

Slovensko etnološko društvo
Slovene Ethnological Society
Znanstvenoraziskovalni center SAZU
Scientific Research Centre of the SASA
Slovenski etnografski muzej
Slovene Ethnographic Museum

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM



Organiser / Organizer

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In cooperation with / s sodelovanjem

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Znanstvenoraziskovalni center SAZU
Slovene Ethnographic Museum / Slovenski etnografski muzej
City Museum of Ljubljana / Mestni muzej Ljubljana
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Programme selection / izbor programa

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WELCOME

The festival Days of ethnographic film (DEF) is a joint venture of Slovene Ethnological Society, of Slovene Ethnographic Museum and of Scientific *Research* Centre of Slovenian Academy of Sciences and Arts.

I am proud to announce the festival of extremely high quality, which we didn't have before in Slovenia. This year DEF was accepted as a member of CAFFE (Coordination of anthropological film festivals in Europe).

For the first time we shall see the works of Eugeniy Aleksandrov, Asen Balikci, Peter Biella, David MacDougall, Björn Reinhardt, Jay Ruby, Hugo Zemp and excellent student films from Granada Center for Visual Anthropology. We shall see the works of our close European neighbours and the neighbours from South Eastern Europe which is witnessing an advent of a new ethnographic film.

Ethnographic film is becoming a sensitive barometer of global cultural changes. A great variety of different forms of visual ethnography and observational documentary will be exposed, which are presenting anthropological and ethnological questions of the third world and of more complex questions of global and local socio-political environments.

The festival is containing of several sessions. In Slovene Ethnographic Museum the session Footage and multimedia with commentary will take place as the first one. This is a specific session of DEF. It was made for the *Researchers* to display their visual work-in-progress, a non-edited footage followed by commentary and discussion. After the opening of the festival in Monday, May 19, 2008, other sessions will follow in the City Museum of Ljubljana and in the Atrium ZRC: the Student film session, and after that the program of selected ethnographic films.

Special programs of DEF are special by dear guests from abroad. Dr. Paolo Piquerredù from Sardinian Institute for ethnographic *Research* in Nuoro will present the program of Sardinian ethnographic films. Distinguished guests are dr. Asen Balikci the doyen of ethnographic film with a program of his last films and dr. Allison Jablonko the teacher of the Summer School of the Visual and a long-lasting friend of Slovenian ethnographic filmmaking. Eddy Appels is the head of Beeld vor beeld festival in Amsterdam. He will present new directions in Dutch visual anthropology and the program of Dutch ethnographic documentaries.

During the DEF Slovene Ethnological Society will award for the first time Niko Kuret awards for ethnographic film, not only for a production but for important contribution in the field of ethnographic film and visual anthropology in general. Awarding ceremony will take place in Thursday, May 22, 2008 in the Atrium ZRC SAZU.

Let me say thanks to all who made possible this festival. Among already mentioned trustees I am grateful to the City of Ljubljana, to the City Museum of Ljubljana, to the Slovene Academy of Sciences and Arts, to the Istituto Italiano di Cultura in Slovenia and to the Royal Netherlands Embassy.

Dr. Naško Križnar

DOBRODOŠLICA

Pred nami so drugi Dnevi etnografskega filma (DEF), skupno podjetje Slovenskega etnološkega društva, Slovenskega etnografskega muzeja in Znanstvenoraziskovalnega centra SAZU.

Veseli me, da lahko najavam izredno kakovosten festival etnografskega filma, kakršnega v Sloveniji še ni bilo. Letos so bili Dnevi etnografskega filma sprejeti v evropsko mrežo festivalov etnografskega filma. V Ljubljani ne bomo videli nič manj kakovosten program kot na drugih evropskih festivalih. Prvič bomo videli dela Evgenija Aleksandrova, Asena Balikcija, Petra Bielle, Davida MacDougalla, Björna Reinhardta, Jaya Rubyja, Huga Zempa in odlične študentske filme Granada Centra za Vizualno Antropologijo. Videli bomo dela naših bližnjih in daljnih evropskih sosedov ter sosedov iz jugovzhodne Evrope, ki se prebujajo na področju etnografskega filma.

Etnografski film postaja občutljiv barometer globalnih kulturnih sprememb. Predstavljen bo izredno velik razpon različnih oblik vizualne etnografije in observacijskega dokumentarca, ki prikazujejo antropološka in etnološka vprašanja od tretjega sveta do kompleksnejših družbenih vprašanj našega ožjega okolja.

Festival je razdeljen na več sekcij. Najprej bo v Slovenskem etnografskem muzeju tekla sekcija Vizualna gradiva s komentarjem, ki je posebnost DEF. V njej raziskovalci predstavljajo svoje še nezmontirano gradivo in vprašanja povezana z vizualno produkcijo. To bo simpozijiški začetek festivala.

Po otvoritvi DEF v ponedeljek 19. maja 2008, bodo sledile sekcije v Mestnem muzeju Ljubljana in v Atriju ZRC; najprej študentska sekcija, nato pa celodnevni redni programi izbranih filmov.

Letošnja novost so gostje s svojimi programi. Dr. Paolo Piquereddu, gost iz Italije, bo predstavil program sardinskih etnografskih filmov ter inštitut I.S.R.E. (Istituto Superiore Regionale Etnografico), ki se intenzivno posveča filmski dokumentaciji. Častna gosta festivala sta dr. Asen Balicki (Kanada, Bolgarija), starosta svetovnega etnografskega filma, ki bo predstavil svoje zadnje filme in dr. Allison Jablonko, dolgoletna predavateljica na Poletni šoli vizualnega v Novi Gorici in dolgoletna prijateljica slovenskega etnografskega filmanja. Iz Amsterdama je gost Eddy Appels, direktor festivala Beeld voor beeld, ki bo predstavil sodobne usmeritve v nizozemski vizualni antropologiji in izbor nizozemskih etnografskih filmov.

Na Dnevih etnografskega filma bo Slovensko etnološko društvo prvič podelilo nagrado Nika Kureta za etnografski film, ne samo za produkcijo, temveč tudi za druga prizadevanja na področju etnografskega filma. Podelitev bo v četrtek, 22. maja 2008 v Atriju ZRC.

Ob koncu velja zahvala tistim, ki so omogočili, da bomo festival lahko izvedli. To so

poleg omenjenih predvsem Slovenska akademija znanosti in umetnosti, Mestna občina Ljubljana, Mestni muzej Ljubljana in Italijanski inštitut za kulturo v Sloveniji ter Ambasada Kraljevine Nizozemske.

Dr. Naško Križnar

ETHNOGRAPHIC FOOTAGE AND MULTIMEDIA WITH COMMENTARY

ETNOGRAFSKA VIZUALNA GRADIVA S KOMENTARJEM

Nena Židov
Happy New year
Srečnaga pa zdravga
2008, 8 min.

Stara Fužina, 26. 12. 2005, *izdelava* 2008.
Proizvodnja: Slovenski etnografski muzej.

Raziskava in fotografija: Nena Židov;
montaža N. Valentinčič Furlan;

Content:

Otepanje is a Christmas/New Year custom that has survived only in the villages of the Upper Bohinj Valley. It is practised on St Stephen's Day (Stara Fužina, Studor) or on New Year's Eve (Srednja vas, Češnjica, Jereka). The *otepovci* – masked Christmas/New Year carol singers (*koledniki*) – go from house to house in the village and wish people a happy New Year. In return, they are given sausages, spirits, eggs, and money. The custom is performed by the village's young men. The tour of the village ends in a local inn the evening; the edible gifts are consumed and the money is split between the *otepovci*.

The images shows *otepanje* in Stari Fužina in 2005. The *otepovci* are masked and accompanied by an accordion player. The leader of the group, called *mêr*, keeps record of the gifts received. The *Baba* (Old Woman) carries the basket in which the eggs and spirits are put. Three of the "furry" figures - *trogar* (carrier), *metlar* (broom-maker) and *fehtar* (col-

lector) – have specific roles in the performance. Following a personal initiative, they were joined by a new masked figure – *smrekca* (spruce) – in 2005. The villagers welcome the *otepovci* in front of their houses or invite them in. If nobody answers their call at a house, the *otepovci* draw a sausage on it.

Oris problematike:

Otepanje je božično-novoletna šega, živa le še v vaseh Zgornjega Bohinja. Poteka na štefanovo (Stara Fužina, Studor) ali na silvestrovo (Srednja vas, Češnjica in Jereka). *Oteповci* – maskirani božično-novoletni koledniki –, obiščejo vse hiše v vasi in zaželiyo srečno novo leto. V dar dobijo klobase, pijačo, jajca in denar. Nosilec šege je vaška fantovska skupnost. Obhod se zvečer zaključí v vaški gostilni, kjer zaužijejo darove in si razdelijo denar.

Posnetki prikazujejo *otepanje* v Stari Fužini leta 2005. *Oteповci* so naše-mljeni, spremlja jih harmonikar. Vodja skupine je *mêr*, ki tudi vodi zapisnik o prejetih darovih. *Baba* nosi cekar, v kate-rega spravlja jajca in pijačo. Med "kožu-hastimi" liki imajo posebno vlogo *trogar*, *metlar* in *fehtar*. Leta 2005 se jim je na lastno pobudo pridružil še nov šemski lik *smrekca*. Prebivalci vasi so *otepovce* sprejeli pred hišo ali povabili v hišo. Pri hišah, kjer jim niso odprli vrat, so nari-sali klobaso.

Nena Židov
Pilgrimage / Romanje
 2008, 5 min.

Čatež-Zaplaz, 14. 8. 2002, izdelava 2008.
Raziskava in fotografija N. Židov;
montaža N. Valentinčič Furlan.

Content:

Pilgrimages to Zaplaz became popular in the early 19th century and the first church was erected there in 1848. The water of a spring, called St Mary's, in the vicinity of the church is thought to have healing properties. Crowds of pilgrims from all over Dolenjska and from around Slovenia gather every year at the parish church of sv. Mihael in Čatež on the eve of Assumption Day. From there they walk to Zaplaz and the pilgrimage church of the Assumption.

The images show the pilgrims gathering in Čatež and the procession with the statue of St Mary, candles and torches from the church of Čatež to the church on Zaplaz, called the Dolenjska Brezje (a famous place of pilgrimage in Gorenjska). The pilgrims pray all along the way and the procession ends with a solemn mass on Zaplaz.

Oris problematike:

Božja pot na Zaplaz je zaživela v začetku 19. stoletja, prva cerkev pa je bila tam zgrajena leta 1848. V bližini cerkve je tudi Marijin studenec, ki velja za zdravilnega. Vsako leto se na predvečer praznika Marijinega vnebovzjetja ob župni cerkvi sv. Mihaela v Čatežu zberejo številni romarji s celotne Dolenjske, pa tudi s širšega območja Slovenije. Iz Čateža krenejo na božjo pot na Zaplaz, kjer stoji romarska cerkev Marijinega vnebovzjetja.

Posnetki prikazujejo zbiranje romarjev v

Čatežu ter procesijo z Marijinim kipom in s svečami ter baklami izpred cerkve v Čatežu do cerkve na Zaplazu, imenovanem tudi Dolenjsko Brezje. Romarji na poti ves čas molijo, procesija pa se na Zaplazu zaključi s slavnostno mašo.

Nadja Valentinčič Furlan
Pravljice, modrosti, življenjske zgodbe... / *Fairy tales, wisdoms, life stories...*
 2007

Predstavila bom tri zvrsti pripovedi: pravljice, modrosti in življenjske zgodbe, ki smo jih posneli za drugi del stalne razstave *Jaz, mi in drugi, Podobe moje ga sveta*. Pravljice in ljudske modrosti bomo predvajali v sklopu zaključne vsebine razstave. Avtorica koncepta celotne razstave in vsebinska avtorica njenega uvodnega in zaključnega dela mag. Janja Žagar je snemanje in montažo pripovedi prepustila podpisani. Mag. Daša Koprivec, ki je skupaj z dr. Markom Frelihom soavtorica predzadnjega razstavnega sklopa *Človek v razmerju do sveta*, raziskuje Aleksandrinke za doktorsko disertacijo, nekatere njihove pripovedi pa bo vključila tudi na stalno razstavo.

I. Pravljice. Skupna dolžina 9 minut.

Naslov neznan, pripoveduje **Fanči Vidmar**, julija 2007 na Vojskem posnela Nadja Valentinčič Furlan.

Bog je svet delil, Svetemu Petru se ni ljubilo pobrati podkve, pripoveduje **Marija Cvetek** iz Srednje vasi v Bohinju, maja 2007 v Ljubljani posnela Nadja Valentinčič Furlan.

Deček, ki je imel rad oblake, Mit o stvarjenju sveta I in II, pripoveduje Li-

oba Jenče iz Dolenje vasi pri Cerknici, januarja 2008 v Ljubljani posnela Nadja Valentinčič Furlan.

Prva je ljudska pripovedovalka, druga je slavistka in etnologija, ki ljudsko blago zapisuje, pripoveduje in tudi interpretira, tretja je profesionalna pripovedovalka.

II. Življenjske modrosti. Skupna dolžina 6 minut.

Ana Zablatnik, Bilnjovs, Avstrijska Koroška, sprašuje Mojca Račič, posnela junija 2007 v Bilnjovsu Nadja Valentinčič Furlan.

Ashike Biakeddy, Arizona, Združene države Amerike, junija 2007 v Ljubljani posnela Nadja Valentinčič Furlan.

Posneli smo po enega pripovedovalca iz Slovenije, iz zamejstva in iz sveta. Večina smo začeli z življenjsko zgodbo in se potem usmerili v življenjske modrosti, spoznanja in vrednote. Tuji pripovedovalec govori v Dine oz. Navajo jeziku, vsebina bo dostopna s podnapisi v slovenskem in angleškem jeziku.

III. Življenjska zgodba. Skupna dolžina 4 minute.

Alberta Gregorič, Prvačina, *Raziskava* in pogovor Daša Koprivec, oktobra 2007 v Prvačini posnela Nadja Valentinčič Furlan.

Referentka bo predstavila koncept, »raziskavo terena«, metodologijo in način snemanja, spregovorila bo tudi o načinu predvajanja na razstavi.

Martina Piko Rustia & Naško Križnar

Gathering eggs / Jajčarija v Javorju
2007, 20 min.

