



def.si

23. – 25. februar 2023

SLOVENSKA KINOTEKA

Dnevi etnografskega filma
Days of Ethnographic Film

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

ČETRTEK, 23. februar 2023 / THURSDAY, February 23rd, 2023

16.00 **WaterWays / Vodne poti**
Geerte Rietveld 32 min.

Mush Room for Thought
Una Vrdoljak 22 min.

18.00 **Keeping the Tradition / Ohranjanje tradicije**
Beate Engelbrecht 89 min.

20.30 **SLOVESNO ODPRTJE DEF 2023 / OPENING CEREMONY DEF 2023**

Žit vodu / Živa voda
Pavel Borecký 77 min.

PETEK, 24. februar 2023 / FRIDAY, February 24th, 2023

16.00 **Holding Space / Držati prostor**
Ieva Laucina 36 min.

Christmas Dinner / Božična večerja
Frode Storaas and/in Catarina Alves Costa 19 min.

18.00 **Pileni paualala**
Peter I. Crawford 18 min.

Ben jij bij mij / Ali si z meno
Mark Lindenberg and/in Sophia van Ghesel Grothe 46 min.

20.30 **Ten by Ten / Deset krat deset**
Jami L. Bennett 29 min.

Blant Gjetere / Med pastirji
Minetta Westerlund 33 min.

SOBOTA, 25. februar 2023 / SATURDAY, February 25th, 2023**16.00 Pax Avant**

Domingo Moreno 85 min.

18.30 Nixi Pae Chants / Napevi nixi pae

Andrej Kocan 21 min.

Et godt Dagsverk / Dober delovni dan

Siren Hope and/in Kirsti Sarheim Anthun 41 min.

21.00 House of Light / Hiša svetlobe

Mahmud Hasan Kayesh 16 min.

Mushroom at the Top of the World / Goba z vrha sveta

Matjaž Pinter 44 min.

PREGOVOR

Mednarodni festival DEF kot pomembno prizorišče vizualne etnografije in etnografskega filma gledalcem in gledalkam omogoča vpogled v različne realnosti sodobnega časa in okoliščin, ki zaznamujejo naš vsakdan. Istočasno lahko z ogledom filmov prepoznamo morebitne metodološke spremembe in razlike v teoretskih pristopih znotraj etnologije in (vizualne) antropologije. Na letošnjo izvedbo festivala se je v primerjavi s preteklimi leti prijavilo nekoliko manj filmov (270), manj je tudi dolgotražnih projektov. Vzroke za to pripisujemo predvsem epidemiji novega koronavirusa, ki je številnim raziskovalcem in raziskovalkam otežila razmere za raziskovanje in terensko delo. Prejeti filmi so bili kljub temu tematsko in žanrsko različni. V ospredju so bile teme, kot so spol (oz. z njim povezana identiteta), migracije in delavsko vprašanje (pogosto iz Južne in Srednje Amerike), zaprtje med epidemijo, tradicija, skrb za duševno zdravje in ekologija. Veseli nas, da je bilo tokrat prijavljenih tudi več slovenskih filmov.

V selekciji je sodelovalo pet članov mednarodne žirije, in sicer Etami Borjan s Filozofske fakultete v Zagrebu, Relja Pekić, organizator festivala *Angažiranega etnografskega filma Vizantrop* iz Beograda, ter Naško Križnar, Miha Peče in Manca Filak z Inštituta za slovensko narodopisje pri ZRC SAZU. V letošnjem izboru prednjačijo študentski filmi, kar lahko pripišemo dobrim raziskovalnim oz. univerzitetnim razmeram, saj so nastali kot del magistrskih študijev, ki so v celoti posvečeni vizualni antropologiji. Odličnost smo tako prepoznali v odnosu med raziskovalcem, raziskovalko in protagonisti, protagonistkami, ki temelji na poglobljenem in dolgotrajnem terenskem delu.

