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• MPI for Social Anthropology, Halle
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• Commission on Visual Anthropology (CVA)
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Content

Online Programme .................................................. 6
Foreword .............................................................. 11
Introduction .......................................................... 13

Student Film Competition

Artemio ......................................................... 20
Ascona ............................................................. 27
Coleum .............................................................. 28
Da Hillsook Wedeen ............................................. 31
Emails to My Little Sister ....................................... 22
February 27th ...................................................... 30
Flox ................................................................. 32
Ghost Tape # 10 .................................................. 23
Kashi Labh .......................................................... 35
Lost Boy ............................................................. 21
Lukomir, My Home ............................................... 29
Motels ............................................................... 24
Now I Am Dead .................................................. 38
Our Freedom ...................................................... 36
Paani. Of Women and Water .................................. 37
Sky, Earth and Man .............................................. 34
Strangers ............................................................. 33
To Make a Crossing .............................................. 26
Trabolsi .............................................................. 19
Warehouse .......................................................... 25
# Festival Main Section

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Journey to the Makonde</td>
<td>65</td>
</tr>
<tr>
<td>A Kali Temple Inside Out</td>
<td>50</td>
</tr>
<tr>
<td>A New Era</td>
<td>41</td>
</tr>
<tr>
<td>Abraham &amp; Sarah I. Creators of a Productive Landscape</td>
<td>79</td>
</tr>
<tr>
<td>Abraham &amp; Sarah II. Hosting the Gundagundo pilgrims</td>
<td>80</td>
</tr>
<tr>
<td>Baraka, the Cow</td>
<td>44</td>
</tr>
<tr>
<td>Chidra</td>
<td>42</td>
</tr>
<tr>
<td>Coexist (not online)</td>
<td>45</td>
</tr>
<tr>
<td>Congo Calling</td>
<td>73</td>
</tr>
<tr>
<td>Dancing Grass. Harvesting teff in the Tigrean mountains</td>
<td>81</td>
</tr>
<tr>
<td>Even When I Fall</td>
<td>67</td>
</tr>
<tr>
<td>Family Subsistence in the Hills of Hamar: We are Guests of Shawa</td>
<td>83</td>
</tr>
<tr>
<td>First Harvest</td>
<td>56</td>
</tr>
<tr>
<td>From the Land</td>
<td>54</td>
</tr>
<tr>
<td>House Nr. 15</td>
<td>55</td>
</tr>
<tr>
<td>House of Dalang</td>
<td>59</td>
</tr>
<tr>
<td>I am Sheriff</td>
<td>64</td>
</tr>
<tr>
<td>In Ayes Garden. Propagation and Processing of enset in the Gamo</td>
<td>82</td>
</tr>
<tr>
<td>Highlands</td>
<td>82</td>
</tr>
<tr>
<td>In Search of Ram</td>
<td>51</td>
</tr>
<tr>
<td>In Thunder Lightning and Rain</td>
<td>57</td>
</tr>
<tr>
<td>Knots and Holes. An Essay Film on the Life of Nets</td>
<td>49</td>
</tr>
<tr>
<td>Kosher Beach</td>
<td>48</td>
</tr>
<tr>
<td>Love in Close-up</td>
<td>46</td>
</tr>
<tr>
<td>Mothers of the Land (not online)</td>
<td>63</td>
</tr>
<tr>
<td>Murghab</td>
<td>53</td>
</tr>
</tbody>
</table>

# Special Event

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guardians of Productive Landscapes</td>
<td>77</td>
</tr>
</tbody>
</table>
13 May (Wed)

Student Film Competition

Questions of Belonging

10:00 | Trabolsi (60')
- Lebanon, Tripoli - Ina Schebler (German) 2019

11:05 | Artemio (48')
- Mexico - Sandra Luz López Barroso (Mexican) 2017

11:55 | Lost Boy (15')
- Nigeria - Shin Thandar (Rakhinese) 2019

12:15 | Emails to My Little Sister (35')
- Ethiopia, Bahir Dar; Germany, Berlin - Solomon Mekonen (Ethiopian) 2018

12:55 | Ghost Tape # 10 (28')
- Vietnam; USA - Sean David Christensen (US-American) 2018

13:30 Discussion with filmmakers

14:30 | Motels (27,5')
- Colombia - Claudia F. Quigua (Colombian) 2019

15:00 | Warehouse (8')
- Germany, Berlin - Constantinos Diamantis, Lillian Dam Bracia, Malwa Grabowska, S. Buse Yildirim (Greek, Brazilian, Polish, Turkish) 2018

15:10 | To Make a Crossing (12.5')
- Great Britain, Wales, Pontafyrnach - Maria Casas Castillo, Evan DesRosiers (Mexican, US-American) 2018

15:25 | Ascona (15')
- Germany - Julius Dommer (German) 2019

15:45 | Coleum (30')
- France, Corse - Coralie Seignard (French) 2020

16:20 Discussion with filmmakers

17:20 | Lukomir, My Home (61')
- Bosnia and Herzegovina, Lukomir - Manca Filak, Žiga Gorišek (Slovenians) 2018

18:25 | February 27th (43')
- Algeria, Sahara, saharawi refugee camp - Marie-Thérèse Jakoubek (French) 2018

19:10 | Da Hillsook Wedeen (16,5')
- Great Britain, Shetland Islands - Hope Strickland (British) 2018

19:30 | Flox (45,5')
- Egypt - Hady Mahmoud (Egyptian) 2019

20:20 | Strangers (75')
- India, Kolkata - Laura Kansy, Oskar Zoche (Germans) 2019

21:40 Discussion with filmmakers

14 May (Thu)

10:00 | Sky, Earth and Man (70')
- Morocco - Caroline Reucker (German) 2018

11:15 | Our Freedom (32')
- Russia, Kirov - Laura Kuen, Yury Snigirev (German, Russian) 2017

12:10 | Now I Am Dead (19.5')
- Ghana - Isabel Bredenbröker, Philipp Bergmann (Germans) 2019

12:35 | Paani. Of Women and Water (22')
- India, Rajasthan - Costanza Burstin (Italian) 2018

13:00 | Kashi Lahb (43')
- India, Varanasi - Rajat Nayyar (Indian) 2019

13:45 Discussion with filmmakers

Main Festival

14:45 | A New Era (71')
- China - Boris Svartzman (French/Argentinian) 2019

16:00 | Chidra (40')
- India - Nadav Harel (Israeli) 2018

16:45 | Sudanese Industrial Sound: Sonic Labour in a Truck Workshop (3')
- Sudan - Valerie Hänsch (German) 2019

23:30 Discussion with filmmakers
### 15 May (Fri)

**Impacts of Urbanisation**

- **10:00** | Murghab (81')
  - Tajikistan, Murghab - Martin Saxer, Daler Kaziev (Swiss, Tajik, Russian) 2018

- **11:25** | From the Land (28')
  - France, Marseille - Jeff Silva, Ramona Badescu (US-American, French/Romanian) 2018

- **12:00** | House No. 15 (7')
  - Indonesia - Aryo Danusiri (Indonesian) 2018

- **12:10** | First Harvest (7')
  - Japan, Kyoto - Martin Gruber, Rika Shinkai (German, Japanese) 2018

- **12:20** | The Stone Guest (8')
  - Different Locations - Marina Fomenko (Russian) 2018

- **12:30** | House of Dalang (65')
  - Indonesia, Bali - Miho Nitta (Japanese) 2019

- **13:40** | Discussion with filmmakers

**Gender Roles**

- **15:45** | The Healer and the Psychiatrist (74')
  - Tonga - Mike Poltorak (British) 2019

- **17:05** | I am Sheriff (29')
  - Lesotho - Tebello Leckins (South African) 2017

- **17:40** | The King (64')
  - Macedonia, Turkey, Belgium, France, Italy - Michele Gurrieri (Italian) 2019

- **18:50** | Discussion with filmmakers

**Rebellions in Focus**

- **20:00** | Time is on Our Side (62')
  - Burkina Faso, Katy Lena Ndiaye (Senegalese) 2019

