

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM



DEF

March 1 – 4, 2017

1. – 4. marec 2017

www.def.si



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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SPORED / SCHEDULE**Prizorišče / Venue**

Slovenska kinoteka / Slovenian Cinematheque
Miklošičeva cesta 28, Ljubljana

SREDA, 1. marec 2017 / WEDNESDAY, March 1st, 2017**16.00****Dust / Prah**

Deepak Tolange

49 min.

Newborn / Novorojenček

Miroslav Stambolsky

15 min.

18.00**How We Know Each Other / Kako se spoznamo**

Andrew Stevenson 29 min.

High Schooling / Šola v visokogorju

Michele Trentini

50 min.

20.00 SLOVESNO ODPRTJE DEF 2017 / OPENING CEREMONY DEF 2017**Hotel Splendid / Hotel Splendid**

Mauro Bucci

90 min.

ČETRTEK, 2. marec 2017 / THURSDAY, March 2nd, 2017**16.00****At Low Tide / Ob oseki**

Anna Grimshaw

63 min.

Somewhere Between / Nekje vmes

Milica Milošević, Nina Mladenović, Anđela Dostanić

18 min.

18.00**Marie's Dictionary / Marijin slovar**

Emmanuel Vaughan-Lee

9 min.

Roaring Abyss / Bučni odmevi

Quino Piñero

86 min.

20.00**Altimir / Altimir**

Kay Hannahan

17 min.

I'm Not Leaving Eldon / Ne grem iz Eldona

Jessica Bollag

49 min.

Linked to Ink / Povezani s črnilom

Joerg Oschmann

15 min.

PETEK, 3. marec 2017 / FRIDAY, 3rd, 2017**16.00****Sacred Voices-Two Generations of Singing in a »concordu« for Holy Week in Cuglieri (Sardinia, Italy) / Sakralni glasovi – dve generaciji, ki pojeta v »concordu« v času velikega tedna v Cuglieriju (Sardinija, Italija)**

Renato Morelli

45 min.

Making Living in the Dry Season / Kako preživeti v sušnem obdobju

Inês Ponte

30 min.

18.00**Gatherers of Sea Grass / Nabiralci morske trave**

Maria Murashova

70 min.

It Went Well / Dobro se je izteklo

Maja Bošković

17 min.

20.00**A Room in the House / Prostor v hiši**

Catarina Alves Costa

55 min.

SOBOTA, 4. marec 2017 / SATURDAY, March 4, 2017**14.00****We make Images / Ustvarjamo podobe**

Nina Sabnani

8 min.

District zero / Območje nič

Pablo Iraburu, Jorge Fernández Mayoral, Pablo Tosco

67 min.

Zvonko and Ivanka / Zvonko in Ivanka

Manca Filak in Žiga Gorišek

15 min.

16.00**Around Maria's Day / Na Marijin dan**

Silvia Paggi

34 min.

Solaris / Solaris

Pavel Borecký

25 min.

Bloodsausage / Krvavica

Luis Román Alcaide

24 min.

18.00**The Possibility of Spirits / Možnost obstoja duhov**

Mattijs van de Port

71 min.

Cast in India / Odlito v Indiji

Natasha Raheja

27 min.

20.00**Gbaya-Beekeeping and Honeyhunting / Čebelarstvo in pridelava medu pri ljudstvu Gbaya**

Martin Gruber

45 min.

Traces of War: Scenes of Everyday Life in a Non-existent Country / Sledi vojne. Prizori iz vsakdanjega življenja v neobstoječi deželi

Jana Richter

55 min.

UVODNE BESEDE

Verjetno je res, da svet še nikoli ni bil tako majhen, kot je sedaj. Vse se zdi, kot da je na dosegu roke, da lahko v trenutku poteši naš interes po spoznanju ali vpogledu v neko situacijo na poljubni točki našega planeta. A ta vtis je zavajajoč. Pred nami ni množice izbir, ki bi nam omogočala, da se popolnoma svobodno odločamo za tiste, ki jim bomo posvetili več svoje pozornosti. Vse, kar je na dosegu roke in v obzorju pogleda, je bilo že prebrano in izbrano.

Na področju dokumentarnega filma je selekcijska dinamika pogosto prikrita. Za to niso odgovorne razne zarote, temveč na neki način trivialne sile, kot so estetski kanon, duh časa ter še posebno materialne razmere, ki imajo pri produkciji dokumentarnih filmov odločujoč učinek na končne izdelke. Tudi Dnevi etnografskega filma so selekcionirani – od 354 prijav je selektor Naško Križnar na koncu za program izbral 27 filmov. A lahko rečemo, da je selekcija tudi tukaj močno pogojena z materialnimi razmerami, tokrat z razpoložljivostjo projekcijskih terminov v kinematografu. Dosti več filmov, kot smo jih uvrstili v program, namreč ustreza vsem našim merilom izbire, a jih žal zaradi stvarnih okoliščin ni mogoče prikazati.

Izredna selektivnost je mogoče trenutno najbolj pereč problem na področju etnografskega filma. Filmi, ki se jim ne uspe uvrstiti v programe festivalov ali konferenc, pogosto postanejo popolnoma nevidni, čeprav so relevantni za stroko in zanimivi za gledalce. Celostne rešitve za ta problem žal ne poznamo, nas pa to dejstvo motivira, da nadaljujemo svoje poslanstvo v okvirih, ki so nam na razpolago. Zahvala vsem, ki nam pri tem pomagata, še posebno pa *Slovenski kinoteki*, ki nas je letos prvič sprejela pod svojo streho.