Produkcija Avdiovizualni laboratorij ISN ZRC SAZU, 2007

Strokovno vodstvo Martina Piko Rustia

Kamera Naško Križnar, Miha Peče

Montaža Miha Peče

Režija Naško Križnar

Content:

The fragments will be screened from the footage produced in the year 2002, in the frame of bilateral *Research* project Slovenia / Austria. The heads of the project were mag. Martina Piko Rustia and dr. Naško Križnar. Three films were edited from this footage: *Gathering eggs*, *The performance for the tourists* and *The interviews with participating persons*.

The *Research*, which was the basis for visual ethnography, compared several customs on both sides of Slovenian Austrian border and found many similarities. One of the *Researched* customs is so called »jajčarija«, still practised in Javorje (Slovenia) and in Šmarjeta / S.Margareten (Austria). It is a traditional gathering of eggs from house to house. A group of young boys is coming to the house at night, enters and find a dinner served, while the inhabitants are sleeping. After consuming the supper they take the eggs which were left in the kitchen for them. To show their gratitude the boys leave some wooden crosses in the kitchen, made by them especially for this occasion. Video documentation is presenting the visits in the houses and final evening two weeks after the event, organized by the boys for all who donated eggs. This is a tradition

which is turning to be a performance for the tourists as well.

Oris problematike:

Prikazani bodo odlomki iz gradiva, ki je bilo posneto leta 2002, v okviru bilateralnega projekta Šege kot identifikacijski dejavniki v razvoju novih evropskih regij (Slovenija / Avstrija). Nosilca projekta sta bila Martina Piko Rustia in Naško Križnar. Iz gradiva so nastale tri enote: Jajčarija, Predstava za obiskovalce in Izjave sodelujočih. Od vsake bo prikazan daljši odlomek.

Primerjalna *Raziskava*, ki je podlaga vizualne etnografije, je prinesla ugotovitve o podobnih šegah na obeh straneh slovensko avstrijske meje. Ena od njih je jajčarija, ki je bila obravnavana v Javorju nad Črno in v Šmarjeti v Rožu. Gre za eno obhodnih šeg, v kateri sodelujejo vaški fantje, ki hodijo od hiše do hiše dolgo v noč in zbirajo jajca. Ko pridejo k hiši, so vrata odklenjena in čeprav domači spijo, fantje vstopijo in v kuhinji najdejo pripravljeno malico. Ko zakurijo v štedilniku in pomalicaajo, na mizi pustijo v zahvalo lesene križce, ki so jih sami naredili za to priložnost, odnesejo pa zanje pripravljena jajca. Z video kamero so dokumentirane priprave, pohod od hiše do hiše, dogajanje v hiši in zaključna prireditev (gauda), ki je tudi turistični dogodek, nastal iz tradicionalne šege.

Jay Ruby
Rebekah and Sophie
Rebeka in Sofija
 2006, CD-ROM

Oak Park Stories is a series of reflexive ethnographic explorations of a Chicago suburb - one of the most successfully integrated places in the U.S. Employing interactive and digital technologies four portraits present an anthropological perspective of this "social experiment" through written and video portraits of African American, lesbian and WASP families.

Zgodbe iz Oak Parka so serija refleksivnih etnografskih raziskav čikaškega predmestja – ki je v ZDA eno od mest z najuspešnejšo integracijo. Z uporabo interaktivne in digitalne tehnologije predstavljajo štirje portreti antropološko videnje tega "družbenega poskusa", s pomočjo pisanih in vizualnih portretov afriškega Američana, lezbične in WASP družine.

Address / naslov:

Documentary Educational Resources
 101 Morse Street,
 Watertown, MA 02472, USA
 E: brittany@der.org

Tanja Roženberger Šega
Alma- vox populi
 2007, 10 min.

Proizvodnja: Muzej novejšje zgodovine
 Celje

Raziskava: Tanja Roženberger Šega

Fotografija: Aleš Šega

Montaža: Jaka Kovačič

Content:

The visual material that is being presented was made in the context of the museological project *Alma – Vox populi*, which tells about the extraordinary woman Alma Maximiliana Karlin (Celje, 1889-1950). On the tapes we present different personal memories of individuals who remember her as a neighbour, as a brave person who escaped from cannibals or as a woman who went to the slovene partizans. By watching the material, we are able to see Alma through the eyes of ordinary people. To the author of the project it was a challenge to show the film material in the exhibition in a new way. That's why there was cooperation with an artist – heritage became inspiration for art and art a form of presenting heritage.

Oris problematike:

Predstavljeno vizualno gradivo je nastalo v okviru muzejskega projekta *Alma – Vox populi*, ki odstira podobo svojevrstne popotnice, ustvarjalke in Celjanke Alme Maximiliane Karlin (Celje, 1889-1950). Na video posnetkih in njihovih zapisih so predstavljena pričevanja, osebni spomini posameznikov, ki so Almo poznali kot nevsakdanjo in posebno sosedo, se z njo srečevali na poti proti njenemu domu na Pečovniku, jo poznali kot pogumno osebo, ki je na tihomorskih otokih ušla ljudožercem,

odločno žensko, ki se je med 2. sv. vojno podala k partizanom, ali kot pisateljico in življenjsko sopotnico Tee Gamelin. Posnetki predstavljajo ustvarjalko v očeh preprostih oseb, sosedov, otrok in tistih, ki se je spominjajo iz bežnih srečanj v Celju.

Na ta način so nastali zanimivi in povedni dokumenti, poseben izziv pa je avtorici projekta pomenila predstavitev vizualnih zapisov v obliki muzejske razstave. Sprejeto razstavno formo prepleta dediščine in umetnosti je dediščina postala navdih umetnosti in umetnost oblika predstavljanja dediščine, s čimer sledi sodobnim trendom vzajemnega delovanja in ustvarjanja.

Allison Jablonko
A Musical Walk
La Passeggiata Musicale
Glasbeni sprehod
 2007, 33 min.

Raziskava in snemanje / Videography:

Allison Jablonko.

Svetovalka za glasbo / Musical consultant: Kaethe Shore.

Sodelovanjem mest / With the collaboration of the towns: Castiglione del Lago, Tuoro s/Tr, Passignano s/Tr, and Panicale.

Content

This film was edited from four hours of “Visual Notes” videotaped on May 13, 2007, during the “Musical Walk” through the Umbrian town of Passignano sul Trasimeno. The event celebrated the ties between the communities around Lake Trasimeno and the Music School of Trasimeno and demonstrated the school's

approach which, starting from the earliest grades, is based on group lessons and ensemble performance, as well as on individual instruction. The event had many meanings for the different participants – the mayor, organizers, teachers, students, siblings, parents, visual anthropologist/videographer, tourists, and local residents. Viewers are invited to identify these various strands and to note how the film represents classical music in this particular cultural space. In order to emphasize the embodied nature of musical performance, the film, shot with one camera only, wrestles with the challenge of retaining synchronous sound while shortening the full video record.

Oris problematike

Ta film je narejen iz štirih ur "vizualnih zapiskov", posnetih 13. maja 2007, med "Glasbenim sprehodom" po umbrijskem mestu Passignano sul Trasimeno. Dogodek je proslavil vezi med občinami okoli Trazimenskega jezera in Glasbeno šolo Trasimeno ter prikazal šolski pristop, ki je od najzgodnejše stopnje osnovan na skupinskih učnih urah in skupinskemu muziciranju kot tudi na posameznemu inštruiranju. Dogodek je imel več pomenov za različne udeležence – župan, organizatorji, učitelji, dijaki, starši, vizualna antropologinja, turisti in krajani. Gledalci so bili povabljeni, da prepoznajo te različne tokove in opazijo kako film predstavlja klasično glasbo v določenem kulturnem prostoru. Da bi poudaril resnično naravo glasbene predstave, si film, posnet z eno kamero, prizadeva ohraniti sinhroni ton in hkrati skrajšati celotni video zapis.

Zvezdana Antoš
Experiences and cooperation of ethnologists in recording audio-visual documentation for the EU project "Carnival – King of Europe"
Izkušnje in sodelovanje etnologov pri snemanju avdio vizualne dokumentacije za evropski projekt Karneval – kralj Evrope.

Content

The EU project „Carnival – King of Europe“ gathered experts from ethnographic museums in Italy as project leaders, as well as partners from France, Croatia, Bulgaria and Macedonia, who cooperated and participated in joint field *Research* which resulted in valuable audio-visual documentation records. In this presentation, I would like to present and analyse the recorded material from several aspects:

- 1 Material created through targeted activities with informants prepared in advance:
Interview about carnival customs (Mauro Dorčić, Žejane, 18 January 2008)
Camera: Zvezdana Antoš, DVD, duration: 3'06''
Interview and presentation of the making of a mask (Žarko Lučić, Viškovo, 19 January 2008)
Camera: Zvezdana Antoš, DVD, duration: 1'09''
- 2 Material created spontaneously as an authentic document of a particular moment:
Antonje celebration (17 January 2008 in Matulji and Frlani)
Camera: Vladimir Bocev, DVD, duration: 4'20''
- 3 Material resulting from recording of carnival processions in individual

countries (Croatia, Italy, Bulgaria, 2008)

Camera: Zvezdana Antoš, DVD, duration: 6'

- 4 Material processing and *Editing*; creation of the film "The Bell Bearers of Rukavac" to be presented at the exhibition "Carnival – King of Europe".

Camera, direction, editing: Michele Trentini, DVD, duration: 12'

Research results and films will be presented at the joint travelling exhibition and at conferences in Trento and Zagreb.

Oris vsebine:

V evropskem projektu Karneval – kralj evrope, so se zbrali poznavalci iz etnografskih muzejev v Italiji kot vodje projekta in partnerji iz Francije, Hrvaške, Bolgarije in Makedonije, ki so sodelovali v skupnih terenskih *Raziskavah*, katerih rezultat je dragocena avdio vizualna dokumentacija. V tej predstavitvi bi rada predstavila in analizirala posneto gradivo iz različnih vidikov:

- 1 Gradivo ustvarjeno s ciljnim aktivnostmi z vnaprej pripravljenimi informanti:

Intervju o karnevalskih šegah (Mauro Dorčić, Žejane, 18. januar 2008)

Kamera: Zvezdana Antoš, DVD, trajanje: 3' 06"

Intervju in predstavitev izdelovanja maske (Žarko Lučić, Viškovo, 19. januar 2008)

Kamera: Zvezdana Antoš, DVD, trajanje: 1'09"

- 2 Gradivo, ki je nastajalo spontano kot avtentični dokument določenega trenutka:

Antonje proslava (17.januar 2008 v Matuljih in Frlatih)

Kamera: Vladimir Bocev, DVD, trajanje: 4'20"

- 3 *Gradivo kot rezultat beleženja karnevalskih obhodov v posameznih državah* (Hrvaška, Italija, Bolgarija, 2008)

Kamera: Zvezdana Antoš, DVD, trajanje: 6'

- 4 Obdelano in zmontirano gradivo; izdelan film *Nosilci zvoncev v Rukavcu*, ki bo predstavljen na razstavi *Karneval – kralj Evrope*.

Kamera, režija in montaža: Michele Trentini, DVD, trajanje: 12'

Raziskovalni rezultati in filmi bodo predstavljeni na skupni potujoči razstavi in na konferencah v Trentu in v Zagrebu.

Daniela Vavrova
New Guinea, field work footage
Gradivo s terenskega dela na Novi Gvineji
2008, 25 min.

STUDENT FILMS ŠTUDENTSKI FILMI

The Al-Hadji and his Wives

Al-Hadji in njegove žene

USA, 2006, Jie Li, 50 min.

Location / kraj snemanja: SE Cameroon
/ jugovzhodni Kamerun

The Al-Hadji and His Wives is a 50-minute film portrait of a Mbororo Fulani patriarch, Al-Hadji Isa, his savvy wives, and their rebellious daughters. The documentary provides a glimpse into their everyday lives, religious and moral practices, as well as the political opinions the Al-Hadji has to offer from his particular corner of the world. With a critical but sympathetic gaze, it also chronicles and investigates the process and rationale by which Amina, a 16-year-old daughter of the family, is forced into an unwanted marriage. While her attempted escape had been in vain, Amina has inscribed her silent protest on the walls of her mother's hut and onto the film, serving as a testimony of women's resistance and resilience under an oppressive patriarchy.

Al-Hadji in njegove žene je portret patriarha iz plemena Mbororo Fulani, Al-Hadji Ise, njegovih žena in njihovih uporniških hčera. Dokumentarec odškrne pogled v njihovo vsakdanje življenje, verske in moralne prakse, ter Al-Hadjijeva politična mnenja. Kritični in obenem sočuten pogled beleži in raziskuje tudi proces in načela, po katerih je Amina, 16-letna hčerka, prisiljena v neželjeno poroko. Njen poskus bega ni uspešen, zato svoj nemi protest izrazi na stenah materine koč in s sodelova-

njem v filmu, ki priča o uporništvu in iznajdljivosti žensk pod patriarhalnim zatiranjem.

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And the Spinning Wheel Keeps on Turning

In kolovrat se vrti dalje

Germany, 2006, Simone Pfeifer, 26 min.

Location / kraj snemanja: Hungary /
Madžarska

Three generations under one roof: Lina, Lissi, Franz and Peter call themselves Swabians. They live in Nadasch, a German Village in Hungary, where their ancestors arrived 300 years ago. The observational documentary describes the everyday life of the Sipos / Frank family, their relation to the land they live off and their effort to keep a sense of German identity in contemporary Hungarian society. Only glimpses of a violent past interrupt the peaceful and quite rural life and personal tragedy proofs to be more important than historical landmarks.

Tri generacije pod eno streho: Lina, Lissi, Franz in Peter se sami imenujejo Švabi. Živijo v Nadašu, nemški vasici na Madžarskem, kamor so njihovi predniki prišli pred 300 leti. Observacijski dokumentarec opisuje vsakodnevno življenje

družine Sipos / Frank, njihov odnos do zemlje od katere živijo in njihovo prizadevanje, da bi ohranili občutek nemške identitete v sodobni madžarski družbi. Samo prebliski nasilne preteklosti zmotijo miroljubno in mirno podeželsko življenje in osebna tragedija se izkaže za pomembnejšo kot zgodovinski mejniki.

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***A Way of Making Life Beautiful.
Yupik Art Between Two Worlds***
*Kako polepšati življenje. Umetnost
Yupikov med dvema svetovoma.*

U.K., 2007, Simon Katrin Annemarie,
17 min.