- **21:10** | Oblatos, Epic Flight Into the Night (105')
  - Mexico, Guadalajara y Ciudad de México - Acelo Ruiz Villanueva (Mexican) 2019

- **23:00** | Discussion with filmmakers

### 16 May (Sat)

**Religious Practice in India**

- **10:00** | A Kali Temple Inside Out (83')
  - India - Dipesh Kharel, Frode Storaas (Nepali, Norwegian) 2018

- **15:00** | In Thunder Lightning and Rain (39')
  - India, Kerala - Rajesh James (Indian) 2018

- **15:45** | In Search of Ram (105')
  - India, Chhattisgarh - Prabhash Chandra (Indian) 2019

- **17:40** | The World Has Not Changed (36')
  - Cameroon, Ngaoundere and Gadjewan - Trond Waage (Norwegian, Cameroonian) 2018

- **18:30** | Award Ceremony

### 17 May (Sun)

**Guardians of Productive Landscape**

- **10:00** | Abraham & Sarah I. Creators of a Productive Landscape (53')
  - Ethiopia, Northern Ethiopia, Tigray - Ivo Strecker (German) 2017

- **10:55** | Abraham & Sarah II. Hosting the Gundagundu Pilgrims (41')
  - Ethiopia, Northern Ethiopia, Tigray - Tesfahun Haddis Hailu (Ethiopian) 2019

- **11:40** | Dancing Grass. Harvesting Teff in the Tigrean Mountains (40')
  - Ethiopia, Gamo - Eyob Defersha (Ethiopian) 2019

- **12:25** | In Aiye’s Garden. Propagation and Processing of enset in the Gamo Highlands (41')
  - Ethiopia, Gamo - Jean Lydall, Kaira Strecker (British/Germans) 2019

- **13:10** | Family Subsistence in the Hills of Hamar: We are Guests of Shawa (58')
  - Ethiopia, Southern Ethiopia, Hamar - Jean Lydall, Kaira Strecker (British/Germans) 2019

- **14:15** | Discussion with filmmakers

**Questions of Belonging**

- **14:00** | Even When I Fall (90')
  - Nepal - Sky Neal, Kate MacLarnon (British) 2017

- **15:35** | Nollywood. Filmbusiness African Style (65')
  - Nigeria - Johannes Preuss (German) 2019

- **16:15** | Dance with filmmakers

**Chances of Surviving**

- **19:30** | Congo Calling (90')
  - Democratic Republic of the Congo, Belgium, Germany - Stephanie Hilpert (German) 2019

- **21:05** | Spears From All Sides (90')
  - Ecuador, USA, - Christopher Walker (New Zealander) 2019

- **22:40** | Discussion with filmmakers

### End of Festival
Difficult times - new ideas! This year’s GIEFF is based on this motto and the question immediately arises: how can it be otherwise, in a time of lockdown and unprecedented rules of behaviour. Like many other event organizers, we have also had to discontinue our regular operations and the festival in its previous form due to the ongoing corona pandemic. Furthermore ethnographic film, which is particularly close to the represented protagonists, as a result of the recent occurrences raises many questions that pose enormous challenges and throw a whole new light on the working methods of the filmmakers in the future. Will social distancing and other rules of behaviour change completely the way filmmakers will depict socio-cultural structures, norms and cultural techniques? How can we manage to gain more than just a bird’s-eye view description of an ethnic group or the living conditions of a protagonist in such circumstances? What does the presentation of future films mean for viewers, subjects and filmmakers in a debate which is restricted to virtual space?

As organizers of an ethnographic film festival we decided to deal with these questions and challenges proactively. Therefore this year’s GIEFF will not be cancelled. Instead, for the first time it will take place online, allowing us to open up an experimental virtual discursive space. Participants will not only have the opportunity to watch the selected films in an Online Library, but they can also enjoy the whole festival via Live-Stream and take part in Q&A’s with the filmmakers. Hence GIEFF Goes ONLINE.

This experiment is possible only due to our dedicated members and participating film makers who did everything to make it a reality. Special thanks therefore go to the technical management of Johannes Kohout and Janek Totaro, the editorial work of Franziska Weidle and Judith Schein, the graphic and typesetting design of Kanny Kan Yi Li and the press and marketing work of this year’s highly committed interns, Elena Dellmuth, Felix Heller, Matjaz Pinter, Ruoyu Qu, Marlene Schlichtenhorst, Merle Sommer and Claudia Wernicke. Special thanks also go to the Selection Committee: Wolfgang Blöhm (Germany), Michèle Dick (Switzerland), Henning Engelke (Germany), Martin Gruber (Germany), Susanne Hammacher (Germany), Felicia Hughes-Freeland (Great Britain), Miha Pece (Slovenia) and Nadine Wanono (France), who put together an excellent programme. For this year’s decisions at the GIEFF Student Award and the Manfred Krüger Student Award, we would also like to thank the jury members: Itsushi Kawase (Japan), Simone Pfeiffer (Germany), Trond Waage (Norway), Caterina Alves Costa (Portugal), Peter
I. Crawford (Norway) and Judith Schein (Germany). Of course, we would also like to thank our sponsors: the City of Göttingen, the Göttinger Kulturstiftung, the Sparkasse Göttingen and Stiftung Umverteilen for financial and motivating support in this time of crisis. Finally, I would like personally to thank the Association’s Board: Co-director Anna Seegers-Krückeberg, international coordinator and founding director Beate Engelbrecht and our scientific advisor Torsten Näser, without whose planning, organization and correspondence the festival would not be taking place.

Robert Scheck
Festival Director

As documentary filmmakers, we have always known that reality exceeds fiction, but nowadays we are simultaneously reconsidering and questioning the scenario of our lives, in the past and the future.

Indeed, how can we imagine that in January 2020 a team of ten anthropological filmmakers could meet in total confinement for five consecutive days to select 323 films received from all over the world?

The memories from this selection really seem to belong to another world where it is good to share our meals collectively, to spend evenings discussing the latest films we have seen amongst ourselves, the filmic or ethical issues we had to address, and to celebrate the end of the selection process with a glass of wine. As in every other year, the selection committee functioned particularly well thanks again to the founding director of the GIEFF, Beate Engelbrecht, who skillfully managed the event and combined pairs of colleagues. Throughout the selection process, each team discovered a shared sensibility and connivance, an almost serene atmosphere despite the ten hours of daily viewing that allowed us to select the 57 films that you will discover this year.

The selection is always a complex moment in the life of both the filmmakers and the juries. For the former, a refusal can be interpreted as a lack of quality or a lack of interest; for the juries, a selection corresponds to a choice within the specific context of the festival to which it has been invited. Selecting a film can thus be problematic, and raises difficult questions both in terms of the topic and the narrative structure, as well as calling into question the criteria of technical quality of a document. It is with these questions in mind, that we have worked in order to question collectively our modes of perception of reality.

The GIEFF has several distinctive features, the first being is to accept student films: this year 25 films will be programmed and as is often the case, some of them are particularly innovative, renewing the narrative forms of documentaries. Two films made by students, but with the technical and production means identical to professional films, will be presented during the general festival. The second feature is that the festival has no particular theme, which is why the selection committee each year proposes a sequenced programme reflecting the evolution of the filmmakers' interests. Over the years one could rather evoke a festival that listens to the world and its concerns.

This year a special session is dedicated to the work of Ivo Strecker and Jane Lydall, filmmakers and anthropologists known internationally for their research with the Hamar in Ethiopia.
In this session, entitled Guardians of Productive Landscape, they will present a series of films as a contribution to applied anthropology, which accords with the growing public awareness that a multitude of environmental problems are threatening the earth. There is no doubt that this research, carried out over more than forty years, offers us a real opportunity to reflect on the relationship between technology, sustainable development and natural resources.

