dojeti kot popotni-
ki, ki iščejo razvedrilo. Raziskujoč
ta stereotipa antropolog in filmar
Tommi Mendel sledi mladima
ženskama, prvi po poti svetega
Jakoba čez Francijo in Španijo,
drugi na potovanju z nahrbtnikom vzdolž Tajske, Kambodže in Laosa. Film v času
treh let dokumentira njune izkušnje in srečanja ter razkriva zanimive vzporednice
med tem, kar se na prvi pogled zdita različna načina potovanj.



Research / Raziskava

Tommi Mendel

Photography / Snemanje

Tommi Mendel

Editing / Montaža

Tommi Mendel

Production / Produkcija

Tigertoda productions
Kilchbergstrasse 37, 8038 Zürich, Switzerland
tommi@tigertoda.ch

POSEBNI PROGRAM / SPECIAL PROGRAMME

Letters from Venetian Slovenia

An ethnological evening as part of the Ethnographic Film Days 2014
Wednesday, March 12, 6 p.m.

The Institute for Slovene Culture in Čedad / Cividale started to produce short video news items from the life of the Venetian Slovenes on October 6, 2012, and called them *Letters from Venetian Slovenia*. 13 "letters" were filmed in 2012, 38 in 2013, and 4 by February 2014.

These Letters from Venetian Slovenia combine radio, video, and the Internet. First a radio program, its contents were later enhanced and complemented with a video record. The Letters from Venetian Slovenia are a multimedia window offering a view of the reality in Venetian Slovenia. Since most of the participants in the program are young people, the program turned into a way of approximating cultural life in Venetian Slovenia to the youngest generation, as well as the Slovene language in an area that is heavily influenced by the Italian media. The program thus contributes to slowing down the assimilation of the Slovene minority. Linking up the Terska, Karnajska, Nediška, and Resia valleys (Valli del Torre, Valli del Cornappo, Valli del Natisone, Resia) is an example of good practice of linking up the Slovenes from this wide area, and discovering common roots.

A particularity of the Letters from Venetian Slovenia is that they are placed on YouTube. Every program lasts about 20 minutes and consists of several reports. The contents are introduced by the presenter and this is followed by interviews with key figures from the Slovene minority from Resia to Gorizia and Trieste, and reports on recent events in the life of the Venetian Slovenes. Every month four programs are produced and this is quite a remarkable feat for the Institute. The production involves several people headed by Marina Cernetig: cameraman Giacinto Iussa, editor David Klodič, and the two young presenters Cecilia Blazutič and Eva Golles. Many volunteers assist in the production, among others Antonio Bankič and Igor Černo.

These visual records are journalistic in nature and their sound tracks are broadcast on the radio as a special program. They are actually small documentary videos, video newsreels on the cultural, political, and social life of the Venetian Slovenes. These programs generate a precious video archive with abundant data for historical and cultural research.

Naško Križnar
Tonca Lukežu

Pisma iz Benečije

Etnološki večer v okviru Dnevoev etnografskega filma 2014

Sreda, 12. marec 2014, ob 18h

Inštitut za slovensko kulturo iz Čedadada je 6. oktobra leta 2012 začel izdelovati kratke video novice iz življenja beneških Slovencev. Poimenovali so jih »Pisma iz Benečije«. Leta 2012 so posneli 13 enot, leta 2013 38, do februarja 2014 pa štiri.

Pisma iz Benečije povezujejo radio, video in splet. Oddaja, ki se je rodila kot radijska, je pred dvema letoma razširila ponudbo in jo dopolnila še z videoposnetki. Pisma iz Benečije so multimedijsko okno v beneško-slovensko stvarnost. Ker v oddaji sodelujejo predvsem mladi, je postala tudi način približevanja najmlajše generacije kulturnemu življenju Benečije in slovenski besedi, in to v prostoru, kjer je močno občuten vpliv italijanskih medijev. Prispeva torej k zmanjšanju asimilacije slovenske manjšine. Povezovanje med Tersko, Karnajsko, Nediškimi dolinami in Rezijsko je tudi zgled dobre prakse povezovanja Slovencev s tega širokega območja in odkrivanja skupnih korenin.

Posebnost Pism iz Benečije je objavljane na spletni strani You Tube. Vsaka enota traja okoli 20 minut in je sestavljena iz več prispevkov. Vsebinsko napove moderatorica, nato sledijo intervjuji z osrednjimi osebami manjšinskega življenja od Rezijske do Gorice in Trsta ter predstavitev najnovejšega dogajanja v življenju Beneških Slovencev.