Location / kraj snemanja: Bering Sea
Coast, Alaska / obala Beringovega morja, Aljaska

“A Way of Making Life Beautiful” explores the meaning of art for the Central Yup’ik Eskimo. The Yupiit, who reside on the southwestern shore of the Bering Sea Coast in Alaska, were beautifying everyday objects and paraphernalia for centuries. In the course of the last hundred years—through the introduction of Western belief and political-economic systems—the purposes and forms of Yup’ik art have rapidly changed. The Yup’ik way, people believe is in danger because of the traumas they have

endured in the last century- the battle over religious believes, epidemics, the introduction to a market economy, alcoholism, abuse and suicide. In this video, Yup’ik artists describe the importance of Yup’ik art as a return to Yup’ik values, in the context of the social realities of contemporary Yup’ik life.

Ta film raziskuje pomen umetnosti za osrednje Yup’ik Eskime. Yupiiti, ki živijo na severozahodni obali Beringovega morja na Aljaski, že stoletja dolgo lepšujejo vsakodnevne predmete in orodja. Zanjih sto let – po sprejetju zahodnjaških verovanj in politično ekonomskega sistema – so se namen in oblike njihove umetnosti hitro spreminjali. Ljudje verjamejo da je njihov način življenja v nevarnosti zaradi pretresov, ki so jih doživljali v zadnjem stoletju – zlasti zaradi boja za njihovo vero, zaradi epidemij, uvajanje tržne ekonomije, alkoholizma, zapostavljanja in samomorilstva. V filmu yupiški umetnik opisuje pomen yupiške umetnosti kot povratek yupiških vrednot v kontekstu družbene realnosti sodobnega yupiškega življenja.

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***Free Communitas, Rhythm
connects people***
*Svobodne komune, ritem
povezuje ljudi*

Germany, 2008, Nadejda Stoyanova,
21 min.

Location / kraj snemanja: Muenster,
Germany / Nemčija

In the frame of an ethnological film project with the title “cultural institutions in Muenster” we have accompanied a group of drummers and other musicians on their regular meetings and musical improvisations at the harbour for one year. The music consists of diverse rhythms representing different cultures because the people making the music show some kind of heterogeneity.

We have concentrated on ethnological, sociological and psychological point of views as scientifically base.

In this context music of these persons seems to be much more than only a being together in a creative way. Music can be interpreted as a kind of international language with which you can express emotions. Also it is able to reduce conflicts, because it works as means of social organization.

V okviru etnološkega filmskega projekta “kulturne ustanove Muenstra” smo eno leto spremljali skupino bobnarjev, ki se redno srečujejo in improvizirajo v pristanišču. Njihovo glasbo sestavljajo različni ritmi, ki predstavljajo različne kulture, kot so heterogeni sami glasbeniki. Znanstvena osnova so bili etnološki, sociološki in psihološki vidiki. Glasba je več kot samo njihovo ustvarjalno sobivanje, lahko jo razlagamo tudi kot mednarodni jezik, s katerim lahko izražamo čustva. Poleg tega zmanjšuje napetosti, ker zblizuje ljudi.

Research / Raziskava: Nadejda Stoyanova & Katharina von Kossak

Photography / Fotografija: Katharina von Kossak & Henrik Vorschnitt

Sound / zvok: Sebastian Leyendecker

Editing / Montaža: Nadejda Stoyanova

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home / dom

U.K., 2007, Jennifer Tomoe Peachey,
32 min.

Location / kraj snemanja: England &
Japan / Anglija & Japonska

Intimate and warm, this portrayal of the film-maker's Japanese mother explores experiences, reflections and memories of family and life in Japan and “barbaric England”.

As the journey unfolds, we find ourselves in Japan for The Festival of The Dead. Here, the emotional idiosyncrasies that lie behind this national cultural festival are revealed, and the importance of “blood,” “land” and “culture” in understanding “home,” and who we are in the world, is put into question...

Ta filmski portret režiserkine japonske mame, intimen in topel, raziskuje izkušnje, razmišljanja in spomine o družinskem življenju na Japonskem in v ‘barbarski Angliji’. Ko se odvija potovanje, se najdemo na Japonskem ob Prazniku smrti. Tu se obudijo osebni čustveni vzorci, ki ležijo za tem narodnim kulturnim praznikom in pomenom ‘krvi’, ‘dežele’ in ‘kulture’ v razumevanju ‘doma’, in najdemo se pred vprašanjem kdo smo na tem svetu...

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Hope Despair Laughter: A circus project in Palestine

Upanje Obup Smeh: cirkuški projekt v Palestini

Netherlands, 2007, Esther Hertog,
27 min.

Location / kraj snemanja: Dneisheh,
Palestine / Palestina

Filmed in Dheisheh refugee camp in the West Bank, the documentary follows a group of children with their Palestinian and European trainers, participating in a circus summer-camp. Despite the joy and laughter of the circus there are constant reminders of the ongoing political confrontation. How is the conflict integrated in the children's everyday reality and the circus activities? What place has the circus project in the children's hope and despair?

Dokumentarec, posnet v begunskem taborišču Deiši na Zahodnem bregu (Palestina), sledi skupini otrok, ki s svojimi palestinskimi in evropskimi trenerji sodelujejo v poletnem cirkuškem taboru. Navkljub veselju in smehu v cirkusu, so prisotni stalni opomini o potekajoči politični konfrontaciji. Kako je konflikt vključen v realnost otroškega vsakdana in v cirkuške aktivnosti? Kakšno mesto ima cirkus v otroškem upanju in obupu?

Research / Raziskava: Esther Hertog
Photography / Fotografija: Esther Hertog
Sound / zvok: Jan Tipler & Esther Hertog
Editing / Montaža: Esther Hertog

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Leyssart

U.K., 2007, Alexander Hirl, 32 min.

Location / kraj snemanja:
South France / južna Francija

Living among 8000 animals in the South of France, Therese and Dominique live their passion, making us reflect on the nature of relationships. But how do you negotiate life's passion and philosophy with workers who come and go, 5 children and a reality that challenges your ideals - and what do you do when your passions grow apart?

Therese in Dominique živita med 8000 živalmi v južni Franciji. Ta njuna strast nam daje misliti o naravi medsebojnih razmerij. Toda kako se boste o življenjski želji in filozofiji pogovarjali z delavci, ki prihajajo in grejo, s petimi otroki in z realnostjo, ki izziva vaše ideale - in kaj boste storili, ko vaša strast razpade?

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Lifelibrary / Življenje knjižnice

U.K., 2007, Amanda Hill, 15 min.

Location / kraj snemanja:
Manchester, England / Anglija

The world of the library is complex, full

of ambiguities and double meanings. It is an institution that has had little attention in anthropological debate or in the minds of most of its users. Upon further consideration, its seemingly unobtrusive or neutral position in the conscious thought of many brings about questions of its purpose, its use, and its history. Manchester was one of the first cities in Britain to open a public library. How will the Manchester Central Library evolve?

Svet knjižnice je kompleksen svet, poln nejasnosti in dvojnih pomenov. To je ustanova, kateri se antropološke diskusije ali misli njenih uporabnikov zelo malo posvečajo. Upoštevanje njenega dozdevnega nevsiljivega ali nevtralnega položaja v zavesti mnogih prinaša vprašanja o njenem namenu, o njeni uporabi in njeni zgodovini. Manchester je bilo prvo mesto v Britaniji, ki je odprlo javno knjižnico. Kako se bo razvijala?

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Mangrove music / Glasba mangrova
Luxembourg, 2007, Carlo Cubero,
49 min.

Location / kraj snemanja: Culebra, Puertorico & St. Croix, USVI, Caribbean / Karibi

This video follows two music groups

on the Caribbean island of Culebra. The Municipal Steel Band of Culebra is an orchestra made up entirely of steel drums and the Wiki Sound is a conga percussion trio. The video explores some of the similarities and differences between the two groups in order to highlight some of the processes and relationships that produce and reproduce Caribbean island identities. The video was shot throughout a year of fieldwork *Research* on the island and forms part of a PhD project in Social Anthropology using Visual Media.

Ta video sledi dvema glasbenima skupinama na karibskem otoku Culebra. Mestni pločevinasti orkester Culebra je orkester izključno pločevinastih bobnov, a Wiki Sound je trio konge in bobnov. Video raziskuje nekatere podobnosti in razlike med obema skupinama, da bi osvetlil procese in odnose, ki proizvajajo in reproducirajo karibske otoške identitete. Video je bil posnet tekom leta na raziskovalnem terenskem delu na otoku in predstavlja del doktorskega projekta iz socialne antropologije, z uporabo vizualnih medijev.

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Motherland / Domovina

U.K., 2007, Robert Eagle, 27 min.

Location / kraj snemanja: Kazakhstan & Czech. Rep. / Kazahstan & Češka

In villages across Kazakhstan, every morning the herds are driven out to graze in nearby pastures, and in the evening, the shepherds drive the herds back home. For Kazakhs, every person has a special blood-bond with the land where he was born. That land is like a second mother that he should love, honour and return to.

In *OTAN (Motherland)*, a Kazakh student in Prague returns home to Kazakhstan for the first time in a year. Soon thereafter, his father returns to his birthplace after 35 years away. A journey from Prague to Kazakhstan and across the steppe, this film travels with father and son as they fulfill their duties to their parents and re-discover their 'otan' (motherland).

V vaseh širom Kazhstana vsako jutro ženejo pastirji črede na pašo na bližnje pašnike in jih zvečer ženejo domov. Za Kozake ima vsaka oseba posebno krvno povezavo z deželo v kateri je rojena. Ta dežela je kot druga mati, ki jo je treba ljubiti, častiti in se vračati k njej.

V filmu *Domovina* se kozaški študent vrača iz Prage v Kazahstan, prvič po enem letu. Kmalu se tudi njegov oče po 35 letih vrne v rodni kraj. Film kaže Potovanje iz Prage v Kazhstan in preko step, kaže potovanje očeta in sina, ko izpolnjujeta svojo dolžnost do staršev in ponovno odkrivata svojo domovino.

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Prepeč' / Zavitek

Serbia, 2007, Nina Kulenović & Milan Đorđević, 12 min.

Location / kraj snemanja: Belgrade, Serbia / Beograd, Srbija

Grand mother and her skill of making 'prepeč' is a subject of a short observational documentary, made in the Workshop for visual ethnography in Ethnographic museum Belgrade, organized for the students of anthropology.

Stara mama in njena večina peke 'prepeč', neke vrste zavitka, je predmet kratkega observacijskega dokumentarca, ki je nastal v Delavnici za vizualno etnografijo v Etnografskim muzeju Beograd za študente antropologije.

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Website: www.etnomuzej.co.yuE: etnomuzej@yubc.net**Sangita Priya – Lover of Music***Sangita Priya – ljubitelj glasbe*

Denmark, 2007, Anne-Katrine Hansen, 35 min.

Location / kraj snemanja: Kochi, Kerala, India / Indija

Film is showing the great importance

of devotional music in Kerala (Indija). "The music is a language to talk with God, because the God is a lover of music (Sangita Priya)" is saying Balaram, the teacher of *tabla*, traditional Indian instrument. He is teaching *tabla* many young pupils and his grandson Brijesh is already very well known player of *tabla*. In the film we meet also Kamath a player of *mridangam*, another traditional instrument. In the second part of the film *Suchee*, a local organizer of musical events, is explaining how his small company functions in educating the tourists in the field of traditional music, which is an important part of Indian culture.

Film prikazuje pomen verske glasbe v Kerali (Indija). "Glasba je jezik za pogovor z bogom, ker bog je ljubitelj glasbe (Sangita Priya)" pravi Balaram, učitelj *table*, tradicionalnega indijskega instrumenta. Ima številne mlade učence, njegov vnuk Brijesh pa je dobro znan igralec na *tablo*. V filmu srečamo tudi Kamatha, igralca na *mridangam*, drug tradicionalni instrument. V drugem delu filma nam *Suchee*, lokalni organizator glasbenih dogodkov, razloži kako njegovo malo podjetje deluje pri izobraževanju turistov na področju tradicionalne glasbe, ki je pomemben del indijske kulture.

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Telling fortunes / Vedeževanje

Slovenia, 2007, Jonathan Roper & Mojca Čuk, 13 min.

Location / kraj snemanja: Nova Gorica, Slovenia

Two students of the Summer School of the Visual in Nova Gorica (Slovenia) found a fortune teller *Cvetka* as a very interesting subject of their visual exploration. She is willing to tell them many secrets of her profession and even demonstrate her skill in front of the camera.

Slušateljca Poletne šole vizualnega v Novi Gorici sta v znani vedeževalki *Cvetka* spoznala zanimiv predmet njune vizualne raziskave. Razodela jima je veliko skrivnosti svojega poklica in celo demonstrirala svoje veščine pred kamero.

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***Temporary Sanity:
The Skerrit Bwoy Story***

Občasna prisebnost:

Zgodba Skerrita Bwoya

U.K., 2007, Dan Bruun, 32 min.

Location / kraj snemanja: New York,
USA

This is an upclose look into the dangerous world of Jamician dancehall culture in New York City. An anthropology student from the University of Manchester in England follows one young dancer and Dj who stuggles to carve out a living for himself and his two kids. A natural leader, Skerrit Bwoy strives to be a positive force in his community, a community which has been plagued by violence and poverty. This film delves into the consciousness and soul of a complex and fascinating individual.

To je bližinski pogled v nevaren svet jamajske plesne kulture v Newyork Ci-

tyju. Študent antropologije Univerze v Manchesteru sledi mlademu plesalcu in didžeju, ki se trudi za preživetje sebe in svojih dveh otrok. Skerrit Bwoy, vodja po naravi, želi biti pozitivna sila v svoji skupnosti, v skupnosti, ki jo preplavlja nasilje in revščina. Film preiskuje zavest in duševnost zapletenega in očarljivega posameznika.

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SELECTED ETHNOGRAPHIC FILMS IZBRANI ETNOGRAFSKI FILMI

Arukihenro / Romarji

Switzerland, 2006, Tommi Mendel,
73 min.

Location / kraj snemanja: Shikoku
Island, Japan / Šikoku, Japonska

For over a thousand years, the Shikoku Henro pilgrimage has connected 88 sacred places along a circular route of 875 miles around Shikoku, Japan's fourth largest island. Shot over a period of nine months and based on ethnographic survey methods, this film reveals in an intimate manner, the motives, aims and desires of modern Japanese people as they follow this Buddhist pilgrimage. The filmmakers themselves walked the entire route, accompanying various different pilgrims through long stages of their journeys. Not only are the experiences of the pilgrims themselves documented, but also impressions and observations of Shikoku residents, priests and academic experts. Presenting the pilgrimage as a microcosm, Walking Pilgrims offers profound insights into the religious and socio-cultural background of modern Japanese society whilst at the same time pointing to the universal human quest for self-knowledge.