With this in mind, the selection committee took care to reflect the issues raised at an international level by presenting films from 37 different countries and with the following themes: "Questions of Belonging"; "Women coping with Crisis"; "Women's Perspectives"; "Religious Practices in India"; "Impacts of Urbanisation"; "Women coping with Fate"; "Rebellions in Focus"; "Gender Roles"; and "Dealing with Heritage". Under the title "Chances of Surviving", a final three films out of competition, will close the festival. These filmed testimonies question our relationship to the state, the economic system and the consequences induced by such dynamics. If GIEFF is the first ethnographic film festival to opt for an online organisation, it will be up to us, future spectators, to invent new ways of sharing discussions, ideas, emotions revealing our presently endangered humanity.

Dr Nadine Wanono
Senior Researcher, IMAf-CNRS
Student Film Competition
"Tripoli is a tired city, it's an exhausted city, "it's a beautiful, exhausted city" says Khalid, who together with his friends Mariam and Nazih navigate their lives through a marginalized city. They aspire to overcome the struggles of history and shape the future of a city they love.

"Tripolis ist eine müde Stadt, es ist eine erschöpfte Stadt, es ist eine schöne, erschöpfte Stadt", sagt Khalid, der zusammen mit seinen Freunden Mariam und Nazih ihr Leben durch eine marginalisierte Stadt navigiert. Sie streben danach, die Kämpfe der Geschichte zu überwinden und die Zukunft der Stadt, die sie lieben, zu gestalten.
Artemio was born in the U.S.A. Nowhere lives in a small town in Guerrero with his mother and his new family. Although his roots are in Mexico, he still does not feel a part of it. Together, they will show us a reality in which the distance from those they left behind will come to life in every phone call. “Artemio” was created as part of the filmmaker’s thesis at the Centro de Capacitación Cinematográfica in Mexico City.

Mexico, 2017, 48 min
Original language: Spanish
Location: Mexico
A Film by: Sandra Luz López Barroso
sandra.luz.barroso@gmail.com
Filmmakers nationality: Mexican
Cinematography: Bruno Santamaría Razo

Production and Distribution:
Centro de Capacitación Cinematográfica, A.C., César Ortiz Yáñez
cccfestivales@gmail.com
www.luzdeoaxaca.com/artemio

Artemio wurde in den U.S.A. geboren. Jetzt lebt er mit seiner Mutter und seiner neuen Familie in einer kleinen Stadt in Guerrero. Auch wenn seine Wurzeln in Mexiko liegen, fühlt er sich nicht als Mexikaner. Der Film zeigt uns eine Realität, in der die Entfernung zu den Zurückgelassenen mit jedem Telefonanruf lebendig wird. „Artemio” entstand im Rahmen der Abschlussarbeit der Filmemacherin an der Capacitacion Cinematografica in Mexico-Stadt.

Lost Boy
2017, 48 min
Original language: Spanish
Location: Mexico
A Film by: Sandra Luz López Barroso
sandra.luz.barroso@gmail.com
Filmmakers nationality: Mexican
Cinematography: Bruno Santamaría Razo

Production and Distribution:
Centro de Capacitación Cinematográfica, A.C., César Ortiz Yáñez
cccfestivales@gmail.com
www.luzdeoaxaca.com/artemio

Thant Zin came to Yangon with his brother around three years ago. He may have been twelve years old at the time, but he cannot really remember. After finding him a job at a car wash, his brother returned to their village, leaving Thant Zin behind. He has not been back since. Deeply unhappy in his badly paid job, and fed up with sleeping under a torn mosquito net in a dark and dingy room, Thant longs to go home – but he doesn’t remember where his village is, or even what it is called. A sensitively filmed short documentary about a boy trying to cope with loneliness and abandonment – a fate shared by many children and young adults migrating from rural Myanmar to the city in search of work and a better life.

Germany, 2019, 15 min
Original language: Burmese
Location: Myanmar
A Film by: Shin Thandar shin thandar.1991@gmail.com
Filmmakers nationality: Rakhinese
Cinematography: Moe Kyaw Thu
Sound: Ja Roi Aung
Editing: Thida Swe

Production: Lindsey Merrison, Yangon Film School
Distribution: Yangon Film School e.V., Johanna Huth
huth@yangonfilmschool.org
http://yangonfilmschool.org/lost-boy-1454/
“Emails to My Little Sister” is an auto-ethnographic film based on the filmmaker’s academic research of “becoming black” in Berlin. In email conversations with his sister back in Ethiopia, he reflects upon his own experience in Germany and how it changes his perception of being black. Slowly, the difference between the two countries and their effects on the siblings’ lives come to the fore. The film was created as part of a Masters thesis project concerning the phenomenology of Blackness in Berlin.

“Emails to My Little Sister” ist ein autoethnografischer Film, basierend auf der Forschung des Filmemachers zum Thema “Becoming Black” in Berlin. In E-Mail-Korrespondenzen mit seiner Schwester in Äthiopien reflektiert er seine eigenen Erfahrungen in Deutschland und wie sich seine Wahrnehmung darauf, schwarz zu sein, verändert. Allmählich treten der Unterschied der beiden Länder und die Auswirkungen auf die Geschwister in den Vordergrund. Der Film entstand im Rahmen der Masterarbeit „Phenomenology of Blackness in Berlin“.

Created by the U.S. Army during the Vietnam War, “Ghost Tape 10” was one of many audio tapes engineered to psychologically intimidate and demoralize North Vietnamese soldiers. These audio tapes would echo throughout war zones, their soundtracks consisting of actors portraying grieving family members, or voices from the dead, longing to be reunited with their loved ones. By re-examining this weaponization of belief through the context of modern day Vietnamese and Vietnamese-American religious practice, reactions to this artifact of American propaganda lead to discussions of relationships between the living and the dead. What truths, if any, still echo within this recording?


USA, 2018, 28 min
Original languages: English, Vietnamese
Location: Vietnam; USA
A Film by: Sean David Christensen
seandavc@usc.edu
Filmmakers nationality: US-American
Cinematography: Jamie Maxtone-Graham, Sean David Christensen
Editing: Sean David Christensen
Production and Distribution: University of Southern California, Sean David Christensen seandavc@usc.edu
www.seandavidchristensen.com/blog/ghosttape10
The film “Motel” explores a prominent yet often overlooked aspect of Colombian culture through the memories and experiences of motel guests. By capturing these spaces, the filmmaker’s aim is to characterize them, understand their organization and the types of practices that take place in them, and identify the relationship to themes of sexuality and gender in the urban landscape.

In this meditative ethnographic short film, the warehouse is portrayed as a place where sound moves objects. It is an intimate encounter with the labor of a carpenter within the cosmos of objects, sounds and textures. Every trace of sound in every bit of object can be seen as an individual within a space. Here, every material has its own texture, smell and acoustic properties. The array of sounds and images confronts audiences with the aural and visual textures of carpentry and the space itself. The film guides them into a sensory experience through the up-close, intense sonic and visual engagement and an imaginative soundscape.

USA, 2019, 27,5 min
Original language: Spanish
Location: Colombia
A Film by: Claudia F. Quigua
claudiaquigua@gmail.com
Filmmakers nationality: Colombian
Cinematography: Claudia F. Quigua, Carlos H. Tofíño, Alvaro Bueno
Sound: Alvaro Bueno
Editing: Claudia F. Quigua
Production and Distribution: Cross-Eyed Visual Productions, Claudia F. Quigua claudiaquigua@gmail.com

Greece, 2018, 8 min
Original language: No Dialogue
Location: Germany, Berlin
A Film by: Constantinos Diamantis, Lillian Dam Bracia, Malwa Grabowska, S. Buse Yildirim
Filmmakers nationality: Greek, Brazilian, Polish, Turkish
Production and Distribution: Optakus multi-sited Lab, Constantinos Diamantis optakus@gmail.com
https://optakus.wixsite.com/warehouse

Der Film „Motel“ untersucht durch Erinnerungen und Erfahrungen der Motelgäste einen prominenten, doch wenig beachteten Aspekt der kolumbianischen Kultur. Mit dem filmischen Einfangen der Räume verfolgt der Filmemacher das Ziel, sie zu charakterisieren, ihre Organisation, die Arten von Praktiken, die in ihnen stattfinden, und die Beziehung zu den Themen Sexualität und Geschlecht in der Stadtlandschaft zu erfassen und zu verstehen.


