

# 16<sup>th</sup> German International Ethnographic Film Festival



Catalogue  
2022

## Organiser

GIEFF e.V.  
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<https://www.gieff.de/>

## Financial Support

- Göttinger Kulturstiftung
- Stadt Göttingen
- AKB Stiftung
- Stiftung Umverteilen
- Sparkasse Göttingen

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- University of Göttingen - Institut für Kulturanthropologie/Europäische Ethnologie
- Ethnologisches Museum Berlin Staatliche Museen zu Berlin
- MPI for the Study of Religious and Ethnic Diversity, Göttingen
- UiT The Arctic University of Norway
- Akinema, Agentur für Filmproduktion und Wissenschaftskommunikation

## In Cooperation with

- CAFFE - Coordinating Anthropological Film Festivals in Europe
- Commission on Visual Anthropology
- Visual Anthropology Network, European Association of Social Anthropologists
- Working Group on Visual Anthropology, Deutsche Gesellschaft für Sozial- und Kulturanthropologie
- AG Film und audiovisuelle Anthropologie, Deutsche Gesellschaft für Empirische Kulturwissenschaft

## Programme Selection

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- Sandra Eckert (Germany)
- Martin Gruber (Germany)
- Susanne Hammacher (Germany)
- Regina Knapp (Germany)
- Matjaž Pinter (Slovenia)
- Christian Riemenschneider (Germany)
- Christos Varvantakis (Greece)

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- Simone Pfeiffer (Germany)
- Michael Westrich (Germany)

### Manfred Krüger Student Award

- Catarina Alves Costa (Portugal)
- Peter I. Crawford (Norway)
- Dipesh Kharel (Nepal/Japan)

## Festival Team

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25 MAY (WED)

STUDENT FILM COMPETITION

Living Conditions

13:00 **Fonja** (80,5')  
- Madagascar -  
Lina Zacher et al. (German, Madascans) 2019

14:25 **Barcelona - A Welcoming City** (55,5')  
- Spain -  
Christin Schuchardt (German) 2021

15:20 **The Walnut Tree** (40,5')  
- Belgium -  
Hippolyte Leibovici (Belgian) 2019

Discussion and Break

Family Relationship

16:35 **Boy Queen** (19')  
- Myanmar -  
Sai Nyi Min Htut (Burmese) 2021

16:55 **Mother's** (22')  
- Belgium -  
Hippolyte Leibovici (Belgian) 2019

17:20 **Researching our Feminism: Stories of Shame** (24')  
- Germany -  
Franzina Braje, Wiebke Riedel (Germans) 2021

17:45 **Ishim** (25')  
- Russian Federation -  
Kirill Sultanov (Russian) 2021

Discussion and Break

19:30 **The Mushroom at the Top of the World** (44')  
- Nepal -  
Matiaz Pinter (Slovenian) 2021

Focus Latin America

20:15 **Mundo** (19')  
- Chile -  
Ana Edwards (Chilean) 2020

21:00 **Living Forest** (21')  
- Ecuador -  
Tatiana Lopez (Equatorian/US-American) 2021

20:35 **Manacillo** (30')  
- Colombia -  
Nicolás Garcés (Colombian) 2020

22:05 **Like a Dream with Open Eyes** (35')  
- Germany -  
Lena Philipp (German) 2021

Discussion and Break

22:40 **Mam's Old Chair** (2,5')  
- Ireland -  
Sheena Walsh (Brazilian) 2021

Living in Pandemic Times

22:45 **Web of Thoughts** (13,25')  
- Germany -  
Alexander Chenchenko et al. (German) 2021

23:00 **Who am I** (56')  
- Turkey -  
Kivilm Zafer Teoman (Turk) 2021

Discussion

26 MAY (THU)

09:00 **The Lost Art of Seasoning** (58')  
- India -  
Abo Arangham (Indian) 2021

10:00 **Talamanca** (23')  
- Costa Rica -  
Davide Marino (Italian) 2020

Discussion and Break

11:00 **One Gram of God** (16')  
- Tanzania -  
Anna Frohn Pedersen (Danish) 2021

11:20 **toprak ve su - Earth and Water** (36,5')  
- Turkey -  
Sabrina Scherzer, Kathrin Schulz, Silja Pohland (Germans) 2020

12:00 **Going Alone** (28')  
- Germany -  
Raphael Schanz (German) 2021

Discussion and Break

13:00 **Threshold People** (')  
- Spain -  
Jenna Keiper (US-American) 2021

Break

MAIN FESTIVAL

14:00 **Living Water** (77')  
- Czech Republic, Jordan -  
Pavel Borecký (Czech) 2020

15:20 **Zenerù** (30')  
- Italy -  
Andrea Grasselli (Italian) 2021

15:50 **Umbras** (16')  
- Italy -  
Fabian Volti (Italian) 2021

Discussion and Break

On Labour

16:45 **Dea** (72')  
- Hong Kong, Indonesia -  
Alberto Gerosa (Italian) 2020

18:00 **Sweet and Salty** (17')  
- Colombia -  
Jorge Panchoaga (Colombian) 2021

18:20 **A Day's Work** (13')  
- Myanmar/Burma -  
Max Kerkhoff (German/Austrian/US-American) 2021

Discussion and Break

On Media

20:00 **The Andean Screen** (48,5')  
- Argentina -  
Carmina Balaguer (Spanish) 2021

20:50 **Talking Dreams** (35')  
- Italy, Senegal, Switzerland -  
Bruno Rocchi (Italian) 2020

21:25 **I'm the Boss** (29')  
- India -  
Ethriraj Dattatreyan (Indian/US-American) 2021

Discussion and Break

22:30 **The Fourfold** (7,25')  
- Canada, Germany -  
Alisi Telengut (Canadian) 2020

22:40 **Voices of Karamushi** (91')  
- Japan -  
Daisuke Bundo (Japanese) 2020

27 MAY (FRI)

09:00 **Keeping the Tradition** (89,5')  
- Mexico, United States -  
Beate Engelbrecht (German) 2022

Discussion and Break

On Living Environment

11:00 **Bibliothèque Publique (Public Library)** (50')  
- France -  
Clément Abbey (French) 2021

11:50 **Smart Homes for Seniors** (32,5')  
- Australia -  
Sarah Pink (British) 2021

12:25 **Wawan's Prayer** (23')  
- Indonesia -  
Robert Lemelson, Chisako Yokoyama (US-American, Japanese)

Discussion and Break

Women's Perspectives

14:00 **An Ordinary Life** (55')  
- Germany, Israel -  
Gili Danon, Efrat Shalom Danon (Israeli) 2019

14:55 **164880** (25')  
- Russian Federation -  
Maria Fallieeva, Alexandra Matveeva (Russians) 2021

15:20 **Childfree** (35')  
- Iran -  
Sara Bahramjahan (Iranian) 2020

15:55 **Parizad** (24')  
- Iran -  
Mehdi Imani Shahmiri (Iranian) 2021

Discussion and Break

Coping with Transnational Borders/Boundaries

16:55 **Northern Travelogues** (58')  
- Russian Federation -  
Kira Jääskeläinen (Finnish) 2019

17:55 **Christmas Dinner** (19')  
- Norway, Portugal -  
Frode Storaaas, Catarina Alves Costa, Frode Storaaas and Catarina Alves Costa (Norwegian, Portuguese) 2021



**18:15** **Sharing Boundaries** (16')  
- Germany, Netherlands -  
Katinka Schlette (German) 2021

### Discussion and Break

### On Music

**20:00** **Family Song** (75')  
- Brazil -  
Paula Bessa Braz, Mihai Andrei Leaha (Brazilian, Romanian)

**21:15** **The Mountains Sing** (40')  
- China -  
Xiao Yang (Chinese) 2021

**21:55** **Avatara** (25')  
- India -  
Nadav Harel, Arik Moran (Israeli) 2020

### Discussion and Break

**22:55** **The Body Won't Close** (75')  
- Brazil -  
Mattijs van de Port (Dutch) 2020

### Discussion

## 28 MAY (SAT)

### Africa in Focus

**09:00** **Ait Atta: Nomads of the High Atlas** (77')  
- Morocco -  
Inanc Tekguc, Eda Elif Tibet (Turkish Cypriot, Turkish) 2020

**10:20** **A Peaceful Place** (70')  
- Cameroon -  
Trond Waage, Salidou Mohamadou Saimboun (Norwegian, Cameroonian) 2021

### Discussion and Break

### Museum in Focus

**12:05** **Who Says the Lepchas Are Vanishing** (42,5')  
- India -  
Abhyuday Khaitan (Indian) 2020

**12:50** **New York, Just Another City** (18,5')  
- United States -  
André Lopes, Joana Brandão (Brazilians) 2019

### Discussion and Break

## CONFERENCE: Collaboration and Authorial Diversity in Film

**14:00** **Welcome address**

### Collaborating with Locals

**14:10** **Collaborative Visual Anthropology**  
Speakers: Trond Waage, Mouazamou Ahmadou  
and Sidylamine Bagayoko

**Everyday Survival** (39')  
- Cameroon -  
Abdoul Aziz Wadazoua (Cameroonian) 2020

**Kɔtɛ** (26')  
- Mali -  
Sidylamine Bagayoko (Malian) 2020

**16:00** **Collaborative Films in Indigenous Terms**  
Speakers: Typju Myky and André Lopes

**Weaving Our Paths** (5,75')  
- Brazil -  
Cledson Kanunxi, Jackson Xinunxi and Marta Tipuici (Brazilians) 2019

**Ājāi: the Headball Game of the Myky and Manoki** (26')  
- Brazil -  
Typju Myky, André Lopes (Brazilians) 2019

**18:00** **Collaborative Engagements**  
Speakers: Mihai Andrei Leaha and Paula Bessa Braz

**19:30** **Award Ceremony**

**20:00** **La Cen** (77')  
- Cuba -  
Julius Dommer (German) 2021

## 29 MAY (SUN)

### Filming in Family

**09:30** **How Grandfather Set up His "Million Dollar Shot": Negotiating Directorial Roles and Authorship in Ethnographic Filmmaking**  
Speaker Jón Bjarki Magnússon

**Half Elf** (64,5')  
- Iceland -  
Jón Bjarki Magnússon (Icelandic) 2020

**11:30** **Casting in Anthropological Filmmaking**  
Speakers: Frode Storaas and Dipesh Kharel

**Kuldeep's love** (40')  
- India -  
Frode Storaas, Dipesh Kharel (Norwegian, Nepalese) 2022

**13:00** **Producing a Community Soap Opera Series from the Eastern Highlands of Papua New Guinea**  
Speakers: Daisy Meko Samuel (Papua New Guinea), Regina Knapp (Germany), Verena Thomas (Germany/Australia)

**A Slice of Life - Opena Gosalo** (42')  
- Papua New Guinea, Napamogona & Goroka, EHP, PNG -  
Regina Knapp, Verena Thomas, Jackie Kauli, Esi and David Papua'e, Daisy Samuel (German, German/Australian, Papua New Guinea/Australia) 2022

### Working in Different Ways

**14:30** **Ethnographic Film as Cosmopolitan Product**  
Speakers: Annelies Kuster and Erin Moriarty

**15:45** **Moving Images / Shifting Voices - (Re-)Negotiating Authorship and Essayistic Montage in Ethnographic Cinema**  
Speakers: Anja Dresche and Michaela Schäuble

**16:45** **The Soloist - An Ethnographic Gaze on Remembrance and Forgiveness**  
Speaker: Johann Olenitsch

**The Soloist** (32,5')  
- Germany -  
Johann Olenitsch (Russian/German) 2021

## 30 MAY (MON)

### Collaborative Projects

**09:30** **Who We Are: Teaching Ethnography Through Collaborative Filmmaking**  
Speaker: Clara Kleiniger

**Who We Are** (16')  
MA Students Intercultural Communication University of Opole, 2021  
**Working with Migrant Collectives in Barcelona**  
Speaker: Christin Schuchardt

**Participatory Filmmaking**  
Speaker: Lina Zacher

**A Collaborative Filmmaking Approach to Identity Formation on Social Media**  
Speaker: Kivilcim Zafer Teoman

### End of Festival

To the great joy of the association, this year's German International Ethnographic Film Festival will finally take place again after 6 years in the Paulinerkirche - SUB Göttingen. After the worldwide pandemic and the resulting online version in 2020, we did not even dare to dream that the festival would be allowed to awaken from its deep slumber. As part of the university's examination of visual anthropology at the Institute for Scientific Film, which was launched almost 30 years ago and has since grown to international stature as a non-profit association, the organizers are all the more pleased to be able to return to the origins of this festival. Even if the perception of the now liquidated IWF no longer exists among many young students, the legacy of this institute lives on, at least in the area of critical viewing and promotion of ethnographic documentaries through the association GIEFF e.V., founded in 2007. The appreciation of the creative output of visual ethnographers and documentary filmmakers dealing with socio-cultural aspects is expressed not least by the staging of the 5-day film festival and

the student competition, which takes place once again. One highlight is the symposium "Collaboration and Authorial Diversity in Film", sponsored by the Fritz Thyssen Foundation and the Max Planck Institute and organized in cooperation with the Institute for Cultural Anthropology/ European Ethnology at the University of Göttingen.

The overarching theme of this year can be summarized as "Living Environments". However, one does not recognize a clear narrative. Rather, after hundreds of professional and student submissions this year, we found that new perspectives on family relationships, women's perspectives, life in times of pandemics and, for example, dealing with transnational borders were among the fields of consideration. Likewise, confrontations with music, labour relations and media emerged as important themes and even if there are regional focuses on Latin America and Africa, the 74 selected films from 42 countries testify to a wonderful diversity in the midst of growing populist events around the

world, trade wars and anti-globalization movements. The great power fantasies of individual despots and the resulting wars on our planet pose enormous challenges for all societies eventually leading to increased cultural and ethnic boundaries, protectionism, as well as ultra-nationalism and we, would therefore like to consciously set a counterpoint with our ethnographic film festival to these developments.

We would like to thank our dedicated members, sponsors and cooperation partners, the Selection Committee and Jury, as well as the interns and volunteers for their tireless dedication, organization and support.

Robert Scheck  
(Festival Director)



# Student Film Competition





Ten juvenile delinquents from the largest detention institution in Madagascar have joined a four-month film production workshop to discover the camera for the first time. It becomes a tool to observe, to document, to play around, to visualize their own ideas, thoughts and to rediscover and learn about their supposedly familiar surroundings through the camera lens. A journey into the daily life of the minors, shaped by their struggles and dreams and their great spirit to invest all of their creativity, energy and inspiration to make their own film.

Zehn jugendliche Straftäter aus der größten Haftanstalt Madagaskars haben in einem viermonatigen Filmworkshop zum ersten Mal eine Kamera in der Hand. Sie wird zum Werkzeug, um zu beobachten, zu dokumentieren, herumzuspielen, ihre eigenen Ideen und Gedanken zu visualisieren und ihre vermeintlich vertraute Umgebung durch die Kameralinse neu zu entdecken und kennenzulernen. Eine Reise in den Alltag der Minderjährigen, geprägt von ihren Kämpfen und Träumen und ihrem großen Willen, all ihre Kreativität, Energie und Inspiration in ihren eigenen Film zu investieren.



**Germany, 2019, 80,5 min**  
**Original language: Malagasy**

Location: Madagascar

A Film by: Lina Zacher et al.

Filmmakers' nationality: German

Directed by: Lina Zacher, Adriano Raharison Nantenaina, Sitrakaniaina Raharisoa, Alpha Adrimamy Fenotoky, Jean Chrisostome Rakotondrabe, Lovatiana Desire Santatra, Sitraka Hermann Ramanamokatra, Erick Edwin Andrianamelona, Ravo Henintsoa Andrianatoandro, Elani Eric Rakotondrasoa, Todisoa Niaina Sylvano Randrialalaina, c/o Weimar-Dittmar, Helmstr. 3, 10827 Berlin, german

Email: [lina.zacher@ymail.com](mailto:lina.zacher@ymail.com)

Website: <https://www.fonjafilm.com/>

Trailer: <https://vimeo.com/347919415>



Germany, 2021, 55,5 min  
Original languages: Spanish, Catalan

Location: Spain

A Film by: Christin Schuchardt

Filmmaker's nationality: German

Email: [christin.schuchardt@mailbox.org](mailto:christin.schuchardt@mailbox.org)

Trailer: <https://vimeo.com/631384333>

To what extent does the image of Barcelona as a 'Refugee City' resemble the lives of the people affected by the European border regime? This ethnographic documentary focuses on the local political strategies which regulate the treatment of migrants. It shows the deficits and precarious situations of those who have come in search of more humane living conditions and how most of them spent years without the perspective of a right to stay or a work permit. On the basis of long term collaborative anthropological research, deep insights are given into migrant communities in their persistent fight against the prevailing racist power relations.