Romanje Šikoku Henro že preko tisoč let povezuje 88 svetih krajev ob krožni poti dolgi 875 milj okoli Šikokuja, četrtega največjega japonskega otoka. Film so snemali devet mesecev in je osnovan na etnografski metodi. Na prisrčen način obuja motive, cilje in želje modernih Japoncev, ko sledijo budističnemu

romanju. Tudi ustvarjalci filma so prehodili celotno pot in spremljali različne romarje v dolgih fazah njihovega popotovanja. Vendar niso zabeležene samo izkušnje romarjev; zabeleženi so tudi vtisi in opažanja prebivalcev Šikokuja, duhovnikov in strokovnjakov. Film predstavlja romanje kot mikrokozmos in ponuja globok vpogled v versko in družbeno kulturno ozadje moderne japonske družbe ter hkrati opozarja na univerzalno človekovo potrebo po samospoznavanju.

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The Brassy Bands / Pihalne godbe

Romunia, 2007, Cornel Gheorghita,
52 min.

Location / kraj snemanja:
Romania / Romunija

At the beginning of the last century, Romanian peasants discovered the solemn music of the military bands when they went into the cities. They were so impressed by these that they wanted to have brass bands in their villages as well. With the arrival of the communists, these popular country marching brass bands were invited to participate at official events. The regime confiscated their

land, built immense industrial complexes and many of the farm-workers became factory workers. The brass bands then became a symbol of the people's well-being and the brotherhood between the farm and factory workers. With the fall of the Communist regime, many factories closed down...

Na začetku prejšnjega stoletja so romunski kmetje, ko so prihajali v mesta, odkrili slovesno glasbo vojaških orkestrrov. Prevzela jih je in želeli so imeti pihalne skupine tudi v svojih vaseh. S prihodom komunistov so bile popularne podeželske pihalne godbe povabljenе k sodelovanju pri uradnih dogodkih. Režim je zaplenil njihovo zemljo, zgradil obsežne industrijske komplekse in mnogi kmetje so postali tovarniški delavci. Tedaj so pihalne godbe postale simbol ljudskega blagostanja in bratstva med kmeti in delavci. S padcem komunističnega režima so zaprli številne tovarne.

Research / Raziskava: Cornel Gheorghita
Photography / Fotografija: Nicu Mihali & Geo Balint & Tudor Mircea
Sound / zvok: Viorel Ghiocel
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Brides of Lord Shiva
Neveste boga Šive

India, 2007, Varala Anand, 24 min.
Location / kraj snemanja: Vemula Wada,
Karimnagar, India / Indija

The age old tradition of people, both

men and women marrying Lord Shiva is continuing in the temple of Sri Raja Rajeshwara Swamy Temple of Vemulawada in Karimnagar district in Andhra Pradesh of India. The traditional marriage of men and women with the God is observed during Sri Rama Navami Festival every year. They are called Shivaparvathulu.

On this day in their bridal attire, with a saffron mark on their fore head, jaggery and jeera on their heads, thrishool in their hands, by sprinkling Thalamburalu (sacred turmeric rice grains) on each other and on the god, tens of thousands of celebrate their wedding with Lord Shiva with pomp and revelry. The documentary depicts the culture, costum and lifestyle of Shivaparvathulu.

V templu Sri Raja Rajeshwara Swamy Temple Vemulawade, v območju Karimnagar v Andra Pradešu (Indija), se nadaljuje dolgoletna tradicija porok mož in žena z bogom Šivo. To tradicionalno poroko z bogom lahko opazujemo vsako leto med praznikom Sri Rama Navami. Na ta dan na deset tisoče mož in žena, ki jih imenujejo Shivaparvathulu, svečano praznuje poroko z bogom Šiva v fantazijskem sijaju. Dokumentarec slika kulturo, oblačila in življenjski slog Shivaparvathulov.

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Daughters' destiny / Usoda hčera

Sweden, 2007, May Gauffin, 57 min.

Location / kraj snemanja: Nepal

In Nepal daughters are married at a very young age and left to be dependent on their men, giving birth and taking care of parents-in-laws. Throughout this one hour long documentary we get to meet women from different parts of Nepal in close up interviews. They speak of their histories, lives, struggles and dreams, through which we understand the vast force of tradition on the life situation of today's women in Nepal. The stories have been recorded during a period of important political transitions in the Nepalese society, August 2006 – May 2007, when the Maoist rebellions had put down their weapons, which also allowed for meeting with some of the women from Maoist movement.

V Nepalu se hčere poročijo zelo mlade in v pričakovanju da bodo odvisne od svojih mož, da bodo rojevale in skrbele za moževe starše. V dokumentarcu srečamo žene iz različnih predelov Nepala, ki nam govorijo zelo od blizu. Govorijo o svojih zgodbah, življenjih, bojih in sanjah, s pomočjo katerih razumemo izjemno moč tradicije na področju življenjskih položajev današnjih nepalskih žena. Zgodbe so bile zabeležene v času pomembnih političnih sprememb v nepalski družbi, od avgusta 2006 do maja 2007, ko so Maoisti položili orožje, kar je omogočilo tudi srečanje z nekaterimi ženami maoističnega gibanja.

Research / Raziskava: Anita Khadka Karki
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Slovenia, 2007, Jelka Pšajd, 21 min.

Location / kraj snemanja:

Bogojina, Slovenia

Thursday after the St. Trinity Sunday is a holiday of corpus Christi, called *telovo*. Church celebrates the transformation of bread into Christ's body that was first performed by Jesus on Thursday before his death on the cross. In the village of Bogojina (North-Eastern part of Slovenia) a ritual is preserved of decorating the path walked by the procession with birch branches and rising of four altars. People burn the candles on the windows for the by-passing Christ. They believe that the branches and the flowers used in the ritual are blessed and that they possess sacred strength against lightning and misfortunes, therefore they take them home to preserve the house. We documented gathering of birch branches and decorating the path through the village and the altars. The ritual is presented by following one family among many.

Četrtek po nedelji Sv. Trojice je praznik presv. Rešnjega Telesa – telovo. Na ta dan slavi Cerkev spremenitev kruha v Kristusovo telo, kot jo je Jezus prvič opravil v četrtek pred svojo smrtjo na križu. V Bogojini se je še ohranilo postavljanje brezovih vej ob poti, kjer gre procesija in postavljanje štirih oltarjev ob poti. Ker v procesiji nesejo Najsvetejšega, v tem času zanj gorijo na oknu sveče. Razširje-

na je vera, da so veje, mimo katerih gre procesija, blagoslovljene in da vsebujejo obrambno moč proti ujmam, strelji in nezgodam. Vsak si brezovo vejico odlomi, tudi šopek rož in jih odnese domov, da varuje hišo. Posneli smo pripravo brezovih vej – odhod v gozd, iskanje in sekanje vej, prihod domov, okraševanje poti skozi vas in oltarjev ob njej. S kamero smo spremljali eno družino, ob njej pa še ostale vaščane in vaški dogodek.

Research / Raziskava: Jelka Pšajd
Photography / Fotografija: Boris Černi
Sound / zvok: Boris Černi
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***Funeral Chants from Georgian
Caucasus / Pogrebne pesmi na
gruzijskem Kavkazu***
Switzerland, 2007, Hugo Zemp, 21 min.
Location / kraj snemanja: Svaneti, Georgia / Svaneti, Gruzija

The villages of the Svaneti province are located in north-western Georgia, in the valleys that lie between the high peaks of the Caucasus. The Svans represent about 1% of the Georgian population. Their language differs from the Georgian language, and their religion is a syncretism of Orthodox Christian faith and pre-Christian beliefs. The polyphony of the Svans appears as one of the major styles of the Georgian vocal art. It consists of two soloist voices and the bass of the

choir. In their funeral rituals, the Svans combine three vocal expressions which are rarely found nowadays in other parts of the world: women's individual laments punctuated by collective cries like in Ancient Greece, men's individual laments, and polyphonic chants by male choirs.

Vasi dežele Svaneti se nahajajo v severo-zahodni Gruziji, v dolini, ki leži med visokimi vrhovi Kavkaza. Svani predstavljajo 1% prebivalstva Gruzije. Njihov jezik se razlikuje od gruzijskega in njihova vera je mešanica ortodoksnega krščanstva in predkrščanskih verovanj. Večglasnost Svanov se kaže kot ena glavnih slogov gruzinske vokalne glasbe. Sestavljata jo dva solistična glasova in bas zbora. V tem obrednem petju Svani kombinirajo tri glasovne izraze, ki jih težko najdemo v ostalih predelih sveta: posamezne ženske žalostinke, poudarjene s skupinskim kričanjem kot v stari Grčiji, posamezne moške žalostinke in večglasno petje moškega zbora.

Research / Raziskava: Hugo Zemp
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Sound / zvok: Hugo Zemp
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Guča after party
Slovenija, 2008, Mojca Kovačič, Urša Šivic, 17 min.
Location / kraj snemanja: Slovenia

Film s pomočjo pripovedi članov dveh

slovenskih glasbenih zasedb (Dej še'n litro in Strizzy) odstira glasbene in družbene motive za popularnost t. i. *trubaške* glasbe med slovenskim občinstvom in nastanek slovenskih *trubaških* skupin. Uspeh srbskih *trubačev* v slovenskem glasbenem prostoru je spodbudil številne slovenske glasbene skupine s podobnim inštrumentalnim sestavom, da so v svoj repertoar pričele vključevati tudi tovrstno glasbo. Film je podprt z glasbenim dogajanjem z različnih prizorišč: koncertov v Sloveniji (Bled, Ljubljana) in zasebne zabave (Guča after party v Famljah pri Divači), festivala trobentačev v Guči (Srbiji). Pogled zunanega opazovalca je v filmu zajet v pripovedi predstavnika potovalne agencije (Collegium iz Ljubljane), ki oriše publiko in posreduje statistične podatke o obisku Slovencev v Guči.

The narrative of two Slovene music ensembles (Dej še'n litro and Strizzy) reveals musical and social motives of the popularity of Balkan brass bands among Slovene audience as well as the appearance of such Slovene bands. The success of Serbian brass bands in Slovene musical space stimulated numerous Slovene bands with similar instrumental structure to include such musical style into their repertoire. Different musical scenes contribute to the brass band presentation in the film: concerts in Slovenia (Bled, Ljubljana), a private party (Guča after party, Famlje at Divača), the festival of brass bands in Guča (Serbia). Furthermore, a representative of the travel agency (Collegium, Ljubljana) presents the outsider's point of view outlining the audience and giving statistical data on Slovene attendance at the Guča festival.

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Herdswoman / Voditeljica črede

Sweden, 2008, Kine Boman, 58 min.

Location / kraj snemanja: Sápmi, Sweden / Švedska

Herdswoman is about three Sami to whom reindeer herding is more than a mere occupation. It is a way of life, their culture. Aina, Elisabeth and Lisa belong to different generations. Their stories reflect life in Sápmi (Lapland) and the transition from nomadic existence to modern society. The film relates their pleasure in working with the reindeer. They live with and for their herds. The women raise questions about the essence of life. Their thoughts, dreams and memories show their view of life and its essential values. When a court case questions their ancient rights to the reindeers' pasture their life as reindeer keepers is at risk.

The film illustrates man's inner driving force and the struggle for existence. It shows the vulnerability of indigenous peoples in modern society and the colonisation process, which has led to the present conflict about the right to land and water.

Film prikazuje tri generacije Sami žensk, za katere je vzreja losov več kot samo poklic. Za Ainino, Elisabetho in Liso je to način življenja, njihova kultura. Njihove zgodbe odražajo življenje v mestu Sápmi (Lapland) in prehod iz nomadskega bivanja v moderno družbo. Živijo s svojo čredo in zanjo; njihove misli,

sanje in spomini razkrivajo njihovo življenjsko filozofijo in njihove vrednote. Ko tožba na sodišču postavi pod vprašaj njihovo starodavno pravico do paše, je ogrožen njihov način preživetja z gojenjem losov. Film prikazuje ranljivost prvobitnih ljudstev v moderni družbi in kolonizacijski proces, ki je privedel do spora glede pravice uporabe zemlje in vode.

Research / Raziskava: Kine Boman
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History is a teacher

Zgodovina je učiteljica

U.K., 2008, Hugh Hartford, 30 min.

Location / kraj snemanja:

Gornji Vakuf, Bosnia / Bosna

Bosnia exists today as a segregated society between Catholic Croats, Muslims, and Orthodox Serbs. Bosnia has 3 heads of state representing the interests of their particular ethnic group. History is a teacher was shot in 3 history classes where Croat, Muslim and Serb teachers all teach a different history of the same country. It looks at how history shapes national identity and how it

can be abused and used to conjure racial hatred.

Like the divisions in Bosnian politics, Bosnian schools are divided and operate under apartheid. Muslim children are separated from catholic children. They have different areas of the playground, different school entrances, 2 headmasters, 2 sets of teaching staff and 2 different histories are taught in the same building. In Gornji-Vakuf High School Croats are taught downstairs, Muslims are taught upstairs. Petar, a Catholic student from downstairs, ventures upstairs to meet his Muslim counterpart.

Bosanska družba je danes razdeljena med katoliške Hrvate, muslimane in pravoslavne Srbe. Ima tri državne poglavarje, ki predstavljajo interese svojih etničnih skupin. Film je bil posnet v treh razredih v katerih hrvaški, muslimanski in srbski učitelji poučujejo različno zgodovino iste domovine. Na ta način se vidi kako zgodovina oblikuje nacionalno identiteto in kako jo lahko zloraobljajo in uporabljajo za sejanje rasnega sovraštva.

Tako kot bosanska politika so tudi bosanske šole razdeljene in delujejo na način apartheida. Muslimanski otroci so oddvojeni od katoliških otrok. Imajo različna omočja za igranje, različne vhode, dva ravnatelja, dve skupini učiteljev in učijo se dve različnim zgodovini v isti stavbi. V Gornjem Vakufu je hrvaška srednja šola spodaj, muslimanska pa zgoraj. Petar, katoliški dijak iz spodnjega dela si nekoč drzne povzpeti v gornji del, da bi srečal muslimanskega vrstnika.

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The images of everyday's past

Podobe preteklega vsakdana

Slovenia, 2007, Amir Muratović, 13 min.