Production and Distribution: Optakus multi-sited Lab, Constantinos Diamantis optakus@gmail.com
https://optakus.wixsite.com/warehouse
In the remote hills of central Wales, the Devil's Bridge presents three periods of local history. Its legend, shared by bridges around the world, blends the demands of tourism with the magic of a landscape. "To Make a Crossing" is an anthropological film project about time, travel, and folklore, in which three locals take us on a journey through the origin and the future of the bridge and its stories.

In den abgelegenen Hügeln von Zentralwales präsentiert die Devil's Bridge drei Epochen der lokalen Geschichte. Ihre Legende, die von Brücken auf der ganzen Welt geteilt wird, verbindet die Anforderungen des Tourismus mit dem Zauber einer Landschaft. „To Make a Crossing“ ist ein anthropologisches Filmprojekt über Zeit, Reisen und Folklore, in dem drei Einheimische uns auf eine Reise zu dem Ursprung und der Zukunft der Brücke und ihrer Geschichten mitnehmen.

“Ascona” shows a place that seems to have fallen out of time. A place that has not changed since the 1950s but still exists. A miniature golf course becomes an analogy for social analysis. On the basis of observations of a golf course in Bad Oldesloe, the film analyzes the history and societal importance of a sport that is now on the brink of extinction. Reflecting on the conservatism of the 1950’s, “Ascona” presents protagonists who – in a dry North German humour – describe the beginnings and difficulties of the golf course as a site for a fun time activity as well as an elite sport.

Lukomir, My Home

Lukomir is the village with the highest altitude (1472 m above sea level) in the Federation of Bosnia and Herzegovina. Despite the decrease in population and the increase in tourism throughout the last decades, transhumant pastoralism remains one of the main types of economy in the villages of Bjelašnica. Transhumance and seasonal migration of families and their flocks of sheep characterize the life of their residents. Shot between April 2014 and May 2017, “Lukomir, My Home” is an ethnographic film that portrays an older couple’s everyday life. The filmmakers accompany the couple while they carry out most of their everyday chores, release the sheep into the valley and eventually return to Lukomir.

Three pigs are taken to the slaughterhouse by the man. Once they are dead, their meat is carved by the man and his son. The grandson observes the scene.


France, 2020, 30 min
Original languages: French, Corse

Location: France, Corse

A Film by: Coralie Seignard
coralie.seignard@gmail.com

Filmmakers nationality: French

Cinematography: Fabio Daldironi

Sound: Jules Valeur

Editing: Elodie Rassel

Production and Distribution: GREC info@grec-info.com


Slovenia, 2018, 61 min
Original language: Bosnian

Location: Bosnia and Herzegovina, Lukomir

A Film by: Manca Filak, Žiga Goršek manca.filak@zrc-sazu.si
eziga.gorisek@gmail.com

Filmmakers nationality: Slovenians

Production: Ethnocinema production

Distribution:
Slovene scientific research centre
manca.filak@zrc-sazu.si

Shetland is a place of wild, unforgiving landscapes, supernatural beliefs and a soundscape barely altered over time. The ethnographic film explores storytelling and social imagination in Shetland. The folklore tale, Da Hillsook Wedeen, has a timeless quality: unfolding from historical trauma forward through generations of women's voices. What does it mean to be a woman left on the shore? “Da Hillsook Wedeen” was completed as part of the Masters course in Visual Anthropology at The University of Manchester and has been screened at a variety of anthropological film festivals including the Society for Visual Anthropology Film and Media Festival (SVAFMF) and the Nordic Anthropological Film Association Festival (NAFA).

Great Britain, 2018, 16,5 min  
Original language: English  
Location: Great Britain, Shetland Islands  
A Film by: Hope Strickland  
rhstricklandspence@gmail.com  
Filmmakers nationality: British  
www.hopestrickland.com/da-hillsook-wdeen

Da Hillsook Wedeen

A desert city in the middle of the Western Sahara: the camp “February 27th”. Initially created as a makeshift solution, it has turned into a permanent settlement since the Moroccan annexation in 1976. For 42 years, around 210.000 Saharawi have been living in camps like this in the Algerian desert, waiting for a referendum on independence. Slowly, the camera approaches this place and its history in various scenes: women tell the story of how they sew the first tents from their clothes, a camel is being loaded onto a pick-up, a tea ceremony. “February 27th” shows the life in a temporary existence that evolved into a permanent home against people’s will and to this day symbolizes their resistance and resilience.

Germany, 2018, 43 min  
Original language: Hassaniya  
Location: Algeria, Sahara, refugee camp  
A Film by: Marie-Thérèse Jakoubek  
marietherese.jakoubek@gmail.com  
Filmmakers nationality: Austrian  
Cinematography: Max Sänger  
Sound: Johannes Frese, Ole Sünderhauf  
Editing: Marie-Thérèse Jakoubek  
Production: Hochschule für Bildende Künste Hamburg  
Distribution: AUG&OHR Medien, Jan Wagner  
jan@augohr.de  
http://augohr.de/catalogue/27-februar

February 27th
Inspired by the everyday struggle of micro-bus drivers in Cairo, "Flox", the title of this film and the name of the micro-bus as pronounced by its drivers, is an observational documentary that looks at the intricate interplay between class and gender. Specifically, it explores how micro-bus drivers perceive and negotiate their masculinity in a mega-city like Cairo. For them, driving a difficult vehicle, handling inter-group conflict, struggling with poverty and substance abuse only made them wish not to see their children inherit the same job. The film is about the beauty as well as the dark side of the chaotic life of the urban poor who are forced to create a state within a state in order to survive.

Four strangers whose paths would never cross in real life enter into a cinematic dialogue in this intimate portrait of an Indian society in turbulent times. As a Muslim, Jiaul strives for mutual respect and equality of religious minorities, while Ram, member of the highest Hindu caste but still living in poverty, is eager to uphold traditional Hindu values. In his lovesickness, the homeless drug dealer Manoj finds distraction from his daily struggle for survival, while the young student Tashi has difficulties coming to terms with her role as a woman in Indian society. The sudden demonetization plunges the whole country into chaos. Which social attributes determine whose word is heard and whose not?
The wind is ever-present in this portrait of the Moroccan desert. “Sky, Earth and Man” tries to get a hold of the windswept cities and landscapes of the Atlas Mountains and the people who live there. It follows Ahmed, Yussef, Lahcen and Idir whose stories enable the viewer to witness their daily lives, desires and feeling of belonging. They are members of the Berber tribe Ait Seghrouchen. While a part of them still leads a traditional lifestyle based on animal breeding, more and more members leave the nomadic tradition behind to follow their own, more modern way of living. That does not go without conflict but once a year, everyone meets up again to celebrate the Lemma Festival together.

"Kashi Labh" is an ethnographic film about the aesthetics of dying. It explores the way in which Hindu pilgrims and their families stage a distinctive politics-of-care, while they anticipate and create the possibility of Moksha (salvation) for their dying relatives in Varanasi, India’s holy city. The filmmaker’s research examines audiovisual ethnography as facilitator of a performative space that allows him and his interlocutor Shiv to navigate the holy city and improvise different possibilities for his mother’s Moksha during their ten-day stay in Varanasi. The film was screened at numerous anthropological film festivals including the Royal Anthropological Institute Film Festival (RAI).
This ethnographic documentary is about women fighting against water shortage. It explores the peculiar but constant relationship between women and water in a small village of the Rajasthani desert in India. Albeit water scarcity, which represents a real and severe issue in terms of daily maintenance, health, and sanitation, local women tackle this daily struggle with tenacity, determination, elegance, and sometimes humor. The film highlights the ways in which female agency and behavior emerge through the collection and management of water—fundamental responsibilities for the survival of their family and the whole community.