Miha Peče

A FEW WORDS OF INTRODUCTION

It seems that the world has never been as small as it is today. Everything seems to be within arm's reach, we believe we can satisfy our curiosity and gain an insight into the events taking place at any chosen point on our planet at any moment. However, this impression is misleading. We do not have a wide selection of choices that would enable us to freely decide which ones we will pay greater attention to. Everything that is within arm's reach and sight has been previously screened and selected.

In the field of documentary film the selection dynamics are often hidden. This is not a result of various conspiracies, but a result of trivial forces, such as the aesthetic canon, the zeitgeist and especially the financial conditions, which have a decisive effect on the final products. Of course, there is a selection process behind the festival Days of Ethnographic Film – from the 354 received films the selector Naško Križnar selected 27 films that were included into the programme. However, we have to admit that the selection process was strongly influenced by the material conditions, mainly with the availability of projection slots within the cinema. There were many films that fitted the selection criteria, unfortunately not all can be shown due to the circumstances.

The harsh selection criteria could be the most pressing problem in the field of ethnographic films today. Films that fail to make it into festival programmes or conferences often become totally invisible, even though they might be relevant for the field and interesting for the viewers. We do not have a wholesome solution to this problem, however this only motivates us to continue with our mission within the frame of what is available to us. I would like to thank everybody who has supported our project and especially the Slovenian Cinematheque, which has accepted us under their roof this year.

Miha Peče

IZBRANI FILMI / SELECTED FILMS

Dust (Chhaaro / Prah)

Deepak Tolange, 2016, 49 min.

Nalinchowk, Bhaktapur



Every winter thousands of Nepalis and Indians migrate to various parts of Nepal to work in brick factories. Many of these labourers are children who drop out of school, engage in hard labour and never return back to school. *Dust* is an ethnographic film about children working in brick kiln areas in Nepal.

Vsako leto pozimi na tisoče Nepalcev in Indijcev odide na različne konce Nepala, da bi delali v opekarnah. Številni med njimi so otroci, ki zapustijo šolo, začno trdo delati in se nikoli več ne vrnejo k pouku. *Prah* je etnografski film o otrocih, ki delajo v opekarnah po vsem Nepalju.

Research / Raziskava

Deepak Tolange

Photography / Snemanje

Deepak Tolange

Editing / Montaža

Deepak Tolange

Sound / Ton

Deepak Tolange



Newborn (Novorojenček)

Miroslav Stambolsky, 2016, 15 min.

South London, United Kingdom



One of the more persistent questions small children ask their parents is "Where do babies come from?" The question is as much concerned with the fundamental truth about the beginning of life as it is in relating to the materiality of new-borns. *Newborn* is a short film about material culture and endeavours to answer the question by inviting the viewer to the home of the London based artist Keri for an unusual and uncanny exploration of her craft. In its non-didactic and observational style the film seeks to engage and provide the viewer with a sensory and imaginary experience.

Eno pogostejših vprašanj, ki jih otrok zastavi staršem, je: »Od kod prihajajo dojenčki?« Vprašanje se navezuje tako na željo spoznati osnovno resnico o začetku življenja kot na fascinacijo nad pojavnostjo novorojenčkov. *Novorojenček* je kratki film o snovni kulturi, ki poskuša odgovoriti na vprašanje s predstavitvijo nevsakdanje dejavnosti v Londonu živeče izdelovalke lutk Keri. Film je narejen v observacijskem slogu, gledalca pa poskuša pritegniti s čutno in imaginativno izkušnjo.

<i>Research / Raziskava</i>	Miroslav Stambolsky
<i>Photography / Snemanje</i>	Miroslav Stambolsky
<i>Editing / Montaža</i>	Miroslav Stambolsky
<i>Sound / Ton</i>	Miroslav Stambolsky



How We Know Each Other (Kako se spoznamo)

Andrew Stevenson, 2015, 30 min.

United Kingdom



How We Know Each Other is a documentary film about friendship practices, space and intimacy. It features four friendships that have developed in unusual shared spaces. For each friendship pair, a distinctive routine practice (once, twice or three times a week) in an unusual shared space has fostered a close friendship between two people who might not have known each other otherwise. These practices include yoga, car sharing, music and campaigning

against lack of food. This film shows us how some friendships rely on chance meetings, shared spaces and common interests in order to thrive. It shows friendships that are more about doing than just being. It shows a variety of answers to a question that is so often asked of close friends; how do you know each other?



**PARTNERS:
EXPLORING FRIENDSHIP AND INTIMACY
THROUGH DOCUMENTARY FILM**

a special twilight Film Screening



Film, ki govori o sklepanju prijateljstev, osebnem prostoru in intimi. Obravnava štiri pare, ki so se spoprijateljili ob druženju v nevsakdanjih okoliščinah. Vsak od njih se ukvarja z neko ponavljajočo se dejavnostjo (enkrat, dvakrat, trikrat na teden), zaradi katere sta se dva človeka srečala, kar se sicer ne bi zgodilo. Te skupne aktivnosti so joga, skupna uporaba avtomobila, glasba in aktivizem za

odpravo lakote. Prikazana prijateljstva so dokaz, kako so nekatere reči odvisne od naključnega srečanja, souporabe prostorov in skupnih interesov. Gre za prijateljstva, ki so predvsem neka aktivnost, ne samo odnos. Film ponuja različne odgovore na pogosto zastavljeno vprašanje med prijatelji, koliko se med seboj res poznajo.

Research / Raziskava

Andrew Stevenson

Photography / Snemanje

Inês Ponte, Andrew Stevenson

Editing / Montaža

Inês Ponte, Andrew Stevenson

High Schooling (Alta Scuola / Šola v visokogorju)

Michele Trentini, 2011-13, 50 min.