Vsak mesec izidejo štiri enote, kar je za Inštitut velik podvig. Pri realizaciji sodeluje več ljudi: voditeljica Marina Cernetig, snemalec Giacinto Iusso, montažer David Klodič in mladi moderatorici Cecilia Blazutič in Eva Golles. Pri produkciji so aktivni še številni drugi prostovoljci, med njimi npr. Antonio Bankič in Igor Černo.

Vizualni izdelki so novinarskega značaja in na radijskih valovih predvajajo njihov zvočni zapis kot posebno oddajo. Dejansko pa so kratki dokumentarni video prispevki, nekakšni video obzorniki o kulturnem, političnem in družbenem življenju Beneških Slovencev. Z oddajami nastaja dragocen video arhiv s številnimi podatki za preučevanje zgodovine in kulture.

Naško Križnar
Tonca Lukežu

INFORMATIVNI PROGRAM / INFORMATIVE PROGRAMME

(Ogledovalni otiček / Screening bar)

About Men (O moških)

Maja Bugge, 2013, 71 min.

Idaho, USA

The film portrays Chris, Robert, Wayne and Thomas who are on their individual journeys toward realizing their purposes in life. Six months after joining the group, rookie Chris frees himself from the burden of his estranged father, while the group's oldest member, Robert, reaches for courage to embrace his relationship to his girlfriend. For Wayne and Thomas, the group is the ultimate support, as Wayne faces the loss of his business and Thomas faces the loss of his father. »About men« reveals what is usually hidden in the Western democratic society: men are vulnerable, men have feelings, men cry, and men are capable of loving.

Film portretira Chrisa, Roberta, Wayna in Thomasa, ki so na svojih potovanjih k uresničitvi življenjskega smisla. Šest mesecev po pridružitvi skupini se je začetnik Chris osvobodil bremena svojega odtujenega očeta, medtem ko se je najstarejši član skupine, Robert, opogumil in sprejel razmerje s svojim dekletom. Za Wayna in Thomasa je skupina zadnja opora, saj se Wayne spoprijema s poslovno izgubo, Thomas pa z izgubo očeta. Film razkriva, kar je običajno skrito v zahodni demokratični družbi: moški so ranljivi, moški so čustveni, moški jočejo in moški so sposobni ljubezni.

Amateur Filmmaker (Kinaamatar / Kinoamater)

Volha Dashuk, 2012, 26 min.

Belarus

Anatol is the oldest amateur filmmaker in Belarus. He has been making documentaries for fifty years. Now Anatol is 81 and he is shooting his last film.

Anatol je najstarejši filmski amater v Belorusiji. Dokumentarce je snemal 50 let. Zdaj je star 81 let in snema svoj zadnji film.

Behind the Wheel (Za volanom)

Elise Laker, October 2013, 20 min.

Tajikistan

Every year, hundreds of thousands of migrant workers leave Tajikistan in search of employment. The vast majority of these migrants are male, so the Tajik population is becoming ever-more female. *Behind the Wheel* explores the moral and emotional turmoil of Nigora, an Uzbek woman whose traditional life of being a housewife is interrupted after her migrant husband ceases to send back money. Nigora decides to defy prevailing gender norms of a traditional society and sets to work fixing tyres.

Vsako leto na sto tisoče delavskih migrantov v iskanju zaposlitve zapusti Tadžikistan. Velika večina izseljencev je moških, zaradi česar prebivalstvo v Tadžikistanu postaja vse bolj žensko. Film *Za volanom* raziskuje moralni in čustveni nemir Nigore, uzbeške žene, ki se ji tradicionalno življenje gospodinje prekine, ko ji izseljenični mož več ne pošilja denarja. Nigora se odloči kljubovati prevladujočim spolnim delitvam v tradicionalni družbi in začne popravljati pnevmatike.

Casa das Minas – Twilight of the sanctuary (Casa das Minas – Das Heiligtum verstaubt / Casa das Minas. Somrak svetišča)

Leimgruber Hili, Woernle Jens, 2013, 80 min.

Northeast of Brazil

Casa das Minas is one of Afro-Brazil's most famous places of worship. As it is about to vanish, the film bears witness to a living voodoo religion beyond all lurid clichés. Until the beginning of this project six years ago nobody ever was allowed to do filming in the *Casa das Minas*. A sensitive portrait of a vanishing religion is using poetry as an approximation to the invisible.