Great Britain, 2018, 22 min

Original languages: Rajasthani, Hindi
Location: India, Rajasthan
A Film by: Costanza Burstin
costanza.burstin@gmail.com
Filmmakers nationality: Italian
Distribution: Royal Anthropological Institute
film@therai.org.uk
https://www.facebook.com/paaniww

The inhabitants of the village of Pungino mostly live beyond the reach of the Russian state. Here, in this remote rural location, they create their own sphere of personal freedom. The film explores the possibilities and practices that emerge when money is scarce, time is abundant, and neither help nor control of the state seems present. While people garden, forage, hunt, or reconstruct the local church, they address the philosophical question of what it means to have a good life; whilst independent self-sufficiency seems important, so does a connection with the natural world and the protective role of community bonds.

Germany, 2017, 52 min

Original languages: German, Russian
Location: Russia, Kirov
A Film by: Laura Kuen, Yury Snigirev
laurajoykuen@gmail.com
yury.snigirev@gmail.com
Filmmakers nationality: German, Russian
Production: Institute for Social and Cultural Anthropology, LMU Munich
ethnologie@ethnologie.lmu.de

Our Freedom
“Now I am Dead” is an ethnographic film on death in a Ghanaian town. The story takes an unexpected turn when the filmmaker’s grandfather suddenly passes away back in Germany. Baffled by the coincidence, in between assisting an undertaker, visiting the morgue, attending funerals and inspecting cemeteries, she asks for advice. How to respond to the death of a far-away family member whilst shooting a film on death in West Africa? Help comes from friends and collaborators: an undertaker, a neighbor, a research assistant and friend, a priest. The narrative transforms from meta-critical docu-fiction into an immersive tale, blurring the lines between the other culture and one’s own as well as between life and death.
In 2008, local authorities evict 2000 villagers from Guanzhou, a river island in Southern China, to make way for new urban planning projects – a fate shared by many rural citizens yearly. In spite of the demolition of their houses and police pressure, a handful of inhabitants returns to the island. For seven years, the filmmaker has been visiting affected families in their homes who tell him about their battle to save their ancestral land, from the ruins of the village where nature is slowly reasserting itself to the worksites of the mega city which inexorably advances towards them.
Every couple of years, Ram Nath leaves his fields and buffaloes to play the part of a human sacrifice in a hitherto undocumented mysterious ritual of purification in the Himalayan Valley of Kullu, North India. During the ritual, Ram Nath transforms from a highland peasant into the master of ceremonies. As a powerful redeemer, he cuts holes — chidra — into the fabric of society, collecting sins in a cosmic trap that only he can operate. "Chidra" follows Ram Nath through the ritual, revealing how men, gods, and mediums handle the dangerous substance of actions — karma — at the frontier of the Hindu cultural sphere.

The video installation explores the relationship between manual labor, sound and rhythm among Sudanese blacksmiths specialized in modifying the English Bedford truck. Sometimes, the master craftsman Abd al-Ghani and his crew create rhythms by hammering specific patterns of beats. "The rhythm we create with the hammer is like music for us. You hear it like music in your heart and it gives you enthusiasm for the work", he said at one point during the ethnographic research. The created rhythm supports control of and immersion into work and keeps up the workflow. The short video (re-)mixes different types and episodes of "musical" forging in Abd al-Ghani’s workshop into a web of Sudanese industrial sound.
An elderly man falls in love with his cow, and the cow knows it. Komeil Soheili is a documentary filmmaker and producer. He has worked as director, producer, cameraman and researcher in multiple international projects. He focuses on social topics and the environment.


Dela is a blind captain who lives on Hormuz Island in Southern Iran. While the tensions between Iran and the USA increase due to the geopolitical situation of the island, Dela practices an old tradition of bread-making that uses three unexpected ingredients from the island. Every day, he goes fishing and his unique ability helps him to hear the sound of fish in the ocean. Then, he collects the island’s natural salt and its soil to make the bread.

Der blinde Kapitän Dela lebt auf der Insel Hormuz im südlichen Iran. Während die Spannungen zwischen dem Iran und den USA aufgrund der geopolitischen Lage der Insel zunehmen, praktiziert Dela eine alte Tradition der Brotherstellung, bei der drei besondere Zutaten von der Insel verwendet werden. Jeden Tag geht er angeln und seine einzigartige Fähigkeit hilft ihm, das Geräusch von Fischen im Ozean zu hören. Dann sammelt er das natürliche Salz und Erde von der Insel, um das Brot herzustellen.
Ilman Behrouzi is back with the love stories of four Iranian women in the streets of Tehran. His new film centers around “Tehran’s symbol of love”. Three women dressed in red tell their love stories to a car driver (who is also the director of the film). “Love in Close-Up” is a documentary about love, waiting, longing and self-sacrifice set in nowadays Iran.


Filmed on Super 8mm, “Scenes from a Transient Home” presents a fractured portrait of Zimbabwean migrants when they travel back home to visit. Christmas dancing, New Year’s Eve celebrations, house floods, and illegal gold panning are just a few of the events filmed by Roger Horn who ends the film with a major life event of his own family. Visuals were recorded on multiple Super 8mm film stocks in Cape Town, South Africa, and Harare, Victoria Falls, and Kadoma, Zimbabwe. The audio spans four years of casual conversations, observations, and video elicitation of Zimbabwean migrant women as part of filmmaker Roger Horn’s PhD research.

It is only half an hour drive from Bnei-Brak, a closed Orthodox city, to Tel Aviv’s shore. But for the women going there it is light years away. “The Kosher Beach” is a gated and secluded 100 meter-long strip with dedicated bathing days for women and men. Only a wooden fence separates them from the freedom of the gay beach. The “Brave Bunch”, a secret female orthodox sisterhood, arrives to what is a source of quiet sanity for them and they consider it a safe haven away from social and family issues. Their own private and free heaven. Here, they can be themselves, take a deep ocean breath and open their hearts to the sea, until the day the rabbis try to close it down.


Kosher Beach

Israel, USA, 2019, 62 min
Original language: Hebrew

Location: Israel
A Film by: Karin Kainer
Filmmakers nationality: Israeli
Directed by: Karin Kainer
Cinematography: K. E. Goodman Giat, Y. Slutzky, R. Farag, T. Mor
Sound: Ophir Lokay Eliassaf
Editing: Yael Leibovitz, Arik Lahav Leibovich
Production: Doc.Films LTD
Distribution: Go2Films, Hila Chessen
festivals@go2films.com
https://go2films.com/films/kosher-beach/

Knots and Holes. An Essay Film on the Life of Nets

The Netherlands, 2018, 74 min
Original language: Portuguese

Location: Brazil, Bahia
A Film by: Mattijs Van de Port
Filmmakers nationality: Dutch
Production and Distribution: University of Amsterdam, Mattijs van de Port
m.p.j.vandeport@uva.nl

Nets are all around us. They materialize such principles as connecting, filtering and patterning, which is why we might take a closer look at what people do with them – and what they do with people. In Bahia, Brazil, people work with nets. The filmmaker recorded the conversations, emotions and sensations that occur in the presence of these nets. He went on a fishing trip with Tico, spoke with evangelicals explaining the biblical parable of the fishing net and hung out with the boys from the Candomblé religion, who have their shirts made of lace. This film invites its audience to ponder the observation that all we humans do is to impose structure onto life, only to find that life does not follow our designs.


Knots and Holes.

A Film by: Mattijs Van de Port
Filmmakers nationality: Dutch
Production and Distribution: University of Amsterdam, Mattijs van de Port
m.p.j.vandeport@uva.nl

https://go2films.com/films/kosher-beach/

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Religious boundaries are not as sharp and antagonistic as the news lead us to believe. This film shows the everyday life inside and around a Kali temple in the city of Kanpur, Uttar Pradesh, India. The temple building houses a Kali shrine and a smaller Hanuman shrine. Visitors present offerings to both. A closer portrait of a priest and three devotees reveals the importance of the temple. Yet, the protagonists occasionally also visit holy places of other religious traditions, whether to learn more or seek additional divine support. The film is thus a silent critique on the obsession with religious conflict in contemporary debates. “God is one, the religions are made by humans”, concludes the priest in the film.