Peio, Trentino, North Italy



The primary school, a multi-age classroom of 22 pupils in Peio, a small village situated in the North Italian Alps, was closed down by the province of Trento who planned a modern school complex for children from 5 villages at the bottom of the Peio Valley. Some families, convinced that the village school had an important role for the entire community, opted for parental instruction - which is permitted by the Italian Constitution - and launched the Scuola Peio Viva. On the ground floor of a private house, the parents and a number of voluntary teachers provide education for nine children from the first to fifth year of primary school.

V severni Italiji je alpska vasica Peio, kjer so zaprli osnovno šolo, podružnično šolo za različne starosti, ki jo je obiskovalo 22 učencev. Provinca Trento je načrtovala izgradnjo modernejših šol za pet vasi v dolini Peio. Nekatere družine so menile, da je imela vaška šola pomembno vlogo. Prebivalci so se odločili za možnost starševskega poučevanja, kar je po ustavi Republike Italije mogoče. V pritličju zasebne hiše so ustanovili Scuolo Peio Vivo in tako starši sami in nekaj prostovoljnih učiteljev izvajajo pouk za devet otrok od prvega do petega razreda nižje stopnje.

Research / Raziskava

Giulia Mirandola

Photography / Snemanje

Michele Trentini

Editing / Montaža

Michele Trentini

Sound / Ton

Michele Trentini



Hotel Splendid (Hotel Splendid)

Mauro Bucci, 2014-15, 90 min.

Cesenatico, Italy



Hotel Splendid is an intimate as well as collective portrayal of life in a community of migrants from the African coast who are sheltered in a facility for political asylum seekers in Cesenatico, Italy. The film records the daily experiences in a hotel that is used as a shelter, intertwining two different story-lines: the dramatic journey undertaken by the migrants to reach Europe, with its violence and abuse, and the itinerary that asylum seekers must follow once they enter the refuge, right until the evaluation procedure is completed.

Film je intimen in hkrati skupinski portret življenja v skupnosti migrantov iz afriških obalnih predelov. Nastanjeni so v zgradbi za iskalce političnega azila v Cesenaticu v Italiji. Film beleži dnevna dogajanja v hotelu, ki obratuje kot zatočišče. V njem se prepletata dve zgodbi: na eni strani dramatično potovanje migrantov v Evropo, potovanje polno nasilja in zlorab; na drugi strani pa vidimo, kaj vse morajo iskalci azila prestati ob prihodu v zatočišče, dokler ni ves postopek končan.

<i>Research / Raziskava</i>	Mauro Bucci
<i>Photography / Snemanje</i>	Mauro Bucci
<i>Editing / Montaža</i>	Mauro Bucci
<i>Sound / Ton</i>	Mauro Bucci



At Low Tide (Ob oseki)

Anna Grimshaw, 2014, 63 min.

Maine, United States



Every day, diggers across coastal Maine set out at low tide to dig (with the simplest of tools) for clams on the wide, mud flats that stretch far into the bay. This is backbreaking labour. However, unusual beauty emanates from the ebb and flow of the tide, the shifts of light and wind, the skill and rhythm of digging, and the sound and texture of the deep, viscous mud. *At Low Tide* evokes the sensory richness and poetic nature of clamming.

Vsak dan se nabiralci školjk ob obali države Maine v času oseke odpravijo z najpreprostejšim orodjem nabirat školjke, ki jih je najti po širokih plitvinah, segajočih globoko v zaliv. To je garaško delo. Po drugi strani pa je tudi delo nenavadne lepote, ki je posledica stalne menjave oseke in plime, spreminjajoče se svetlobe, vetra, mojstrskega in ritmičnega kopanja ter zvoka in teksture globokega, lepljivega blata. Ob oseki postane nabiranje školjk nabito s čutnim bogastvom in naravno poezijo.

<i>Research / Raziskava</i>	Anna Grimshaw
<i>Photography / Snemanje</i>	Anna Grimshaw
<i>Editing / Montaža</i>	Anna Grimshaw
<i>Sound / Ton</i>	Anna Grimshaw



Somewhere Between (Negde između / Nekje vmes)

Milica Milošević, Nina Mladenović, Anđela Dostanić, 2016, 18 min.

Belgrade, Serbia



The film shows the diversity, characteristics and attitudes of a Serbian-Syrian family, the differences and similarities between the Serbian and Syrian culture, their views and experiences of war, all of which are presented through discussions and interviews. The film is permeated with interviews, daily activities, colourful scenes of food preparation and presentation of their culture.

Film prikazuje raznolikost, značilnosti in navade srbsko-sirske družine, razlike med srbsko in sirske kulturo, pa tudi podobnosti, poglede in izkušnje z vojno, kar vse je stalno prisotno v pogovorih in intervjujih. Filmska pripoved je bogata s terenskimi intervjuji, pogloblja se v dnevna opravila, slikovito kaže pripravo hrane in nam uspešno približa obe kulturi.

Research / Raziskava

Milica Milošević, Nina Mladenović, Anđela Dostanić

Photography / Snemanje

Milica Milošević, Nina Mladenović, Anđela Dostanić

Editing / Montaža

Relja Pekić, Milica Milošević, Nina Mladenović, Anđela Dostanić



Marie's Dictionary (Marijin slovar)

Emmanuel Vaughan-Lee, 2014, 9 min.

United States



This short documentary tells the story of Marie Wilcox, the last fluent speaker of the Wukchumni language and the dictionary she created in an effort to keep her language alive.

Kratek dokumentarni film o Marie Wilcox, ki še edina tekoče govori jezik wukchumni, in o slovarju, ki ga je napisala, da bi se jezik tudi ohranil.

Research / Raziskava

Emmanuel Vaughan-Lee

Photography / Snemanje

Vanessa Carr, Adam Loften

Editing / Montaža

Adam Loften

Sound / Ton

Chris D. Smith, Emmanuel Vaughan-Lee



Roaring Abyss (Bučni odmevi)

Quino Piñero, 2012-14, 86 min.