Entspricht das Bild Barcelonas als "Flüchtlingsstadt" dem Leben der Menschen, die vom europäischen Grenzregime betroffen sind? Die Dokumentation konzentriert sich auf die lokalen politischen Strategien, die den Umgang mit Migranten regeln. Es zeigt die Defizite und prekären Situationen derjenigen, die auf der Suche nach menschenwürdigen Lebensbedingungen gekommen sind, und wie so oft ohne Aussicht auf ein Bleiberecht oder eine Arbeitserlaubnis leben. Durch die langjährige kollaborative, anthropologische Forschung werden tiefe Einblicke in migrantische Gemeinschaften in ihrem beharrlichen Kampf gegen die herrschenden rassistischen Machtverhältnisse gegeben.



"The Walnut Tree" (De Okelaar) is a co-housing community in a small village near Brussels. Throughout the film, the viewer gets to know the inhabitants of De Okelaar and how they manage community life. While conducting fieldwork in the community, the filmmaker explored the tension between individual boundaries, on the one hand, and the idea of a group, on the other. The film follows this tension by asking: Where do 'I' end and 'we' begin?

"Der Walnussbaum" (De Okelaar) ist ein Wohnprojekt in einem kleinen Dorf in der Nähe von Brüssel. Im Laufe des Films lernt der Zuschauer die Bewohner von De Okelaar kennen und erfährt, wie sie das Gemeinschaftsleben gestalten. Während seiner Feldforschung in der Gemeinschaft untersuchte der Filmemacher das Spannungsverhältnis zwischen individuellen Grenzen einerseits und der Idee einer Gruppe andererseits. Der Film geht dieser Spannung nach, indem er fragt: Wo endet das "Ich" und wo beginnt das "Wir"?

The Netherlands, 2021, 40,5 min  
Original languages: Flemish, Dutch

Location: Belgium

A Film by: Kato Smits

Filmmaker's nationality: Belgian

Email: [kato.smits@outlook.com](mailto:kato.smits@outlook.com)



**Myanmar, 2021, 18,75 min**  
**Original language: Burmese**

Location: Myanmar

A Film by: Sai Nyi Min Htut

Filmmaker's nationality: Burmese

Production: Lindsey Merrison

E-Mail: [festival@yangonfilmschool.org](mailto:festival@yangonfilmschool.org)

Website: <http://yangonfilmschool.org/boy-queen/>

Trailer: <https://vimeo.com/568347179>

To his mother, Agyip is a 19-year-old who works as a hotel receptionist. What she does not know is that by night her son takes on another persona and life – he becomes 'Violet Katy'. In conservative Myanmar, drag is something of a nascent art and often frowned upon, but Agyip and his friend Myint Kant Zin are determined to do their make-up and costumes, strut their stuff and live the lives they want – in spite of family pressure.

Für seine Mutter ist Agyip ein 19-Jähriger, der als Rezeptionist in einem Hotel arbeitet. Was sie nicht weiß, ist, dass ihr Sohn nachts in eine andere Rolle und ein anderes Leben schlüpft - er wird zu "Violet Katy". Im konservativen Myanmar ist Drag so etwas wie eine aufkeimende Kunst und oft verpönt, aber Agyip und sein Freund Myint Kant Zin sind entschlossen, sich zu schminken und zu verkleiden, mit ihren Sachen zu protzen und das Leben zu leben, das sie wollen - trotz des Drucks der Familie.

During an evening backstage, "Mother's" paints the portrait of a drag family from Brussels spanning four generations. As layers of makeup and alcohol erode away the masculinity and feminize them, their hearts begin to open. Difficult topics such as suicide, coming out and maternal love are addressed and merged with jokes but generational misunderstandings inevitably insert themselves into the discussion.

Während eines Abends hinter der Bühne zeichnet "Mother's" das Porträt einer Brüsseler Drag-Familie über vier Generationen hinweg. Während Schichten von Make-up und Alkohol die Männlichkeit abtragen und sie verweiblichen, beginnen sich ihre Herzen zu öffnen. Schwierige Themen wie Selbstmord, Coming-out und Mutterliebe werden angesprochen und mit Witzen vermischt, aber Missverständnisse zwischen den Generationen drängen sich unweigerlich in die Diskussion.



**Belgium, 2019, 21,75 min**  
**Original language: French**

Location: Belgium

A Film by: Hippolyte Leibovici

Filmmaker's nationality: Franco-Belgian

Production: INSAS

Distribution: Agence belge du court-métrage

E-Mail: [info@agenceducourt.be](mailto:info@agenceducourt.be)



Germany, 2021, 23,75 min  
Original language: German

Location: Germany

A Film by: Franzina Braje, Wiebke Riedel

Filmmakers' nationality: German

Email: [socialjusticeacademics@gmail.com](mailto:socialjusticeacademics@gmail.com)

What is a performance of shame? The filmmakers – both queerfeminists in search of their sexual identity, reflect on their experience of shame that left its mark from childhood to adolescence and is still affecting them today. Their feminist self-research to uncover how the power control mechanism called 'shame' affects their behaviour and sense of self turns into a painful stroke of liberation. The writing down, laying open and recurring sharing of that, which was left unspoken for so long, paradoxically dismantles the feelings of shame and leads to a helpful joint analysis of an experience they thought they were alone in.

Was ist eine Performance der Scham? Die Filmemacherinnen - beide Queerfeministinnen auf der Suche nach ihrer sexuellen Identität - reflektieren über ihre Erfahrungen mit Scham, die sie von der Kindheit bis zur Adoleszenz geprägt haben und die sie auch heute noch beeinflussen. Ihre feministische Selbsterforschung - die Erforschung wie "Scham" ihr Verhalten und ihr Selbstverständnis beeinflusst - wird zu einem schmerzhaften Befreiungsschlag. Das Aufschreiben, Offenlegen und wiederholte Mitteilen dessen, was so lange unausgesprochen blieb, löst Schamgefühle auf und führt zu einer hilfreichen gemeinsamen Analyse einer Erfahrung, von der sie dachten, sie seien damit allein.

How long do feelings last? To find out the answer, the film director organizes a meeting of his divorced parents in Ishim, the town of their youth, where they separated 16 years ago. With a population of less than 65000 people, this place has become not only a witness to the history of one broken family, but also to all of the social problems that encompass it – from spiritual and material poverty to the collapse of the institution of marriage in Russia. Mutual claims, unspoken resentments and old feelings return to the lives of ex-spouses during their journey through the memorable places of their former relationships.

Wie lange halten Gefühle an? Um der Antwort näher zu kommen, organisiert der Regisseur ein Treffen seiner geschiedenen Eltern in Ishim, der Stadt ihrer Jugend, wo sie sich vor 16 Jahren getrennt haben. Dieser Ort, mit seinen weniger als 65 000 Einwohnern ist nicht nur Zeuge der Geschichte einer zerrütteten Familie, sondern auch aller sozialen Probleme, die sie umgeben - von geistiger und materieller Armut bis hin zum Zusammenbruch der Institution der Ehe in Russland. Gegenseitige Ansprüche, unausgesprochene Ressentiments und alte Gefühle kehren in das Leben ehemaliger Ehepartner zurück, während sie die denkwürdigen Orte ihrer früheren Beziehungen besuchen.



Russia, 2021, 24,75 min  
Original language: Russian

Location: Russia

A Film by: Kirill Sultanov  
[valeriya@eastwood.agency](mailto:valeriya@eastwood.agency)

Filmmaker's nationality: Russian

Distribution: Eastwood Agency

E-Mail: [ekaterina@eastwood.agency](mailto:ekaterina@eastwood.agency)

Trailer: <https://vimeo.com/677620022>





**Slovenia, 2021, 43,75 min**  
**Original languages: Nepali, Khami**

Location: Nepal

A Film by: Matiaz Pinter

Filmmaker's nationality: Slovenian

Email: [matjaz.pinter@gmail.com](mailto:matjaz.pinter@gmail.com)

**Y**arsagumba, also known as the 'Himalayan gold', is a rare mushroom that is picked in the remotest corners of the Nepal Himalayas. A decade ago, Nepal was struck by the yarsagumba trading craze, as the prices of the mushrooms soared in the international markets. Since then, the local population has become increasingly dependent on this precious resource. In Nepal's Rukum district, the villagers have turned to mushroom picking in order to restructure their livelihoods. The film addresses the issues of rural Nepal and portrays the people and their resilience in daily struggles to make a living in the relentless mountainous landscape.

**Y**arsagumba, auch als "Himalaya-Gold" bekannt, ist ein seltener Pilz, der in den entlegensten Winkeln des nepalesischen Himalayas gesammelt wird. Vor einem Jahrzehnt wurde Nepal vom Yarsagumba-Handel erfasst, als die Preise für die Pilze auf den internationalen Märkten in die Höhe schnellten. Seitdem ist die lokale Bevölkerung zunehmend von dieser wertvollen Ressource abhängig. Der Film befasst sich mit den Problemen des ländlichen Nepals und porträtiert die Menschen und ihre Widerstandsfähigkeit im täglichen Kampf um ihren Lebensunterhalt in der unerbittlichen Berglandschaft.

**"M**undo" explores the prevalent phenomenon of Evangelical conversion within indigenous people in South America through the case of Matilde, an elderly Aymara lady raising livestock in the highlands of the border between Chile and Bolivia. The film focuses on how landscape and environment are transformed and shaped through the new Evangelical notions.

**"M**undo" untersucht das weit verbreitete Phänomen der evangelikalischen Bekehrung indigener Völker in Südamerika anhand des Falles von Matilde, einer älteren Aymara-Frau, die im Hochland an der Grenze zwischen Chile und Bolivien Viehzucht betreibt. Der Film konzentriert sich darauf, wie Landschaft und Umwelt durch die neuen evangelikalischen Vorstellungen verändert und geformt werden.



**Chile, 2020, 19 min**  
**Original language: Spanish**

Location: Chile

A Film by: Ana Edwards

Filmmaker's nationality: Chilean

Email: [mariaedu@gmail.com](mailto:mariaedu@gmail.com)

Trailer: <https://vimeo.com/370234566>



USA, 2021, 21 min  
Original language: Spanish

Location: Ecuador

A Film by: Tatiana Lopez

Filmmaker's nationality:  
Equatorian/US-American

Email: [info@tatianalopez.space](mailto:info@tatianalopez.space)

Website: <https://www.tatianalopez.space/nakuikinyu>

Trailer: <https://vimeo.com/531317950>

"Living Forest" ("Naku Ikinyu") is an experimental and participatory ethnographic film essay that engages with Indigenous Sapara women. It focuses on their local pursuits of ecological wellbeing and their spiritual foundation, which recognizes human and non-human beings as animated. By combining voiceover with sensory and participatory methods, the researcher attempts to introduce collective and personal sensorial experiences through a collaborative approach that reflects on trans-corporeality and intersectionality while simultaneously presenting her collaborators' embodied practices.

"Naku Ikinyu" ist ein experimenteller und partizipativer ethnografischer Filmessay, der sich mit indigenen Sapara-Frauen beschäftigt. Er konzentriert sich auf ihr lokales Streben nach ökologischem Wohlergehen - ihre spirituelle Grundlage, die menschliche und nicht-menschliche Wesen als beseelt anerkennen. Durch die Kombination von Voiceover mit sensorischen und partizipatorischen Methoden versucht die Forscherin, kollektive und persönliche sensorische Erfahrungen durch einen kollaborativen Ansatz zu vermitteln, der über Trans-Korporealität und Intersektionalität reflektiert und gleichzeitig die verkörperten Praktiken der Teilnehmenden präsentiert.

"Manacillo" documents the Easter celebrations in a small town on the Colombian Pacific coast. Whilst strongly rooted in African culture, the festivity gives new meaning to the Catholic faith. This celebration, with all its particularities, shapes the identity of the black communities of the Yurumanguí river by convening those who are submerged in territorial disputes to liberation through rhythm; a rhythm reminiscent of primordial times.

"Manacillo" dokumentiert die Osterfeierlichkeiten in einer kleinen Stadt an der kolumbianischen Pazifikküste. Das Fest ist zwar stark in der afrikanischen Kultur verwurzelt, der katholische Glaube verleiht ihm aber eine neue Bedeutung. Dieses Fest mit all seinen Besonderheiten prägt die Identität der schwarzen Gemeinden am Yurumanguí-Fluss, indem es diejenigen, die in territoriale Streitigkeiten verwickelt sind, zu einer Befreiung durch den Rhythmus zusammenführt - ein Rhythmus, der an die Urzeit erinnert.



Colombia, 2020, 30 min  
Original language: Spanish

Location: Colombia

A Film by: Nicolás Garcés  
[nicolasgarcesh@gmail.com](mailto:nicolasgarcesh@gmail.com)

Filmmaker's nationality: Colombian

Production: Nicolás Garcés, Carlos Arias,  
Jennifer Parra (Zbuversudad Bacuibak de Colombia)

Distribution: Magolita Films

E-Mail: [magolitafilms@gmail.com](mailto:magolitafilms@gmail.com)

Trailer: <https://vimeo.com/440126222>





Germany, 2021, 34,75 min  
Original language: German

Location: Germany

A Film by: Lena Philipp

Filmmaker's nationality: German

Email: [lenaphilipp@posteo.de](mailto:lenaphilipp@posteo.de)

“Like a Dream with Open Eyes” is a film about two people who get to know each other all over again in old age. A film about love, trust and letting go of your partner as you have known them up to now. Ingrid has been struggling with her memory and is starting to get a bit disoriented as of late. Gerald takes care of everything now, does the housework and looks after her. From the perspective of the granddaughter, the film follows the two on their way to finding a common ground in dealing with the diagnosis of dementia.

„Wie ein Traum mit offenen Augen“ ist ein Film über zwei Menschen, die sich im hohen Alter nochmal neu kennen lernen. Ein Film über Liebe, Vertrauen und das Loslassen der Partnerin, wie man sie bisher kannte. Ingrid kann sich seit einiger Zeit nicht mehr so gut erinnern und orientieren. Gerald kümmert sich nun um alles, macht den Haushalt und betreut sie. Von der Perspektive der Enkelin, begleitet der Film die Großeltern auf ihrem Weg, einen gemeinsamen Umgang mit der Diagnose Demenz zu finden.

A film about repair, reuse, community and the joy that can be garnered from everyday objects. The chance find of an old chair highlights how locally sourced, locally made goods can be repaired and reused across many generations.

Ein Film über Reparieren, Wiederverwendung, Gemeinschaft und die Freude, die aus Alltagsgegenständen geschöpft werden können. Der Zufallsfund eines alten Stuhls zeigt, wie lokal beschaffte, lokal hergestellte Waren repariert und über viele Generationen hinweg wiederverwendet werden können.



Ireland, 2021, 2,5 min  
Original language: English

Location: Ireland

A Film by: Sheena Walsh

Filmmaker's nationality: Brazilian

Email: [sheena\\_walsh@hotmail.com](mailto:sheena_walsh@hotmail.com)

Website: <https://www.mamsoldchair.com/>

Trailer : <https://vimeo.com/706068052>



**Germany, 2021, 13,25 min**  
**Original languages: Bulgarian, English, German**

Location: Germany

A Film by: Alexander Chenchenko,  
 Sebastian Mast, Constanze Illner,  
 Annika Troitzsch, Kyuna Choi, Jonas Reuter

Filmmakers' nationality: German

Email: [chenchenkoalexander@gmail.com](mailto:chenchenkoalexander@gmail.com)

Website: <https://www.lmnl.net/web-of-thoughts/>

"Web of Thoughts" is a collaboration of social scientists and filmmakers in Frankfurt. Through interview sequences and scenic shots, the film illustrates different perceptions of change caused by the COVID-19 pandemic in Frankfurt's Bahnhofsviertel. On the basis of ethnographic fieldwork, the lived realities of people from different contexts are woven together by giving room to their thoughts against a neutral background. How does COVID-19 change people's relationships and what role do restrictions, spaces, and digitalization play? The individual stories interweave and show the Bahnhofsviertel as a constantly changing network.

"Web of Thoughts" ist eine Zusammenarbeit von Sozialwissenschaftler:innen und Filmemacher:innen in Frankfurt. Durch Interviewsequenzen und szenische Aufnahmen veranschaulicht der Film unterschiedliche Wahrnehmungen der Veränderungen durch die COVID-19-Pandemie im Frankfurter Bahnhofsviertel. Auf der Grundlage ethnografischer Feldforschung werden die Lebensrealitäten von Menschen aus unterschiedlichen Kontexten miteinander verwoben, indem ihren Gedanken vor einem neutralen Hintergrund Raum gegeben wird. Wie verändert COVID-19 die Beziehungen der Menschen und welche Rolle spielen dabei Restriktionen, Räume und die Digitalisierung? Die einzelnen Geschichten verweben sich und zeigen das Bahnhofsviertel als ein sich ständig veränderndes Netzwerk.

"Who am I" is a collaborative film with a group of young university students from Istanbul. Through the overarching theme of the pandemic, the participants make symbolic connections to hopelessness, money, future, society, identity, and space/place and use their own narratives to describe how these concepts resonate in social and digital media.