Location / kraj snemanja: Slovenia

The introductory film to the Slovene Ethnographic Museum's permanent exhibition offers a brief insight into important aspects of daily life of Slovene ancestors. The screenwriter Gorazd Makarovič, Ph.D., designed it to cover the migration of the Slavs onto the territory of the current Slovenia, their dwellings and farming methods, the appearance of castles and towns, peasant revolts, the formation of Slovene language. There are few archeological finds, frescoes or books bearing witness to this time, so the film also makes use of animations and reconstructions of farming and handicraft tasks.

Film je uvodna filmska informacija v stalno razstavo Slovenskega etnografskega muzeja. Zamišljen je kot zgoščen prikaz najpomembnejših potez vsakdanjega življenja naših prednikov. Vsebinsko pokriva naselitev Slovanov na ozemlje današnje Slovenije, njihov način preživljanja, kulturo prehranjevanja in bivanja, nastajanje gradov in mest ter razvoj obrti v njih, kmečke punte in oblikovanje slovenskega jezika. O tistem času pričajo le redke arheološke najdbe, freske in knjige, zato film uporablja animacije in rekonstrukcije kmečkih in rokodelskih opravil.

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Makarovič and editorial board

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Kador

Italy, 2008, Michele Trentini & Iolanda Da Deppo, 30 min.

Location / kraj snemanja:

Cadore, Italy / Italija

For more than a century glasses production has permeated the culture and lifestyle of the people of the Cadore (Belluno Province, Northern Italy), representing an alternative in the past to the declining traditional activities of agriculture and pasture and to the widespread exodus from the mountains. This film introduces us to this little known world through the manual work and commentary of Antonio Frescura who is the last artisan to be still making glasses frames in tortoiseshell often using home-made methods and machines. It is an art whose origins stretch well back into the past...

Izdelovanje očal že več kot stoletje prežema kulturo in življenjski slog prebivalcev Kadore (Belluno, severna Italija)

in je v preteklosti predstavljala alternativa zamirajočim tradicionalnim poljedelskim in pastirskim aktivnostim ter široko razširjenemu zapuščanju gorskih predelov. Film nas s prikazom ročnega dela in komentarji Antonia Frescure, ki je zadnji izdelovalec okvirov za očala iz želvjih oklepov, često z doma izumljenimi metodami in orodji, seznanja s tem malo znanim svetom ročnega dela. To je umetnost, katere izvor sega daleč v preteklost...

Research / Raziskava: Iolanda Deppo
Photography / Fotografija: Michele Trentini

Sound / zvok: Michele Trentini
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La voie Peule / Pot Peulov
Belgium, 2006, Sylvain Vesco, 52 min.
Location / kraj snemanja: Mali

Intimists and emblematic portarits tell the current destiny of the peuls of West Africa. In Mali, one of the poorest states of the world, these people are confronted with the terrible question of his future. In a Malian society in full transformation, can the traditions and the way of life of these seminomad sheperds continue to exist in front of the inevitable modernization of the country? Through

a touching meeting with this traditional culture, the narrative shows the universal movement of transformation of rural mentalities.

Intimni in simbolični portreti pripovedujejo o sedanji usodi Peulov v Afriki. V Maliju, eni najrevnejših držav na svetu, so ljudje soočeni s težavnim vprašanjem prihodnosti. Malijska družba je v polnem teku preobrazbe – bo tradicija in način življenja polnomadskih pastirjev obstala v času neizbežne modernizacije dežele?

Research / Raziskava: Director: Sylvain Vesco
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The lost water / Izgubljena voda
India, 2007, Dakxin Bajrange, 25 min.
Location / kraj snemanja:
Gujarat, India / Indija

The government of Gujarat has consistently ignored the Little Rann of Kutch (LRK) area. The salt workers of LRK, known as Agariyas, are predominantly from the Koli and Chuvaliya tribes. As bonded labores, they are not only vic-

tims of wage discrimination; they are endure serious physical and mental health hazards due to the dangerous nature of their work. Kharraghoda village itself is home to 437 widows. Working in extreme temperatures without any protective gear, many Agariyas suffer major health complications, including blindness and skin damages due to unprotected exposure to salt. Living in abject poverty, Agaryas now face water scarcity as well as malnutrition since green vegetables are nor available in this area.

Gujaratska vlada vztrajno zanemarla območje Little Rann of Kutch. Solinarji na tem območju, znani kot Agariyas, so večinoma iz plemen Koli in Chuvaliya. Kot odvisni najemniški delavci niso samo žrtve najemniške diskriminacije, temveč resno trpi tudi njihovo telesno in duševno zdravje zaradi nevarne narave njihovega dela. V vasi Kharraghoda domuje 437 vdov. Mnogi Agariyas zaradi dela v skrajni vročini in brez zaščitne opreme, trpijo velike zdravstvene komplikacije, vključno s slepoto in poškodbami kože, ker so izpostavljeni soli brez zaščite. Živeč v skrajni revščini, se Agaiyas zdaj soočajo še s pomanjkanjem vode in tudi s podhranjenostjo, saj na tem območju ni na voljo zelenjave.

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Luc de Heusch. Wild thinking

Luc de Heusch. Divja misel

Belgium, 2007, Karine de Villers,
50 min.

Location / kraj snemanja:
Belgium & Africa / Belgija & Afrika

Luc de Heusch was born in 1927 in Brussels. From 1944 to 1949 he studied at the Université Libre de Bruxelles and from 1951 to 1952 at the Sorbonne. In 1955 he received a doctorate in anthropology from Brussels University. As an assistant to Henri Storck his first experiences in filmmaking came in 1947. Luc de Heusch participated in the formation of the *Cobra* group in 1949, and joined the group as a writer and cinematographer until it disbanded in 1951. Under the pseudonym of Luc Zangrie he made the only *Cobra* film, the cinematographic poem *Persephone* (1951). Between 1952 and 1955 he continued his ethnographic studies conducting fieldwork in the former Belgian Congo for the Institut pour la Recherche Scientifique en Afrique Centrale. During this time he began to make films with an ethnographic and ethnohistoric emphasis: *Fête chez les Hamba* (1955) gives an account of daily life and ritual practice in a village of the Hamba of Kasai, *Ruanda: tableaux d'une féodalité* (1956) is an historic investigation of the the Rwandan society. In 1983 de Heusch made *Sur les traces du Renard Pâle*, with Jean Rouch and Germaine Dieterlen, and in 1996 *Une république devenue folle (Rwanda 1894-1994)*. He has made a number of films on Belgian society, and several films on writers and artists, including members of the *Cobra* group and Magritte and Ensor. Luc de Heusch has contributed a substantial body of written publications on anthropology, sociology, ethnographic film and

art. From 1955 to 1992 he taught at the Université libre de Bruxelles where he became a full professor in 1960. Luc de Heusch lives in Brussels.

Luc de Heusch je bil rojen let 1927 v Bruslju. Od 1944 do 1949 je študiral na Svobodni univerzi v Bruslju in od 1951 do 1952 na Sorboni. Leta 1955 je prejel doktorat bruseljske univerze. Prve izkušnje s filmom je pridobil kot asistent Henrija Storcka leta 1947. Sodeloval je pri ustanovitvi skupine Cobra leta 1949, pri kateri je sodeloval kot pisec in filmar do leta 1951. Pod psevdonimom Luc Zangrie je za Cobro posnel filmsko poemo »Persephone« (1951). Med leti 1952 in 1955 je nadaljeval etnološke raziskave s terenskim delom v bivšem belgijskem Kongu za Inštitut za znanstveno raziskovanje v Centralni Afriki. V tem času je začel izdelovati filme z etnografskimi in etnozgodovinskimi poudarki: »Fête chez le Hamba« (1955) prikazuje vsakodnevno življenje in obredno praksi v vasi pri Hambah. »Ruanda: tableaux d'une féodalité« (1956) je zgodovinska Raziskava ruandske družbe. Leta 1983 je naredil film »Sur les traces du Renard Pâle«, z Jean Rouchem in Germain Dieterlen in leta 1996 »Une république devenue folle (Rwanda 1894-1994)«. Naredil je mnogo filmov o belgijski družbi in številne filme o piscih in umetnikih, vključno s člani Cobre, z Magrittom in Ensorjem. Luc de Heuschov bistveni prispevek je korpus pisanih publikacij o antropologiji, sociologiji, etnografiji, filmu in umetnosti. Od leta 1955 do 1992 je učil na Svobodni univerzi v Bruslju, kjer je leta 1960 postal redni profesor. Živi v Bruslju.

Research / Raziskava: Karin de Villers

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Making rain / Obred za dež

Estonia/Norway/Mozambique, 2007,
Liivo Niglas & Frode Storaas, 57 min.

Location / kraj snemanja: Manica Province, Mozambique / Mozambik

The Vumba Hills in central Mozambique, close to the Zimbabwe border, are the kingdom of Mambo (Chief) Chirara. The Mambo's leading position is acknowledged by the government, and in addition to being the region's most important spiritual leader, the Mambo has the right to hold court cases that deal with minor crimes, problems involving spirits and domestic affairs. He is assisted by several subchiefs and ritual leaders. In the northernmost corner of the Mambo's kingdom, Mbuya Gondo, an over 70-years-old woman, is spiritual medium. She often holds ceremonies at a well-known rock drawing site. Mambo Chirara is not pleased with the old lady's activities. In his opinion Mbuya Gondo acts too independently and demands too much money for carrying out cer-

emonies. In the film, gender issues and local politics are brought to the surface as we follow these two leaders during a period of preparing for and performing the annual rainmaking rituals.

Vumba Hills v osrednjem Mozambiku, blizu meje z Zimbabvejem, je kraljestvo šefa Mambo Chirare. Vlada priznava njegov vodstveni položaj in s tem, ko je Mambo najpomembnejši duhovni vodja območja, ima pravico voditi sodne procese, ki se tičejo manjših kriminalnih dejanj in problemov, ki vključujejo duhovne in domače zadeve. Pomagajo mu številni podšefi in obredni vodje. V skrajnem severnem kotičku Mambovega kraljestva je duhovni medij 70-letna žena Mbuya Gondo. Mambo Chirara ni zadovoljen z njenimi aktivnostmi. Po njegovem mnenju Mbuya Gondo deluje preveč neodvisno in zahteva preveč denarja za izvedbo ceremonij. Ko v filmu spremljamo omenjena voditelja v času priprav in izvedbe vsakoletnega obreda za dež, pridejo na površje vprašanja odnosov med spoloma in lokalne politike.

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Morokapel's feast. The story of a Kara hunting ritual

Morokapelovo praznovanje. Zgodba o lovskem obredu pri Karih

Germany, 2007, Steffen Köhn, 26 min.

Location / kraj snemanja: Kara, South Omo, Ethiopia / Etiopija

This film tells the story of a hunt and its repercussions in the land of the Kara, Ethiopia. Morokapel has killed a leopard with a self-made trap. He brings the magnificent leopard skin to his mother-brother Samo in another village, who then holds for him a hunting ritual, endowing Morokapel with a higher status. The festivities take a surprising turn the morning after the ceremony: Morokapels supporters try to deny Samo the right to the valuable trophy through re-interpretation of ritual rules. The film illustrates how even traditional rituals can be manipulated for the economic and tactical interests. The film tries to develop these cultural ambiguities by dealing with the ethnographic encounter in a reflexive and transparent way.

Ta film pripoveduje zgodbo o lovu in njegovih posledicah v deželi Kara, Etiopija. Morokapel je ubil leoparda s smrtonosno pastjo. Čudovito leopardjo kožo prinese v sosednjo vas bratu svoje matere Samu, ki za njega opravi lovski ritual s katerim Morokapel pridobi višji status. Praznovanje dobi presenetljiv obrat naslednje jutro: Morokapelovi podporniki skušajo zanikati Samu pravico, da bi si prilastil leopardjo kožo s samovoljnim tolmačenjem obrednih pravil. Film ilustrira kako lahko nekdo manipulira celo s tradicionalnimi obredi v prid gospodarskih in taktičnih interesov. Film skuša pojasniti kulturne dvoumnosti z

obravnavanjem etnografskih soočanj na refleksiven in transparenten način.

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Photography / Fotografija: Steffen Köhn
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Ngat is Dead / Ngat je mrtev
 Denmark, 2007, Christian Suhr Nielsen
 & Ton Otto, 59 min.

Location / kraj snemanja: Papua New Guinea / Papua Nova Gvineja

What does it mean when anthropologists claim to study the cultural tradition of others by participating in them? This film follows the Dutch anthropologist Ton Otto, who has been adopted by a family on the island of Baluan in the South Pacific. Due to the death of his adoptive father he has to take part in moratory ceremonies whose form and *Content* are however forcefully contested by different groups of relatives. Through the ensuring negotiations Ton learns how Baluan people perform and develop their traditions and not least what role he plays himself. The film is part of long-term fieldwork in which filmmaking has become integrated in the ongoing dialogue and exchange relations between the islanders and the anthropologist.

Kaj pomeni, ko se antropolog odloči, da bo študiral kulturno tradicijo drugih v sodelovanju z njimi? Film spremlja nizozemskega antropologa Ton Otta, ki ga je posvojila družina na otoku Baluan v južnem Pacifiku. Zaradi smrti njegovega adoptivnega očeta se je moral udeležiti pogrebnih slovesnosti, katerih oblika in vsebina sta bili predmet močne tekmovalnosti med različnimi skupinami sorodnikov. Z zagotavljanjem pogajanj se Tone uči kako Baluani izvajajo in razvijajo svoje tradicije in ne nazadnje kakšno vlogo igra on pri tem. Film je del dolgoročnega terenskega dela pri katerem je filmar postal sestavni del potekajočega dialoga in zamenjave odnosov med otočani in antropologom.

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Obcina

Romania, 2007, Björn Reinhardt,
80 min.

Location / kraj snemanja:
Romania / Romunija

OBCINA is a small village hidden in the mountains. During summer dozens of Ruthenians live and work there. Before winter all of them leave the mountain village, that is exposed to extreme weather. Only the family of the cooper Stefan Cut holds out on the mountain as they do so for many years now.

During this time they try to defend themselves and their animals against invading wolves in order to survive with the few provisions they cultivated and harvested during the year. So far they always succeeded, but now a momentous accident threatens their existence.

Stefan had frozen his fingers while ascending from the village. Now he is frightened to undergo the painful amputation. But the family needs his important manpower to survive.

The hard facts convince him in the end to dare undertake the surgical operation and apprehends with joy, that he can work again on the mountain.

Nevertheless the family wants to leave the mountain during wintertime. But like every year nobody believes them.