Ethiopia



If you go out around music bars and venues in Addis Ababa, you will enjoy a very characteristic scene, but if you want to get an idea of the different sounds from the country, you will get a very narrow view of it; in some places some Amhara or Gurage music may be found but ... what about the rest? There are more than eighty different nationalities and cultures spread all along the mountains, deserts and forests of Ethiopia. Nowadays many of the traditional instruments in Ethiopia have been replaced by electronic keyboards, and many local traditional bands have been reduced to a front(wo)man singing along to a keyboard which plays beats and melodies all in one. But there are still some musicians throughout the country who play the music they learned from their fathers and mothers; instruments such as the *Krar*, *Washent*, *Masinko* or *Kabero*, are nowadays roaring and bouncing against the hills of this land full of contrasts and diversity. In order to unveil the music universe and keep a record of this endangered music tradition, the *Roaring Abyss* team spent two years performing field recordings around every corner of Ethiopia, documented in this audiovisual poem.

V glasbenih gostiščih in shajališčih v Adis Abebi boste uživali v le nekaj raznolikih zvokih, npr. glasbi ljudstev Amhara ali Gurage. V Etiopiji pa je osemdeset različnih narodnosti in kultur, ki naseljujejo gore, pustinje in gozdove. Danes mnogo tradicionalnih inštrumentov zamenjujejo elektronski klavirji, tradicionalne



ansamble pa nadomeščajo posamezni pevke oz. pevci ob spremljavi le enega inštrumenta. Vendar se po deželi še najdejo glasbeniki, ki so nasledili spretnosti svojih staršev in znajo igrati na tradicionalne inštrumente, kot so *krar*, *washent*, *masinko* ali *kabero*. Njihovi zvoki še odmevajo od gričev dežele, polne nasprotij in raznolikosti. Filmska ekipa se je potrudila in dve leti na terenu zbirala in snemala ogroženo tradicionalno glasbo ter jo uredila v pričujočo avdiovizualno pesem.

Research / Raziskava

Quino Piñero, Jonathan Banes

Photography / Snemanje

Israel Seoane, Quino Piñero, Gonzalo Guajardo

Editing / Montaža

Guiye Comín, Quino Piñero

Sound / Ton

Quino Piñero

Altimir (Алтимир)

Kay Hannahan, 2016, 17 min.

Bulgaria



Since the collapse of the communist regime in 1989, Bulgaria has experienced the most extreme population decline in the world. Low birth rates, high death rates, and two large waves of emigration have erased villages from Bulgaria's map and pushed others to the verge of extinction. *Altimir* explores life in one of Bulgaria's disappearing villages haunted by the promises of both communism and capitalism.

Po padcu komunističnega režima leta 1989 je Bolgarija doživela največji upad prebivalstva na svetu. Zmanjšanje števila rojstev, naraščanje umrljivosti in dva velika emigrantska vala so z bolgarskega zemljevida praktično zbrisali vasi, preostale pa pahnili na rob izumrtja. *Altimir* tako raziskuje življenje v eni od številnih izginjajočih vasi, kjer strašijo tako obljube komunizma kot kapitalizma.

Research / Raziskava

Nadya Dimitrova

Photography / Snemanje

Kay Hannahan

Editing / Montaža

Kay Hannahan

Sound / Ton

Tyler Hurley



I'm Not Leaving Eldon (Ne grem iz Eldona)

Jessica Bollag, 2014, 49 min.

Eldon, Iowa, United States



The state of Iowa is the largest producer of soya and corn in the US. In the town of Eldon, Iowa, the multi-national corporations, Cargill and John Deere, are the most important employers – predominantly in the low income bracket. The town has almost no public services. The houses are often placed between vast fields. Five young people talk about their daily lives in this rural area. Firing and outsourcing are real threats. Besides all this, the protagonists are labelled with negative stereotypes: white trash, rednecks and hillbillies. The five friends from Eldon are very close to each other. They often meet without arranging it. Their houses and cars don't need to be locked. The protagonists describe the local changes in Eldon. Why stay despite the bad employment opportunities? How do they deal with their negative stereotypes? Why is freedom more important than a career? Creative solutions and a strong sense of community are essential in this rural region. An anthropological documentary about unlocked doors, fun and conflict in geographical isolation.



Država Iowa je največja proizvajalka soje in koruze v ZDA. V mestu Eldon sta multinacionalki Cargill in John Deere najpomembnejša vira delovnih mest – predvsem gre za nižje plačilne razrede. V mestu ni najti skoraj nobene javne službe. Hiše so največkrat posejane kar med velikanskimi polji. Pet mladih ljudi pripoveduje o vsakdanjem življenju v tem ruralnem okolju. Odpuščanje in zunanja delovna sila sta najpogostejši grožnji njihovih delodajalcev. Vseh pet je dobrih prijateljev, ki si zaupajo. Opisujejo predvsem spremembe v kraju. Zakaj ostajajo kljub slabim delovnim razmeram. Kako se spopadajo z negativnimi stereotipi: beli izmečki, kmetavzarji, rovtarji. Zakaj je zanje svoboda pomembnejša kot kariera. Kreativnost in občutek za skupnost sta v takšni regiji bistvenega pomena. Film je antropološki dokumentarček o nezaklenjenih vratih, o veselih in konfliktnih trenutkih v izoliranem okolju.

<i>Research / Raziskava</i>	Jessica Bollag
<i>Photography / Snemanje</i>	Jessica Bollag
<i>Editing / Montaža</i>	Jessica Bollag
<i>Sound / Ton</i>	Jeff Jackson

Linked to Ink (Povezani s črnilom)

Joerg Oschmann, Iris Omari Ansong, 2016, 15 min.