Casa das Minas je eno izmed najbolj poznanih afro-brazilskih svetišč. Film prikazuje obredje žive vudujske vere zunaj mračnih klišejev. Do začetka projekta pred šestimi leti še nikomur niso dovolili snemanja v *Casa das Minas*. Tenkočuten portret izginjajoče religije uporablja poezijo, da bi se približal nevidnemu.

Evolution of Violence (Razvoj nasilja)

Fritz Ofner, 2011, 77 min.

Guatemala

The global hunger for cheap resources has been another cause of violence, and a war over bananas has taken on a life of its own. The society suffers from the aftermath of the 36-year civil war. Mass graves are found in the mountains, former rebels mourn their comrades, and a war criminal has nightmares about all the things he has done. Peace continues to elude Guatemala.

Globalna pogoltnost po cenenih virih je eden od vzrokov za nasilje in vojna za banane je zaživela po svoje. Družba trpi zaradi posledic 36-letne državljanske vojne. V gorah so našli množične grobove, nekdanji uporniki objokujejo svoje tovariše in vojnega zločinca tlači mora zaradi vseh stvari, ki jih je počel. Mir se še naprej izogiba Guatemali.

From Paris to Paris (Из Парижа в Париж / Iz Pariza v Pariz)

Svetlana Belorussova, 2013, 22 min.

Nagaibak district, Chelyabinsk region, Russia; Poland (Ostroleka), Germany (Kassel), France (Paris, Fere-Champemoise, Arsi)

The Chelyabinsk region (Russia) has its own Paris. It is home to Nagaibaks. They are Turkic by language, Russian Orthodox Christian by religion, and Cossacks by social state. A group of Nagaibak sets out on a trip to Europe following the tracks of their ancestors - soldiers of the Patriotic war of 1812.

Pokrajina Čeljabinsk v Rusiji ima svoj lastni Pariz. Tu prebivajo Nagajbaki, ki so Turki po jeziku, ruski pravoslavni kristjani po veroizpovedi in kozaki po družbenem statusu. Skupina se odpravi na izlet v Evropo po sledih svojih prednikov, vojakov v domovinski vojni leta 1812.

Hearth (Очар / Ognjišče)

Veniamin Tronin, 2013, 31 min.

Russia

Through the conflict between the officials and employees of the Centre of Amateur Culture a story of a Russian endangered provincial town is shown. The centre of spiritual life was destroyed yesterday; the centre of culture today and the whole town will be erased from the face of Russia tomorrow. This is a movie about amateur actors and their Palace of Culture, trying to survive in the time escaping from them.

S konfliktom med uradniki in zaposlenimi v Centru za amatersko kulturo je prikazana zgodba o ogroženem ruskem provincialnem mestu. Včeraj je bil uničen Center za duhovno življenje, danes Center kulture, jutri pa bo celotno mesto izbrisano z oblička Rusije. To je film o amaterskih igralcih in njihovi Palači kulture, ko skušajo preživeti v času, ki se jim izmika.

Making Pail (Izdelovanje škafa)

Naško Križnar, 2013, 29 min.

Zavoze / Sabosach, Austria

Niko Korenjak inherited the skills for making wooden tubs, pails, and barrels from his father. He makes tubs from spruce staves which he cuts himself and air dries for one year. Working on a special cutting bench, he first cuts the staves with two-sided cutters, planes them on a large plane, and assembles them in a provisional iron hoop. He then makes two hoops from aluminium bands, the wooden bottom, and cuts grooves at the tub's bottom. After he mounts the bottom in the grooves and fixes the two hoops, the tub is finished.

Niko Korenjak je po očetu podedoval večino izdelovanja lesenih škafov, veder in sodov. Škaf izdelava iz smrekovih dog, ki jih sam nacepi in eno leto suši na zraku. Doga najprej v posebnem rezilnem stolu poreže z dvoročnima rezilnikoma, jih poobla na velikem obliču in sestavi v provizoričnem železnem obroču. Nato izdelava obroča iz aluminijastega traku, leseno dno in izdolbe utor pri dnu škafa. Ko vstavi dno v utor in ponovno pričvrsti obroča, je škaf narejen.

Neither Seed nor Bark (Nem Caroço Nem Casca / Niti seme niti lupina)

Will Martins, 2013, 100 min.