V primerjavi s prejšnjo izvedbo festivala, ki je zaradi epidemioloških razmer v celoti potekala prek spleta, bo DEF 2023 spet gostila Slovenska kinoteka, kjer se bo zvrstilo 15 etnografskih filmov s celega sveta. Zahvaljujemo se gostiteljem, sponzorjem, vsem, ki so pomagali pri izvedbi festivala, in sodelujočim avtorjem, ki z nami delijo del svoje kreativne in raziskovalne poti.

Manca Filak

FOREWORD

The international festival DEF, as a significant setting of visual ethnography and ethnographic film, offers viewerships insight into the various realities of contemporary time and the circumstances shaping our everyday life. At the same time, a look at presented films sheds light on potential methodological shifts and differences in the theoretical approaches within ethnology and (visual) anthropology. This year's festival edition, compared to previous ones, received somewhat fewer applications (270), with fewer feature projects as well. Reasons for this are seen mostly in the Covid pandemic, which had made the research and fieldwork of many researchers more difficult. Nevertheless, films were highly diverse in their subject matter and genres. At the forefront were themes like gender (and identity), migrations and workers' issues (often from South and Central America), lockdowns during the pandemic, tradition, mental health, and ecology. We were happy to receive several Slovenian entries.

The selection panel consisted of a five-member international jury, namely Etami Borjan from the Faculty of Philosophy in Zagreb; Relja Pekić, organizer of the *Vizantrop Engaged Ethnographic Film Festival* from Belgrade; and Naško Križnar, Miha Peče, and Manca Filak from the Institute of Slovenian Ethnology at the ZRC SAZU. This year's selection features primarily student films, something that might be attributed to good research and university conditions, having emerged within master's studies dedicated entirely to visual anthropology. Excellence was recognized in the relationship between the researcher and the protagonists which arises from deeply engaged and committed fieldwork.

In contrast to the previous festival edition, due to the pandemic taking place exclusively online, the DEF 2023 will once again be hosted by the Slovenian Cinematheque, screening 15 ethnographic films from all across the world. Our heartfelt gratitude goes to the host, the sponsors and all those assisting in the organization of the festival, as well as of course the participating authors sharing with us part of their rich creative and exploratory journey.

Manca Filak

IZBRANI FILMI / SELECTED FILMS

WaterWays (Vodne poti)

Geerte Rietveld, 2021, 32 min.

Rotterdam, Netherlands



We can see trucks, cargo ships, inland ships, planes and trains passing by every day, yet very few of us have any idea of the lives that are lived aboard. Families living and growing up on ships, in constant mobility, exist according to another rhythm than the rest of society. The physical visibility versus social invisibility of transportation jobs stands central to *WaterWays*, a film that lets the viewer experience the way of life of the inland shippers by showing and engaging with the diverse crews of four different ships. This portrait-based film proposes a foundation for the concept of the »transport nomad«. A nomad who, although set right in the middle of Western capitalism, clashes with this society's expectation of sedentary living.

Dnevno vidimo tovornjake, tovarne ladje, rečne ladje, letala in vlake, ki vozijo mimo nas, vendar si le redki predstavljamo, kakšno je življenje njihovih voznikov. Družine, ki živijo in odraščajo na ladjah v nenehnem v gibanju, živijo v drugačnem ritmu kot preostala družba. Fizična vidnost v nasprotju z družbeno nevidnostjo transportnih delavcev je osrednja tema projekta *WaterWays*. Film gledalcu omogoča, da se potopi v realnost življenja štirih posadk na različnih ladjah. Temelji na portretu in predlaga za osnovo koncept *transportni nomad*. Čeprav je nomad postavljen v središče zahodnega kapitalizma, trči v pričakovanje družbe o sedentarnem življenju.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Ton

Geerte Rietveld

Geerte Rietveld

Geerte Rietveld

Geerte Rietveld



Mush Room for Thought

Una Vrdoljak, 2022, 22 min.