Vienna, Austria



The short documentary film *Linked to Ink* uses qualitative social research methods to examine four young people living in Vienna and their relation to tattoos. Based on the protagonists' stories a complex narrative about the individual motifs and meanings of this permanent kind of body modification unfolds. The film shows a selection of socio-cultural reality, in which - in contrary to conservative assumptions - tattooing has developed into an individualized form of art and representation, whose wearers belong to a well educated urban middle class.

Film govori o štirih mladih Dunajčanih in o njihovem odnosu do tatujev. Pripovedi glavnih protagonistov omogočajo širok vpogled v individualne motive in razkrivajo pomen trajnih sprememb na telesu. Film prikazuje izsek družbeno-kulturne realnosti, kjer se je, v nasprotju s konservativnimi predpostavkami, tetoviranje razvilo v individualizirano obliko umetnosti in reprezentacije, tetoviranci pa pripadajo urbanemu, dobro izobraženemu srednjemu razredu.

Concept / Koncept

Joerg Oschmann, Iris Omari Ansong

Photography / Snemanje

Joerg Oschmann, Iris Omari Ansong

Editing / Montaža

Joerg Oschmann, Iris Omari Ansong

Sound / Ton

Joerg Oschmann, Iris Omari Ansong



Sacred Voices-Two Generations of Singing in a »concordu« for Holy Week in Cuglieri (Sardinia, Italy) (Sakralni glasovi – dve generaciji, ki pojeta v »concordu« v času velikega tedna v Cuglieriju (Sardinija, Italija))

Renato Morelli, 2015, 45 min.

Cuglieri, Sardinia, Italy

In Cuglieri, a small town in Midwest Sardinia, Italy, festivities during the Holy Week are traditionally accompanied by a small choir called a concordu. The choir is composed of four specialised male voices, and they perform the Miserere (psalm 50) and Stabat Mater, both in Latin, and both with highly complex settings. Their tradition which presents an extraordinary musicological interest has been passed on orally, and has miraculously been preserved to the present day. The four elderly singers have been careful to pass on this important patrimony to their sons, and now they are finally able to sing together. The film presents these two generations of singers during their activities in the three most intense and meaningful days of the Holy Week.

Cuglieri je mesto na Sardiniji, kjer praznovanja med velikim tednom že tradicionalno spremlja majhen zbor, imenovan »concordu«. Zbor je sestavljen iz štirih moških glasov. Pevci izvajajo Miserere (psalm št. 50) in Stabat Mater, oboje pa je zahtevno petje v latinščini. Tradicija se prenaša po ustnem izročilu in se je čudežno ohranila vse



do danes, kar vzbuja izredno zanimanje muzikologov. Štirje starejši člani pozorno predajajo znanje svojim sinovom in zdaj lahko zapojejo skupaj. V filmu tako sledimo dvema generacijama pevcev med izvajanjem glasbe v treh najpomembnejših dneh velikega tedna.

Research / Raziskava

Renato Morelli, Pietro Sassu

Photography / Snemanje

Paolo Carboni, Sara Maino, Stefano Menin, Bice Morelli, Renato Morelli

Editing / Montaža

Sara Maino

Sound / Ton

Livia Morelli

Making Living in the Dry Season (Kako preživeti v sušnem obdobju)

Inês Ponte, 2012, 35 min.

Namibe Province, Angola



Set in the highlands village of Katuwo, the film is an intimate portrait of the day-to-day life of a family living in an agro-pastoralist farm in Namibe, Angola. With my request to my host Madukilaxi to put her skills into the making of a doll, the film addresses the twofold notion of labour taking place during the dry season: our shared doll-crafting and making a living. Lipuleni, Madukilaxi's toddler, follows our twofold labour, and the three of us celebrate our efforts with a feast.

Film je intimen portret vsakdanjih opravil družine, ki živi na mirni poljedelski kmetiji v vasi Katuwo v višavju pokrajine Namibe (Angola). Na prošnjo, da pokaže svoje spretnosti pri izdelavi punčk, nam gospodinja Madukilaxi omogoči, da sledimo dvojnemu vidiku dela v sušnem obdobju: našem skupnemu projektu izdelovanja punčk in hkrati služenju sredstev za preživetje. Lipuleni, Madukilaxijin otročiček, dogajanje ves čas opazuje in spremlja, vsi skupaj pa se veselimo sadov skupnega dela.

<i>Research / Raziskava</i>	Inês Ponte
<i>Photography / Snemanje</i>	Inês Ponte
<i>Editing / Montaža</i>	Inês Ponte
<i>Sound / Ton</i>	Inês Ponte



Gatherers of Sea Grass (Sobirатели morskoy travi / Nabiralci morske trave)

Maria Murashova, 2015, 70 min.

Big Solovetsky island, Russia



In the past the village of Rebolda on the edge of the Big Solovetsky island was inhabited. Now it returns to life merely once a year, during the summer, when a brigade of seasonal workers comes here to gather sea weed for the Archangelsky weed factory. During low tide they go to sea on their wooden boats and scythe the sea weed with their long-stalk scythes. Then they hang it on barbed wire and leave it to dry. When workers leave, a single person remains on the island – the island keeper with his dog. He will live here until next May, when the brigade will return.

Nekoč je bila vas Rebolda ob obali otoka Veliki Solovecki naseljena. Danes oživi le enkrat na leto. Vsako poletje, ko pride brigada sezonskih delavcev, ki nabira morskotravo za tovarno v Arhangelsku. Ob oseki v lesenih čolnih odplujejo na morje s preprostimi oglatimi kosami na dolgih ročajih, s katerimi grabijo travo. Nato travo razobesijo na bodečo žico in jo sušijo. Ko delavci odidejo, ostane na otoku le en človek, čuvaj in njegov pes. Tako bo sameval na otoku do naslednjega maja, ko se bo brigada vrnila.