Obcina je skrita gorska vasica, kjer poleti živi in dela ducat Rutenijcev. Pred zimo vsi zapustijo gorsko vasico, ki bo izpostavljena skrajnim vremenskim razmeram. Samo družina kovača Stefana Cuta ostaja na planini kot to počne že več let.

V tem času skušajo obraniti sebe in svoje živali pred volkovi in preživeti s skromnimi zalogami, ki so jih pridelali med letom. Doslej jim je vedno uspelo, toda zdaj nesrečni trenutek ogroža njihov ob-

stoj. Stefanu so zmrznili prsti na roki, ko je odhajal v dolino. Zdaj se boji boleče amputacije. Družina pa bi za preživetje rabila njegove moške roke. Trda dejstva ga prepričajo, da se odloči za opracijo in z veseljem dožene, da bo lahko spet delal v planini. Kakorkoli, družina želi, da bi pozimi zapustili planino. Toda kot vsako leto, jim tega nihče ne verjame.

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One in the family / Ena od družine

Russia, 2007, Eugeny Aleksandrov,
26 min.

Location / kraj snemanja:
South Ural, Russia / južni Ural, Rusija

Old believers in Russia have a specific role as the most spiritually rich and at the same time tragic personification of the nation's historical pathway. Fate of every old believer family line is an example of suffering and tenacity. Lyubov Mikhailovna Deikova, our favorite heroine, is a very modest and very gifted person. But it is the point of other films. In this film Lyubov Mikhailovna tells about her family.

Staroverniki v Rusiji imajo posebno vlogo kot duhovno najbogatejši in hkrati kot tragično poosebljenje narodno zgodovinske poti. Usoda vsake od staroverskih družin je primer trpljenja in trdoživosti. Ljubov Mihajlovna Dejkova, junakinja filma, je zelo skromna in talentirana oseba. Toda to je predmet drugih filmov. V tem filmu Ljubov Mihajlovna pripoveduje o svoji družini.

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Peace for all / Mir za vse

Macedonia, 2007, Elizabeta Koneska,
 26 min.

Location / kraj snemanja: Makedonski
 Brod, Macedonia / Makedonija

Orthodox Christians and affiliates of various religious groups in Islam pray in the Orthodox Church of St. Nicholas, also known as Hidir Baba in Makedonski Brod (West Macedonia).

Pravoslavni kristjani in pripadniki številnih verskih skupin islamske veroizpovedi molijo v pravoslavni cerkvi Sv. Nikole, znane tudi pod imenom Hidir Baba, v Makedonskem Brodu (zahodna Makedonija).

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***Prirechny – the town that
 no longer exists***

Prirehni – mesto, ki ne obstaja več
 Norway, 2006, Tone Grøttjord, 52 min.

Location / kraj snemanja:
 Murmansk, Russia / Rusija

The inhabitants of the Russian town of Prirechny have received a letter from the county of Murmansk telling them that their town no longer exists. Still, a handful of retired persons refuse to leave this once-proud mining community. We meet four of them in their absurd, small universe in northern Russia. Aina and Fiodor have been married for fifty-three years. While Aina yearns for her husband's attention, Fjodor is mostly concerned with his vegetable garden. Maria has lost her dear husband and has grown bitter about her two sons. Diana is the town's diva. She dreams about love in a place where there live only five men.

Prebivalci ruskega mesta Prirehni so prejeli pismo okraja Murmansk, da njihovo mesto ne obstaja več. Kljub temu peščica upokojencev odkloni, da bi zapustila, nekoč ponosno, rudarsko skupnost. Srečamo štiri od njih v njihovem absurdnem, malem občestvu v severni Rusiji. Aina in Fjodor sta bila poročena 53 let. Medtem, ko Aina hrepeni po moški pozornosti, Fjodorja najbolj skrbi njegov zelenjavni vrt. Marija je izgubila dragega moža in ji grenita življenje njena dva sinova. Diana je mestna diva. Sanja o ljubezni v kraju, kjer živi samo pet ljudi.

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Room 11, Ethiopia Hotel

Soba 11, Hotel Ethiopia

Japan, 2006, Itsushi Kawase, 23 min.

Location / kraj snemanja:

Gondar, Ethiopia / Etiopija

Ethiopia Hotel used to be part of the Italian army barracks during the Fascist occupation. From the hotel windows you can see the street, and the street children who struggle to survive each day. The film recounts the life of street children in Gondar, Ethiopia, by witnessing the communication and collaboration between the filmmaker and two children in a limited spatial setting, room 11 in the Ethiopia Hotel. This limited space allows the film to focus on communication and captures some of the ideas that enable them to endure and survive on the street.

Hotel Etiopija je bil včasih del italijanskih vojaških kasarn med fašistično okupacijo. S hotelskega okna je videti ulico in ulične otroke, ki se vsak dan borijo za preživetje.

Film pripoveduje o življenju otrok na ulici v Gondarju, Etiopija, in priča o komunikaciji in sodelovanju med filmarjem in dvema otrokoma v omejenem prostoru sobe 11, hotela Etiopija. Ta omejeni prostor dovoljuje, da se film osredotoči na komunikacijo in da zajame nekatere zamisli, ki pomagajo otrokoma, da vztrajata in preživita na ulici.

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SchoolScapes / Šolske slike

Australia, 2007, David MacDougall,
77 min.

Location / kraj snemanja:

South India / južna Indija

Inspired by the cinema of Lumière and the ideas of the 20th century Indian thinker Krishnamurti, David MacDougall this time explores a famous progressive school in South India, the Rishi Valley School. This is a film dedicated to the simple act of looking, in which each scene is a single shot.

Since completing the Doon School Quintet, his series of films about an elite boys' boarding school in North India, MacDougall has turned his attention to other institutions for children in India. The coeducational Rishi Valley School in Andra Pradesh was founded on the educational principles espoused by Jiddu Krishnamurti, who stressed the importance of observing the world around us more calmly and simply, as if with fresh eyes. SchoolScape was made in this spirit.

V tem filmu David MacDougall, navdihnen z Lumièreovim kinematografom in z idejami indijskega misleca 20. stoletja Krišnamurtija, raziskuje znano napredno šolo v južni Indiji, Rishi Valley School. To je film, posvečen preprostem aktu gledanja, v katerem je vsaka scena v enem kadru.

Po dokončanju filmske serije Doon School Quintet, o elitni deški šoli v severni Indiji, je MacDougall usmeril svojo pozornost na druge ustanove za otroke v Indiji. Rishi Valley School v Andra Pradešu je bila ustanovljena na vzgojnih načelih, zavezanih Jiddu Krišnamurtiju, ki je poudarjal pomembnost opazovanja sveta okoli nas mirneje in preprosteje kot to delamo z golim očesom. Slike iz šole so narejene v tem duhu.

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Somewhere in Between

Nekje vmes

Belgium, 2008, Chloé Salembier,
42 min.

Location / kraj snemanja:
Romania / Romunija

Ciprian, a young Romanian immigrant from Timisoara living in Belgium takes us through his city and his grand-mother's small town.

Driving around we take hitch-hickers. They tell us about the way they see the differences between past and present in Romania: changes between the city and the country side, the past and the future, the East and the West. Also, they speak

about the misunderstandings between generations.

Such as many countries in the premise of the 21st century, Romania sits somewhere in the middle.

I come from Western Europe and I met Romania and Ciprian more than a year ago. This country intrigued me, its pace inspired me. Where is this country going to? What future can Romanians look for? In a context of social, cultural, economical and political transformations, will they find a new way to inhabit and see the world? If they find their way, what can we learn about the images that they put forward? Through this video made as a log book I tempted to be as intimate as possible to the Romanian people and ask them genuine questions about the future of our societies.

Ciprian je mlad romunski priseljenc iz Temišvara, ki živi v Belgiji. Popelje nas skozi svoje mesto in mesto svoje stare mame. Na poti z avtom pobiramo štoparje. Pripovedujejo kako vidijo razlike med preteklostjo in sedanostjo v Romuniji: spremembe med mestom in vasjo, preteklostjo in sedanostjo, med Vzhodom in Zahodom. Govorijo tudi o nerazumevanju med generacijami. Tako kot mnogo drugih dežel na začetku 21. stoletja, se tudi Romunija nahaja nekje na sredini.

Avtorica prihajam iz zahodne Evrope in sem se srečala z Romunijo in Ciprianom pred več kot enim letom. Dežela me je vznemirila in njen ritem me je navdihnil. Kam gre ta dežela? Kakšno bodočnost si lahko poiščejo Romuni? Ali bodo v kontekstu družbenih, kulturnih, ekonomskih in političnih sprememb našli novo pot za bivanje in nov pogled na svet? Če bodo našli svojo pot, kaj se lahko naučimo o predstavah, ki jo naka-

zujejo? S tem filmom, ki je kot dnevnik, sem želela biti čim bolj prijateljska z Romuni in jim postavljala prava vprašanja o bodočnosti naših družb.

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STAM – We are staying / Ostali bova
Luxembourg, 2007, Charlotte Gregoire & Anne Schiltz, 54 min.

Location / kraj snemanja:
Romania / Romunija

Two filmmakers spend time getting to know Ruth and Natalia, two young Romanian women who grew up together in the Transylvania village Malancrav. One if them is a Gypsy, then other is a Saxon; one left the village, the other chose to stay. The only thing they seem to share is their friendship. The film explores the relationship of the two women and questions our understanding of social and ethnic belonging, migration, money, rural life and the search for one's roots.

Avtorici filma sta se trudita spoznati Ruth in Natalijo, dve mladi romunski ženi, ki sta skupaj odrasčali v transilvanski vasi Malancrav. Ena od njiju je Romkinja, druga je Saksonka; ena je zapustila vas, druga se je odločila ostati. Edina stvar, ki ju družijo, je njuno prijateljstvo. Film raziskuje razmerje med obema ženama in načenja spraševanje o družbeni in etnični pripadnosti, o izseljenstvu, denarju, podeželskemu življenju in iskarnju posameznikovih korenin.

Photography / Fotografija: Caroline Schuler
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Taste of Europe / Okus Evrope
Slovenia, 2006, Uroš Lebar, 90 min.
Location / kraj snemanja: Slovenia & Italy & Spain & France & Netherlands

Social critical documentary Taste of Europe conceptualizes immigration and life in Europe through personal declaration of 25 immigrants who came to live in EU from all sites of the globe. As the author Uroš Lebar emphasises, the film is addressing two types of viewers: (1) to the future immigrants, it tries to offer the reflection on the situations in which they will most probably encounter when they reach their final destination, and

(2) to the people already born in the European society, it tries to bring near experiential site of the immigration and to present the life in EU through the eyes of the immigrants.

Družbeno kritični dokumentarec Okus Evrope konceptualizira priseljenstvo in življenje v Evropi skozi izjave 25 priseljencev, ki so prišli v Evropo z vseh strani sveta. Kot poudarja avtor, film nagovarja dve vrsti gledalcev: (1) bodočim priseljencem skuša ponuditi razmislek o položaju s katerim se bodo najverjetneje srečali, ko bodo prispeli na cilj in (2) ljudem, rojenim v evropski družbi, skuša približati izkustveno plat priseljenstva in predstaviti življenje v Evropi z očmi priseljenca.

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Textiles in Ayacucho

Tkanine iz Ayachucha
USA, 2007, Peter Biella, 14 min.
Location / kraj snemanja: Peru

Textiles from the "Artes en Ayacucho"
DVD, received the American Anthro-

polological Association's Best Short Film Award. Shot in the thin air at 16,000 feet in Ayacucho, Peru, it follows the process of textile production from the shearing of alpacas to the dyeing and weaving of wool. "Textiles" is a work of applied visual anthropology. Independent of its ethnographic value, it was made first for wholesalers in Europe and the US to help the people of Ayacucho promote their textile co-op. By showing wholesalers how complex and time-consuming the process is, the film helps justify a modestly high price to retailers. With this primary goal, the film does not pursue a word-based vérité style, but rests entirely on the image, logic and beauty of the Ayacucho textile production process.

Tkanine iz sklopa filmov Umetnost v Ajakuči, je prejel nagrado Ameriške antropološke zveze za najboljši kratki film. Posnet je bil v redkem zraku na višini dobrih 5000 m v Ajakuči, v Peruju in sledi postopku izdelave tkanin od izbiranja alpaka do barvanja in pletenja volne. Tkanine so delo uporabne vizualne antropologije. Neodvisno od etnografske vrednosti, so bile narejene na prvem mestu za veletrgovce v Evropi in Združenih državah, da bi ljudem iz Ajakuče pomagale oznanjati njihove tekstilne delavnice. Veletrgovcem naj bi film pokazal kako zahteven in dolgotrajen je cel postopek in s tem upravičil razmeroma visoko ceno v maloprodaji. Temu osnovnemu cilju film ne sledi v slogu cinéma vérité na podlagi besed, temveč sloni izključno s sliko, logiko in lepoto ajakuškega postopka izdelave tkanin.

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Trumpets' Republic

Trobertarska republika

Italy, 2006, Stefano Missio, 48 min.

Location / kraj snemanja: Serbia / Srbija

Gvozden Rosić, chief of a small orchestra in a small rural village in the heart of Serbia trains for the hugest brass competition in the world. Used to launch the attacks in the wartime, the trumpet lost its military significance to become an emotional part of the life of Serbian people; it is played when children are born, when people move to their new house but it also escorts the deceased in his last trip.

Gvozden Rosić, šef malega orkestra v mali vasici sredi Srbije vadi za enega največjih tekmovalnih pihalcev na svetu. Trobenta je izgubila vojaški pomen in vlogo, ki jo je nekoč imela v vojski kot znanilka napada in postala del čustvenega sveta srbskih ljudi; igrajo nanjo, ko se rodi otrok, ko se vselijo v novo hišo, a tudi ko spremljajo umrlega na zadnji poti.

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We are alright till now

Doslej smo v redu

Macedonia, 2008, Vladimir Bocev, 68 min.

Location / kraj snemanja:
 Martolci, Macedonia

Cveta and Dimche, Menka and Blagoja, are aged members of two lonely families. They live with the thought that the train arriving and leaving from the village every day would one day bring some of their numerous children and grandchildren to visit them.

Cveta in Dimče, Menka in Blagoja, so starejši člani dveh osamljenih družin. Živijo z upanjem, da bo vlak, ki pripelje in odpelje vsak dan, nekega dne pripeljal na obisk katere od njihovih številnih otrok in vnukov.