"Who am I" ist ein Film mit Universitätsstudenten aus Istanbul. Über das Thema der Pandemie stellen die Teilnehmer:innen symbolische Verbindungen zu Hoffungslosigkeit, Geld, Zukunft, Gesellschaft, Identität und Raum/Ort her und beschreiben anhand ihrer eigenen Erzählungen, wie diese Konzepte in sozialen und digitalen Medien widerhallen.



**Turkey, 2021, 56 min**  
**Original language: Turkish**

Location: Turkey

A Film by: Kivılcım Zafer Teoman

Filmmaker's nationality: Turkish

Email: [kzaferteoman@gmail.com](mailto:kzaferteoman@gmail.com)

Website: <https://www.filmwhoami.com/>



**India, 2021, 57,25 min**  
**Original language: Hindi**

Location: India

A Film by: Abo Arangham

Filmmaker's nationality: Indian

Production: Pongro Wangsu

E-Mail: aboarangham@gmail.com

Trailer: <https://www.youtube.com/watch?v=3S9oaUINh8k>

With only three traditional saltmakers still alive, a small tribe in Arunachal Pradesh, a Northeastern state of India, is persuaded by the young generation to set out on a mission to revive a long-forgotten process. How can you rebuild or recreate something from the past when you do not have any physical model, structure or remains to guide you? This was one of the first questions guiding the filmmakers and their collaboration with the last three living practitioners and their faded memory from three decades ago.

In Arunachal Pradesh, in einem nordöstlichen Bundesstaat Indiens, leben nur noch drei traditionelle Salzmacher:innen, die von der jungen Generation dazu überredet werden, ein längst vergessenes Verfahren wiederzubeleben. Wie kann man etwas aus der Vergangenheit wieder aufbauen oder neu erschaffen, wenn man kein physisches Modell, keine Struktur und keine Überreste hat, an denen man sich orientieren kann? Dies war eine der ersten Fragen, von denen sich die Filmemacher:innen bei ihrer Zusammenarbeit mit den letzten drei noch lebenden Praktikern und deren Erinnerung an die letzten drei Jahrzehnte leiten ließen.

There is a sound echoing across the forest of Talamanca. It triggers the extraordinary in the ordinary universe of Justo, BriBri farmer, father and adventurer. It is the blow of the here and now, the quintessence of what is alive that expands a story made by imaginative materialities enshrined amidst Earth's liveliness and indigenous worldly epic. A film on the BriBri present in Talamanca, on its restless awakening and its companion wonders.

Ein Geräusch hallt durch den Wald von Talamanca. Es löst das Außergewöhnliche im gewöhnlichen Universum von Justo, BriBri-Bauer, Vater und Abenteurer, aus. Es ist der Schlag des Hier und Jetzt, die Quintessenz des Lebendigen, die eine Geschichte ausbreitet, die von einer phantasievollen Materialität inmitten der Lebendigkeit der Erde und dem Epos der indigenen Welt geschaffen wurde. Ein Film über den BriBri in Talamanca, über sein rastloses Erwachen und seine begleitenden Wunder.



**Great Britain, 2020, 22,75 min**  
**Original language: Spanish**

Location: Costa Rica

A Film by: Davide Marino

Filmmaker's nationality: Italian

Email: [davidemar@gmail.com](mailto:davidemar@gmail.com)

Trailer:

<https://www.youtube.com/watch?v=OVZR9sU1pJc>

<https://vimeo.com/480444377>



Germany, 2021, 15,25 min  
Original language: Swahili

Location: Tanzania

A Film by: Anna Frohn Pedersen

Filmmaker's nationality: Danish

Email: [annafrohnpedersen@gmail.com](mailto:annafrohnpedersen@gmail.com)

Trailer: <https://vimeo.com/706070106>

This film is about gold - a global commodity shaping local livelihoods and landscapes across the world. It is about the people who risk their lives in the narrow underground mines and their struggles for a better future. It is a participatory project that aims to move beyond an ethnocentric gaze on mining, giving voice to local perspectives and portraying the everyday as it is lived in Nyarugusu, a mining village in the northern part of Tanzania. Raphael Msya and Robert Mwenda, two miners from Nyarugusu, guide us through the gold mining landscape and interview fellow miners. The stories they collect highlight the ambiguity of the sector.

In diesem Film geht es um Gold - eine globale Ware, die den Lebensunterhalt und die Landschaft auf der ganzen Welt beeinflusst. Der Film handelt von den Menschen, die in den engen unterirdischen Minen ihr Leben riskieren und von ihrem Kampf für eine bessere Zukunft. Es handelt sich um ein partizipatorisches Projekt, das den ethnozentrischen Blick auf den Bergbau überwinden will, indem es die lokalen Perspektiven zu Wort kommen lässt und den Alltag in Nyarugusu, einem Bergbaudorf im Norden Tansanias, porträtiert. Raphael Msya und Robert Mwenda, zwei Bergleute aus Nyarugusu, führen uns durch die Goldminenlandschaft und interviewen Bergbaukollegen. Die gesammelten Geschichten verdeutlichen die Ambiguität des Sektors.

The historical market gardens (Bostans) have been part of Istanbul for centuries. They provide fresh vegetables and support a better climate in the city. "toprak ve su - Earth and Water" follows various species existing in and shaping one Bostan.

Die historischen Marktgärten (Bostans) sind schon seit Jahrhunderten Teil Istanbuls. Sie versorgen die Stadt mit frischem Gemüse und tragen zu einer Verbesserung des Stadtklimas bei. „toprak ve su“ folgt unterschiedlichen Spezies, die in einem Bostan leben und ihn prägen.



Germany, 2020, 36,5 min  
Original language: Turkish

Location: Turkey

A Film by: Sabrina Scherzer, Kathrin Schulz, Silja Pohland [siljapohland@yahoo.de](mailto:siljapohland@yahoo.de)

Filmmakers' nationality: Germans

Production: Ludwig-Maximilians-Universität  
Institut für Ethnologie

E-Mail: [Miriam.Remter@ethnologie.lmu.de](mailto:Miriam.Remter@ethnologie.lmu.de)





Germany, 2021, 28 min  
Original language: German

Location: Germany

A Film by: Raphael Schanz

Filmmaker's nationality: German

Email: [raphael@panther-reh.de](mailto:raphael@panther-reh.de)

Website: <https://www.panther-reh.de/alleingang>

Trailer: <https://vimeo.com/654611693>

A cemetery in the center of Berlin. An undertaker who would have liked to become an entertainer but is now the last companion to all of those buried by the state authorities. A chapel in which a black urn is placed and Beethoven plays in an endless loop. The undertaker sits there and waits. Sometimes people come to pay their last respects – or bring the new delivery for the next week. Rest in peace. "Going Alone" represents the filmmaker's attempt to stimulate conversation about death by focusing on Mr. Simon, who carries out Berlin's regulatory funerals, and his way of dealing with the lonely deceased and their (often absent) mourners.

Ein Friedhof in Berlin-Mitte. Ein Bestatter, der eigentlich Animator werden wollte. Und der nun der letzte Wegbegleiter all jener ist, die von Amts wegen zu Grabe getragen werden. Eine Kapelle, in der eine schwarze Urne steht und Beethoven läuft in Endlosschleife. Dort sitzt der Bestatter und wartet. Manchmal kommen doch noch welche, die Abschied nehmen wollen oder die neue Lieferung für die nächste Woche bringen. Ruhe in Frieden.

Experience a day on the Camino de Santiago in this immersive web documentary that invites you to explore how walking the Camino helps pilgrims heal and change. Interviews and ambient footage weave together past and future, before and after, as four pilgrims describe their experiences both 'in the present' on the trail and four years later in the midst of a global pandemic future. Audience members are invited to 'walk' through the material, which combines film, audio, embodied practice, poetry, and social science. While choosing their own pathways and pacing, they get to explore the ways we humans use embodied rituals to transform.

In dieser Webdokumentation erleben die Nutzer:innen einen Tag auf dem Jakobsweg. Der Film lädt dazu ein, zu erkunden, wie das Gehen des Jakobswegs Pilgern hilft, zu heilen und sich zu verändern. Interviews und Filmmaterial aus der Umgebung verweben Vergangenheit und Zukunft, Vorher und Nachher, während vier Pilger ihre Erfahrungen sowohl "in der Gegenwart" auf dem Weg als auch vier Jahre später inmitten einer globalen Pandemie der Zukunft beschreiben. Die Zuschauer sind eingeladen, durch das Material zu gehen, das Film, Audio, körperliche Praxis, Poesie und Sozialwissenschaften miteinander verbindet. Während sie ihre eigenen Wege und ihr eigenes Tempo wählen, können sie erforschen, wie wir Menschen verkörperte Rituale zur Transformation nutzen.



USA, 2021, min  
Original language: English

Location: Spain

A Website by: Jenna Keiper

Filmmaker's nationality: US-American

Email: [jenna.keiper@gmail.com](mailto:jenna.keiper@gmail.com)

Website:  
<http://www.thresholdpeople.com/#Homepage>

# Festival Main Section







Switzerland, 2020, 77 min  
Original language: English

Location: Czech Republic, Jordan

A Film by: Pavel Borecký  
[pavel.borecky@gmail.com](mailto:pavel.borecky@gmail.com)

Filmmaker's nationality: Czech

Production: Pavel Borecký, Veronika Janatková  
in partnership with Art Salam (Paris)  
with support of Al Jazeera Documentary (Doha)

Distribution:  
ANTIPODE – Sales and Distribution -

E-Mail: [documentary@antipode-sales.biz](mailto:documentary@antipode-sales.biz)

Website: <http://livingwaterfilm.com/>

Trailer: <https://vimeo.com/528431160>

Ever since Jordanian nomads settled in the spectacular landscape of Wadi Rum, they have grown dependent on complex water infrastructure. The source is right below their feet, yet they struggle to meet basic needs. In the meantime, deep water extraction feeds private large-scale farms, animates visionary development and secures growing urban populations. Bedouins, farmers and city dwellers – all expect to have a fair share, but digging for “blue gold” unleashes an environmental timebomb. “Living Water” tells the story of power, exploitation and changing ecological circumstances in one of the most water-poor countries in the world.

Seit jordanische Nomaden sich in der spektakulären Landschaft des Wadi Rum niedergelassen haben, sind sie auf eine komplexe Wasserinfrastruktur angewiesen. Die Quelle liegt direkt unter ihren Füßen, doch sie haben Schwierigkeiten ihre Grundbedürfnisse zu befriedigen. In der Zwischenzeit wird aus der Tiefe Wasser für die Massentierhaltung entnommen, dass der wachsenden Stadtbevölkerung dient. Beduinen, Landwirte und Stadtbewohner – sie alle erwarten einen gerechten Anteil, aber das Graben nach dem “blauen Gold” wird zu einer ökologischen Zeitbombe. “Living Water” erzählt die Geschichte von Macht, Ausbeutung und veränderten ökologischen Bedingungen in einem der wasserärmsten Länder der Welt.

At the end of winter, the resistant shepherd Flaminio prepares materially and spiritually for the arrival of spring through daily rituals, using the tools he built himself: he moves and sows the ground, shears the sheep and makes a woollen suit for the new season. His sensitivity, strongly rooted in nature, allows him to perceive when it is time to call upon the community to start the ritual of Scasada dol Zenerù to chase winter away with cowbells and bonfires. The poetic relationship between the ancient ritual and the life of the hermit shepherd makes us reflect on the border between domestic and wild, between known and unknown.

Am Ende des Winters bereitet sich der Hirte Flaminio mit Ritualen, materiell wie auch spirituell auf die Ankunft des Frühlings vor. Dabei benutzt er die Werkzeuge, die er selbst gebaut hat: Er bewegt und sät den Boden, schert die Schafe und fertigt einen Wollanzug für die neue Saison an. Dank seiner stark in der Natur verwurzelten Sensibilität spürt er, wann es an der Zeit ist, die Gemeinschaft zum Ritual der Scasada dol Zenerù aufzurufen, um den Winter mit Kuhglocken und Lagerfeuern zu vertreiben. Die poetische Beziehung zwischen dem alten Ritual und dem Leben des Einsiedlerhirtens lässt uns über die Grenze zwischen Domestizierung und Wildnis, zwischen Bekanntem und Unbekanntem nachdenken.



Italy, 2021, 30 min  
Original language: No Dialogue

Location: Italy

A Film by: Andrea Grasselli

Filmmaker's nationality: Italian

Production: Andrea Grasselli, Graziano Chiscuzzu

Email: [produzioni.omvideo@gmail.com](mailto:produzioni.omvideo@gmail.com)

Website: <http://omvideo.weebly.com/zeneru.html>

Trailer: <https://youtu.be/Rbp1RcyOZrg>



Italy, 2021, 16 min  
Original languages: Sardo, Italian

Location: Italy

A Film by: Fabian Volti  
[rodafilmsassari@gmail.com](mailto:rodafilmsassari@gmail.com)

Filmmaker's nationality: Italian

Production: Roda Film

E-Mail: [info@rodafilm.org](mailto:info@rodafilm.org)

Website: <https://rodafilm.org/portfolio-item/umbras/>

Trailer: <https://vimeo.com/619204850>

It is a non-coincidence, an entering and exiting in time, between archival footage and fleeting encounters of a father and a son, guardians of a time still repeating itself, in an agro-pastoral Sardinia that in the voice of a poet questions the roots of experience. "Umbras" was born from a combination of film materials of different times and the desire to raise important questions about the changes in society in Sardinia. Its narrative essence lies in the lack of an exact spatial and temporal reference as if to make eternal, and durable, the ancient agro-pastoral practices and rituals that have not known modernity.

Es ist kein Zufall, ein Hinein- und Hinausgehen in die Zeit, zwischen Archivmaterial und flüchtigen Begegnungen eines Vaters und eines Sohnes, Hüter einer Zeit, die sich immer wiederholt, in einem landwirtschaftlich-pastoralen Sardinien, das mit der Stimme eines Dichters die Wurzeln der Erfahrung hinterfragt. "Umbras" entstand aus einer Kombination von Filmmaterial aus verschiedenen Zeiten und dem Wunsch, wichtige Fragen zu den gesellschaftlichen Veränderungen auf Sardinien aufzuwerfen. Seine erzählerische Essenz liegt im Fehlen eines exakten räumlichen und zeitlichen Bezugs, als wolle er die alten agro-pastoralen Praktiken und Rituale, die die Moderne nicht kenne, ewig und dauerhaft machen.

The film shows the coming of age of Dea Panendra who leaves rural Indonesia and her singing dreams behind in order to support her family and younger sister's education by working as a domestic worker in Hong Kong. After being abused and fired by her employer, Dea meets the traveller Bruno Zanin by chance and they develop an unlikely friendship. The film script is based on real events and is the result of a nine-month acting workshop with a group of women migrant domestic workers in Hong Kong and Macau who have been victims of domestic violence.

Der Film zeigt das Erwachsenwerden von Dea Panendra, die das ländliche Indonesien und ihre Gesangsträume hinter sich lässt, um ihre Familie und für die Ausbildung ihrer jüngeren Schwester zu unterstützen, indem sie als Hausangestellte in Hongkong arbeitet. Nachdem sie von ihrem Arbeitgeber misshandelt und gefeuert wurde, trifft Dea zufällig den Reisenden Bruno Zanin, und sie entwickeln eine außergewöhnliche Freundschaft. Das Drehbuch basiert auf wahren Begebenheiten und ist das Ergebnis eines neunmonatigen Schauspielworkshops mit einer Gruppe von migrierten Hausangestellten in Hongkong und Macau, die Opfer häuslicher Gewalt geworden sind.



Italy, 2020, 72 min  
Original languages: Indonesian, Sundanese, Javanese, Cantonese

Location: Hong Kong, Indonesia

A Film by: Alberto Gerosa

Filmmaker's nationality: Italian

Production: Jocelyne Rouch, Alberto Gerosa, Andrea Gerosa

Email: [albertogerosa@gmail.com](mailto:albertogerosa@gmail.com)

Trailer: <https://youtu.be/En5R6xZmCws>



**Colombia, 2021, 17 min**  
**Original language: Spanish**

Location: Colombia

A Film by: Jorge Panchoaga

Filmmaker's nationality: Colombian

Email: [panchoaga@googlemail.com](mailto:panchoaga@googlemail.com)

Website: <https://dulceysalada.com/>

In "Dulce y Salada", we are told of the creation of the world from Nueva Venecia, a town adapted to life on water like no other. The story immerses us in the imagination of a water world governed by geological and human time. Through oral tradition, the documentary navigates between the harsh reality of subsistence and the dense darkness of an ecological context that gives no respite and relentlessly seeks to remind us of our limited time of existence.