India, 2019, 105 min
Original language: Hindi
Location: India, Chhattisgarh
A Film by: Prabhash Chandra
theatrealpana@gmail.com
Filmmakers nationality: Indian
Cinematography: Sharan Devkar Shankar, PD. Valson, Anuj Chopra, Vinayak Dasgupta
Production: Alpana Theatre
theatrealpana@gmail.com
Distribution: University Museum of Bergen, Frode Storaas frode.storaas@uib.no

https://www.hf.uio.no/ikos/english/research/projects/indian-cosmopolitan-alternatives/films/

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Das indische Kastensystem und Ram, der „supreme“ Hindu god, and the Indian caste system are examined through three intersecting, non-linear narratives: a potter and his donkey, three close friends and the “lower caste” Ramnamis – a Dalit community based in Chhattisgarh. The film documents a subversive movement initiated by the Ramnamis against discrimination and caste-based hierarchies in Hindu religion. The portrait of the potter questions the practice of idolatry and a singular mainstream notion of Ramayana iconizing Ram. The story of Indu, a social activist working with the homeless, Sahir a Muslim journalist and Savi, a Dalit painter and research scholar, shows how caste and religion affect personal lives and friendship.

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https://www.hf.uio.no/ikos/english/research/projects/indian-cosmopolitan-alternatives/films/
A generation ago, Murghab was well taken care of. As the highest town of the former Soviet Union at 3600 metres above sea level and close to the sensitive borders with Afghanistan and China, the town enjoyed ample provisions from Moscow brought in via the Pamir Highway. It had electricity around the clock, an airport, a movie theater, and a hospital with central heating. Since then, Murghab and its people have endured several storms and the Soviet hallmarks are crumbling away. Yet, life goes on and, with wit and improvisational skills, the ruins of Socialism afford a plethora of new but precarious ways to make do.


Germany, 2019, 81 min
Original languages: Kyrgyz, Russian

Location: Tajikistan, Murghab

A Film by: Martin Saxer, Daler Kaziev, Marlen Elders
martin.saxer@lmu.de

Filmmakers nationality: Swiss, Tajik, German

Cinematography: Martin Saxer, Daler Kaziev

Sound: Marlen Elders

Editing and Production: Marlen Elders, Martin Saxer

Distribution: München University, Marlen Elders
elders@ethnologie.lmu.de

www.highlandasia.net/
www.murghabfilm.com/
Mixing fragmented stories of people with views of a landscape in transformation, we follow a contemporary Alice through what was once a leafy forest and is today a “concrete jungle” in the center of the infamous northern district of Marseille. At the crossroads of societal, historical and architectural issues, nature seems caught in a grip, surviving only in the memory of those who experienced it as children of the 1960’s and 70’s. Separating image from text, “From the Land” paints a portrait of a contemporary neighborhood battered by violent transformation that echoes in the vulnerable voices of its habitants and the tension between presence and absence, broken down into patterns; plants, animals, humans.

France, 2018, 28 min
Original language: French
Location: France, Marseille
A Film by: Jeff Silva, Ramona Badescu
jeffdanielsilva@gmail.com
rrramona.b@gmail.com
Filmmakers nationality: US-American, French/Romania
Research and Cinematography: Jeff Silva
Sound: Ramona Badescu, Jeff Silva
Editing: Jeff Silva, Ramona Badescu
Production and Distribution: Jeff Daniel Silva
jeffdanielsilva@gmail.com


Indonesia, 2018, 7 min
Original language: Indonesian
Location: Indonesia
A Film by: Aryo Danusiri
danusiri@gmail.com
Filmmakers nationality: Indonesian
Production and Distribution: University of Indonesia, Aryo Danusiri

Urban beekeeping is a relatively new phenomenon in Japan. “First Harvest” introduces a group of students and their first experience in beekeeping. They are fascinated and moved by this multispecies encounter. The film deals with beekeeping practice and the acquisition of apicultural knowledge but also with feelings and emotions connected to it. The film juxtaposes interview material and observational footage of the students’ first honey harvest. The disjointed editing style anticipates the students’ fragmented experience.


“In Thunder Lightning and Rain” depicts three Dalit women enduring their ostracization from society. The three women – a footballer, a fisher and a cremator – tell their sagas of woes and weal, resistance and endurance in the film. These three contemporary Shakespearian witches are portrayed against the carnivalesque urban space of Fort Kochi. While they visit the masculine space of carnival, the camera intently follows them with an intense zeal to document their identity. Rajesh James is a documentary filmmaker and scholar from Kochi, India. In 2017, he was awarded the prestigious Riyad Wadia Award for the best emerging filmmaker in India.

Dalang is a traditional shadow puppet (Wayang Kulit) performer. “House of Dalang” tells the story of an old man who is an expert in Wayang Kulit Performance and until now still has a strong passion for it and performs well in Balinese Ceremony. Living in a traditional Balinese house with his family, his grandchild inherited his talent as a puppeteer. Recorded over five years, this documentary film explores the rituals and ceremonies of Bali Hinduism.

A Film by: Miho Nitta
nittami0719@gmail.com
www.mihonitta.com/house-of-dalang-1

Japan, 2019, 65 min
Original language: Balinese
Location: Indonesia, Bali
Filmmakers nationality: Japanese

In der südpazifischen Inselgruppe Vava'u behandelt die Heilerin Emeline Lolohea Menschen, die von Geistern besessen sind. Der einzige tonganische Psychiater, Dr. Mapa Puloka, hat eine in der Region bekannte öffentliche Psychiatrie eingerichtet. Obwohl sie sich nie persönlich getroffen haben, schafft der Film einen Dialog zwischen den beiden über die Ursachen von psychischen Erkrankungen und spirituellen Leiden. Ihr Beispiel zeigt, wie die wachsende globale Krise bewältigt werden kann. Die dokumentarische und visuelle Intervention basiert auf umfangreichen Forschungen zur psychischen Gesundheit und zur traditionellen Heilung in Tonga sowie auf Videos, die im Rahmen der Forschung aufgezeichnet wurden.


Ein Film by: Mike Poltorak
msp@kent.ac.uk
Filmmakers nationality: British
Editing: Mike Poltorak, Heidi Hiltebrand
Production and Distribution:
University of Kent, Mike Poltorak
https://valueofvideo.com/healerpsychiatrist/

Great Britain, 2019, 74 min
Original language: Tongan
Location: Tonga
A Film by: Mike Poltorak
Filmmakers nationality: British

In the South Pacific Island group of Vava’u, the traditional healer Emeline Lolohea treats people affected by spirits. One day’s travel away by ferry, the only Tongan Psychiatrist Dr Mapa Puloka has established a public psychiatry well known across the region. Though they have never met in person, the film creates a dialogue between them on the causes of mental illness and spiritual affliction. Their example offers challenges and opportunities to help address the growing global mental health crisis. This documentary and visual intervention is based on extensive research on mental health and Tongan traditional healing and video recorded as part of research.

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Burkina Faso, October 2014. What many could not imagine is happening. The Burkinabè are ending the reign of Blaise Compaore. The rapper Smockey, member of the Balai Citoyen, is among the artisans of change who want to turn utopia into reality. Today, the uprising, the failed coup, the organization of free elections are behind us, but has the price of the fallen regime been paid off, and the expectations fulfilled? "Time is on Our Side" brings us into the daily life of Smockey, close encounter with a rebel character who follows a path between activism and artistic work. An intimate encounter of concerns nourished by a fleeting present and renewed hopes for the future.