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SPECIAL ASEN BALIKCI POSEBNI PROGRAM: ASEN BALIKCI

The anthropologist and filmmaker, Asen Balikci has been an innovator in the field of ethnographic film and film in education for many years. Educated in francophone Switzerland, Professor Balikci obtained a Ph.D. in Anthropology from Columbia University. From 1957 to 1965 he conducted fieldwork with the Netsilik Eskimos of the Canadian Arctic Coast resulting in a series of 12 films on traditional lifestyles (1968) that were broadcast by a multitude of international television stations. From 1963 to 1966 he was a senior scientist in the *Man: A Course of Study Program* (Education Development Center, Newton, Mass.) The field of human ecology in arctic and arid zones, already present in the Netsilik Eskimo films, appears again in *The Sons of Haji Omar* (1978), a much regarded study of nomadism and rural life among Pashtoon pastoralists in Afghanistan, in collaboration with Timothy Asch. From 1989 to 1991 Professor Balikci made a number of field trips to Siberia where he shot *Chronicle of Sere-niki* (1989) and initiated a program for teaching visual anthropology centered on the Khazim River Ostyak of Western Siberia. From 1992 until 1998 he worked on a *Research* project on inter-ethnic relations in Southwest Bulgaria, and on the culture of poverty in post-socialist Bulgaria, while teaching visual anthropology in multicultural settings. Asen Balikci is the author of numerous publications in English, French, and Bulgarian, which center on the topics of the

ethnography of the peoples of the Arctic Coast, pastoralism in general, and visual anthropology. He was co-chairman of the Program in Ethnographic Film (PIEF), from 1966-1968, chairman of the Commission on Visual Anthropology, from 1983-1993, associate editor of *Visual Anthropology* (1986-1993), and editor of *CVA Review* (1986-1993). Among various academic positions Balikci held a chair as a professor of Anthropology at the Université de Montréal from which he retired in 1994. When he retired from his academic post, he moved back to his home country of Bulgaria to apply his media skills to facilitate communication and education both inside and outside the country.

Antropolog in filmar Asen Balikci je bil dolga leta inovator na področju etnografskega in izobraževalnega filma. Izobraževal se je v frankofonski Švici. Doktorat iz antropologije je pridobil na Univerzi Kolumbija leta 1957. Do leta 1965 je vodil terensko delo pri Eskimih Netsilik na kanadski arktični obali, katerega rezultat je bila serija 12 filmov o tradicionalnem življenjskem slogu (1968), ki so jo predvajale številne mednarodne televizijske postaje. Od leta 1963 do 1966 je bil znanstveni svetnik pri programu *Man: a Course of Study Program* (Education Development Center, Newton, Mass.). Področje ekologije človeka (human ecology) v arktičnih območjih, ki je bilo prisotno že v filmih o Eskimih, se ponovno pojavi v filmu *The Sons of*

Haji Omar (1978), zelo cenjeni študiji nomadizma in podeželskega življenja med pastirskimi Paštuni v Afganistanu, v sodelovanju s Timothyjem Aschem. Od leta 1989 do 1991 je profesor Balicki opravil številne terenske poti po Sibiriji, kjer je posnel *Chronicle of Sereniki* (1989) in začel s programom učenja vizualne antropologije s središčem pri Ostjakih ob reki Kazim, v zahodni Sibiriji. Od leta 1992 do 1998 je opravljal raziskave o medetničnih odnosih v jugozahodni Bolgariji in o kulturi revščine v post socialistični Bolgariji in zraven učil vizualno antropologijo v večkulturnih okoljih.

Asen Balicki je avtor številnih publikacij v angleškem, francoskem in bolgarskem jeziku, ki se osredotočajo na etnografijo ljudstev arktičnega kroga, pastoralizma in splošne ter vizualne antropologije. Bil je sopredsednik Programa za etnografski film (PIEF) od leta 1966 do 1968, predsednik Komisije za vizualno antropologijo od leta 1983 do 1993, pridruženi urednik revije *Visual Anthropology* (1986-1993) in urednik *CVA Review* (1986-1993). Med raznimi akademskimi zadolžitvami je bil Balicki profesor antropologije na Univerzi v Montrealu, kjer se je upokojil leta 1994. Ko je zapustil akademski položaj se je preselil v svojo domovino Bolgarijo, da bi uporabljal svoje veščine na področju vizualnega medija ter pospeševal komunikacijo in izobraževanje tako v domovini kot izven nje.

Muslim Labyrinths

Muslimanski labirinti

Bulgaria, 2003, Antonii Donchev,
52 min.

Location / kraj snemanja:
Bulgaria / Bolgarija

Production / Produkcija: Vreme Film
Studio, Sofia

Research / Raziskava: Asen Balicki

Photography / Fotografija: Ibrahim Junin

Director / Režija: Antonii Donchev

Distribution / Distribucija: Institut fuer
den Wissenschaftlichen Film

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Village Breznitsa is located at the foothills of Pirin mountain, SW Bulgaria. The inhabitants are Pomak, Bulgarian speaking Muslims converted to Islam three centuries ago. They consider themselves to be Turks from the ancient city of Konya in Anatolia. Applying a strategy of withdrawal and tacit resistance, they managed to survive the constraints of communism. With the advent of democracy in 1989 a variety of new ideological pressures began to be felt in the village. This film is a statement about the ideological confusion prevailing among Balkan Muslims today. The film is a result of the cooperation between a Canadian anthropologist (A. Balicki), and a Bulgarian film director (A. Donchev). The cameraman (I. Junin) is a young villager trained in ethnographic video methods in 1994 in the context of a UNESCO sponsored seminar. His camerawork is expressive of a very intimate knowledge of village affairs.

Vas Breznica leži ob vznožju pirinskega gorovja, v jugozahodni Bolgariji. Prebi-

valci so Pomaki, bolgarsko govoreči muslimani, ki so sprejeli islam pred tremi stoletji. Imajo se za Turke iz starih mest Konja in Anatolija. S strategijo odmičanja in molčечеge odpora so preživeli pritisk komunistov. S prihodom demokracije leta 1989 so v vasi občutili različne nove ideološke pritiske. Ta film izraža pogled na današnjo prevladujočo ideološko zmedo med balkanskimi muslimani.

Film je rezultat sodelovanja med kanadskim antropologom in bolgarskim režiserjem. (A. Dončev). Snemalec (I. Junin) je mlad vaščan, izučen za etnografske video metode leta 1994 v okviru seminarja, ki ga je sponzoriral UNESCO. Njegovo snemalsko delo izraža zelo osebno poznavanje vaških zadev.

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Tingvong
Lepcha village in Sikkim
(Eastern Himalaya)

Nepal, 2005, Anna Balikci – Denjongpa,
60 min.

Location / kraj snemanja: Nepal

Produced by the Namgyal Institute of Tibetology, Gangtok, Sikkim, India.

Cinematography and Editing: Dawa Lepcha

Anthropologist and project director:

Anna Balikci-Denjongpa

Visual anthropology adviser: Asen Balikci

Information and distribution:

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The film illustrates the changes the Lepcha of the Dzongu reserve, North Sikkim, Eastern Himalaya, have been through in the last 60 years. From the 1940s, the Lepcha of Tingvong village gradually abandoned hunting, gathering and the slash and burn cultivation of dry rice, and became settled agriculturalists. Whole mountain sides were converted to cardamom and terraced for the cultivation of irrigated paddy. The irrigated rice and the cardamom cash crop not only brought the Lepcha within Sikkim's market economy but helped create a surplus which could, among other things, be invested in religion. In the 1940s, the Lepcha of Tingvong embraced Buddhism and all its complex rituals without however abandoning their strong shamanic traditions. Today, both forms of rituals amiably co-exist in the village. This film is part of a long term visual ethnography training project for the tribal communities of Sikkim. The first phase aims to document the social life and rituals of the Lepcha of Dzongu. We have accumulated over 100 hours of material which is archived at the institute for *Research* purposes. This is the first film edited from the material. In the near future several thematic films will be edited for museum and classroom use.

Film prikazuje spremembe, ki so jih preostajali Lepče v Dzongu rezervatu (severni Sikkim, vzhodna Himalaja) v zadnjih 60 letih. Od leta 1940 so Lepče iz vasi Tingvong postopoma opustili lov, nabirništvo ter požigalniški način gojenja suhega riža in postali poljedelci. Celotne gorske površine so bile namenjene gojenju kardamoma in terasam za namakalno gojenje riža. Zasluge z rižem in kardamomom ni samo vključil Lepč v

Sikimsko gospodarstvo, temveč je pripomogel k investiranju, npr. v religijo. Leta 1940 so Lepče v Tingvongu sprejeli budizem in vse njegove kompleksne obrede, ne da bi opustili močno šamanško tradicijo. Danes v vasi prijateljsko soobstajata obe obredni obliki.

Ta film je del dolgoročnega etnografskega projekta urjenja za plemenske skupnosti v Sikimu. V prvi fazi nameravamo dokumentirati družbeno življenje in obrede med Lepči v Dzongu. Zbrali smo preko 100 ur gradiva, ki je shranjeno na inštitut za raziskovalne namene. To je prvi film, ki je zmontiran iz gradiva. V bližnji prihodnosti bodo zmontirani številni tematski filmi za muzejsko in šolsko rabo.

Through These Eyes

Skozi pogled drugih

USA, 2003, Charles Laird, 55 min.

Location / kraj snemanja:

USA & Canada

At the onset of the space race in the 1960s, the U.S. government feared its educational system was slipping behind the Soviet Union's. A controversial science initiative grew out of its response, *Man: A Course of Study*, a program with the ambitious goal of teaching American children what it was to be human. At the program's core was a benchmark of visual anthropology, the Netsilik Film Series, capturing a year in the life of a

small Inuit community on the cusp of contact.

Man: A Course of Study created a clash of values that rippled throughout the schools of America, and revealed the fragile relationship between politics and educational reform. Weaving together remarkable archival and contemporary footage, *Through These Eyes* revisits the politics and controversy of this unprecedented era in American educational reform and offers an historical perspective on the study of anthropology.

V teku vesoljske tekme, v 60. letih, se je vlada ZDA zbalala, da njen izobraževalni sistem zaostaja za sovjetskim. V odgovor na to je nastala znanstvena pobuda, *Man: A Course of Study* (Človek: predmet raziskave), program z ambicioznim ciljem naučiti ameriške otroke kaj vse pomeni biti Človek. V središču programa je bil orientir vizualne antropologije, serija filmov o Netsilik Eskimih, ki je zajemala leto dni življenja male Inuitske skupnosti.

Man: A Course of Study je ustvaril trk vrednot, ki je valoval skozi ameriške šole in razkril krhko razmerje med političnimi in izobraževalnimi reformami. Film *Through these eyes* s prepletanjem izjemnega arhivskega in sodobnega gradiva poustvari sliko politike in nasprotij v tistem neponovljivem obdobju ameriških izobraževalnih reform in ponudi zgodovinski pogled na študij antropologije.

<http://www.der.org/films/through-the-se-eyes.html>

SPECIAL PAOLO PIQUEREDDU I.S.R.E.
Istituto Superiore Regionale Etnografico, Nuoro, Sardinija
POSEBNI PROGRAM: PAOLO PIQUEREDDU

Paolo Piquerettu presents a selection of the I.S.R.E. Istituto Superiore Regionale Etnografico (Nuoro, Sardinija) films from 1991 to 2008.

Paolo Piquerettu predstavlja izbor filmov sardinskega etnografskega inštituta od leta 1991 do 2008.

Don Conte a Ovodda

Paolo Piquerettu, 1991, (1996), 20 min.

Location / kraj snemanja: Sardinia

Carnival in Barbagia—mountain region of central Sardinia—is characterized by a peculiar, in some way sad and disquieting, atmosphere due to the presence of the traditional shepherds' masks: these are made of sheep skins, cowbells and grotesque face masks. Those of the Mamuthones, from Mamoiada, are the most famous. Detached from the widespread melancholic mood of Barbagia Carnivals is the event related to the death of Don Conte, in Ovodda. There, on Ash Wednesday, a unique event characterized by a merry anarchy takes place around a huge puppet called Don Conte. Whoever appears in the main square of the village has his face immediately soiled with burnt cork, in a sort of "memento mori" which precedes the immersion in a small and involving "upside down world". The feast reaches its height when, at nightfall, the puppet is set on fire. At times lighting follows the trial and conviction, at times there is no trial; it is inevitable, however, that Don Conte, being responsible for the ills of the community, undergoes the just pun-

ishment. Everyone seems to be pleased with his death, even though someone weeps disconsolately.

Za karneval v Barbagiu, gorskem območju osrednje Sardinije, je značilno čudno, na nek način žalostno in vznemirjeno vzdušje, zahvaljujoč prisotnosti tradicionalnih pastirskih mask. Narejene so iz ovčje kože, s kravjimi zvonci in grotesknimi naličji. Zlasti so slavni t.i. Mamutoni iz Mamoiade. Od široko razširjenega melanholičnega razpoloženja karnevala v Barbagiu se je odcepil dogodek povezan s smrtjo Don Conteja, v vasi Ovodda. Na pepelnično sredo se tam odvija edinstven veselo anarhični dogodek okoli ogromne lutke Don Conteja. Kdorkoli se prikaže na glavnem vaškem trgu, ga takoj namažejo s sajami kot nekakšen memento mori pred potopitvijo v mali in vabljev narobe svet. Praznik doseže vrh, ko s prihodom noči zažgejo lutko. Včasih zažiganju sledi sojenje in obsodba, včasih ni sojenja, a je neizogibno da je Don Conte, kriv za vse bolezni skupnosti, pravično kaznovan. Izgleda, da so vsi zadovoljni z njegovo smrtjo, čeprav nekateri neutolažljivo jokajo.

S'Ardia

Gianfranco Cabiddu, 1994, 75 min.

Location / kraj snemanja: Sardinia

S'Ardia takes place on 6 and 7 July at the sanctuary of San Costantino in Sedilo, in the very heart of Sardinia. According to popular tradition, this horse race, so short as intense and fascinating, is meant to celebrate the victory of Emperor Constantine over Maxentius in the battle of Ponte Milvio in AD 312.

Actually, such ancient forms of popular religiousness, parallel to the standard ones, still convey traditional *Contents* and new themes which make this feast identical yet different year after year.

The film has its highlight in the suspended wait of the Pandela Madzore (the First Flag), before riders gallop away from su frontigheddu: in that moment are condensed the year long wait and the intimate sense of belonging to a community of the people from Sedilo, since, as they say: "The first flag is made only once in life and one must try to make it successfully".