Der Film zeigt das Erwachsenwerden von Dea Panendra, die das ländliche Indonesien und ihre Gesangsträume hinter sich lässt, um ihre Familie und für die Ausbildung ihrer jüngeren Schwester zu unterstützen, indem sie als Hausangestellte in Hongkong arbeitet. Nachdem sie von ihrem Arbeitgeber misshandelt und gefeuert wurde, trifft Dea zufällig den Reisenden Bruno Zanin, und sie entwickeln eine außergewöhnliche Freundschaft. Das Drehbuch basiert auf wahren Begebenheiten und ist das Ergebnis eines neunmonatigen Schauspielworkshops mit einer Gruppe von migrierten Hausangestellten in Hongkong und Macau, die Opfer häuslicher Gewalt geworden sind.

As both, a short documentary and film installation, "A Day's Work" offers a glimpse into the harsh realities of manual labour at a moment of relative peace and progress in a remote region of eastern Burma/Myanmar. In a landscape already scarred by colonialism, logging, land seizure from indigenous peoples, civil war and neglect, the construction of a road looks like a further violation of nature. Yet until recently, the work done on this road – which cuts through areas that repeatedly suffered under the cruelty of the military – embodied progress.

Als Kurzdokumentation und Filminstallation bietet "A Day's Work" einen Einblick in die harte Realität der manuellen Arbeit zu einem Zeitpunkt relativen Friedens und Fortschritts in einer abgelegenen Region im Osten Birmas/Myanmars. In einer Landschaft, die bereits durch Kolonialismus, Abholzung, Landraub an indigenen Völkern, Bürgerkrieg und Vernachlässigung gezeichnet ist, erscheint der Bau einer Straße wie ein weiterer Eingriff in die Natur. Doch bis vor kurzem waren die Arbeiten an dieser Straße - die durch Gebiete führt, die wiederholt unter der Grausamkeit des Militärs gelitten haben - ein Zeichen des Fortschritts.



**Germany, 2021, min**  
**Original languages: Burmese, Kayan (no subtitles)**

Location: Myanmar

A Film by: Max Kerkhoff

Filmmaker's nationality: Burmese/British

Production: Johannes Schmidt

Email: [m@maxkerkhoff.at](mailto:m@maxkerkhoff.at)

Website: <http://maxkerkhoff.de/wp/portfolio/work-on-progress>

Trailer: <https://vimeo.com/460526562>



Spain, 2021, 48,5 min  
Original language: Spanish

Location: Argentina

A Film by: Carmina Balaguer

Filmmaker's nationality: Spanish

Production: Carmina Balaguer (Mónt.ON)

Distribution: Feelsales Sales Agent Worldwide

E-Mail: [carminaa.balaguer@gmail.com](mailto:carminaa.balaguer@gmail.com)

Trailer: <https://vimeo.com/640315747>

A Northwestern Argentinian teacher leads a mobile cinema crew to the most isolated school in the Jujuy high-altitude valleys, undergoing a 20-hour journey on foot in adverse conditions. Upon arrival, we are drawn into the values of education in high altitude settings and the reality of isolated worlds, where Andean communities are home to a worldview tied to the land. "The Andean Screen" is a poetic analogy between cinema and travel; a choral story spun by Silvina Velázquez, principal of the school, whose tenacity introduces a new paradigm for the women of the valleys.

Ein argentinischer Lehrer aus dem Nordwesten führt ein Filmteam zur abgelegensten Schule in den Hochtälern von Jujuy. Eine 20-stündige Reise zu Fuß unter widrigen Bedingungen. Bei der Ankunft werden wir in die Werte der Bildung in hochgelegenen Gegenden und in die Realität isolierter Welten hineingezogen, in denen die Andengemeinschaften eine mit der Natur verbundene Weltanschauung haben. "The Andean Screen" ist eine poetische Analogie zwischen Kino und Reise, eine choralische Geschichte, die von Silvina Velázquez, der Schulleiterin, erzählt wird. Ihre Hartnäckigkeit führt ein neues Paradigma für die Frauen in den Tälern ein.

In a village in West Africa, where dreams play a key role, the hosts of a local radio station interpret the oniric images of their listeners. The language of dreams is spoken here.

In einem westafrikanischen Dorf, in dem Träume eine zentrale Rolle spielen, interpretieren die Moderatoren eines lokalen Radiosenders die onirischen Bilder ihrer Zuhörer. Hier wird die Sprache der Träume gesprochen.



Italy, 2020, 35 min  
Original languages: Pular, Badarankè, French

Location: Italy, Senegal, Switzerland

A Film by: Bruno Rocchi

Filmmaker's nationality: Italian

Production: Afterdark

E-Mail: [bruno\\_rocchi@hotmail.it](mailto:bruno_rocchi@hotmail.it)





**Great Britain, 2021, 29 min**  
**Original languages: Hindi, Panjabi**

Location: India

A Film by: Ethiraj Dattatreyan

Filmmaker's nationality: Indian/US-American

Directed by: Ethiraj Dattatreyan

Production: Pranavesh Subramaniam

E-Mail: [gdattatreyan@gmail.com](mailto:gdattatreyan@gmail.com)

"I'm the Boss" is a short film that documents groups of young men who pass their time making TikTok and Reels videos in Delhi, the capital city of India. Moving between an observational realist mode and the hyper-performed TikTok videos of the young men, the film offers a reading of gender performance in Delhi's TikTok hotspots – places in Delhi that have become visible and desirable as a result of on-location shoots by influencers.

Der Kurzfilm "I'm the Boss" dokumentiert eine Gruppe junger Männer, die ihre Zeit damit verbringen, TikTok- und Reels-Videos in der indischen Hauptstadt Delhi zu drehen. Der Film bewegt sich zwischen einem Beobachtungsmodus und den hyperperformten TikTok-Videos der Jungs und zeigt Gender-Performance in Delhi's TikTok-Hotspots - Orte in Delhi, die durch die Dreharbeiten von Influencern sichtbar und begehrenswert geworden sind.

Based on the ancient shamanic rituals and animistic beliefs in Mongolia and Siberia, this film explores indigenous worldviews and wisdom. With hand-crafted imagery, it becomes a testament to reclaiming animism for planetary health and non-human materialities. By re-considering the idea of animism and its beliefs and practices, the film attempts to offer an opportunity to include indigenous knowledge and experience in order to have a truly universal outlook and (re-)write more inclusive histories. Inspired by the animations of the South African artist William Kentridge, it was animated by hand with the under-camera technique and workflow.

Basierend auf den alten schamanischen Ritualen und dem animistischen Glauben in der Mongolei und Sibirien erforscht dieser Film die Weltanschauungen und die Weisheit der Indigenen. Mit handgefertigten Bildern wird er zu einem Zeugnis der Rückgewinnung des Animismus für die Gesundheit des Planeten und die nichtmenschliche Materie. Durch eine Neubetrachtung des Animismus und seiner Glaubensvorstellungen und Praktiken versucht der Film, indigenes Wissen und Erfahrungen einzubeziehen, um eine wahrhaft universelle Sichtweise zu ermöglichen und eine inklusivere Geschichte zu schreiben. Inspiriert von den Animationen des südafrikanischen Künstlers William Kentridge, wurde der Film animiert.



**Canada, 2020, 7,25 min**  
**Original language: Mongolian**

Location: Canada, Germany

A Film by: Alisi Telengut

Filmmaker's nationality: Canadian

Distribution: Vidéographe Distributor Canada CFMDC

Email: [alisi.telengut@gmail.com](mailto:alisi.telengut@gmail.com)

Website: <http://alisitengut.com/The-Fourfold-2020>

Trailer: <https://vimeo.com/436588510>



**Japan, 2020, 91 min**  
Original language: Japanese

Location: Japan

A Film by: Daisuke Bundo

Filmmaker's nationality: Japanese

Email: [daisuke.bundo@gmail.com](mailto:daisuke.bundo@gmail.com)

There are people in Showa Village, Fukushima Prefecture, who have been taking up centuries-old traditions. These people grow karamushi, a perennial nettle, extract fibers from it to make yarn, and weave karamushi textiles. Karamushi fibers of premium quality are shipped to Niigata Prefecture for the production of Echigo-jofu and Ojiya-chijimi, well-known high-quality textiles. Why and how have the traditional activities been preserved? In what way and for what reason will they be maintained in the future? "Voices of Karamushi" showcases some of the behaviours and feelings of those engaging in the production of karamushi textiles.

Im Dorf Showa im Verwaltungsbezirk Fukushima gibt es Menschen, die an jahrhundertealte Traditionen anknüpfen. Sie bauen Karamushi an, eine mehrjährige Brennnessel, gewinnen daraus Fasern für die Herstellung von Garn und weben Karamushi-Textilien. Die hochwertigen Karamushi-Fasern werden in den Verwaltungsbezirk Niigata geliefert, wo sie zur Herstellung von Echigo-jofu und Ojiya-chijimi, bekannten hochwertigen Textilien, verwendet werden. Warum und wie sind die traditionellen Tätigkeiten erhalten geblieben? Auf welche Weise und aus welchen Gründen werden sie auch in Zukunft beibehalten? "Voices of Karamushi" zeigt Verhaltensweisen und Gefühle derjenigen, die an der Herstellung von Karamushi-Textilien beteiligt sind.

Jesús Nazareno is important to the Patambeños in Mexico and to those who emigrated to the United States. A festival is celebrated in His honour every year, in Mexico and in different locations in the USA. The festival opens up the opportunity to bring people together, locally and virtually, to celebrate Catholic masses, practice traditional dances, and exchange gifts. The film shows the festival as it was celebrated in Florida in 2013. At certain points, there are flashbacks to the festival in Patamban in Mexico, as celebrated there in 1998. This makes the differences clear and the effort it takes to transfer a tradition into a new environment.

Jesús Nazareno ist für die Patambeños in Mexiko und für diejenigen, die in die Vereinigten Staaten ausgewandert sind, von großer Bedeutung. Ihm zu Ehren wird jedes Jahr ein Fest gefeiert, sowohl in Mexiko als auch an verschiedenen Orten in den USA. Das Fest bietet die Möglichkeit, Menschen vor Ort und virtuell zusammenzubringen, um katholische Messen zu feiern, traditionelle Tänze aufzuführen und Geschenke auszutauschen. Der Film zeigt das Fest, wie es 2013 in Florida gefeiert wurde. An einigen Stellen gibt es Rückblicke auf das Fest in Patamban in Mexiko, wie es dort 1998 gefeiert wurde. Dadurch werden die Unterschiede deutlich und der Aufwand, der nötig ist, um eine Tradition in eine neue Umgebung zu übertragen.



**Germany, 2022, 89,5 min**  
Original language: Spanish

Location: Mexico, United States

A Film by: Beate Engelbrecht

Filmmaker's nationality: German

Email: [beate.engelbrecht@gieff.de](mailto:beate.engelbrecht@gieff.de)





**Belgium, 201, 50 min**  
Original language: French

Location: France

A Film by: Clément Abbey

Filmmaker's nationality: French

Production: Centre Vidéo de Bruxelles – CVB

E-Mail: [philippe.cotte@cvb-videp.be](mailto:philippe.cotte@cvb-videp.be)

Website: <https://cvb.be/fr/films/bibliotheque-publique>

Every day, regulars, students and random visitors seek refuge at the Bibliothèque Publique d'Information (Public Information Library), in the heart of Paris. Among the crowd, between the bookshelves, along the public walkways, we meet inspired students, knowledgeable aficionados, hardened loners, regulars at a loose end, passionate artists... As they take hold of one of the thousands of cultural resources available, each person 'inhabits' the library in their own way. They all share with us how books, music or videos become a part of them. A public space for private enjoyment, the library is the hub of a discreet, unassuming community.

Jeden Tag suchen Stammgäste, Studenten und zufällige Besucher Zuflucht in der Bibliothèque Publique d'Information im Herzen von Paris. Inmitten der Menschenmenge, zwischen den Bücherregalen und auf den öffentlichen Wegen treffen wir auf inspirierte Studierende, sachkundige Liebhaber:innen, hartgesotene Einzelgänger:innen, verirrte Stammgäste, leidenschaftliche Künstler:innen... Jeder von ihnen "bewohnt" die Bibliothek auf seine eigene Art und Weise, wenn er sich eines der Tausenden von Kulturangeboten aneignet. Sie alle teilen mit uns, wie die Bücher, die Musik oder die Videos ein Teil von ihnen werden. Als öffentlicher Raum für den privaten Genuss ist die Bibliothek das Zentrum einer diskreten, unaufdringlichen Gemeinschaft.

"Smart Homes for Seniors" joins a group of elders in regional Australia on their journey of living with smart home technologies, in 2020 during the COVID-19 pandemic. The film shares the joys, frustration and wisdom of Edna and Bob, Beryl and David, Hilda and Owen, Shirley and John, Helen and Ken and Robert as they and their pets learned to live with digital voice assistants, smart lights, and robotic vacuum cleaners. The voices of seniors need to be accounted for when designing the technologies which will support older generations to stay safe, independent and active at home. The film brings their priorities, needs and experiences into view.

"Smart Homes for Seniors" begleitet seine Gruppe älterer Menschen in der australischen Region im Umgang mit intelligenten Technologien im Jahr 2020 während der COVID-19-Pandemie. Der Film zeigt die Freuden, die Frustration und die Weisheit von Edna und Bob, Beryl und David, Hilda und Owen, Shirley und John, Helen und Ken und Robert, wie sie und ihre Haustiere lernen, mit digitalen Sprachassistenten, intelligenten Lampen und Roboterstaubsaugern zu leben. Die Stimmen der Senioren müssen bei der Entwicklung von Technologien berücksichtigt werden, die der älteren Generation helfen, zu Hause sicher, unabhängig und aktiv zu bleiben. Der Film macht ihre Prioritäten, Bedürfnisse und Erfahrungen sichtbar.



**Australia, 2021, 32,5 min**  
Original language: English

Location: Australia

A Film by: Sarah Pink  
[sarah.pink@monash.edu](mailto:sarah.pink@monash.edu)

Filmmaker's nationality: British

Production: CITT Williams

Distribution: Emerging Technologies Lab,  
Monash University Australia

E-Mail: [emergingtechlab@monash.edu](mailto:emergingtechlab@monash.edu)

Trailer: <https://youtu.be/t-5GfB0srkQ>



**W**awan is an autistic boy from Banjarmasin, Indonesia. Struggling to meet his needs at home, his parents make the difficult decision to send him to a brand new school on another island to receive specialized education and therapeutic support. Together Wawan and his teacher, Yasin, learn how to build an inclusive community for youth on the spectrum that accommodates their differences and celebrates their abilities. As the school grows, Wawan matures into a young man respected for his skill in prayer recitation.

**USA, 2021, 22,75 min**  
**Original language: Indonesian**

Location: Indonesia

A Film by: Robert Lemelson, Chisako Yokoyama  
[roblemelson@elementalproductions.org](mailto:roblemelson@elementalproductions.org)

Filmmakers' nationality: US-American, Japanese

Production:  
 Robert Lemelson, Ninik Supartini, Annie Tucker

E-Mail: [yee@elementalproductions.org](mailto:yee@elementalproductions.org)

Website:  
[www.elementalproductions.org/wawans-prayer](http://www.elementalproductions.org/wawans-prayer)

Trailer: <https://vimeo.com/385116314>

**W**awan ist ein autistischer Junge aus Banjarmasin, Indonesien. Da zu Hause nicht auf seine Bedürfnisse eingegangen werden kann, treffen seine Eltern die schwierige Entscheidung, ihn auf eine neue Schule auf einer anderen Insel zu schicken, wo er spezielle Bildung und therapeutische Unterstützung erhält. Gemeinsam lernen Wawan und sein Lehrer Yasin, wie man eine integrative Gemeinschaft für Jugendliche aufbaut, wo ihre Unterschiede berücksichtigt und ihre Fähigkeiten gewürdigt werden. Während die Schule wächst, reift Wawan zu einem jungen Mann heran, der für seine Fähigkeit, Gebete zu rezitieren, respektiert wird.

**F**adhumo and Helen seek refuge in Israel and Germany. Each in her own way, they cope with discrimination, foreignness, and a life without roots. Simultaneously, they become close friends and social activists determined to help women like them and provide a better future for coming generations. Between Tel Aviv and Berlin they live under differing regimes – the 'open door policy' on one hand; the 'infiltrators' exile' on the other. Their fate is identical: an unstable life controlled by government policy, exposed daily to human kindness and cruelty, hoping that despite everything, their dreams may still come true.

**F**adhumo und Helen suchen Zuflucht in Israel und Deutschland. Jede von ihnen muss auf ihre eigene Weise mit Diskriminierung, Fremdheit und einem Leben ohne Wurzeln fertig werden. Gleichzeitig werden sie zu engen Freundinnen und sozialen Aktivistinnen, die entschlossen sind, Frauen wie ihnen zu helfen und den kommenden Generationen eine bessere Zukunft zu ermöglichen. Zwischen Tel Aviv und Berlin leben sie unter unterschiedlichen Regimen - der "Politik der offenen Tür" auf der einen Seite und dem "Exil der Infiltratoren" auf der anderen. Ihr Schicksal ist identisch: ein unstetes, von der Regierungspolitik kontrolliertes Leben, täglich der menschlichen Güte und Grausamkeit ausgesetzt, in der Hoffnung, dass ihre Träume trotz allem in Erfüllung gehen können.