Senegal, 2019, 62 min
Original language: French
Location: Burkina Faso
A Film by: Katy Léna Ndiaye
lena@indigomoodfilms.com
Filmmakers nationality: Senegalese
Production: Katy Léna Ndiaye
Distribution: Paradocs asbl, Dinnie Martin
contact@paradocsasbl.com
http://indigomoodfilms.com/catalogue/on-a-le-temps-pour-nous/

Russia, 2018, 8 min
Original language: English, Russian
Location: Different Locations
A Film by: Marina Fomenko
marinafomenko1@gmail.com
Filmmakers nationality: Russian
Production: Marina Fomenko
Distribution: AUG&OHR Medien, Jan Wagner
jan@augohr.de
http://augohr.de/catalogue/the-stone-guest

The key figure of the Great October Socialist Revolution of 1917 in Russia was Lenin. After his death in 1924, Lenin’s image was immortalized in countless numbers of monuments. There is neither living nor dead Lenin in the film; only “the stone guest” – a monument and its birth and passing. The “birth” of each new Lenin stone is accompanied by a special ritual including speeches and celebrations in front of a large gathering. After the collapse of the Soviet Union, the life cycle of “The Stone Guest” comes to an end.

"Passion" talks about the painful fact that our world today is not what many of us dreamed it to be 50 years ago. Episodes from the author's life clash with pictures of the present. They tell the story of the generation of 1968 – people who have been vehemently fighting for their ideals and are now struggling to stay connected to these ideals. Texts by Franz Kafka, Bertolt Brecht, Slavoj Zizek, Ulrike Meinhof and the music of Bach's "St. Matthew Passion" provide the author with a view of the capitalist jungle that spans all five continents and the madness of a world suffering from global warming, war, over-consumption, refugee crises and inequality.

Switzerland, 2019, 80 min
Original language: German
A Film by: Christian Labhart
labschmid@bluewin.ch
Filmmakers nationality: Swiss
Cinematography: Pio Corradi, Simon Guy Fässler
Sound: Peter Laenger
Editing: Annette Brütsch
Production: Kosmos Film GmbH
labschmid@bluewin.ch
Distribution: LOOK NOW! Filmverleih
info@looknow.ch
www.passion-film.ch

"Mothers of the Land" accompanies five women from the Andean highlands in their daily struggle for traditional and ecological agriculture. In the Andean cosmovision, women and earth are strongly connected. Both, a woman's body and the earth's soil are capable of giving and nurturing life. In the context of an ever-growing industrialization of agriculture, the use of chemical pesticides and genetically modified seeds, women who are connected to the earth through bonds of sisterhood take on the role of protectors.

Peru, 2019, 74 min
Original languages: Quechua, Spanish
Location: Peru, Cuzco, Puno
A Film by: Alvaro Sarmiento, Diego Sarmiento
cinemaexpandido@gmail.com
Filmmakers nationality: Peruvians
Cinematography: Diego Sarmiento
Sound and Editing: Marco Panatonic
Production: Alvaro Sarmiento, Diego Sarmiento
Distribution: HDPERU, Diego Sarmiento
wantutrifor@gmail.com
www.sembradorasdevida.com
**A Journey to the Makonde**

With a subjective narration and an experimental use of film archives, the film depicts the journey to Mozambique in search of a hidden story. The filmmaker travels to Maputo to meet the Makonde ethnic group that lives there. She carries with her the films and photographs by ethnologist Margot Dias. Between 1958 and 1961, Dias filmed the Makonde in Northern Mozambique, a former Portuguese colony until 1975. “A Journey to the Makonde” is an inward journey that will gradually unravel the circumstances in which these original films were shot.

South Africa, 2017, 29 min
Original languages: Portuguese, Makonde
Location: Mozambique, Maputo
A Film by: Catarina Alves Costa
catcostacatarina@gmail.com
Filmmakers nationality: Portuguese
Cinematography: Joao Ribeiro
Sound: Gabriel Mondlane
Editing: Pedro Duarte
Production and Distribution: Midas Filmes
midas@midas-filmes.pt

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**I am Sheriff**

“I am Sheriff” follows a young transman as he travels the mountain kingdom of Lesotho showing his film in remote villages, schools and communities. Sheriff was born with a girl’s body, but as the grandmother recounts in his film, he refused to wear dresses and always wanted to play with the boys. “My name is Sheriff now”, he says, “if you want me to come home and visit my home village you’ll have to learn to call me by my name”. His viewers react with surprise and curiosity, but also show him remarkable warmth, love and acceptance.

South Africa, 2017, 29 min
Original language: Sesotho
Location: Lesotho
A Film by: Teboho Edkins
tebohoedkins@gmail.com
Filmmakers nationality: South African
Cinematography: Don Edkins
Production and Distribution: Don Edkins
don@steps.co.za
Sheetal and Saraswoti met as teenagers in a Kathmandu refuge, both survivors of child trafficking to Indian circuses. They had been rescued and brought back across the border to Nepal, but what does the future hold for these young women returning to a home they barely remember? “Even When I Fall” traces their journey over 6 years, as they reclaim their skills as circus artists and begin to build a future against all odds. Along with 11 other young trafficking survivors, they create a new livelihood for themselves – Circus Kathmandu, Nepal’s first and only circus. This intimate film harnesses the visual power of circus to give a unique perspective into the complex world of human trafficking.

Great Britain, 90 min
Original language: Nepali
Location: Nepal
A Film by: Sky Neal, Kate MacLarnon
sky@satyafilms.com
Filmmakers nationality: British
Production: Elhum Shakerifar
Distribution: Postcode Films
info@postcodefilms.com
https://evenwhenifall.com/

In 2013, the Museum of Central Africa in Belgium is closed for renovation work. This provides an opportunity for a new interpretation of the museum and its mission. The stuffed animals, the traditional masks and the dusted artifacts are to make way for a more complete, modern view on Africa. The process of decolonisation leads to heated discussions. Fundamental questions need to be addressed. Who is looking at whom? And whose story is being told? The film documents the move of the Africa Museum as an aesthetic mourning process. It accompanies the changes and shows through the eyes of the Belgian-Congolese diaspora what is really at stake in the renovation: the decolonization of the self.

Belgium, 2019, 69 min
Original languages: French, Dutch
Location: Belgium, Brussels
A Film by: Matthias De Groof
Matthias.degroof@uantwerpen.be
Filmmakers nationality: Belgian
Cinematography: Matthias De Groof
Sound: Pol Van Laer
Editing: Sebastien Demeffe
Production: Cobra Films
contact@cobra-films.be
Distribution: Atelier Graphoui, Kim Vanvolsom
kim@graphoui.org
The Pèrè people are an ethnic group living in the Père plains. Their territory is divided by the Nigerian Cameroonian border and their traditions are threatened by a strong islamization process and migration into the cities. The regional radio station CRTV Adamaoua in North Cameroon broadcasts in various national languages. “The World Has Not Changed” follows the editors in the language of Pere and their work to take care of the traditions of their people and to facilitate communication between their people and the modern world.

Die Pèrè sind eine ethnische Gruppe, die in der Pere-Ebene leben. Ihr Territorium wird durch die nigerianisch-kamerunische Grenze geteilt und ihre Traditionen sind durch einen starken Islamisierungsprozess und durch die Migration in die Städte bedroht. Beim regionalen Radiosender CRTV Adamaoua in Nordkamerun wird in verschiedenen Landessprachen gesendet. „The World Has Not Changed“ folgt der Redaktion in der Sprache der Pèrè und ihrer Arbeit, die Traditionen ihres Volkes zu pflegen und die Kommunikation zwischen ihrem Volk und der modernen Welt zu fördern.

Norway, 2018, 36 min
Original languages: French, Pere, Fulani
Location: Cameroon, Ngaoundere and Gadjewan
A Film by: Trond Waage
trond.waage@uit.no
Filmmakers nationality: Norwegion, Cameroonian
Research by: Trond Waage, Soumou Bokar
Cinematography: Trond Waage
Sound: Soumou Bokar
Editing: Rachel Bale, Trond Waage
Production and Distribution: UiT Arctic University of Norway, Trond Waage
trond.waage@uit.no

Documentary Educational Resources
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King Naat Veliov, the king of the gypsy trumpet, is a composer from a famous kin of Balkan Roma musicians. As the leader of a brass band, his dexterity with the trumpet blends music from different cultures, repertoires and musical styles like no one has ever done before. That is why the world welcomes him with open arms.