Slavonski Brod, Zagreb, Croatia and Netherlands



Ah! UNA! The echo of her voice reaches me, with some delay, from the left. Come here with your camera! What is it?! Ah, what could it be? I walk in her direction. She's squatting, her body tilted forwards. Right arm extended she's holding a stick, poking at a white spongy sphere protruding from a heap of leaves. Record this! What could it be? – An essay film that follows four avid mushroom hunters around the woods of Zagreb and Slavonski Brod, Croatia.

Ah! UNA! Odmev njenega glasu me z nekaj zamude doseže z leve strani. Prinesi svoj fotoaparat! Kaj je to?! Ah, kaj bi to lahko bilo? Stopim v njeno smer. Sedi, z naprej nagnjenim telesom. Desna roka je iztegnjena naprej, v roki drži palico, s katero zbada belo gumijasto kroglico, ki štrli iz kupa listja. Posnemi to! Kaj bi to lahko bilo? – Esejistični film, ki spremlja štiri navdušene lovce na gobe po gozdovih Zagreba in Slavonskega Broda na Hrvaškem.

Research / Raziskava

Una Vrdoljak



Keeping the Tradition – Celebrating the Transnational Feast of Jesus of Nazareth of Patamban (Mexico and Florida) (Ohranjanje tradicije - Praznovanje transnacionalnega praznika Jezusa Nazarečana iz Patambana (Mehika in Florida))

Beate Engelbrecht, 2022, 89 min.

Mexico, USA



Jesús Nazareno is important for the Patambeños in Mexico and for those who have emigrated to the USA. A festival is celebrated in his honour every year, in Mexico and in different places in the United States, if possible on the same weekend. The feast opens the possibility to bring people together, locally but also virtually, to celebrate the Catholic masses, to practice traditional dances, to exchange gifts and to eat, talk and dance in company.

The film shows the festival as it was celebrated in Florida in 2013, the way it was prepared and the people taking part. It becomes clear that in the USA the festival appeals to far more people than just migrants from the home village. At certain points there are flashbacks to the festival in Mexico, as celebrated there in 1998. This shows their differences, and the effort it takes to transfer a tradition to a new environment.

Jezus Nazarečan je pomemben za Patambance v Mehiki in za tiste, ki so se izselili v ZDA. Vsako leto ga častijo s praznovanjem v Mehiki in v različnih krajih v ZDA, po možnosti isti konec tedna. Praznik omogoča srečevanje ljudi, lokalno in virtualno, da obhajajo katoliške maše, plešejo tradicionalne plesе, si izmenjujejo darila ter skupaj jedo, se pogovarjajo in plešejo. Film prikazuje praznovanje in sodelujoče leta 2013 na Floridi. Pokaže, da festival v ZDA nagovarja veliko več ljudi kot le priseljence iz domače vasi. V nekaj odlomkih film prikaže tudi praznovanje festivala leta 1998 v Mehiki. Predstavi razlike in napor, potreben za prenos tradicije v novo okolje.



Research / Raziskava

Beate Engelbrecht

Photography / Snemanje

Beate Engelbrecht

Editing / Montaža

Beate Engelbrecht, Abbas Yousefpour

Sound / Ton

Beate Engelbrecht

Living Water (Žít vodu / Živa voda)

Pavel Borecký, 2020, 77 min.

Amman, Aqaba, Wadi Rum, Jordan



The vibration of machines echoes across the desert. Ever since Jordanian nomads settled in the spectacular landscape of Wadi Rum, they grew dependent on complex water infrastructure. The source is right below their feet, yet they struggle to meet basic needs. In the meantime, deep water extraction feeds private large-scale farms, animates visionary development and secures a growing urban population. Bedouins, farmers, city dwellers: they all expect

to have their fair share, but digging for »blue gold« has unleashed an environmental time bomb.