**Israel, 2019, 55 min**  
**Original languages:**  
**English, German, Hebrew, Somali, Tigrinya**

Location: Germany, Israel

A Film by: Gili Danon, Efrat Shalom Danon  
[efratshalom@gmail.com](mailto:efratshalom@gmail.com)

Filmmakers' nationality: Israeli

Production: Efrat Shalom Danon, Gili Danon, Osnat Trabelsi, Sorin Manu

Distribution: Go2Films Israel

E-Mail: [festivals@go2films.com](mailto:festivals@go2films.com)

Trailer: <https://vimeo.com/377312330>



**Russia, 2021, 25 min**  
**Original language: Russian**

Location: Russia

A Film by: Maria Falileeva, Alexandra Matveeva

Filmmakers' nationality: Russians

Production: Dmitry Simonov, Alexandr Simonov

Distribution: Eastwood Agency

E-Mail: [ekaterina@eastwood.agency](mailto:ekaterina@eastwood.agency)

The heroes of this story are the inhabitants of the village of Purnema, located on the shores of the White Sea. The events of their lives take place in the rhythm of the sea – the tides are replaced by the ebb and nothing can change this order. Kilometers of off-road tracks and the dream of seeing the White Sea becomes true. The North captivates with its unexpectedly bright palette and non-melodic sound. But the same colors can give rise to different sensations and you no longer know where peace ends and anxiety begins.

Die Helden dieser Geschichte sind die Bewohner des Dorfes Purnema, das am Weißen Meer liegt. Die Ereignisse ihres Lebens spielen sich im Rhythmus des Meeres ab - die Gezeiten werden von der Ebbe abgelöst und nichts kann diese Reihenfolge ändern. Kilometerlange Offroad-Pisten und der Traum, das Weiße Meer zu sehen, werden wahr. Der Norden besticht durch seine unerwartet helle Farbpalette und seinen unmelodischen Klang. Aber dieselben Farben können unterschiedliche Empfindungen hervorrufen, und man weiß nicht mehr, wo die Ruhe aufhört und die Angst beginnt.

This documentary is about Iranians who decided not to have children. While facing a range of challenges during the production such as the prohibition of making films about such subjects, "Childfree" gives a voice to women whose ideas are ignored in Iran.

In diesem Dokumentarfilm geht es um Iranerinnen, die beschlossen haben, keine Kinder zu bekommen. Während der Filmproduktion sah sich die Filmemacherin mit einer Reihe von Herausforderungen konfrontiert, wie z. B. dem Verbot, Filme über solche Themen zu drehen, aber "Childfree" gibt den Frauen eine Stimme, deren Ideen im Iran ignoriert werden.



**Iran, 2020, 35 min**  
**Original language: Persian**

Location: Iran

A Film by: Sara Bahramjahan

Filmmaker's nationality: Iranian

Production: Sara Bahramjahan, Mohamad Mehdi Shamameh

Email: [sbahramjahan@yahoo.com](mailto:sbahramjahan@yahoo.com)

Trailer: <https://vimeo.com/706029980>



**K**eshvar is a lonely old woman crafting an ancient and unknown woven textile. She tells us a strange story – a tale of a fairy and a Shepherd who came to their village one day...

**K**eshvar ist eine einsame alte Frau, die ein uraltes und unbekanntes Textilgewebe webt. Sie erzählt uns eine seltsame Geschichte - eine Geschichte über eine Fee und einen Hirten, die eines Tages in ihr Dorf kamen...

**Iran, 2021, 24 min**  
Original language: Persian

Location: Iran

A Film by: Mehdi Imani Shahmiri

Filmmaker's nationality: Iranian

Email: [imani.shahmiri.mehdi@gmail.com](mailto:imani.shahmiri.mehdi@gmail.com)

Trailer: <https://vimeo.com/513450794>

**I**n 1917, Finnish explorer Sakari Pälsi travelled to north-eastern Siberia, carrying a cinematograph and 13,000 feet of film with him. The journey birthed a unique documentary film and travelogue. A hundred years later, director Kira Jääskeläinen returns to the Bering strait in Pälsi's footsteps. By combining old and new film footage, Pälsi's notes and the stories of the local indigenous peoples, the film tells the story of the Chukchi and Siberian Eskimos from the days gone by till today. "Northern Travelogues" is about building bridges: from Finland to Chukotka, from past to present and present to future.

**1** 917 reiste der finnische Forscher Sakari Pälsi mit einem Kinematographen und 13.000 Fuß Film im Gepäck nach Nordostsibirien. Die Reise war der Beginn eines einzigartigen Dokumentarfilms und Reiseberichts. Hundert Jahre später kehrt die Regisseurin Kira Jääskeläinen auf den Spuren von Pälsi an die Beringstraße zurück. Durch die Kombination von altem und neuem Filmmaterial, Pälsis Aufzeichnungen und den Geschichten der einheimischen Bevölkerung erzählt der Film die Geschichte der Tschuktschen und sibirischen Inuits von damals bis heute. Bei "Northern Travelogues" geht es darum, Brücken zu schlagen: von Finnland nach Tschukotka, von der Vergangenheit in die Gegenwart und von der Gegenwart in die Zukunft.



**Finland, 2019, 58 min**  
Original languages: Finnish, Russian

Location: Russia

A Film by: Kira Jääskeläinen  
[kira.jaaskelainen@gmail.com](mailto:kira.jaaskelainen@gmail.com)

Filmmaker's nationality: Finnish

Production: Jouko Aaltonen

E-Mail: [jouko.aaltonen@illume.fi](mailto:jouko.aaltonen@illume.fi)

Website: <https://kirajaaskelainen.wixsite.com/home/northern-travelogues>

Trailer: <https://vimeo.com/294144458>





**Norway, 2021, 19 min**  
**Original languages: Norwegian, Portuguese**

Location: Norway, Portugal

A Film by:  
 Frode Storaas [frode.storaas@uib.no](mailto:frode.storaas@uib.no)  
 Catarina Alves Costa [catcostacatarina@gmail.com](mailto:catcostacatarina@gmail.com)

Filmmakers' nationality: Norwegian, Portuguese

Distribution: University Museum of Bergen  
 Distributor Norway All Rights

E-Mail: [frode.storaas@uib.no](mailto:frode.storaas@uib.no)

From January to Easter, cod move south from the Barents Sea to spawn in the northern Norwegian islands of Lofoten. Most of the catch is exported to Portugal and Brazil. 400000 tons in 2020. The film follows the cod from the sea in Norway to the dinner table in Portugal.

Von Januar bis Ostern zieht der Kabeljau aus der Barentssee nach Süden, um auf den nordnorwegischen Lofoten zu laichen. Der größte Teil des Fangs wird nach Portugal und Brasilien exportiert. 400000 Tonnen im Jahr 2020. Der Film folgt dem Kabeljau vom Meer in Norwegen bis auf den Esstisch in Portugal.

On maps we draw a border as a line on the edge of a country, dividing it from another. In the landscape itself, the line seems invisible. But what do you see when you stand still? "Sharing Boundaries" is a poetic documentary taking you to wondrous, mysterious and absurd places in a Dutch-German border landscape. It is an investigation into what borders are and how they manifest beyond the map.

Auf Landkarten zeichnen wir eine Grenze als eine Linie am Rande eines Landes, die es von einem anderen Land trennt. In der Landschaft selbst scheint die Linie unsichtbar zu sein. Aber was sehen Sie, wenn Sie stehen bleiben? "Sharing Boundaries" ist ein poetischer Dokumentarfilm, der Sie an wundersame, geheimnisvolle und absurde Orte in einer deutsch-niederländischen Grenzlandschaft führt. Es ist eine Untersuchung darüber, was Grenzen sind und wie sie sich jenseits der Landkarte manifestieren.



**The Netherlands, 2021, 16 min**  
**Original languages: Dutch, German**

Location: Germany, Netherlands

A Film by: Katinka Schlette

Filmmaker's nationality: German

Email: [katinkaschlette@outlook.com](mailto:katinkaschlette@outlook.com)

Website: <https://www.watgrenzendelen.com/>



**Brazil, 2020, 75 min**  
Original language: Portuguese

Location: Brazil

A Film by: Paula Bessa Braz, Mihai Andrei Leaha  
[paulabessabraz@usp.br](mailto:paulabessabraz@usp.br)

Filmmakers' nationality: Brazilian, Romanian

Production: Paula Bessa Braz, Mihai Andrei Leaha

E-Mail: [mihailleaha@gmail.com](mailto:mihailleaha@gmail.com)

Website: <https://linktr.ee/cantodefamilia>

Trailer: <https://vimeo.com/546900700>

A family decides to open a classical music school in their own house. The young six Cruz brothers start to teach various musical instruments to the children in their neighbourhood. Gradually, the house becomes a musical meeting place in one of Fortaleza's most dangerous neighbourhoods. But in order to live their dream of becoming professional musicians the family has to seek new horizons. How far will music take them?

Eine Familie beschließt, in ihrem eigenen Haus eine Schule für klassische Musik zu eröffnen. Die sechs jungen Cruz-Brüder beginnen, den Kindern in ihrer Nachbarschaft verschiedene Musikinstrumente beizubringen. Nach und nach wird das Haus zu einem musikalischen Treffpunkt in einem der gefährlichsten Stadtteile Fortalezas. Aber um ihren Traum zu verwirklichen, professionelle Musiker zu werden, muss die Familie neue Horizonte suchen. Wie weit wird die Musik sie bringen?

In an attempt to trace the disappearing folk song fair, the camera travels along with the antiphonal singing of Zhuang people across the mountains and cities in China and encounters a fascinating diversity of singers and gatherings. Piecing together a broken folk song through the found fragments, the repetitively chanted folk songs, full of cultural tenacity, will guide the audience to travel across the gap resulting from the difference. Set between reality and fictionality, the filmmaker searches for the possibility of a poetic life in the space between cultural memories and subjective feelings.

Auf der Suche nach dem verschwundenen Volksliedfest reist die Kamera entlang des antiphonalen Gesangs des Zhuang-Volkes durch die Berge und Städte Chinas und trifft auf eine faszinierende Vielfalt von Sängern und Veranstaltungen. Aus den gefundenen Fragmenten wird ein zerbrochenes Volkslied zusammengesetzt. Die immer wieder gesungenen Volkslieder voller kultureller Hartnäckigkeit leiten das Publikum dazu an, die aus der Differenz resultierende Kluft zu überwinden. Zwischen Realität und Fiktionalität sucht der Filmemacher nach der Möglichkeit eines poetischen Lebens im Raum zwischen kulturellen Erinnerungen und subjektiven Gefühlen.



**China, 2021, 40 min**  
Original language: Chinese

Location: China

A Film by: Xiao Yang  
[info@parallaxchina.com](mailto:info@parallaxchina.com)

Filmmaker's nationality: Chinese

Distribution: Parallax Films Sales Agent China All Rights

E-Mail: [festival@parallaxchina.com](mailto:festival@parallaxchina.com)

Website:  
[www.midnightblurfilms.com/the-mountains-sing](http://www.midnightblurfilms.com/the-mountains-sing)





**Israel, 2020, 25 min**  
Original languages: Seraji, Hindi

Location: India

A Film by: Nadav Harel, Arik Moran

Filmmakers' nationality: Israeli

Email: [nadav.harel@gmail.com](mailto:nadav.harel@gmail.com)

Website: <https://www.noprocess.com/avatara>

Trailer: <https://vimeo.com/364185072>

Set in the cultural frontier zone of the Hindu Himalaya, "Avatara" (from Sanskrit, 'descent') explores the lived religion of goddess worship (shaktism) in a remote pastoral valley. For her farmer and herder followers, the goddess's presence is all too real; quick to anger and ever-thirsty for sacrifices, she haunts them in their dreams and rituals, demanding complete submission as both child-like-friend and motherly-punisher. In this enchanted world of magical creativity, the encounters with the goddess are transient, intuitive events that hold the key to creation and, for those lucky enough to see her, a short-lived salvation.

"Avatara" (aus dem Sanskrit: "Abstammung") spielt im Grenzgebiet des hinduistischen Himalaya und erforscht die gelebte Religion der Göttinnenverehrung (Shaktismus) in einem abgelegenen Weidetal. Für ihre Anhänger, die Bauern und Hirten, ist die Göttin nur allzu real; sie ist schnell zornig und verlangt nach Opfern. Sie sucht sie in ihren Träumen und Ritualen heim und verlangt völlige Unterwerfung als kindliche Freundin und mütterliche Bestraferin zugleich. In dieser verzauberten Welt der magischen Kreativität sind die Begegnungen mit der Göttin flüchtige, intuitive Ereignisse, die den Schlüssel zur Schöpfung und - für diejenigen, die das Glück haben, sie zu sehen - zu einer kurzlebigen Erlösung darstellen.

Legend has it that the capoeira player Besouro Mangangá summoned Bahia's magical power to seal his body from harm. Neither bullets nor knives could pierce his skin. But his enemies knew that the act of love could remove this magical protection and so they sent him a beautiful woman. Even today, young men in Santo Amaro tell each other the story. "The Body Won't Close" is an intimate, sensory journey into the worlds of young men at the margins of Brazilian society. Driven by a queer sensibility, it poetically explores the dilemma of the human body as a porous structure and the impossibility of closing oneself off from the world, and from love.

Die Legende besagt, dass der Capoeira-Spieler Besouro Mangangá die magische Kraft Bahias beschwor, um seinen Körper vor Schaden zu bewahren. Weder Kugeln noch Messer konnten seine Haut durchdringen. Doch seine Feinde wussten, dass der Akt der Liebe diesen magischen Schutz aufheben konnte, und so schickten sie ihm eine schöne Frau. Noch heute erzählen sich die jungen Männer in Santo Amaro diese Geschichte. "The Body Won't Close" ist eine intime, sinnliche Reise in die Welt der jungen Männer am Rande der brasilianischen Gesellschaft. Angetrieben von einer queeren Sensibilität, erkundet er auf poetische Weise das Dilemma des menschlichen Körpers als poröses Gebilde und die Unmöglichkeit, sich von der Welt und der Liebe abzuschotten.



**The Netherlands, 2020, 75 min**  
Original languages: English, Portuguese

Location: Brazil

A Film by: Mattijs van de Port

Filmmaker's nationality: Dutch

Email: [m.p.j.vandepoort@uva.nl](mailto:m.p.j.vandepoort@uva.nl)

Trailer: <https://vimeo.com/497564083>



**Cyprus, 2020, 77 min**  
**Original language: Tamazight**

Location: Morocco

A Film by: Inanc Tekguc, Eda Elif Tibet

Filmmakers' nationality: Turkish

Production: Inanc Tekguc, Eda Elif Tibet

E-Mail: [incagraphy@gmail.com](mailto:incagraphy@gmail.com)

Website: <https://www.karmamotion.com/aitatta>

Trailer: <https://vimeo.com/463400612>

The Ait Atta tribe preserves their ancestral right of access to the agdal, a communal land management system that dates back hundreds of years in Morocco. The film follows Ben Youssef's family's arduous transhumant journey from the desert-like landscape of Nkob to the green pastures of Agdal Igourdane. A sensorial ethnographic story on the incredible movement and (im)mobilities of the family and their herd, torn between traditions and the need to adapt. Stretching over the past, present and future, the film provides an intergenerational perspective on the essence and the very challenges of nomadism within an ever-transforming Moroccan society.

Ait Atta bewahrt das überlieferte Recht auf Zugang zum Agdal, einem System der gemeinschaftlichen Landbewirtschaftung, das in Marokko Hunderte von Jahren zurückreicht. Der Film folgt der Familie Ben Youssef auf ihrer beschwerlichen Reise von der wüstenartigen Landschaft von Nkob zu den grünen Weiden von Agdal Igourdane. Eine sinnliche ethnografische Geschichte über die unglaubliche Bewegung und (Un-)Mobilität der Familie und ihrer Herde, die zwischen Traditionen und der Notwendigkeit der Anpassung hin- und hergerissen ist. Der Film erstreckt sich über die Vergangenheit, die Gegenwart und die Zukunft und bietet eine generationenübergreifende Perspektive auf das Wesen und die Herausforderungen des Nomadentums in einer sich ständig wandelnden marokkanischen Gesellschaft.

More than one million people from the Central African Republic (CAR) have fled their homes since the beginning of a new civil war in 2013. "A Peaceful Place" follows newborn Elias and his extended family over a period of five years, as they try to start a new life in Northern Cameroon's Adamaoua Province, some 300 km away from their home village in the CAR. Filmed in an observational style, the film presents an intimate portrait of people having to deal with the ongoing crisis as they navigate their vulnerable lives.