Brazil

A road in Brazil connects the residents of six quilombolas communities. Taking the city of Viana as its starting point, film features the daily life of these people, linked by the same past of slavery and struggle, where family, education, religion and culture are tool of resistance.

Neka brazilska cesta povezuje stanovalce šestih skupnosti *quilombolas*. Film vzame za izhodišče mesto Viana in obravnava vsakdanje življenje njegovih ljudi, povezanih z isto suženjsko preteklostjo in prizadevanji, pri katerih so družina, izobrazba, vera in kultura orodja odpora.

On the Hook (Ha kryuchke / Na kavljju)

Daria Orkhan, 2012, 22 min.

Saint Petersburg, Russia

Film depicts youth subculture in Russia. How far can go the man, who hasn't found his place in life?

Film prikazuje mladinsko subkulturo v Rusiji. Kako daleč gre lahko človek, ki ne najde svojega mesta v življenju?

Peasant Family Happiness (Nong Jia Le / Sreča kmečke družine)

Jenny Chio, 2013, 70 min.

China

Tourism, in China today, signifies many things. To the Chinese state, tourism is an opportunity to promote rural development and domestic spending. To tourists, it is the epitome of middle-class leisure and prosperity. And for others, tourism is a means for employment and economic stability. *Peasant Family Happiness* depicts the everyday experience of "doing tourism" in two rural, ethnic tourism destinations in China. Culture and identity remain important for sustaining community in ways that reveal just how much labour goes into creating leisure experiences. This film was shot over three years, as a part of a larger anthropological project on rural social transformation in contemporary China.

Danes turizem na Kitajskem pomeni veliko stvari. Za državo je turizem priložnost za promocijo podeželskega razvoja in domače porabe. Za turista je turizem povzetek pristočnega ugodja in blaginje srednjega razreda. Za druge je turizem sredstvo za zaposlitev in ekonomsko stabilnost. Film oriše vsakdanjo izkušnjo »delanja turizma« v dveh podeželskih krajih, ciljnih etničnega turizma. Kultura in identiteta ostajata pomembni za vzdrževanje skupnosti na način, ki odkriva, koliko dela je vložena v ustvarjanje pristočne izkušnje. Film je bil posnet v treh letih kot del večjega antropološkega projekta o preoblikovanju podeželske družbe na sodobnem Kitajskem.

Rickshaw Rush (Riksaláz / Poplava rikš)

Gergő Somogyvári, 2012, 55 min.

Amstermam, Transilvania

In recent years, Hungarian rickshaw taxi drivers have populated the streets of Amsterdam. For some it is a journey of self-discovery, for others the only way to

provide for the family. Going after money and freedom, the new-age rickshaw drivers are tempted to start a new life, breaking away from the old home routines. Some make a decent living while others end up on the street, losing their last ties to family and relatives. This film is a sketch of East-West migration, a documentary about hope and disillusionment, and about days and nights in the touristic city centre.

Madžarski taksisti z rikšami so v zadnjih letih preplavili ulice Amsterdama. Za nekatere je to pot do samospoznanja, za druge edini način, da preživijo družino. Na lovu za denarjem in svobodo novodobne voznike rikš zamika, da zaživijo novo življenje in prekinejo s starimi domačimi vzorci. Nekateri se preživljajo spodobno, drugi končajo na ulici in izgubijo še zadnje vezi z družino in sorodniki. Film je skica vzhodno-zahodnih migracij, dokumentarec o upanju in razočaranju, o dnevih in nočeh v turističnem središču mesta.

Soldier on the Roof (Vojak na strehi)

Esther Hertog, November 2012, 80 min.

Israel, Palestinian Authority

In the West-Bank city of Hebron, a major holy place to both Jews and Muslims, some 800 extremist Jewish settlers live in the midst of a Palestinian population of over 120,000. For three years, Esther Hertog has been filming from within the settler community, capturing unique scenes of their real, sometimes even surreal daily life. An entire army battalion watches over the Jewish community from the city rooftops.

Hebron na zahodnem bregu je glavno sveto mesto tako Judov kot muslimanov. Okoli 800 skrajnih judovskih priseljencev živi sredi več kot 120.000 Palestinci. Esther Hertog je tri leta snemala v skupnosti priseljencev in zajela enkratne prizore iz njihovega resničnega, včasih prav nadrealističnega življenja. Judovsko skupnost z mestnih streh varuje cel vojaški bataljon.

Taşkafa, Stories of the Street (Taşkafa, zgodbe z ulice)

Andrea Luka Zimmerman, 2013, 66 min.