Tresenje strojev odmeva po puščavi. Odkar so se jordanski nomadi naselili v slikoviti pokrajini Wadi Rum, so odvisni od zapletene vodne infrastrukture. Vir vode je tik pod njihovimi nogami, vendar imajo kljub temu težave z zadovoljevanjem osnovnih potreb. Medtem črpanje podtalne vode napaja velike zasebne kmetije, spodbuja vizionarski razvoj in oskrbuje rastoče mestno prebivalstvo. Beduini, kmetje in mestni prebivalci – vsi pričakujejo, da bodo dobili pravičen delež, vendar črpanje »modrega zlata« sproža okoljsko časovno bombo.

Sound / Ton

John Grzinich



Holding Space (Držati prostor)

Ieva Laucina, 2022, 38 min.

Golden Bay, New Zealand



Holding Space unfolds an elderly American woman's journey and vicissitudes of becoming. Having retreated to a rural town in Aotearoa New Zealand, Sunshine Appleby runs a small community. In all her splendour, Sunshine focuses on planting visionary seedlings towards a sustainable future and mental wellbeing. Disjoined from the outside world by a big gate, Sunshine welcomes newcomers and locals. Kez, having joined the community, shares her story of dealing with grief through holding space practices that soon weave in with the understanding of the complexities of Sunshine's own life. Approaching her 80s, Sunshine questions mortality and her own wellbeing. Difficult decisions must be made as she struggles to find her place in a changing world.

Film obravnava osebnostno pot starejše Američanke. Sunshine Appleby se je umaknila v podeželsko mesto v Aotearoji na Novi Zelandiji, kjer vodi manjšo komuno. V vsem sijaju se posveča sajenju vizionarskih sadik, s katerimi si prizadeva za vzdržno prihodnost in duševno blaginjo. Od zunanjega sveta jo ločijo velika vrata, a Sunshine sprejema novince in domačine. Nova članica skupnosti Kez pripoveduje svojo zgodbo spoprijemanja z žalovanjem s prostorskimi praksami, s čimer začnemo razumevati tudi kompleksnosti življenja Sunhine, ki se bliža 80. letom. Sprašuje se o umrljivosti in lastnem dobrem počutju. V iskanju svojega mesta v spreminjajočem se svetu mora sprejeti težke odločitve.

*Research / Raziskava*

Ieva Laucina

Photography / Snemanje

Ieva Laucina

Editing / Montaža

Ieva Laucina

Sound / Ton

Ieva Laucina

Christmas Dinner (Božična večerja)

Frode Storaas and/in Catarina Alves Costa, 2022, 19 min.

Norway, Portugal



From January to Easter, cod move south from the Barents Sea to spawn in the northern Norwegian islands of Lofoten. Most of the catch is exported to Portugal and Brazil, to a tune of 400,000 tons in 2020. The film follows the cod from the sea in Norway to the dinner table in Portugal.

Od januarja do velike noči se polenovke premikajo od juga proti Barentsovemu morju, da se drstijo ob severnih norveških otokih Lofoten. Večino ulova se izvozi na Portugalsko in v Brazilijo, leta 2020 v obsegu 400.000 ton. Film spremlja polenovko od morja na Norveškem do jedilne mize na Portugalskem.



Pileni Paulalala. Dried giant clams in the Reef Islands (Pileni paulalala. Posušene orjaške školjke na Otokih Reef)

Peter I. Crawford, 2022, 18 min.

Pileni, Reef Islands, Temotu Province, Solomon Islands



The Reef Islands Ethnographic Film Project was started in 1994 by two anthropologists, Jens Pinholt and Peter I. Crawford, and village communities in Bekapoa, Fenualoa and Vaiakau. Field and film visits took place in 1994, 1995-1998, 2005, 2010, 2015 and 2017. This film is based on one such visit in June 2015, by Peter I. Crawford and Birgitte Hansen, a nutrition expert. They focused on a diachronic study of nutrition, collecting information in three villages and comparing it with material from the 1970s and the 1990s. Pileni was one of the villages, a so-called Polynesian outlier. Although the atoll is located outside the main reef lagoon, it forms part of the Reef Islands, Temotu Province, Solomon Islands. A clam shell is called *paua* there and the dried meat called *paulalala*. In this case it is the meat of *huetea* or giant clam (*tridacna gigas*). An entrepreneurial young man, John Knoxson, helped by family and friends, has found an innovative way of earning some cash from what nature provides.