Mehr als eine Million Menschen aus der Zentralafrikanischen Republik (ZAR) sind seit Beginn eines neuen Bürgerkriegs im Jahr 2013 aus ihrer Heimat geflohen. "A Peaceful Place" begleitet den neugeborenen Elias und seine Großfamilie über einen Zeitraum von fünf Jahren, während sie versuchen, ein neues Leben in der nordkamerunischen Provinz Adamaoua zu beginnen, etwa 300 km von ihrem Heimatdorf in der ZAR entfernt. Der Film zeigt ein intimes Porträt von Menschen, die mit der andauernden Krise zurechtkommen müssen, während sie ihr Leben meistern.



**Norway, 2021, 70 min**  
**Original languages: French, Fulani, Mboum, Mboum Kari**

Location: Cameroon

A Film by: Trond Waage, Saliou Mohamadou Saimboun

Filmmakers' nationality: Norwegian, Cameroonian

Email: [trond.waage@uit.no](mailto:trond.waage@uit.no)

Trailer: <https://vimeo.com/539022490>

Website: <http://yangonfilmschool.org/lost-boy-1454/>



**India, 2020, 42,5 min**  
**Original languages: Hindi, Lepcha and Nepali**

Location: India

A Film by: Abhyuday Khaitan

Filmmaker's nationality: Indian

Email: [abhyudaykhaitan@gmail.com](mailto:abhyudaykhaitan@gmail.com)

The Lepchas are a dwindling tribe indigenous to northern West Bengal and Sikkim in India. As the last documentary featuring Sonam Tshering, poet and cultural leader of the tribe, "Who Says The Lepchas Are Vanishing?" documents his life and work – but Sonam Tshering's life and work are so rooted, so intertwined, and so inseparable from his tribe, that a look at his life and work, is inevitably a look at the tribe. Sonam Tshering's songs, his museum, and his life are a testament to the struggle of every community that fights the hidden, the subtle battle, of protecting the local in an ever-increasing global world.

Die Lepchas sind eine aussterbendes Volk, das im nördlichen Westbengalen und in Sikkim in Indien beheimatet ist. Als letzter Dokumentarfilm über Sonam Tshering, den Dichter und kulturellen Führer der Lepchas, dokumentiert "Who Says The Lepchas Are Vanishing?" sein Leben und seine Arbeit - aber Sonam Tshering's Leben und Arbeit sind so tief verwurzelt, so eng mit seinem Volk verwoben und so untrennbar mit ihm verbunden, dass ein Blick auf sein Leben und seine Arbeit unweigerlich auch ein Blick auf die Lepchas ist. Sonam Tshering's Lieder, sein Museum, sein Leben sind ein Zeugnis für den Kampf jeder Gemeinschaft, die den verborgenen, subtilen Kampf um den Schutz des Lokalen in einer immer globaler werdenden Welt kämpft.

A young leader and audiovisual director, Patrícia Ferreira has been recognized for the documentaries she has been making with her people, the Guarani Mbya. She was called to debate her work at one of the world's largest ethnographic film festivals, the Margaret Mead Film Festival, held at the American Museum of Natural History in New York. There, Patrícia comes across some exhibitions, debates and attitudes that make her think about the Juruá people's world, contrasting it with the Guarani's modes of existence.

Patrícia Ferreira, eine junge Führungspersönlichkeit und audio visuelle Regisseurin, ist für ihre Dokumentarfilme über ihr Volk, die Guarani Mbya, bekannt. Sie wurde eingeladen, ihre Arbeit auf einem der größten ethnografischen Filmfestivals der Welt, dem Margaret Mead Film Festival, im American Museum of Natural History in New York zu diskutieren. Dort stößt Patrícia auf Ausstellungen, Debatten und Haltungen, die sie zum Nachdenken über die Welt des Juruá-Volkes anregen, indem sie sie mit den Existenzweisen der Guarani kontrastiert.



**Brazil, 2019, 18,5 min**  
**Original languages: Portuguese, Guarani Mbya**

Location: USA

A Film by: André Lopes, Joana Brandão

Filmmakers nationality: Brazilians

Email: [tupxi@usp.br](mailto:tupxi@usp.br)

Trailer: <https://youtu.be/raMMGOBxmZY>

# Conference Collaboration and Authorial Diversity in Film





# Introduction

"Who speaks?" This question, raised more than 30 years ago in the course of the Writing Culture debate (cf. Clifford/Marcus 1986) and later in the so-called crisis of representation (cf. among others Fabian 1993), aimed, among other things, to shed more light on the people behind ethnographies. Who are the ethnologists who raise their voices in ethnographic products - in written monographs, but also in films - and claim an authorial legitimacy for themselves and their work? Which textual methods, in the broadest sense, do ethnologists use at all? What institutional, structural and discursive influences are they subject to?

A number of these questions from the debates of the time have been answered in recent years, primarily with the help of approaches from the anthropology of knowledge. In the process, it has become clear that a hegemonic idea of how ethnocultural studies research is carried out can be aptly characterised by the figure of the ethnographic self. This form of subjectivation, which the historian Philipp Sarasin, closely following Michel Foucault (cf. e.g. 1994), understands as the ability of individuals to "place themselves in a certain relationship to themselves (...), to act consciously, to shape their lives and to change" (2005: 191), refers

to a work ethos that is condensed, among other things, in the idea of a lone ethnographer (cf. Färber 2009: 191). This, in turn, refers to a researcher who is solely responsible for intensive work that is often inseparable from leisure time and which also requires to a large extent the use of one's own emotionality as a resource. The undertaking of ethnography, especially in the phase of field research, according to the cultural anthropologist Alexa Färber with reference to the ethnologist Karl-Heinz Kohl, thus aims at the "ethos of the subjectively 'holistically' involved researcher" (Färber 2009: 179), who, Färber continues, functions as "source and source interpreter in one" (ibid.: 180).

This work ethos has also been evident in the discourse on ethnographic film for a long time: it goes by the term self-filming ethnologists (cf. Husmann 1983, among others). This form of subjectification requires individuals to use their bodies as a medium, especially during filming, and to constantly evaluate them with regard to the work with the camera in the field. This entails a high level of bodily involvement, which in turn forms the basis of this form of capitalisation of self-experience, as the anthropologist and ethnological filmmaker Jean Rouch (1982) pointedly conceptualised it in the state of

the so-called cine-trance, an approach that has also been taken up again and again by other film scholars (cf. Ballhaus 1995, among others).

As much as the aforementioned work ethos dominates the discourse, the underlying notion of a single methodologically and epistemically relevant auctorial authority is problematic - and this in several respects: on the one hand, the image suppresses the fact that several people are often involved in films, but their participation often takes a back seat to the person of the authors in the external presentation. On the other hand, the figure of the self-filming and thus solely responsible ethnologist forces us to ask critically who has the possibility at all to claim author status and thus to make themselves heard in ethnographic documentaries. The last point in particular is currently virulent and, in the context of the question of how social diversity can also be represented in (feature) film - and not only in the form of the actors and actresses in front of the camera, but also the decision-makers behind it - is flooding the public debates about a cinema and television film industry that has so far been predominantly white and male.

The symposium will take up the ambivalences and struggles outlined here and discuss

them for the genre of ethnographic film. It will reflect on production practices such as film or artist collectives that consciously conceptualise the influence of the many (cf. Groth/Ritter 2019, among others) and move away from the idea of a single responsible filmmaker. In addition to such a multivocality on the production side, the filmed actors can also be part of a medial polyphony, for example when they participate in participatory projects as cooperating, sometimes even collaborating partners of the filmmakers (cf. e.g. Ellis/Adams/Bochner 2010: 349; Walter 2014). In addition to such explicit forms of authorial diversity, the symposium will pay special attention to implicit forms of polyphony, precisely because film per se is a particularly polyphonic medium. Its multivocality is grounded in the different trades involved in the production of (ethnographic) documentaries (cf. Wiegand 2013, among others), even if the figure of the ethnographic-filming self insistently relegates them to the background: research, fieldwork, conception, video and sound recording, transcription, translation, editing and post-production, subtitling - only rarely are all these steps actually the sole responsibility of one person. Because of its parametric breadth and the resulting



innumerable subtle entanglements on the denotative, but above all on the connotative level (cf. Hall 1999: XY), the diversity of those involved - whether they are nominally in charge or not - is always reflected in the final filmic representation. And those filmed can also make a film "their" film, just as implicitly, without having been formally authorised to do so (cf. MacDougall 1998, among others).

The term diversity in the title of the symposium was chosen deliberately, as it sensitises us not only to cinematic trades and the division between filmmakers and filmed subjects, but also to other socially conditioned opportunities and obstacles to being visible and audible in ethnographic documentaries (cf. e.g. Brede/Helmes 2017).

The conference is organised by the Max Planck Institute for the Study of Religious and Ethnic Diversity (Göttingen), the Institute of Cultural Anthropology/ European Ethnology, University of Göttingen.

We thank the Fritz Thyssen Stiftung for funding the conference.



## Collaborating with Locals

### Collaborative Visual Anthropology

#### Visual Anthropology Programs and Participatory Video in Sahel

##### Speakers:

Trond Waage, Mouazamou Ahmadou and Sidylamine Bagayoko

##### Films: *Everyday Survival*, *Koté*

One root reason for the ongoing crisis in the Sahel is that the colonial and post-colonial political system has weakened local decision-making structures and consequently local populations participation and influence upon processes in their own communities (Stenberg 2009, Sardan, 2015).

Building on more than 30 years of collaboration between francophone visual anthropologists at UiT-Arctic University of Norway and universities in the Sahel (in Maroua and Ngaoundere, Cameroon, Bamako, Mali and Niamey, Niger), we have now started a new research and competence building project titled "Sahel on Sahel: Collaborative Visual Anthropology" (2021-2026).

Knowledge about making films in collaborative dialogues is the fundament of our visual anthropology programs. This presentation departs from the idea that the collaborative space between image-maker and film subject is the space where good documentary films are made (Elder 1995, Kamerling, 2017). We will build on this idea with examples from the «Sahel par lui-même» initiative, where PhD students in visual anthropology teach «locals» to make films about their own lived experiences and/or communities. Film teaching researchers collaborate with their local students to identify and understand what's at stake in a particular social setting. In enabling multiple voices to contribute to dialogues internally and between communities we strive to establish collaborative spaces for reflecting on the various local challenges, producing anthropological knowledge, and compelling audio-visual stories, capable of touching and convincing those who can make a difference (Eriksen, 2021).



## Cameroon, 2020, 39 min Original language: Fulani

Location: Cameroon

A Film by: Abdoul Aziz Wadazoua  
[wadazoua1103@gmail.com](mailto:wadazoua1103@gmail.com)

Filmmaker's nationality: Cameroonian

Production: UiT/Arctic University of Norway

E-Mail: [trond.waage@uit.no](mailto:trond.waage@uit.no)

Website:  
<https://site.uit.no/viscam/2020/11/25/survive-everyday/>

Due to ecological disturbances, the scarcity of natural resources, especially fish, is increasingly disrupting the rhythm of life of local fishermen in the floodplain. Moumin and his family have started integrating new activities into their daily lives, including cultivating rice, breeding, and beef trading in the dry season. In addition, the management of the gain obtained from the fish during the fishing season changes the socio-economic life of Moumin's family. Far from giving up their status as fishermen, these secondary activities are considered a strategy for dealing with the environmental crises of the plain.

Die ökologische Beeinträchtigung, die Verknappung der natürlichen Ressourcen, stört zunehmend den Lebensrhythmus der lokalen Fischer. Moumin und seine Familie haben begonnen, neue Aktivitäten in ihr tägliches Leben zu integrieren, darunter Reisanbau, Viehzucht und Rindfleischhandel in der Trockenzeit. Darüber hinaus verändert die Bewirtschaftung der Erträge aus dem Fischfang während der Fangsaison das sozioökonomische Leben von Moumins Familie. Weit davon entfernt, ihren Status als Fischer aufzugeben, werden diese Nebentätigkeiten als eine Strategie zur Bewältigung der Umweltkrisen betrachtet.

In most of the villages of Dâdugu, Mali, the ceremony of 'kɔtɛ' takes place either following the death of the head of the village, or every seven years. The initiation rites are secret and it is forbidden to reveal their contents. There are, however, several activities organized around the core secret initiation ceremony during two days of festivities. Each stage of initiation is represented by a fight. It brings two actors from two sides with opposite functions face to face. The Monyontigi are bearers of long-burning logs. They try to touch the body of the actors representing the opposite camp, who protect themselves with the branches of thorns.

In den meisten Dörfern von Dâdugu, Mali, findet die Zeremonie des "kɔtɛ" entweder nach dem Tod eines Dorfoberhauptes oder alle sieben Jahre statt. Die Initiationsriten sind geheim, und es ist verboten, ihren Inhalt preiszugeben. Es gibt jedoch mehrere Aktivitäten, die während der zweitägigen Feierlichkeiten rund um die wichtigste geheime Einweihungszeremonie organisiert werden. Jede Stufe der Initiation wird durch einen Kampf dargestellt. Dabei stehen sich zwei Akteure von zwei Seiten mit entgegengesetzten Funktionen gegenüber. Die Monyontigi sind Träger langer brennender Holzscheite. Sie versuchen, den Körper der Darsteller des anderen Lagers zu berühren, die sich mit Dornenzweigen schützen.



## Mali, 2020, 26 min Original language: Bambara

Location: Mali

A Film by: Sidylamine Bagayoko

Filmmaker's nationality: Malian

Production: Conservatoire des Arts et Metiers  
Multimédia Balla Fasséké Kouyaté

Email: [Sidylamine01@gmail.com](mailto:Sidylamine01@gmail.com)

## **Collaborative Films in Indigenous Terms**

### **Speakers:**

*Typju Myky and André Lopes (Brasilians)*

### **Films: Weaving Our Paths**

**Ājāi: the Headball Game of the Myky and Manoki**

The presentation, built from a long-term relationship of collaboration and dialogue between an indigenous filmmaker and anthropologist and a non-indigenous filmmaker and anthropologist, intends to bring reflections from some Amerindian principles that manage their relationships, both those present in ancestral practices and knowledge, as well as some features that has been described, theorized and reiterated by a good part of indigenous ethnology. The question that we propose is: how should “collaboration” be from the indigenous point of view, i.e., in terms that resonate with their own relational ontologies, particularly for the Manoki and Myky people?

We will also present some film experiments carried out in the last decade with the Manoki and the Myky people, who mediate several relationships at different levels, starting with the current research itself, which is guided by the themes and strategies chosen by the indigenous in the recording activities. One of the results of this long-term collaboration is the shared creation of Ijã Mytyli Cinema Collective, which has been producing documentaries with multiple authorships: always with indigenous (or shared) direction and a non-indigenous producer.



**Brazil, 2019, 5,75 min**  
**Original language: Portuguese**

Location: Brazil

A Film by: Cledson Kanunxi,  
 Jackson Xinunxi e Marta Tipuici  
[tipuicimanoki@gmail.com](mailto:tupuicimanoki@gmail.com)

Filmmakers' nationality: Brazilians

Production: André Lopes

Distribution: LISA USP Brazil All Rights

E-Mail: [tupxi@usp.br](mailto:tupxi@usp.br)

Only six elders of the Manoki population in the Brazilian Amazon still speak their indigenous language, an imminent risk of losing this important dimension of their ways of existence. Reclaiming their language with the elders, the younger ones decide to narrate their challenges and desires in images and words. Based on the analogy of the fragility of cotton that becomes a strong wire to support the weight in the hammock, Marta Tipuici talks about the resistance of her people, her relationship with her grandmother and her hope to speak their indigenous language again.

Nur sechs ältere Menschen der Manoki-Bevölkerung im brasilianischen Amazonasgebiet sprechen noch ihre indigene Sprache, und es besteht die Gefahr, dass sie diese wichtige Dimension ihrer Lebensweise verlieren. Die Jüngeren, die ihre Sprache gemeinsam mit den Ältesten zurückgewinnen, beschließen, ihre Herausforderungen und Wünsche in Bildern und Worten zu schildern. Ausgehend von der Zerbrechlichkeit der Baumwolle, die zu einem starken Draht wird, der das Gewicht in der Hängematte trägt, spricht Marta Tipuici über den Widerstand ihres Volkes, ihre Beziehung zu ihrer Großmutter und ihre Hoffnung, ihre indigene Sprache wieder zu sprechen.

'Ãjãĩ' is a fun game where only the players' heads can touch the ball. This practice, shared by a few indigenous people in the world, is present among the Myky and Manoki populations of Mato Grosso state, Brazil, who speak a language of an isolated linguistic family. Youngsters of the Myky people decide to film and edit their game for the first time, to make it known outside their villages. But to organize this great party, their young chiefs will encounter some challenges ahead. Made by Myky filmmakers, video works have great importance for the preservation of their culture but also celebrate their creativity and strengthen their struggle.