Research / Raziskava

Maria Murashova

Photography / Snemanje

Marina Levashova

Editing / Montaža

Maria Murashova, Ekaterina Poursanidou

Sound / Ton

German Shumakher, Dmitriy Khapaev, Maria Murashova, Quentin Bartoli



It Went Well (Poša nam je alavija / Dobro se je izteklo)

Maja Bošković, 2016, 17 min.

Lastovo, Croatia



The Lastovo Carnival is one of the oldest carnival customs in Europe. We follow its participants and the change in the atmosphere of this sleepy island, which is the furthest lying inhabited island in Croatia.

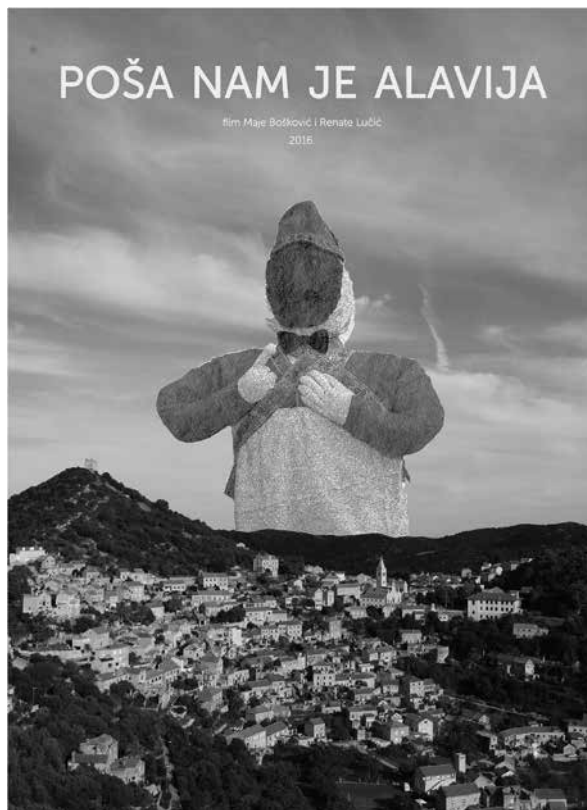
Karneval na Lastovu je eden najstarejših v Evropi. Film sledi udeležencem in spremembi vzdušja na sicer precej zaspanem otoku, ki pa je najbolj od obale oddaljeni hrvaški otok s stalno poselitvijo.

Research / Raziskava

Renata Lučić

Photography / Snemanje

Renata Lučić



A Room in the House (Pedra e cal / Prostor v hiši)

Catarina Alves Costa, 2015, 55 min.

Portugal, Southern region (Alentejo)



This is a film on rural houses in the interior of Algarve, in the South of Portugal. It shows the relationship between the present and the memories evoked in the intimacy of these houses. The past appears in all the testimonies of those with whom we spoke in a nostalgic and wistful way, as a time of harmony, but also as a time of misery. The traditional architecture in the film does not refer to the building techniques, but to the intangible heritage. Rather than knowledge, techniques, tools, ways of doing things and materials, we addressed architecture from the »social imaginary«. The film focuses on the way homes were and are experienced, and on their connections to farming, ritual and family.

Film o kmečkih hišah v notranjosti pokrajine Algarve na jugu Portugalske. Osredinja se na odnos med sedanostjo in preteklostjo, ki jo obudi v spomin intimnost notranjosti hiš. Preteklost je referenčna točka v vseh nostalgичnih in otožnih pričevanjih o dobrih in hudih časih. Tradicionalnost arhitekture se



ne nanaša toliko na tehniko gradnje kot na nesnovno dediščino. Pomembnejši kot znanje, tehnika, orodje, način gradnje in materiali je v filmu družbeni imaginarij. Film se osredinja na to, kako dom doživljamo danes in kako smo ga nekoč, pa tudi na odnos med domom, kmetovanjem, šegami in družino.

Research / Raziskava

Maria Ribeiro Soares

Photography / Snemanje

Olga Ramos

Editing / Montaža

Pedro Duarte

Sound / Ton

Isabel Dias

We make Images (Hum Chitra Banate Hai / Ustvarjamo podobe)

Nina Sabnani, 2015, 9 min.

India



We Make Images is an animated interpretation of an origin myth from the Bhil community in Madhya Pradesh, India. For the Bhil community painting is like offering a prayer and the film reveals why. The film is a collaboration between the indigenous artist Sher Singh and the film maker Nina Sabnani who explore ways of telling the story together.

Gre za animirani film o izvornem mitu skupnosti Bhil v zvezni državi Madja Pradeš v Indiji. Zanj je slikanje neke vrste molitev in film nam pojasni, zakaj je tako. V filmu sodelujeta domači umetnik Sher Singh in filmska ustvarjalka Nina Sabnani, ki odkrivata možnosti skupnega ustvarjanja.

Research / Raziskava

Nina Sabnani

Animation / Animacija

Sher Singh Bhil

Editing / Montaža

Nina Sabnani, Piyush Verma

Sound / Ton

Rajat Dholakia, Kuldip Singh Tithriya



District zero (Območje nič)

Pablo Iriburu, Jorge Fernández Mayoral, Pablo Tosco, 2015, 67 min.

Zaatari, Jordan



What's hidden within the refugee's smartphone? It contains clues to the refugee's memories, past, identity and some contacts from the world he had to flee. This film narrates the daily life of a tiny mobile phone shop in one of the largest refugee camps in the world.