Projekt etnografskega filma na Otokih Reef (Salomonovi otoki) sta leta 1994 začela izvajati antropologa Jens Pinholt in Peter I. Crawford z vaškimi skupnostmi v Bekapoji, Fenualoji in Vaiakauu. Terenski in filmski obiski so potekali v letih 1994, 1995–1998, 2005, 2010, 2015 in 2017. Film temelji na obisku junija 2015, ki sta ga opravila Peter I. Crawford in Birgitte Hansen, strokovnjakinja za prehrano. Osredinila sta se na diahrono študijo prehrane, zbirala sta informacije v treh vaseh in jih primerjala z gradivom iz 70. in 90. let prejšnjega stoletja. Ena od vasi je bila Pileni. Pileni je tako imenovan polinezijski osamelec. Čeprav atol leži zunaj glavne grebenske lagune, je del otočja v provinci Temotu na Salomonovih otokih. Školjčna lupina se imenuje *paua*, posušeno meso *paulalala*. Gre za meso *huetea* ali orjaške školjke (*tridacna gigas*). Podjetni mladenič John Knoxson je s pomočjo družine in prijateljev našel inovativen način, kako iz tega, kar mu ponuja narava, zaslužiti nekaj denarja.



Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Ton

Peter I. Crawford and/in Birgitte Hansen

Peter I. Crawford

Ralph Veraart and/in Orsolya Veraart, Peter I. Crawford

Peter I. Crawford

Are You With Me (Ben jij bij mij / Ali si z menoj)

Mark Lindenberg and/in Sophia van Ghesel Grothe, 2022, 46 min.

Monnickendam - Zaandam, Netherland



The documentary *Ben jij bij mij* portrays Joke van den Broek, an imaginative 92-year-old woman living in the Netherlands. She used to work as a primary school teacher and is a proper storyteller who sees a silver lining in everything. Joke still lives at home and can handle that just fine. Nevertheless, she has to outsource ever more tasks. She doesn't want to know anything about this. Or... has she perhaps forgotten that she can do less and less? She takes us along, as filmmakers and family, on her experiences over the course of three years. Joke needs to rediscover herself, without her (hi)story and familiar surroundings. There are moments of confusion in the nursing home when her vision and memories become blurry, and there are moments of light when loving family and nature are around her. Without her story, but with proper attention and care, Joke is as wise as ever and teaches us about accepting getting older. Earlier versions of the documentary were shown in a masterclass for elder care nurses in Amsterdam to provide insight into the experience of living with Alzheimer's disease.

Dokumentarec portretira Joke van den Broek, domiselno žensko staro 92 let, ki živi na Nizozemskem. Zaposlena je bila kot osnovnošolska učiteljica in je prava pripovedovalka zgodb, ki v vsem vidi pozitivno stran. Joke še vedno živi doma in s tem nima veliko težav. Kljub temu mora vse več nalog zaupati zunanjim pomočnikom. O tem ne želi nič slišati. Ali pa ... je morda pozabila, da lahko dela vse manj in manj? V treh letih nas kot ustvarjalce filma in družino vodi s svojimi izkušnjami. Znova mora odkriti samo sebe, brez svoje zgodbe oz. zgodovine in poznane okolice. V domu za ostarele so trenutki zmede, ko se ji zameglijo vid in spomini, in trenutki svetlobe, ko jo obkrožata ljubeča družina in narava. Brez svoje zgodbe, a s primerno pozornostjo in nego, je Joke modra kot vedno in nas uči, kako sprejemati staranje. Prejšnje različice dokumentarca so bile prikazane skrbnicam ostarelih v Amsterdamu, da bi omogočile pogled na izkušnjo življenja z Alzheimerjevo boleznijo.



Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Ton

Mark Lindenberg and/in Sophia van Ghesel Grothe

Mark Lindenberg

Sophia van Ghesel Grothe and/in Poul Sven de Haan

Mark Lindenberg and/in Sophia van Ghesel Grothe

Ten by Ten (Deset krat deset)

Jami L. Bennett, 2021, 29 min.

South Korea

After living in Asia for over fifteen years, Jessica was longing for a taste of home. With the help of her husband Dongseop, Jessica opened an American-style diner out of her home on Jeju Island, South Korea in 2018. But after years of steady local business, their recent appearance on a popular national television program has thrust them into the national public spotlight overnight. Now, the couple must adjust to the shock of their newfound TV fame, the crowds of curious new customers it brings, and all this against the backdrop of the COVID-19 pandemic. Exploring themes of food, home, identity, and celebrity, *Ten by Ten* is an intimate portrait of Jessica's journey through these events as she learns to navigate the blurred boundaries between private life and public persona.



Po več kot petnajstih letih življenja v Aziji je Jessica začela hrepeneti po domačnosti. Skupaj z možem Dongseopom je leta 2018 na svojem domu na otoku Jeju v Južni Koreji odprla ameriško restavracijo. Toda po letih stabilnega lokalnega poslovanja ju je njun nedavni nastop v priljubljenem nacionalnem televizijskem programu čez noč potisnil v središče pozornosti splošne javnosti. Zdaj se morata zakonca prilagoditi šoku televizijske slave, množicam novih radovednih strank, vse to pa se dogaja v času pandemije COVID-19. Film raziskuje teme hrane, doma, identitete in slave ter je intimen portret Jessicinega potovanja skozi dogodke, ko se uči krmarjenja med zabrisanimi mejami zasebnega življenja in javne osebnosti.



<i>Research / Raziskava</i>	Jami L. Bennett
<i>Photography / Snemanje</i>	Jami L. Bennett
<i>Editing / Montaža</i>	Jami L. Bennett
<i>Sound / Ton</i>	Jami L. Bennett

Among Herders (Blant Gjetere, Med pastirji)

Minetta Westerlund, 2022, 33 min.

Norway



On the outskirts of Tromsø, reindeer and sheep herders are both preparing for the busiest time of the year. In late spring the calves and lambs are born, keeping the herders busy day and night. Not only must they protect their animals from different predators in nature, but also the challenges brought by a growing city. With the animals being so vulnerable this time of the year, it is no easy task. The eagles have increased in numbers and their government-protected status makes them a tenacious enemy. The expanding city leads to growing numbers of people in the mountainous grazing areas. This, too, threatens the animals and so their safekeepers in various ways. The film shows the love and care herders have for their animals, and the constant hardships they are facing – living and herding in the periphery of a developing urban site.

Na obrobju mesta Tromsø se pastirji severnih jelenov in ovac pripravljajo na najnapornejši del leta. Pozno spomladi skotena teleta in jagnjeta pastirje zaposlujejo dneve in noči. Ne samo, da morajo svoje živali zaščititi pred različnimi plenilci in naravo, temveč tudi pred izzivi, ki jih povzročata rastoče mesto. Zaradi



ranljivosti živali v tem obdobju to ni lahka naloga. Povečalo se je število orlov, ki so zakonsko zaščiteni, kar jim povzročata še dodatne težave. Iz nenehno rastočega mesta na območje gorskih pašnikov prihaja vse več ljudi, kar prav tako na različne načine ogrožata živali in njihove skrbnike. Film prikazuje ljubezen in skrb pastirjev do živali, ter nenehne težave, s katerimi se spoprijemajo, ko živijo in pasejo na obrobju naraščajočega mesta.

Research / Raziskava

Minetta Westerlund

Photography / Snemanje

Minetta Westerlund

Editing / Montaža

Minetta Westerlund

Sound / Ton

Minetta Westerlund

Pax Avant: Europe's oldest oath (Pax Avant. La palabra más antigua de Europa, Pax Avant. Najstarejša prisega v Evropi)

Domingo Moreno, 2023, 85 min.