'Ãjãĩ' ist ein lustiges Spiel, bei dem nur die Köpfe der Spieler:innen den Ball berühren dürfen. Dieser Brauch, der nur von wenigen indigenen Völkern auf der Welt praktiziert wird, ist bei den Myky und Manoki im brasilianischen Bundesstaat Mato Grosso verbreitet. Ihre Sprache gehört zu einer isolierten Sprachfamilie. Jugendliche des Myky-Volkes beschließen, ihr Spiel zum ersten Mal zu filmen, um es außerhalb ihrer Dörfer bekannt zu machen. Doch um dieses große Fest zu organisieren, müssen die jungen Häuptlinge einige Herausforderungen meistern. Die von den Myky-Filmmachern erstellten Videoarbeiten sind von großer Bedeutung für die Erhaltung ihrer Kultur, feiern aber auch ihre Kreativität und stärken ihren Kampf.



**Brazil, 2019, 48 min**  
**Original languages: Portuguese, Myky**

Location: Brazil

A Film by: Typju Myky, André Lopes

Filmmakers' nationality: Brazilians

Production: Typju Myky, Renato Sztutman and André Lopes

E-Mail: [tupxi@usp.br](mailto:tupxi@usp.br)

Website: <https://www.ijamytyli.org/>

Trailer: <https://youtu.be/JvMGq5i3O5g>

## **Collaborative Engagements with the DIY Electronic Music Scene of São Paulo**

**Speaker:**  
**Mihai Andrei Leaha (Romanian)**

This paper aims at describing the various experimental collaborations that stay at the basis of the website [www.sensorhythms.com](http://www.sensorhythms.com). The website results from three-year postdoctoral research about the DIY electronic music scene of São Paulo and focuses on the embodiment of experiences in local music participation. Experimental collaboration is creatively engaging with digital, audiovisual, and multimodal methods– the website takes film as a pivoting element in the construction of the web content while engaging with other media and experimenting with multiple ways of anthropological writing. The film series features collaborations with artists, performers, scenographers, producers, filmmakers, photographers, or anthropologists, and in co-authored filmmaking and multimodal dialogues. The paper engages with these mixed forms of collaboration while discussing authorship in the context of experimental collaborative methodology. By thinking about fieldwork as a laboratory for collaborative experimentations, I intend to discuss ethnographic authority in film as a concept that is diluted by commonly owned creativity, invention and shared knowledge-making. In this sense, I question the anthropologists' status quo, as the sole producer of anthropological knowledge. Engaged in the process of collaborative experimentation the anthropologist works together with interlocutors to co-create and co-own, artistic and documented products that are co-curated across commonly shared platforms. In the context of new and complex media-ecologies, anthropologists and interlocutors are therefore invited to work together and critically reflect on this process of sharing and co-creating anthropological knowledge.

## **Filming (in) Times of Crisis**

**Reflecting Upon Visual Politics and Collaboration Against Controlling Images in Brazil**

**Speaker:**  
**Paula Bessa Braz (Brazilian)**

In late 2019, two anthropologists met three drag queen artists at a party in São Paulo, and after that encounter, a film demanded to be born. Amazed by their glamorous and powerful performances and interested in how they were addressing the conservative political turn Brazil had just taken in their artistic performances, the anthropologists thought they knew the story they were about to tell - through following their gigs and their activist collectives around São Paulo . They already had a visual in mind of how the film would look: it would quote the great documentary classics– “Paris is Burning,” “The Queen and Wigstock: The Movie,”– while referencing contemporary drag queen culture that was made extremely popular after the huge success of RuPaul’s Drag Race reality show. The covid-19 outbreak, however, presented challenges to everybody’s plans, and the two anthropologists and the three drag queen artists found themselves going deeper in collaboration, going from video-diaries to a three-days creative residency, engaging together in the creative process of re-thinking the film they were all making.

Drawing from this experience, this presentation discusses collaboration not just as a method, but as a dialogic premise and a political choice that impacts visual discourse, especially when addressing alterity. By reflecting upon the concept of controlling images - extremely relevant to black feminist thought, and coined by Patricia Hill Collins -, and their role in freezing oppressions by building mediatic popular images of oppressed groups, this paper explores how collaboration might play a role against "tokenizing" our characters and fellow authors, offering an honest take, both individual and collective, about surviving and (re)creating one's own self in a pandemic as a queer person in Bolsonaro's Brazil.



# Award Ceremony



## Awards of GIEFF

GIEFF presents two awards for student works.

When GIEFF was founded, it was recommended that we award mainly student films. The main criteria were the content and the way the films were made, while technical aspects were of secondary importance. Thus, films made with small budgets and simple technical possibilities should also receive attention.



The GIEFF Student Film Award is given for outstanding cinematic productions created during the course of studies. Honourable mentions are also frequently awarded.

The Manfred Krüger Student Award was presented for the first time in 2018. It is primarily intended to honour good ethnographic camera work in connection with an anthropological research project.



Manfred Krüger was a reputable ethnographic cameraman, filming in Irian Jaya, Sumatra, Kalimantan, Mexico, USA, Burkina Faso, India and Europe. He was teaching ethnographic filmmaking not only in Germany but also in China and India. And he was a co-founder of GIEFF helping always to find a new student award. As he passed away in March 2018, friends decided to install a special award in his name for excellent camera work of social and cultural anthropology students.

On the horizon shimmers an oversized dome – only faintly recognisable, difficult to estimate in size. 'The building of the century' was supposed to be the largest and most prestigious in Fidel Castro's era, heralding liberation from Cuba's energy crisis and independence – the first nuclear power plant in the Caribbean, subsidized by Soviet funds. The Soviet charm has remained, but nuclear energy has not. Over the course of several months, we accompany the protagonists, get to know their everyday lives, between the dusty dreams of technical progress and the longings of the present, and feel what it means to live in a 'ghost town'.

Am Horizont schimmert eine überdimensionale Kuppel - nur schwach erkennbar, in ihrer Größe schwer zu schätzen. Das "Jahrhundertbauwerk" sollte das größte und prestigeträchtigste der Ära Fidel Castro werden und die Befreiung von der Energiekrise und die Unabhängigkeit Kubas einläuten - das erste Atomkraftwerk in der Karibik, subventioniert mit sowjetischen Geldern. Der sowjetische Charme ist geblieben, die Kernenergie jedoch nicht. Über mehrere Monate hinweg begleiten wir die Protagonist:innen, lernen ihren Alltag zwischen den staubigen Träumen des technischen Fortschritts und den Sehnsüchten der Gegenwart kennen und spüren, was es heißt, in einer "Geisterstadt" zu leben.



Germany, 2021, 77 min  
Original language: Spanish

Location: Cuba

A Film by: Julius Dommer  
[j.dommer@gmx.net](mailto:j.dommer@gmx.net)

Filmmaker's nationality: German

Production:  
EICTV Cuba, Academy of Media Arts Cologne (KHM),  
Peter-Welter-Platz 2, 50670 Cologne

E-Mail: [dilger@khm.de](mailto:dilger@khm.de)

## **How Grandfather Set up His "Million Dollar Shot": Negotiating Directorial Roles and Authorship in Ethnographic Filmmaking**

**Speaker:**  
Jón Bjarki Magnússon (Icelandic)

**Films:** Half Elf

Any filmmaking interested in life as it is experienced by others is grounded in an ongoing negotiation between the filmmaker/s and their protagonist/s. We ask ourselves and those we film– which images, stories and/or performances should we be collecting in order to build an effective film tale that speaks truth back to them? In this presentation, I look at how the protagonists themselves may take on directorial roles through such negotiations, and explore how we as filmmakers may embrace a spontaneous and even playful fluidity of authorship. My case study is my feature-length documentary film "Half Elf" (2020), which is about my ageing grandparents, Hulda and Trausti, both now recently deceased. When I was making this film, they had been sharing their lives on Icelandic shores for over seventy years. As Trausti's one-hundredth birthday nears, he begins to search for a coffin and is eager to change his name to Elf. Meanwhile, Hulda tells him to move to a hotel, because she does not know of any Elf. He bursts out singing while she wants him to stop screaming. The process of filming this story demanded constant dialogue between me and my grandparents about how they should be portrayed. I needed to navigate our different visions and use the problems they presented to support the filmmaking and deepen the research. Some of the ideas I had in the beginning came to fade as some of theirs gained ground, and my grandfather's singing became a much bigger part of the final result than I had ever imagined.

A lighthouse keeper prepares his funeral while trying to reconnect the elf within. Hulda and Trausti have shared a roof on Icelandic shores for over seventy years. When he tells her he wants to change his name to 'Elf', she warns him that his family will abandon him. Now, as his one-hundredth birthday nears and Trausti senses the hand of death upon him, he is on a quest to find the coffin that can carry this elf back to the mysteries beyond. Meanwhile, Hulda retreats into a world of poetry with an electric magnifying glass. "Half Elf" is a modern Icelandic fairy-tale, where life is celebrated – despite the reality that awaits all of us in the end.



**Germany, 2020, 64,5 min**  
**Original language: Icelandic**

Location: Iceland

A Film by: Jón Bjarki Magnússon

Filmmaker's nationality: Icelandic

Production: Jón Bjarki Magnússon, Hlín Ólafsdóttir,  
Andy Lawrence, Veronika Janatková

E-Mail: [jonbjarki@gmail.com](mailto:jonbjarki@gmail.com)

Website: <https://skakbiofilm.com/>

Trailer: <https://vimeo.com/373964241>

Ein Leuchtturmwärter bereitet seine Beerdigung vor und versucht gleichzeitig, die Elfe in sich wiederzufinden. Hulda und Trausti teilen sich seit über siebenzig Jahren ein Dach an der isländischen Küste. Als er ihr erzählt, dass er seinen Namen in "Elf" ändern möchte, warnt sie ihn, dass seine Familie ihn verlassen wird. Nun, da sich sein hundertster Geburtstag nähert und Trausti die Hand des Todes über sich spürt, macht er sich auf die Suche nach dem Sarg, der den Elfen zurück ins Jenseits befördern kann. Währenddessen zieht sich Hulda mit einem elektrischen Vergrößerungsglas in eine Welt der Poesie zurück. "Half Elf" ist ein modernes isländisches Märchen, in dem das Leben gefeiert wird - trotz der Realität, die uns alle am Ende erwartet.

## Casting in Anthropological Filmmaking

### Speakers:

Frode Storaas and Dipesh Kharel

### Films: Kuldeep's love

Casting in documentary filmmaking is not much discussed. For anthropological filmmaking inspired by observational cinema, this is even less of a theme. However, during the period of fieldwork and filming, we do look for protagonists who can help us to tell a story we think will be of interest to our audiences.

Based on our collaborating projects in Nepal and in India, in this presentation, we will reflect on how we chose our protagonists and how these choices influenced the process of making the films and the stories we told. Our common background is anthropology and film making which guided how we tried to grasp what was going on when we did fieldwork and filming. As Nepalese, Dipesh was an 'insider' to the field, while Frode was an 'outsider'. In these projects, we worked with anthropologists who had done fieldwork over a long period and thus could be seen as having insights as 'insiders' as well as 'outsiders.'

When he defined guidelines for observational cinema, Colin Young's idea was to move the power away from the people behind the camera to the people in front of the lens. Bringing the perspectives of 'insiders' as well as 'outsiders' to the filming processes, we tried to strengthen our awareness of whose voices are coming through the screen.

All societies have rules for marriage, some more strict than others. This film follows Kuldeep over a period of more than two years. He has a plan of getting married, but caste, class and family do not agree with this plan. 'Obey your father and mother' is a universal saying, even a command. How does Kuldeep relate to this? And what is a happy ending?

Alle Gesellschaften haben Regeln für die Ehe, manche sind strenger als andere. Dieser Film begleitet Kuldeep über einen Zeitraum von mehr als zwei Jahren. Er hat den Plan zu heiraten, aber seine Kaste, Klasse und Familie sind mit diesem Plan nicht einverstanden. „Gehorche deinem Vater und deiner Mutter“ ist ein universelles Sprichwort, ja sogar ein Gebot. Wie geht Kuldeep mit diesem Sprichwort um? Und was ist ein Happy End?



Norway, 2022, 40 min  
Original language: Hindi

Location: India

A Film by: Frode Storaas, Dipesh Kharel

Filmmakers' nationality: Norwegian, Nepalese

Email:

[frode.storaas@uib.no](mailto:frode.storaas@uib.no)

[khareldipesh2036@gmail.com](mailto:khareldipesh2036@gmail.com)

## Producing a Community Soap Opera Series from the Eastern Highlands of Papua New Guinea

### Speakers:

Daisy Meko Samuel, (Papua New Guinea), Regina Knapp (Germany), Verena Thomas (Germany/Australia)

### Film: A Slice of Life

In our presentation we will focus on collaborative aspects in the developing and making of the series "A Slice of Life" – a collaborative film project between the community of Napamogona (Papua New Guinea), the anthropologist and filmmaker Regina Knapp (Germany), the producer Verena Thomas (Germany/Australia) and the dramaturge Jackie Kauli (Papua New Guinea / Australia). By giving insights into the complexities of collaboration in the whole creation-process –from script-development, preparation and on-site organisation to acting and filming in and with the community and editing– we want to explore the forms, meanings and dynamics of social relationships in processes of ethnographic filmmaking. What are the motivations, expectations, aims and ambitions to realise such a project on both sides?

Moreover, we want to discuss how our approach in ethnographic filmmaking can have a social impact, in this case on local peace building capacities. We will discuss these questions and highlight them from different perspectives. The idea to create a PNG "grassroots-telenovela" has grown from a long-term cooperation. During a time-span of more than twenty-five years, Regina Knapp has documented the history of the community of Napamogona and has collected a huge body of ethnographic footage that covers a wide range of topics – including a tribal warfare that lasted several years and led to the destruction of the village in 2006. Only in 2012, after a ceasefire, the village was rebuilt and scattered families returned to their previous land. It was then when we watched the footage in the community and the emotional responses were strong. When discussing the material, community members felt that they have important stories to tell – stories that stand for many communities in Papua New Guinea.

A Slice of Life is a short film shot in Bena, in the Eastern Highlands of Papua New Guinea. The village of Lopatena had been destroyed in a long-lasting tribal warfare. Now, at a fragile peace, the scattered community members have returned to their land and are rebuilding their homes. A Slice of Life combines fiction/drama with ethnographic footage of twenty-five years. The script for the film was co-developed with community members from Bena who are also the actors in the film, as it depicts their real-life experiences.



A „Slice of Life“ ist ein Kurzfilm, der in Bena, im östlichen Hochland von Papua-Neuguinea, gedreht wurde. Das Dorf Lopatena wurde in einem lang anhaltenden Stammeskrieg zerstört. Jetzt, in einem fragilen Frieden, sind die bisher verstreut lebenden Gemeindemitglieder auf ihr Land zurückgekehrt und bauen ihre Häuser wieder auf. A „Slice of Life“ kombiniert Fiktion/Drama mit ethnografischem Filmmaterial aus 25 Jahren. Das Drehbuch für den Film wurde gemeinsam mit Mitgliedern der Gemeinschaft von Bena entwickelt, die auch die Darsteller des Films sind, da er ihre Erfahrungen aus dem wirklichen Leben wiedergibt.

Australia, Germany, 2022, 42 min  
Original language: Tok Pisin, Beni

Location: Papua New Guinea, Napamogona, Goroka

A Film by: Regina Knapp, Verena Thomas, Jackie Kauli

Filmmakers' nationality: German,  
German/Australian, Papua New Guinea/Australian

Email:

[g.knapp@smb.spk-berlin.de](mailto:g.knapp@smb.spk-berlin.de)  
[verena.thomas@qut.edu.au](mailto:verena.thomas@qut.edu.au)



## Ethnographic Film as Cosmopolitan Product

### Speakers:

Annelies Kuster (Belgian) and Erin Moriarty (US-American)

While deaf filmmaking as a profession has grown exponentially in the previous two decades, deaf ethnographic filmmaking led by deaf researchers and rooted in anthropological fieldwork is new. Most existing ethnographic films involving deaf people are made by hearing filmmakers (often showing presumptions about deaf people and often relying on, or involving, hearing narrators and interpreters). In this presentation, we reflect on deaf ethnographic filmmaking as an inherently collaborative and polyphonic process. We will discuss two case studies. The first, "Ishaare: Gestures and Signs in Mumbai," is an ethnographic film about deaf-hearing communication in an urban setting. The second, "#deaftravel: Deaf tourism in Bali," was created within the MobileDeaf project on international deaf mobilities (<https://mobiledeaf.org.uk>). The researcher and the camera crew involved in both films are deaf signers from various countries, leading to a unique moment where the precepts of deaf ethnographic filmmaking are emerging in multilingual and transnational contexts. The encounters between deaf protagonists, researchers and filmmakers with diverse privileges and lack thereof resulted in approaches to ethnographic filmmaking that explore but also critically interrogate deaf cosmopolitanism.

## Moving Images / Shifting Voices

### (Re)Negotiating Authorship and Essayistic Montage in Ethnographic Cinema

### Speaker:

Anja Dresche and Michaela Schäuble (Germans)

In our presentation we will discuss processes of (re-negotiating) authorship and practices of essayistic montage in the making of our feature-length film "Tarantism Revisited" (forth. 2021). The film is based on artistic ethnographic research and multimodally explores the phenomenon of Apulian tarantism, a spider possession cult that has been incorporated into the Catholic saint veneration of St. Paul in Southern Italy.