Istanbul, Turkey

A feature length documentary essay *Taşkafa* is a search for the role played by Istanbul's street dogs and their relationship to its human populations. Despite several major attempts by Istanbul's rulers, politicians and planners to exterminate the city's street dogs, they have persisted thanks to the alliance with wide-

spread civilian communities. Film *Taşkafa* is structured around readings by internationally acclaimed storyteller, essayist and critic John Berger.

Celovečerni dokumentarni esej *Taşkafa* skuša prikazati vlogo uličnih psov v Istanbulu in njihov odnos do človeških prebivalcev. Kljub več poskusom istanbulskega vladarjev, politikov in načrtovalcev, da bi pse iztrebili z mestnih ulic, ti vztrajajo zahvaljujoč zavezništvu s razširjenimi civilnimi skupnostmi. Film *Taşkafa* gradi tudi na branju priznanega mednarodnega pripovednika, esejista in kritika Johna Bergerja.

The Blessing of the Oven Homestead on the Eve of the Feast of the Magi (Blagoslov domačije Pri Ovnovih na predvečer svetih Treh kraljev)

Nadja Valentinčič Furlan, 2013, 12 min.

Zadobrova, Slovenia

The Magi were the first to pay homage to the newborn Jesus, presenting him with gifts of gold, frankincense, and myrrh. In Slovenia, too, a custom has been preserved of blessing homes on the eve of the feast with prayers, frankincense, and holy water. At the homestead of the Ovens, three crosses are drawn on the doors of the outbuildings, and on their home door also the initials of the names Gašper (Caspar), Miha (Melchior), and Boltežar (Balthasar). After placing the figurines of the Magi in the Christmas crib, the family gathers in the kitchen.

Sveti Trije kralji so se prvi poklonili novorojenemu Jezusu in ga obdarovali s kadilom, zlatom in miro. Tudi v Sloveniji se je na njihov predvečer ohranil blagoslov domov z molitvijo, kadilom in posvečeno vodo. Pri Ovnovih na vrata gospodarskih stavb narišejo tri križe, na hišna vrata pa tudi začetnice imen Gašper, Miha in Boltežar. Ko figure svetih Treh kraljev postavijo v jaslice, se družina zbere v kuhinji.

The Fading Valley (HaEmek HaNe'elam / Dolina, ki izginja)

Gal, Irit, 2013, 54 min.

Israel, Palestinian Authority

In the fertile Jordan Valley there is a group of Palestinian farmers who are hidden from the eye. Their pastures have been declared military areas, their water wells have been closed up and the water has been diverted to the Jewish residents of the valley. Without water there is no life and agriculture is disappearing. Some have given up and moved to the city. Others have been forced to work in the very settlements that have taken over their own lands. This film bears witness to the

lives of these farmers whose rights have been taken away and who have become like illegal residents in their own land. These residents are quietly disappearing from the beautiful valley which is the lowest valley in the world.

V rodovitni dolini Jordana živi skupina očem skritih palestinskih kmetov. Njihove pašnike so razglasili za vojaško območje, njihove vodne izvire so zaprli in vodo speljali k judovskim naseljencem v dolini. Brez vode ni življenja in poljedelstvo izginja. Nekateri so obupali in izselili v mesto. Drugi so bili prisiljeni, da delajo prav v naseljih, ki so zrasla na njihovih lastnih zemljiščih. Film priča o življenju kmetov, ki so jim bile odvzete pravice in so postali nelegalni prebivalci na svoji lastni zemlji. Tiho izginjajo iz lepe doline, ki je najnižja dolina na svetu.

The Passion of Planaltina (La passion de Planaltina / Planaltinski pasijon)

Marie-Anne Sorba, 2013, 52 min.

Brazil

Holy Week in Planaltina. In this small Brazilian city, Saulo (Jesus), Preto (Judas), Paulo (Pilate) and the 1100 actors of the Via Sacra are about to replay the last moments of Jesus Christ's life in front of up to 200 000 persons on the Morro da Capelinha. Created by the former priest of Planaltina, this cultural event is now part of the Brazilian national heritage. From the spectacle to the backstage, following the man characters in their daily life or at work, we discover a society where dream and faith push the men to make up their own destiny.