Ardia poteka 6. in 7. julija v svetišču San Constantino v Sedilu v samem osrčju Sardinije. V skladu s priljubljeno tradicijo pomeni ta kratka a intenzivna in očarljiva konjska dirka, proslavo zmage cesarja Konstantina nad Maxentiusom v bitki pri Ponte Milvio leta 312.

Dejansko take stare oblike ljudske vernosti, vzporedno s standardnimi, izražajo tradicionalno vsebino in nove teme, ki naredijo to vsakoletno praznovanje vsakič podobno in hkrati različno. Vrhunec filma je v napetem pričakovanju Pandela Madzore (prva zastava), preden jezdec galopirajo stran od "su frontigheddu": v tem trenutku so zgoščena ceoletna pričakovanja in intimni občutki

pripadnosti skupnosti ljudi v Sedilu, kajti, kot pravijo: "Prvo zastavo napravimo samo enkrat v življenju in takrat moramo poskušati biti uspešni".

In viaggio per la musica*Na potovanju za glasbo*Marco Lutzu e Valentina Manconi,
2004, 22 min.*Location / kraj snemanja: Sardinia*

For around twenty five years in summertime, on the occasion of village festivals, the Macis' from Quartu Sant'Elena (Cagliari) travel the length and breadth of Southern Sardinia to attend the exhibitions of extemporary poets who use the campidanese tongue.

A car ride with them provides the opportunity to better understand the love, conceptions and expectations of expert listeners, people who fulfil a fundamental role in the social dynamics of the fruition and production of traditional extemporary poetry. The faithful registration and preservation of all the competitions, the way they share in the performances, aesthetic and stylistic conceptions, their relationship with professional poets and other poetry lovers are some of the aspects this documentary investigates.

Že 25 let Macis' iz Quartu Sant'Elena (Cagliari) vsako poletje, ob vaškem festivalu potujejo širom južne Sardinije in se udeležujejo bralnih prireditev pesnikov, ki uporabljajo jezik campidanese. Na vožnji z njimi je priložnost za boljše razumevanje ljubezni, zasnov in pričakovanj večjih poslušalcev, ljudi, ki izpolnjujejo bistveno vlogo v družbeni dinamiki zorenja in produkcije tradicionalne bralne

poezije. Verno beleženje in ohranjanje vseh tekmovalj, način razdajanja na predstavah, estetske in stilistične zasnove, njihov odnos do poklicnih pesnikov in drugih ljubiteljev poezije, so nekateri vidiki te dokumentarne raziskave.

Tempus de Baristas

Čas barmanov

David MacDougall, 1993, 100 min.

Location / kraj snemanja: Sardinia

Tempus de Baristas explores the character and prospects of three mountain shepherds of eastern Sardinia. Pietro is seventeen. He loyally helps his father, Franciscu, herding and milking their goats, but like other Sardinian youths he also goes to school, wears jeans and T-shirts and meets other teenagers at night in the village square. Their friend, Miminu, now in his forties, tends his family's large herd of goats virtually alone. He faces an uncertain future as commercial cheese-making and modern marketing increasingly displace traditional modes of pastoralism. Although born only about 20 years apart, each of these shepherds has grown up in a different world. For Pietro the lives of his father and Miminu are reference points against which to measure himself and consider his future.

Filmed in an intimate style during the summer and autumn of 1992, this film by award-winning filmmaker David MacDougall offers some of the complexity of a contemporary - a quality rarely seen in today's documentaries

Čas barmanov raziskuje značaj in pričakovanja treh planinskih pastirjev v vzhodni Sardiniji. Pietro je star sedemnajst let. Vdano pomaga svojemu očetu Franciscu pri paši in molži koza, toda kot ostala sardinska mladina hodi tudi v šolo, nosi jeans in T-majice in srečuje druge mladostnike ponoči na vaškem trgu.

Njun prijatelj Miminu, štiridesetletnik, vzdržuje veliko družinsko čredo koz takorekoč sam. Sooča se z negotovo prihodnostjo, ker komercialna izdelava sira in moderno trženje nezadržno nadomeščata tradicionalne oblike pastirstva.

Čeprav so rojeni komaj 20 let narazen, je vsak od teh pastirjev vzgojen v drugačnem svetu. Za Pietra sta življenji njegovega očeta in Miminuja opozorilo, da mora drugače poskrbeti za svojo prihodnost.

Film, posnet v prisrčnem slogu poleti in jeseni leta 1992, je delo večkrat nagrajenega filmarja Davida MacDougalla in ponuja del kompleksnosti sodobnega časa – nekaj, kar redko vidimo v današnjih dokumentarjih.

SPECIAL EDDY APPELS POSEBNI PROGRAM: EDDY APPELS

Visual anthropologist and the director of the festival Beeld voor beeld in Amsterdam.

Vizualni antropolog in direktor festivala Beeld voor beeld v Amsterdamu.

Looking inwards: Dutch Visual Anthropology observing Dutch society

Pogled navznoter: Nizozemska vizualna antropologija opazuje nizozemsko družbo

Introduction

In the last ten years, Dutch anthropologists and filmmakers working on and in their own society have increasingly focused themselves on the influence of globalization, the opening up of borders and the growing influx of immigrants and new cultures. Two main arenas represent the two sides of the same medal being modern Dutch society: the countryside and urban institutions. The countryside is seen as the last resort of traditional culture, the urban institutions are more and more considered the best places to study modern society: its growing problems of emerging sub- or under classes and its crumbling traditional family ties, as well as its new cultural constellations provide an outstanding laboratory for anthropologists and filmmakers alike. Today we will see examples of both ways of looking at

Dutch society in the beginning of the new millennium.

Uvod

V zadnjih desetih letih so se nizozemski antropologi in filmarji, ki delujejo v okviru svoje družbe, močnejše usmerili na vplive globalizacije, na odpiranje meja in na rastoči pritok priseljencev ter novih kultur. Dve glavni področji predstavljata dve strani iste medalje moderne nizozemske družbe: podeželje in urbane institucije. Podeželje vidimo kot zadnje zatočišče tradicionalne kulture, urbane institucije pa so vse bolj upoštevane kot najboljše mesto za preučevanje moderne družbe: njeni rastoči problemi s pojavljanjem novih razredov in rušenje tradicionalnih družinskih vezi kot tudi nove kulturne povezave, pomenijo izjemen laboratorij za antropologe in tudi za filmarje. Danes bomo videli primera obeh načinov gledanja na nizozemsko družbo v začetku novega tisočletja.

First example: Dutch anthropologists looking at rural society.

Prvi primer: Nizozemski antropolog gleda na ruralno družbo.

The whole of Holland on Film. The village films of J.W.L. Adolfs*Vsa Holandija na filmu.**Vaški filmi J.W.L. Adolfsa**Heel Nederland op de Film.**De dorpsfilms van J.W.L. Adolfs*

The Netherlands, 2003, Eddy Appels,

15 min.

Location / kraj snemanja:

Netherlands / Nizozemska

J.W.L. Adolfs produced over 1500 films shot in the villages of Holland in the fifties and sixties of the last century. Made primarily to raise money for the brass bands in the different villages, they now provide anthropologists and other *Researchers* with an astonishing amount of details of what rural Holland looked like in the fifties and sixties, before globalization and mass immigration changed the nature of Dutch society from a predominantly agricultural society to an urbanized multicultural one.

In this presentation, based upon *Research* conducted for the Dutch Ministry of Culture, we will see a short film compiled from the films of Adolfs, showing us an unspoiled and paradise-like countryside, where life is supposedly simple and good. The renewed interest in these films shows an increasing nostalgia towards pre-modern life, constructing an 'imagined community'. We will also go into the possibilities and problems of using audio-visual archive material in studying 'past cultures'.

J.W.L. Adolfs je naredil preko 1500 filmov, posnetih v holandskih vaseh v petdesetih in šestdesetih letih prejšnjega stoletja. Čeprav so bili narejeni, da bi zaslužil denar za pihalne godbe v različnih vaseh, ti filmi danes oskrbujejo antropologe in druge raziskovalce z izjemno ko-

ličino podrobnosti o tem kako je Holandija izgledala v petdesetih in šestdesetih letih, preden sta globalizacija in množično priseljevanje spremenila naravo nizozemske družbe od pretežno kmečke v urbanizirano in multikulturno.

V tem filmu, ki temelji na raziskavi vodeni za nizozemsko ministrstvo za kulturo, bomo videli odlomke iz Adolfovih filmov, ki nam kažejo podeželje nepokvarjeno in kot iz paradiza, kjer je življenje domnevno preprosto in dobro. Novo zanimanje za te filme kaže rastočo nostalgijo za predmodernim življenjem, ki ustvarja 'namišljeno skupnost'. Lotili se bomo tudi možnosti in problemov uporabe avdio vizualnega arhivskega gradiva v preučevanju 'preteklih kultur'.

Research / Raziskava: Eddy Appels*Photography / kamera:* J.W.L. Adolfs*Editing / Montaža:* Ton Guiking, Eddy Appels*Address / naslov:*

Eddy Appels

Zeedijk 103 A1

1012 AV Amsterdam, The Netherlands

E: eappels@freeler.nl***Of Mares and Men****O konjih in ljudeh**Van Mannen en Merries*

The Netherlands, 1998, Metje Postma,

85 min.

Location / kraj snemanja: Netherlands /

Nizozemska

This documentary was filmed in the province of Zeeland in The Netherlands. Two farming businesses still making use of workhorses are followed during the farming period. The film offers an aston-

ishing perspective that introduces the viewer to and admires the life of men that work with those enormous horses.

Ta dokumentarec je bil posnet v provinci Zeeland na Nizozemskem. Dve veliki kmetiji, ki še vedno uporabljata delovne konje, je avtorica filma spremljala v celotnem kmetovalskem obdobju. Film ponuja osupljiv vidik, ki uvaja gledalca v življenje ljudi, ki delajo s temi ogromnimi konji.

Research / Raziskava: Metje Postma
Photography / kamera: Metje Postma
Sound / zvok: Lisa van Hamel, Selina Haledo
Editing / Montaža: Arjanne Laan, Jet Homoet, Metje Postma

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2313 LB Leiden, The Netherlands
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Second example: Dutch anthropologists looking at urban institutions.
Drugi primer: Pogled nizozemskega antropologa na urbane institucije.

A Hospice in Amsterdam
Hospic v Amsterdamu / Het Veerhuis
The Netherlands, 2005, Steef Meyknecht, 60 min.
Location / kraj snemanja:
Netherlands / Nizozemska

In an Amsterdam street stands De Veerhuis, a normal house in a normal neighbourhood, where children play and people come to die. Together with

their loved ones people spend their last moments in this temporary 'home from home'. The filmmaker/anthropologist has worked as a volunteer for two years in this hospice before starting to film. The result is a deeply moving film about death and how modern society deals with it.

Na neki amsterdamski ulici stoji De Veerhuis, navadna hiša v navadnem sosedstvu, kjer se igrajo otroci in kamor ljudje prihajajo umirat. Skupaj s svojimi dragimi preživijo svoje zadnje trenutke v tem začasnem 'domu iz doma'. Filmar/antropolog je kot prostovoljec delal dve leti v tem hospicu, preden je začel snemati film. Rezultat je globoko ganljiv film o smrti in kako jo obravnava moderna družba.

Research / Raziskava: Steef Meyknecht
Photography / kamera: Steef Meyknecht
Sound / zvok: Carla van der Meijs
Editing / Montaža: Jelle Redeker

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A touch of Class / Dotik razreda
Een klasse apart
The Netherlands, 2006, Masha en Manfred Poppenk, 53 min. (part 1)
Location / kraj snemanja:
Netherlands / Nizozemska

The Kingmaschool in Amsterdam is a special secondary school for children with severe learning disabilities, often combined with behavioural problems.

The makers have filmed in the school every day for over a year. The result is an important document in the style of the Cinema Vérité. The film gives a startling image of the culture of poverty in western society, transmitting itself through the next generation and thereby creating the outcasts of the future. But the film also portrays the teachers at the school who are desperately trying to stop this vicious circle.

Kingmaschool v Amsterdamu je posebna srednja šola za otroke z resnimi učnimi težavami, često kombiniranimi z vedenjskimi problemi. Ustvarjalci so snemali v šoli leto in dan. Rezultat je pomemben dokument v slogu cinema vérité. Film nam daje presenetljivo sliko

kulture revščine v zahodni družbi, ki se prenaša v naslednjo generacijo in tam ustvarja izobčence prihodnosti. Toda film portretira tudi učitelje v šoli, ki se brezupno trudijo, da bi ustavili ta začarani krog.

Research / Raziskava: Mascha en
Manfred Poppenk

Photography / kamera: Deen van der
Zaken

Sound / zvok: Manfred Poppenk

Editing / Montaža: Manfred Poppenk

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**THE VENUES OF THE FESTIVAL PROGRAMS /
PRIZORIŠČA FESTIVALSKIH PROGRAMOV**

Slovenski etnografski muzej / Slovene Ethnographic Museum, Metelkova 2
ETHNOGRAPHIC FOOTAGE AND MULTIMEDIA WITH COMMENTARY /
ETNOGRAFSKA VIZUALNA GRADIVA S KOMENTARJEM

Mestni muzej Ljubljana / City Museum of Ljubljana, Gosposka 15
STUDENT FILMS / ŠTUDENTSKI FILMI
OPENING OF THE DAYS OF ETHNOGRAPHIC FILM /
OTVORITEV DNEVOV ETNOGRAFSKEGA FILMA
SELECTED ETHNOGRAPHIC FILMS / IZBRANI ETNOGRAFSKI FILMI
SPECIAL PAOLO PIQUEREDU I /
POSEBNI PROGRAM: PAOLO PIQUEREDDU I
SPECIAL ASEN BALIKCI / POSEBNI PROGRAM; ASEN BALIKCI
SPECIAL EDDY APPELS / POSEBNI PROGRAM: EDDY APPELS

Atrium ZRC, Novi trg 2
SPECIAL PAOLO PIQUEREDU II /
POSEBNI PROGRAM: PAOLO PIQUEREDDU II
NIKO KURET AWARD CEREMONY / PODELITEV NAGRAD NIKA KURETA

Information:

The organizer has a right to change the program in a vis maior case.

All films in the program are subtitled in English language.

Video library: Apart from the screening program, festival visitors have an opportunity to see non selected films in video library.

Obvestila organizatorja:

Organizator si jemlje pravico spremeniti program zaradi višje sile.

Vsi filmi so opremljeni z angleškimi podnapisi.

Videoteka: Poleg rednega programa si obiskovalci lahko vsak dan festivala ogledajo na monitorju filme, ki so bili prijavljeni, a ne izbrani.

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