The second largest film industry in the world" is based in Lagos, Nigeria. Nollywood is known for its low-cost films, which are sold on local street markets. However, a lot has happened in recent years. Multiplex cinemas are opening up and the Internet is providing affordable access to worldwide distribution. These new opportunities attract diverse characters. For director Abba Makama, the moment has come for an intellectual cinematic movement. Bastian Gotter, a young investor from Berlin, almost accidently succeeded in founding the largest streaming service in Africa. Popcorn cinema producer Don Omope says: "We are here to become the Nigerian Tarantinos and Steven Spielbergs."

In eastern Congo, one of the poorest regions on earth, three European aid workers are forced to question how helpful is the help of the West. Raúl, a French-Spanish economist doing research on rebel groups, realizes he is leading his Congolese colleagues into great temptation with his project funds. After 30 years in Africa, Peter, from Germany, reaches retirement age and is unable to renew his job contract. He is fighting a losing battle to preserve his identity as an aid worker. The relationship of Anne-Laure, from Belgium, is put to the test when her Congolese boyfriend becomes a high-profile regime critic. Three personal insights into coexistence and cooperation between Europe and Africa.

Mexico 1976. The state persecution of student and labor organizations continues. Toño and Guaymas, members of the communist league “23 de septiembre”, one of the most important underground resistance organizations in the history of the country, are arrested for subversion and taken to the high-security section of the Oblatos Penitentiary in Guadalajara. The only chance of survival is escape.

Mexico, 2019, 105 min
Original languages: Spanish
Location: Mexico, Guadalajara y Ciudad de México
A Film by: Acelo Ruiz Villanueva aceloruiz@gmail.com
Filmmakers nationality: Mexican
Cinematography: Fernando Hernández García
Production and Distribution:
Centro de Capacitación Cinematográfica, A.C., César Ortiz Yáñez cccfestivales@gmail.com
www.elccc.com.mx/prensa/2019/Oblatos_el_vuelo_que_surco_la_noche/
It is the story of a small Amazon village desperately fighting to defend its future – and ours. 70% of the Ecuadorian Amazon, home to 12 ethnic groups, has been divided into oil blocks, polluting one of the world’s most bio diverse rainforests. Only a small group, the Waorani, have successfully fought to keep oil off most of their land. 25 years ago, the filmmaker came to the Amazon to tell their story in the documentary “Trinkets & Beads”. Now, Ecuador has begun auctioning off the last pristine Waorani rainforest to the international oil industry – including the highly diverse Yasuni National Park. He returned to Ecuador in late 2014 to see if the Waorani could still win their battle against the big oil.

USA, 2019, 90 min
Original languages: English, Spanish
Location: Ecuador; USA
A Film by: Christopher Walker
walker_christoph@hotmail.com
Filmmakers nationality: New Zealander
Cinematography:
David Fox, Christopher Walker
Production and Distribution:
Christopher Walker
http://icarusfilms.com/if-spears


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Guardians of Productive Landscapes
In the highlands of northern Ethiopia
Hayos and Desta have turned the
rugged mountain slopes into fertile
ground not only to feed themselves but
also to share with pilgrims who regularly
pass by their homestead. In return, the
pilgrims have given them the biblical
names "Abraham" and "Sarah". The film
explores the work ethos of these Tigrean
farmers: their devotedness to the tasks
at hand; the coordinated movements of
humans and animals as they work when
ploughing, sowing, harvesting, threshing;
- and finally those moments of invocation
when the dependence on nature and the
transcendent are acknowledged.

In Hochland Nordäthiopies haben
Hagos Mashisho und Desta Gidey
unwirtlichen Berghänge in fruchtbaren
Boden verwandelt, nicht allein um sich
selbst zu ernähren sondern auch mit den
Pilgern zu teilen, die regelmäßig an ihrem
Gehöft vorbeikommen. Dafür haben
ihnen die Pilger die biblischen Namen
"Abraham" und "Sarah" gegeben. Der Film
erkundet das Arbeitsethos dieser Tigre
Bauern: ihre Hingabe zu den anliegenden
Aufgaben, der Koordination von Mensch
und Tier beim Pflügen, Säen, Ernten,
Dreschen, - und endlich in Momenten
der Anrufung wo die Abhängigkeit von
der Natur und dem Transzendenten
anerkannt wird.
Teff is at the centre of the livelihood of smallholder farmers and may be called the 'cereal core' of Ethiopian national food identity. The film follows the sequence of events once the "dancing grass" has ripened: first comes the cutting; and then drying and stacking; threshing and winnowing; and the sale of teff in the local market. Then off with a donkey to the mill; then as enjera is prepared for the family and guests; then coffee drinking and blessing; and finally the biblical Mesqel fire, celebrated at the end of the rainy season by the Orthodox Christians of Ethiopia.

Abraham & Sarah II.
Hosting the Gundagundo Pilgrims

In the highlands of Tigray - northern Ethiopia - Hagos Mashisho and Desta Gidey have toiled for years to turn the rugged mountain slopes into fertile ground. They have grown crops not only to feed themselves but also to share with the pilgrims who regularly pass by on their way to the monastery of Gundagundo. Touched by the kindness of their hosts, the pilgrims have given them the biblical names "Abraham" and "Sarah". The film shows how with the meagre means of their subsistence farming Abraham and Sarah host the pilgrims when they return from the Gundagundo festival and in turn receive their blessings.

Dancing Grass.
Harvesting Teff in the Tigrean Mountains


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Enset resembles the banana plant and is produced primarily for its large quantity of carbohydrate-rich food. "Aiye" - mother of many children - as a widow is the head of her household. She grows barley, wheat, beans and potatoes, but most important is the enset, which she cultivates in the garden around her house. The film provides an opportunity to understand how "Aiye" - assisted by a young woman servant - grows and processes enset using only simple tools and local organic fertilizers. We also learn how in the Gamo highlands women play an important role in the effort to ensure food security.

In Aiye's Garden. Propagation and Processing of enset in the Gamo Highlands

Germany, Ethiopia, 2019, 41 min
Original language: Gamo

Location: Ethiopia, Gamo

A Film by: Eyob Defersha
eyobdefersha@gmail.com

Filmmakers nationality: Ethiopian

Cinematography: Viola Laske, Eyob Defersha, Emebet Demelash

Production: Ivo Strecker
istreck@uni-mainz.de

Distribution: Royal Anthropological Institute
film@therai.org.uk

In Aiye's Garden. Propagation and Processing of enset in the Gamo Highlands

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Kaira's friend Shawa moved to her present home as a young widow with two sons in search of good land. Here she met Garombe and had four more children. We get a close view of the family pursuing subsistence farming in the hills of Hamar. The children learn through hands-on activities, and Shawa and her sons master the new art of ox-plowing. After taking grain by donkey to a distant flourmill, Shawa and daughters brew beer, which her sons drink when plowing the field. Garombe tells how they gave up digging-stick cultivation, and he enclosed bush for the plow-oxen and future fields. A son checks his beehive, cattle return home, children milk goats, and Shawa and girls prepare the evening meal.

Family Subsistence in the Hills of Hamar: We are Guests of Shawa

Germany, 2019, 58 min
Original language: Hamar

Location: Ethiopia, Southern Ethiopia, Hamar

A Film by: Jean Lydall, Kaira Strecker
lydall@t-online.de

Filmmakers nationality: British/Germans

Directed by: Jean Lydall, Kaira Strecker

Research by: Jean Lydall

Cinematography: Kaira Strecker

Production: Jean Lydall

E-Mail: lydall@t-online.de

Distribution: Royal Anthropological Institute
film@therai.org.uk
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