Kaj se skriva v pametnem telefonu begunca? Tam najdemo ključ do njegovih spominov, preteklosti, identitete in stikov v svetu, iz katerega je moral zbežati. Film je pripoved o majhni prodajalni mobilnih telefonov v enem največjih begunskih taborišč na svetu.

Research / Raziskava

Pablo Tosco

Editing / Montaža

Jorge Fernández Mayoral, Miguel García

Sound / Ton

Miguel García



Zvonko and Ivanka (Zvonko in Ivanka)

Manca Filak, Žiga Gorišek, 2015, 15 min.

Talčji Vrh, Bela krajina region, Slovenia



The ethnographic film *Zvonko and Ivanka* introduces the viewer to the life of an elderly married couple from a small village in Bela Krajina (Slovenia). Their relationship is shown through the making of matchwood and other work that is an important part of their everyday routine. The film was made for the Summer School of Visual Ethnography in Ljubljana, 2015.

Etnografski film *Zvonko in Ivanka* popelje gledalca v življenje starejšega poročenega para iz vasice v Beli krajini (Slovenija). Njun odnos se razkriva med pripravo trsk in drugimi opravili, ki so vsa pomemben del njune vsakodnevne rutine. Film je bil posnet v okviru Poletne šole vizualne etnografije v Ljubljani leta 2015.

*Research / Raziskava*

Manca Filak, Žiga Gorišek

Photography / Snemanje

Manca Filak, Žiga Gorišek

Editing / Montaža

Manca Filak, Žiga Gorišek

Sound / Ton

Manca Filak, Žiga Gorišek

Around Maria's Day (Na Marijin dan)

Silvia Paggi, 2014, 34 min.

Cluj-Napoca, Romania



On 15th August, a Roma family living in a slum on the outskirts of Cluj-Napoca (Romania), celebrate the name day of their daughter, Anca who also bears the name of Maria. They invite their neighbours, especially the children, to share the dance and cake. Culinary preparations, dance and music, are combined with the life stories that focus on the difficulties connected to the various housing conditions. Alternating between the conversations and the activities of this day, the camera also explores the house's surroundings and the passages to the slum's fountain and the dump which surrounds the sheds.

Around Maria's day is a film from the series *Housing Conditions of Roma People in Europe* (2014) realized by Silvia Paggi (LIRCES-Université Nice Sophia Antipolis), produced within the WE: Wor(l)ds which exclude project and financed by the Fundamental Rights and Citizenship Programme (JUST) of the European Union.

Romska družina, ki živi v slumu na obrobju mesta Cluj-Napoca (Romunija), praznuje 15. avgusta, na praznik Marijinega vnebozetja, god hčerke Ance, ki ji je ime tudi Marija. Na ples in kos torte povabijo sosede, predvsem otroke. Priprava jedi, ples in glas-



ba se prepletajo z drugimi življenjskimi dogodki, predvsem tistimi, ki se nanašajo na težke bivalne razmere. Kamera prikazuje dejavnosti na dan praznovanja, hkrati pa pokaže tudi okolico, pot do vodnjaka in smetišča okoli lop. Film je pripoved o težkih bivalnih razmerah Romov v Evropi leta 2014.

Research / Raziskava

Silvia Paggi, Valentina Bonifacio, Iuliu Kozák

Photography / Snemanje

Silvia Paggi

Editing / Montaža

Silvia Paggi

Sound / Ton

Silvia Paggi

Solaris

Pavel Borecký, 2014, 25 min.

Tallinn, Estonia



The film exposes the closing hours and night time heartbeat of Tallinn shopping mall – a place built to entertain and mirror the world. The ambiguity of the camera gaze and the immersive soundscape will confront the viewer with the raw materiality of fleeting encounters, circulatory systems and the gradually transforming atmosphere. The dialogue-free sensory ethnography will invite you to question the limit between the body and the world in one of the most vibrant urban ecosystems.

Film prikazuje zapiralni čas in nočni ritem v nakupovalnem središču v Talinu – kraju, ki odslikava zunanji svet in je namenjen zabavi. Dvoumen pogled kamere in prevzemajoča zvočna kulisa sta dejstvi, ki gledalca soočita s surovo stvarnostjo bežnih srečanj, krožnega sistema hoje in postopno spreminjajočo se atmosfero. Film nima dialogov, je čutna etnografija, ki vabi k razmisleku o tem, kje je meja med telesom in zunanjim svetom v enem najbolj živahnih urbanih ekosistemov.

Research / Raziskava

Pavel Borecký

Photography / Snemanje

Pavel Borecký

Editing / Montaža

Pavel Borecký, Martin Männik

Sound / Ton

Kevin Molloy



Bloodsausage (Morcillas / Krvavica)

Luis Román Alcaide, 2015, 24 min.

Aragon region, Spain



The »pig slaughter« has been the most important winter celebration in Spanish villages for years. Family, friends and neighbours gather to kill the pig and fill the pantry for the rest of the year, and this becomes a great festive event. Manolo and Estrella invite family and friends to the »pig slaughter« at their place. Using the time to think about the past and the future of this celebration, they cook some blood sausages.

V španskih vaseh je že od nekdaj najpomembnejše zimsko slavlje čas »klanja prašiča«. Zberejo se družina, prijatelji, sosede in ubijejo prašiča ter tako napolnijo shrambo za preostanek leta. Tudi Manolo in Estrella povabita družino in prijatelje, da zakoljejo prašiča na njenem domu. Čas dela izkoristijo tudi za druženje in razmislek o pretekli in prihodnji usodi tega praznovanja, medtem pa skuhamo tudi nekaj krvavic.