Pyrenees, France and Spain



The Pyrenees have always been a single unified space that offers abundant opportunities for interactions between inhabitants on either side. *Pax Avant* (peace from now on) is a phrase that symbolizes the value of honouring an agreement, a living example that establishing rapport and reaching compromise is possible. This commitment to peace inspires mutual understanding among people in times of war. The Tribute of Three Cows is the oldest treaty in force in Europe.

Every year since 1375, representatives of the valleys of Roncal (Navarre) and Barétous (France) meet at the Belagua mountain pass, which the French call Pierre de Saint-Martin and the Spanish sometimes refer to as Piedra de San Martín. At the pass, these delegates place their hands on the Saint Martin boundary marker and repeat *Pax Avant* thrice to renew their oath, as decreed by the people of Ansó.

Pireneji so že od nekdaj enoten prostor, ki ponuja veliko možnosti za sodelovanje med prebivalci na obeh straneh meje. *Pax Avant* (odslej mir) je besedna zveza, ki simbolizira vrednost spoštovanja dogovora in je živ primer, da sta mogoča vzpostavljanje odnosov in doseganje dogovorov.



Zavezanost k miru spodbuja medsebojno razumevanje med ljudmi v vojnih časih. Poklon treh krav je najstarejša veljavna pogodba v Evropi. Od leta 1375 se predstavniki dolin Roncal (Navara, Španija) in Barétous (Francija) vsako leto srečajo na gorskem prelazu Belagua, ki ga Francozi imenujejo Pierre de Saint-Martin, Španci pa včasih Piedra de San Martín. Na prelazu odposlanci položijo roke na mejni znak Saint Martin in trikrat ponovijo *Pax Avant*, s čimer obnovijo prisego v skladu z določbo, ki so jo izdali krajanje Ansója.

Research / Raziskava

Photography / Snemanje

Editing / Montaža

Sound / Ton

Domingo Moreno

Sebastián Vanneville

Luisa Latorre

Domingo Moreno and/in Sebastián Vanneville

Nixi Pae Chants of the Peruvian Huni Kuin

(Napevi nixi pae perujskega ljudstva Huni Kuin)

Andrej Kocan, 2022, 21 min.

Purús, Peru



The film follows the search for the *nixi pae* (ayahuasca) chants of the “Peruvian” Cashinahua (Huni Kuin) people. If the Cashinahua of Acre in Brazil are world-famous as protagonists of ever-expanding *ayahuasca* shamanism with their *nixi pae* songs accompanied by guitars, djembe and other instruments; Peruvian Cashinahua elders insist that guitar songs are inventions threatening their tradition.

Through the interviews and recordings of the *nixi pae* ceremonies, which I juxtapose against scenes from everyday life in these communities, the film portrays and describes the changes and challenges they face in safeguarding their cultural practices. The footage was recorded during fieldwork in 2021.

Film spremlja iskanje pesmi *nixi pae* (*ayahuasca*) perujskega ljudstva Cashinahua (Huni Kuin). Če so Cashinahua iz Acre v Braziliji s svojimi pesmimi *nixi pae*, ki jih spremljajo kitare, djembe in druga glasbila svetovno poznani kot protagonisti vse bolj razširjenega šamanizma *ayahuasca*, pa starejši perujski Cashinahua vztrajajo, da so kitarske pesmi iznajdbe, ki ogrožajo njihovo tradicijo. Z intervjuji in posnetki ceremonij *nixi pae*, ki jih vzporeja s prizori iz vsakdanjega življenja skupnosti, film prikazuje in opisuje spremembe in izzive, s katerimi se te skupnosti spoprijemajo pri ohranjanju svojih kulturnih praks. Gradivo je bilo posneto med terenskim delom leta 2021.



Research / Raziskava

Andrej Kocan

Photography / Snemanje

Andrej Kocan

Editing / Montaža

Andrej Kocan

Sound / Ton

Andrej Kocan

A Good Day's Work (Et godt Dagsverk, Dober delovni dan)

Siren Hope and/in Kirsti Sarheim Anthun, 2021, 42 min.