Sveti teden v Planaltini. V tem brazilskem mestecu se Saul (Jesus), Preto (Judas), Paulo (Pilate) in 1100 igralcev svete poti pripravlja na ponovitev zadnjih trenutkov življenja Jezusa Kristusa pred 200.000 gledalci na Morro da Capelinha. Kulturni dogodek, ki ga je ustvaril nekdanji duhovnik v Palaltini, je danes del brazilske kulturne dediščine. Glavne osebe spremljamo v njihovem vsakdanjem življenju ali pri delu, od predstave do odrskega ozadja. Odkrijemo družbo, kjer sanje in vera spodbujata ljudi, da ustvarjajo svojo lastno usodo.

Valley of Sighs (Valea Plangerii / Dolina vzdihljajev)

Mihai Andrei Leaha, Andrei Crisan, Iulia-Elena Hossu, 2013, 57 min.

Romania, Ukraine

Between 1942 and 1945, 25000 Roma people from Romania were deported by the Antonescu regime to Transnistria, the region between the Nistru and Bug region. Half of them died from cold, hunger or violent deaths. The film aims at re-

constructing the tragic happenings of the Roma Holocaust in *The Valley of Sighs*. The shots of the fields, rivers and old farms of the villages of deportation are filled with the emotional memories of Roma survivals and the local Ukrainians that recount with sorrow and compassion the deportation of Roma people. The film transforms the present, apparently innocent landscape into an anthropological space of memory, tears and sighs.

Med letoma 1942 in 1945, v času Antonescujevega režima, je bilo 25.000 romunskih Romov izgnanih v Transnistrio, območje med Dnjestrom in Bugom. Polovica jih je umrla zaradi mraza, lakote ali nasilne smrti. Film prikazuje rekonstrukcijo tragičnega dogajanja v času romskega holokavsta v *Dolini vzdihljajev*. Posnetki polj, rek in starih kmetij v vaseh deportirancev so polni čustvenih spominov preživelih Romov in ukrajinskih domačinov, ki z žalostjo in sočutjem pripovedujejo o deportaciji Romov. Film spreminja današnjo, navidez nedolžno pokrajino v antropološki prostor spomina, solz in vzdihljajev.

Wayward and Stubborn (Hudyoto meye / Svojejlave in trmaste)

Donaera Stefania, 2013, 29 min.

Bangladesh

There are no official statistics but it's estimated that in Bangladesh each year about 200 women are attacked with acid. An assault can be a revenge for refusing a proposal, for unmet demands for dowry, even for being outspoken. A husband can simply accuse his wife of being wayward and stubborn and punish her in the most terrible way. Nahar was a 15 years old student when a boy who had proposed her and she had refused, threw acid and disfigured her. After a number of reconstructive surgeries and years of psychological counseling she found a way out of isolation and got the strength to start her life anew. Today she travels across Bangladesh home after home, village after village to help those who faced the same tragedy.

Čeprav ni uradne statistike, se domneva, da v Bangladešu vsako leto s kislino napadejo okoli 200 žensk. Napad je lahko maščevanje zaradi zavrnitve snubitve, neuslišane zahteve po doti ali ker ženska nima dlake na jeziku. Mož jo lahko preprosto obtoži svojeglavosti ali trmoglavosti in jo kaznuje na najstrašnejši način. Nahar je bila petnajstletna študentka, ko ji je fant, ki jo je zasnubil in ga je zavrnila, vrgel kislino in jo iznakazil. Po številnih operacijah in po letih psihološkega svetovanja je našla pot iz osame in zbrala moč, da je znova zaživela. Danes potuje po Bangladešu, od doma do doma, od vasi do vasi, da bi pomagala tistim, ki so se srečale s podobno tragedijo.

Who is He Like (Komu je podoben)

Marcela Chistruga, 2013, 34 min.

Republic of Moldova, Chisinau

After the Second World War, Gheorghe Tonu returns to his hometown with a camera. Over a half of century he prints events, people, everything that surrounds him, bringing off a genuine chronicle of his village. The passion of this photographer is still alive today. Children, grandchildren and neighbours visit his small studio, for a photo or for a talk, to perpetuate the history of the Bardar village.

Po koncu druge svetovne vojne se Gheorghe Tonu s kamero vrne v svoj rojstni kraj. Več kot pol stoletja zapisuje dogodke, ljudi, vse, kar ga obdaja, in tako ustvari pristno kroniko svoje vasi. Zagnanost fotografa je živa še danes. Otroci, vnuki in sosedje obiskujejo njegov majhen studio, da bi se fotografirali ali pogovarjali, in tako obnavljajo zgodovino vasi Bardar.

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

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