<i>Research / Raziskava</i>	Luis Román Alcaide
<i>Photography / Snemanje</i>	Luis Román Alcaide
<i>Editing / Montaža</i>	Luis Román Alcaide
<i>Sound / Ton</i>	Luis Román Alcaide



The Possibility of Spirits (Možnost obstoja duhov)

Mattijs van de Port, 2014-15, 71 min.

Candomblé temples, sacred groves, Salvador da Bahia, Santo Amaro da Purificação, Brasil



I was brought up to believe that spirits do not exist: people who believed in them had somehow missed out on the true nature of things. Years of research on Candomblé, an Afro-Brazilian religion, taught me the limits of such euro-centric definitions of the possible and the impossible. Refusing to choose between belief and disbelief, I embraced my not-knowing. I opted to be baffled. *The Possibility of Spirits* is an essayistic film that seeks to keep the mystery of the spirits centre stage. Borrowing from surrealist montage techniques, the estrangement effect of the Brechtian theatre and a Brazilian taste for the genuinely fabricated, it invites viewers to let themselves be confused and – in this confusion – consider the possibility of spirits.

Vzgojen sem bil v prepričanju, da duhovi ne obstajajo: ljudje, ki so v njih verjeli, naj bi zgrešili osnovni smisel obstoja ideje duhov. Leta raziskovanja o afro-brazilski religiji »candomblé« so mi odprla oči o omejenosti takšne evrocentrične definicije o tem, kaj je mogoče in kaj ni. Ker nisem želel izbirati med verovanjem in nevero, sem se oprijel svojega nevedenja. Tvegala sem popolno zmedo. *Možnost obstoja duhov* je film esej, v katerega središču je prav skrivnostnost duhov. Montaža je surrealistična, duh filma v znamenju brechtovske odtujenosti in brazilskega okusa za domišljijo in kič. Vse to gledalca bega in prav ta negotovost je prostor za razmislek o možnosti obstoja duhov.



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<i>Research / Raziskava</i>	Mattijs van de Port
<i>Photography / Snemanje</i>	Mattijs van de Port
<i>Editing / Montaža</i>	Mattijs van de Port
<i>Sound / Ton</i>	Mattijs van de Port

Cast in India (Odlito v Indiji)

Natasha Raheja, 2013-14, 27 min.

India, United States



Iconic and ubiquitous, thousands of manhole covers dot the streets of New York City. Enlivening the everyday objects around us, this short film is a glimpse of the working lives of the men behind the manhole covers in New York City.

Ikonski in povsod navzoči pokrovi jaškov po ulicah New Yorka. Ta kratki film oživi predmete, ki jih imamo ves čas pred očmi, in pokaže življenje ljudi, ki jih izdelujejo.

<i>Research / Raziskava</i>	Natasha Raheja
<i>Photography / Snemanje</i>	Natasha Raheja
<i>Editing / Montaža</i>	Natasha Raheja
<i>Sound / Ton</i>	Natasha Raheja



Gbaya-Beekeeping and Honeyhunting (Čebelarstvo in pridelava medu pri ljudstvu Gbaya)

Martin Gruber, 2015, 45 min.

Ngaoundéré, Cameroon



Gbaya - Beekeeping and honey hunting depicts the various activities related to traditional beekeeping and honey hunting as practiced amongst the Gbaya in the area of Ngaoundere, Central Cameroon. The film starts off by showing how a beekeeper constructs the highly sophisticated traditional beehive, and later demonstrates the honey harvest from such a hive in a savannah habitat. The same beekeeper then demonstrates the practise of honey hunting.

Film prikaže različna opravila, povezana s tradicionalnim čebelarstvom in nabiranjem medu, ki jih na območju Ngaoundéré v osrednjem Kamerunu prakticirajo člani etnične skupnosti Gbaya. Spoznamo izredno izpopolnjeno konstrukcijo tradicionalnega panja, zbiranje medu v savanskem habitatu in praktičen prikaz pridelave medu.

Research / Raziskava

Dorothea Brückner

Photography / Snemanje

Martin Gruber

Editing / Montaža

Martin Gruber

Sound / Ton

Mazi Sanda



Traces of War: Scenes of Everyday Life in a Non-existent Country (Sledi vojne. Prizori iz vsakdanjega življenja v neobstoječi deželi)

Jana Richter, 2007, 55 min.

Nagorno Karabakh, Armenia



A choir makes the cold visible...

Girls climb the mountain on a foggy morning to go to school...

Boys chop wood to heat the school...

Tanks and armoured troop carriers used as a blackboard...

Young men serve in the Army of a non-existent country.

And...

Young women dance
the past and the future

of their land which surely has to exist.

Pevski zbor, sapa pevcev dokazuje,
kakšen mraz je ...

Deklice se v meglenem jutru vzpenjajo
po hribu na poti v šolo ...

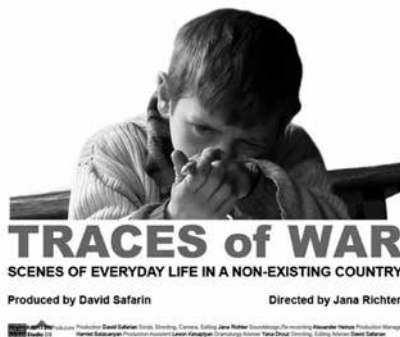
Dečki pripravljajo kurjavo za gretje šole ...

Tanki in oklepna vozila v funkciji šolske
table ...

Mladi moški služijo vojsko v neobstoječi
deželi ...

In ...

Mlade ženske s plesom pripovedujejo o
preteklosti in prihodnosti svoje dežele,
ki še kako obstaja ...



Research / Raziskava

Jana Richter, David Safarian

Photography / Snemanje

Jana Richter

Editing / Montaža

Jana Richter

Sound / Ton

Alexander Heinze

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

Glavni pokrovitelj / Main sponsor



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