Trondheim, Norway



The film *A Good Day's Work* gives a portrait of the everyday life at Dagsverket, a low threshold work-offer scheme for people with drug-related problems. Dagsverket offers work on a voluntary and flexible day-to-day basis, where people with drug addiction may enter work and benefit from participating in a work community whenever they can and want. The film offers understanding of what coming to Dagsverket and participating in work mean to those involved, and presents an alternative story of drug addicts as capable, willing and resourceful.

Film prikazuje vsakdanje življenje v nizkopražnem programu Dagsverket, ki ponuja delo osebam, ki imajo težave z odvisnostjo. Zaposluje jih na prostovoljni in prožni osnovi, kjer lahko odvisniki od mamil začnejo delati kadar koli zmorejo in želijo ter so deležni koristi od sodelovanja v delovni skupnosti. Film omogoča razumeti, kaj prihod v Dagsverket in sodelovanje pri delu pomenita za vključene osebe, in predstavlja alternativno podobo o odvisnikih od mamil kot o sposobnih, voljnih in iznajdljivih posameznikih.

Research / Raziskava

Kirsti Sarheim Anthun and/in Siren Hope

Photography

Siren Hope

Sound / Ton

Siren Hope

Editing / Montaža

Siren Hope



House of Light (Hiša svetlobe)

Mahmud Hasan Kayesh, 2020, 16 min.

Dhaka, Bangladesh



House of Light is a close portrait of one family's daily life when forced to remain together in their apartment in Dhaka, Bangladesh during the Covid-19 health crisis. Filmed by the director on his mobile phone during the Islamic holy month of Ramadan, the documentary transcends the quotidian and illuminates the everyday with moments of aesthetic simplicity and ultimately, the spiritual sublime.

Hiša svetlobe je intimen portret vsakdanjega življenja družine, ki je med pandemijo COVID-19 prisiljena ostati skupaj v svojem stanovanju v Daki v Bangladešu. Dokumentarec, ki ga je režiser posnel na svoj mobilni telefon med islamskim svetim mesecem ramadanom, presega vsakdanjost in jo osvetljuje s trenutki estetske preprostosti in duhovne vzvišenosti.

<i>Research / Raziskava</i>	Mahmud Hasan Kayesh
<i>Photography / Snemanje</i>	Mahmud Hasan Kayesh
<i>Editing / Montaža</i>	Mahmud Hasan Kayesh
<i>Sound / Ton</i>	Mahmud Hasan Kayesh



Mushroom at the Top of the World (Goba z vrha sveta)

Matjaž Pinter, 2021, 44 min.

Rukum, Nepal



Yarsagumba, also known as the "Himalayan gold" is a rare mushroom picked in the remotest corners of the Nepal Himalayas. Its price can reach up to \$30,000 per kilogram. A decade ago Nepal was struck by the yarsagumba trading craze, as the prices of the mushrooms soared on the international markets. Since then, the local population has become increasingly dependent on this precious resource. *Mushroom at the Top of the World* follows a story of a village in Nepal's Rukum district, where in the aftermath of the People's War, the villagers have turned to mushroom picking in order to restructure their livelihoods. The documentary film addresses the issues of the precarious world of rural Nepal and portrays the people and their resilience in daily struggles to make a living in the unforgiving mountainous landscape.

Yarsagumba, znana tudi kot himalajsko zlato, je redka goba, ki jo nabirajo v najbolj odmaknjenih kotičkih nepalske Himalaje. Pred desetletjem je Nepal zajela prava gobarska mrzlica, cene yarsagumbe so se povzpele v nebo in od takrat so tamkajšnji domačini vse bolj odvisni od tega dragocenega vira. Dokumentarec prikazuje težave podeželskega Nepala in tamkajšnjih ljudi, ki se iz dneva v dan neutrudno borijo za preživetje v neizprosnih hribih.

Research / Raziskava

Kapil Bisht

Sound / Ton

Eva Pivac



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