The film approaches tarantism from the perspective of Anna, an illiterate farm worker. In intimate letters written between 1959 and 1965 to anthropologist Annabella Rossi, Anna describes her personal experiences of illness, suffering and healing through tarantism. These letters are a unique historic document and constitute the dramaturgical backbone of our film. Anna's subjective descriptions are juxtaposed or underlined by archival audio-visual materials from post-war Italy (films, TV shows, photographs, music and sound recordings) as well as footage from our own ethnographic research (i.e. visually through tableaux vivants, photographic series and drawings and sonically through polyphone soundscape combing field recordings, archival sound, music and interviews with voice-overs of Annas letters).

As filmmakers and ethnographers, we revisit – hence the title – the sites, landscapes and archival materials related to the phenomenon of Apulian tarantism and analyse the survival and utilization of these iconic images through montage and an open narrative form. At the same time, we also collect voices from the field that describe the phenomenon of tarantism from various perspectives and assemble them into a sound montage that is juxtaposed to or adds to the letters. All in all, we aim at creating a tight and entangled web of images and voices – reaching from the past into the present. This practice leads us to discuss notions of authorship in ethnographic cinema with a focus on the assemblage of fictionalized texts, letters and various other archival sources.

**The Soloist****An Ethnographic Gaze on Remembrance and Forgiveness****Speaker:****Johann Olenitsch (German)****Film: The Soloist**

"And I already said, that's so far back, isn't it? And it's so faded in my memory, yes? Now it's suddenly [...] all back again. Somehow strange."

A film about the usage of historical archives for understanding emotional changes over time and the duty of remembrance across generations – "The Soloist" conveys ethnographic field research about the perception of one individual's lifetime. At the heart of this film and research study is a professional taxi driver, hobby writer, gardener, fan of Ireland and former GDR prisoner, who has spent ten years behind bars in Bautzen II. While focusing on the latter, the film tries to portray the different emotional stages in the life of the protagonist – André Baganz.

At the symposium, I would like to share examples taken from my own research with historical (film) footage and other archival documents. Parallel to that, I am going to focus on the authorial legitimacy of my work as a young anthropology student.

Bautzen prison – formerly the most famous political prison in East Germany housing more than a hundred prisoners, many from West Germany. Everything was top secret, but suddenly, just for 32 minutes, the doors opened for us. This film tells the story of a former prisoner, André Baganz, and of four other people, who look back on the notorious Bautzen II prison, which has changed a lot over the last three decades as it has become a place of remembrance. How do we as a society remember human rights violations in our immediate surroundings? What standpoint do we take today towards those in power at the time and how have these viewpoints changed?

Bautzen II - ehemals das berühmteste politische Gefängnis in Ostdeutschland. Mehr als hundert politische Gefangene, viele aus Westdeutschland, waren hier eingesperrt. Alles war streng geheim, aber plötzlich, nur für 32 Minuten, stehen uns die Türen offen... Der Film erzählt die Geschichte eines ehemaligen Häftlings und vier weiterer Außenstehender, die auf das berüchtigte Bautzener Gefängnis zurückblicken, das sich in den letzten drei Jahrzehnten stark verändert und zu einem Ort des Gedenkens entwickelt hat. Wie erinnern wir als Gesellschaft an Menschenrechtsverletzungen in unserer unmittelbaren Umgebung? Welche Standpunkte nehmen wir heute gegenüber den damaligen Machthabenden ein und wie haben sich diese im Laufe der Jahre verändert?



**Germany, 2021, 32,5 min**  
**Original language: German**

Location: Germany

A Film by: Johann Olenitsch

Filmmaker's nationality: Russian/German

Email: [johann.olenitsch@yahoo.de](mailto:johann.olenitsch@yahoo.de)

### Who We Are:

#### Teaching Ethnography Through Collaborative Filmmaking

#### Speaker:

Clara Kleiniger (Romanian)

#### Film: Who We Are

I will talk about the collaborative ethnographic filmmaking done as part of a master's degree course in Intercultural Communication, the product of which is the film "Who We Are." As the title suggests, the focus of the work is on the students' reflection of their place in society and an expression of the elements that make up their identity. The students embarked on an auto-ethnography in visual form, the style and shape of their contributions left open to them – as a result widely differing, according to individual background and the issues that take the forefront in their lives, so resulting in a polyphony of perspectives.

The film "Who We Are" is a collaborative project in more than one way- it's a collaboration between disciplines – sociology and anthropology - as well as a result of both students' work and mine. To compare approaches, I will address a second collaborative project I have been a part of, an exercise in co-creative research and storytelling of pandemic moments by an international collective of anthropologists and artists (Visual Research Network), similarly intended to represent an evocative multiplicity of localities, perceptions, and sensibilities.

Fellow students of a master's program in Intercultural Communication reflect upon what makes up their identity. For this, they look back on their own lives and experiences, on discussions with friends or on observations of family members. They use different ways of expression – from re-enactment to interviews over skype. Through editing, "Who We Are" brings out both parallels and contrasting experiences.

Studierende eines Masterstudiengangs in Interkultureller Kommunikation reflektieren darüber, was ihre Identität ausmacht. Dazu blicken sie auf ihr eigenes Leben und ihre Erfahrungen zurück, auf Gespräche mit Freunden oder Beobachtungen von Familienmitgliedern. Dabei nutzen sie verschiedene Ausdrucksformen - vom Reenactment bis zum Interview über Skype. Durch den Schnitt von "Who We Are" werden sowohl Parallelen als auch gegensätzliche Erfahrungen herausgearbeitet.



Poland, 2021, 16 min  
Original language: English

Location: Online

A Film by: MA Students Intercultural Communication  
University of Opole

Production: University of Opole

E-Mail: [clara.kleiniger@outlook.com](mailto:clara.kleiniger@outlook.com)

## Working with Migrant Collectives in Barcelona

**Speaker:**  
Christin Schuchardt (German)

**Film:** Barcelona – A Welcoming City (screened on Wednesday)

The film project "Barcelona - Ciudad de Acogida" is set in the context of the question of how urban networks of solidarity are built, whether they influence European as well as local migration policy(ies) and to what extent they are in exchange with migrant collectives for this purpose. The ethnographic documentary is based on one and a half years of field research in the assemblage City, Flight and Migration and has a collaborative research approach as its cornerstone. Thanks to this, it provides deep insight not only into the organisation and functioning of diverse migrant collectives but also presents their everyday life and social struggles with regard to institutional and social racism from an internal perspective. During the research as well as during the production and post-production work, I worked collaboratively with a broad network of anti-racist initiatives, migrant self-organisations, committed individuals and filmmakers, which not only mark the uniqueness of this film but ultimately made it possible that this film project could be realised within three years.

## Creative Participation Projects

**Speaker:**  
Lina Zacher (German)

**Film:** Fonja (screened on Wednesday)

Participatory techniques for artistic creative processes have always been part of my way of working. My studies in art education, which I completed in 2019, encouraged me to explore the potential of combining collaborative, educational and artistic work and to develop specific methods of actively involving my protagonists in the filmmaking or art-making process to tell their stories from their own perspective and with their own creative ideas.

My aim is to make the participants' driving force, motivation, and vision to realise a film project together visible to the viewer directly in the film. In this way, I consciously use the documentation of the process of creation and the joint work as an element in the emerging film or art project.

After a one-year period of living in Madagascar and during my studies in art education, I founded the intercultural multimedia programme MIO and the association Mio e.V. in 2014 with the aim of initiating creative participation projects for children and young people. In 2014-15, I realised a pilot programme for intercultural learning in schools with my project partner Delphine Bishop through a video exchange project of a German and Malagasy school class. From 2015 to 2016, I also worked on the multimedia exhibition "Batang Lumad" by and with refugee "Lumad" children of an indigenous tribe from the south of the Philippines with the Filipino artist Aba Dalena. The children involved created sculptures, paintings, their own photographs and film footage in workshops that tell of their displacement. In 2017, I started the workshop and documentary film project "Fonja" in a Malagasy youth prison where I had previously volunteered. In the approximately 3-month film workshop and 2-month editing workshop, the juvenile prisoners learned how to handle the camera and, afterwards, the editing programme, and took over the direction and organisation of their filming shortly after the introduction. The finished film "Fonja" tells in an experimental way about the everyday life of the youths, which the viewer gets to know from the perspective of the detainees and their own footage.

"Fonja" has won several awards, including the Best Word Documentary Award in Jihlava (IDFF), the Up & Coming prize in Vienna (Human World), the Cinegate Prize in Cologne (IFFC) and the prize for the Best Documentary in Berlin (Sehsüchte ISFF).



## **A Collaborative Filmmaking Approach to Identity Formation on Social Media**

**Speaker:**  
Kıvılcım Zafer Teoman (Turkish)

**Film: Who am I (screened on Wednesday)**

One can consider today, the pandemic, as the breaking point which has changed our interpersonal relations and the ways in which we communicate with others while simultaneously flattening time-space connection. The concept of “place” continues to liquify, all while our risks and fears become more solidified than ever. However, throughout the pandemic, society has been able to break through the limitations of the home by means of digital resources for communication. As freedom of movement was troubled and restricted, social media channels, with their high speed and volume of information, became new agoras through which individuals could connect to the collective memory.

Individual remembrance, collective memory, and history interact in highly complicated ways; therefore, I aim to understand and unveil these invisible connections by using a collaborative approach, in which participants answer research questions by documenting their everyday life offline and online. In addition, there is an extra layer of autobiographical information which relates to these same questions. By adding these extra layers and utilizing a montage style which includes footage of participants mixed with a non-sync sound, the accompanying film questions existing dualities, such as researcher/participant, outside/inside, offline/online, time/space, and past/present/ future. This film/research can be summed up as Laura U. Marks (2000) puts it; as an attempt to understand and translate the knowledges of memory including the unrecordable memories of the senses to an audiovisual medium. Memory and identity include complex layers of testimonies and silence. By utilizing a collaborative approach to filmmaking, I intend not to tell stories but rather to relate these fragments and nuances to one another.

# Online Festival





Germany, 2021, 99 min  
Original language: Spanish

Location: Argentina

A Film by: Marcel Kolvenbach

Filmmaker's nationality: German

Distribution: publicnomad Distributor

Email: [marcel@publicnomad.com](mailto:marcel@publicnomad.com)

Website: <https://www.khm.de/termine/news.5166.in-situ-dokumentarfilmprojekt-zu-den-sozialen-de-terminanten-von-gesundheit/>

Trailer: <https://vimeo.com/524433855>

The documentary draws from findings of a long-term community-based participatory study carried out in low-income rural and peri-urban areas of Argentina. Its goal was to provide insights into the role played by social determinants of health in cancer inequity. "In Situ" is a transformative documentary with an ethnographic and participatory approach around a team of researchers and communities that intervene in health issues. Its collaborative design raises vital methodological questions for research and action on health.

Der Dokumentarfilm stützt sich auf die Ergebnisse einer langfristigen gemeindebasierten partizipativen Studie, die in ländlichen und stadtnahen Gebieten Argentiniens mit niedrigem Einkommen durchgeführt wurde. Ziel der Studie war es, Einblicke in die ungleiche Behandlung von Krebs zu gewinnen. "In Situ" ist ein transformativer Dokumentarfilm mit einem ethnografischen und partizipatorischen Ansatz, der sich auf ein Team von Forschern und Gemeinschaften stützt, die sich mit Gesundheitsfragen befassen. Sein kollaboratives Design wirft wichtige methodische Fragen für die Forschung und das Handeln im Gesundheitsbereich auf.

In the past, when white people did not exist, we used to hunt with our Yāmīyxop spirits. The whites came, cut down the trees, dried up the rivers and scared the animals away. Today, our tall trees are over, the whites surrounded us and our lands are tiny. But our Yāmīyxop are very strong and taught us the stories and chants from our ancients who walked around here.

Früher, als es noch keine Weißen gab, haben wir mit unseren Yāmīyxop Geistern gejagt. Die Weißen kamen, fällten die Bäume, trockneten die Flüsse aus und verscheuchten die Tiere. Heute sind unsere hohen Bäume verschwunden, die Weißen haben uns umzingelt und unser Land ist winzig. Aber unsere Yāmīyxop sind sehr stark und lehrten uns die Geschichten und Gesänge unserer Vorfahren, die hier herumliefen.



Brazil, 2020, 70 min  
Original languages: Maxakali, Portuguese

Location: Brazil

A Film by: Isael Maxakali, Sueli Maxakali, Carolina Canguçu, Roberto Romero

Filmmakers' nationality: Brazilians

Production: Carolina Canguçu, Roberto Romero

E-Mail:

[carolinacangucu@gmail.com](mailto:carolinacangucu@gmail.com)

[roberomerojr@gmail.com](mailto:roberomerojr@gmail.com)



**Canada, 2020, 70 min**  
Original language: Spanish

Location: Mexico

A Film by: Victor Arroyo

Filmmaker's nationality: Mexican

Email: [victor@victor-arroyo.com](mailto:victor@victor-arroyo.com)

Website: <https://victor-arroyo.com/film/cheran/>

Trailer: <https://vimeo.com/333835297>

A quiet revolution is taking place in the P'urhépecha forest of Michoacán in Mexico, resulting in the consolidation of an Indigenous autonomous government. The P'urhépecha People have been battling for decades against illegal logging, narcocartels and various forms of extraction and colonial violence. In the tradition of cinema vérité, this ethnographic film follows various activists and community members in their struggle for territorial jurisdiction and political autonomy after the 2011 P'urhépecha uprising in Cherán – from campesinos and local activists to Indigenous local militia.

Im Wald der P'urhépecha in Michoacán in Mexiko findet eine stille Revolution statt, die zur Konsolidierung einer autonomen indigenen Regierung führt. Das Volk der P'urhépecha kämpft seit Jahrzehnten gegen illegalen Holzfällung, Drogenkartelle und verschiedene Formen von Ausbeutung und kolonialer Gewalt. In der Tradition des Cinéma vérité folgt dieser ethnografische Film verschiedenen Aktivisten und Gemeindemitgliedern in ihrem Kampf um territoriale Zuständigkeit und politische Autonomie nach dem Aufstand der P'urhépecha 2011 in Cherán - von Campesinos und lokalen Aktivisten bis hin zu lokalen indigenen Milizen.

"In Search of Bidesia" is a documentary on Bhojpuri folk music that connects the history of indentured labour migration from the states of Uttar Pradesh and Bihar to the last living musicians in these states, who are now struggling to ensure these songs of love and longing do not slip into oblivion. Scripted during a solo bike journey across 1,200 kilometres in 2017, the film explores how actual events in history and personal experiences find artistic expressions in various art forms including music. Through this journey, the filmmaker is trying to tell the story of this dying culture that migration from the Bhojpuri region gave rise to.

"In Search of Bidesia" ist ein Dokumentarfilm über Bhojpuri-Volksmusik, der die Geschichte der Arbeitsmigration in den Bundesstaaten Uttar Pradesh und Bihar mit den letzten noch lebenden Musikern in diesen Staaten verbindet. Die Musiker kämpfen darum, dass diese Lieder, die Liebe und Sehnsucht thematisieren, nicht in Vergessenheit geraten. Der Film entstand während einer Fahrradreise über 1.200 Kilometer im Jahr 2017 und erforscht, wie historische Ereignisse und persönliche Erfahrungen in verschiedenen Kunstformen, einschließlich der Musik, künstlerischen Ausdruck finden. Durch diese Reise versucht der Filmemacher, die Geschichte dieser aussterbenden Kultur zu erzählen, die durch die Migration aus der Bhojpuri-Region entstanden ist.



**India, 2020, 65,5 min**  
Original languages: Bhojpuri, Hindi

Location: India

A Film by: Simit Bhagat

Filmmaker's nationality: Indian

Email: [simit.bhagat@protonmail.com](mailto:simit.bhagat@protonmail.com)

Trailer: <https://youtu.be/CV6Dmc8rpCM>



Canada, 2020, 107 min  
Original languages: French

Location: Democratic Republic of the Congo

A Film by: David Nadeau-Bernatchez, Sammy Baloji  
[paysdenvie@hotmail.com](mailto:paysdenvie@hotmail.com)

Filmmakers' nationality: Canadian, Congolese

Production:  
Paysdenvie: David Nadeau-Bernatchez, Rosa Spaliviero  
E-Mail: [contact@paradocsasbl.com](mailto:contact@paradocsasbl.com)

Twenty Nine Studio & Production  
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Permeating the daily life of one of the great orchestras of the current generation, "Rumba Rules" proposes an incursion into the arcane of monumental African music. An essay on the meaning of self and rootedness, the film culminates in an urban polyphony of voices past and present. Nearly thirty artists feed the creative life of the Brigade Sarbati Orchestra. By entering the group and the city of Kinshasa, the film gets into the rumba as if it was penetrating a rootstock. Through studio work, rehearsals and concerts, different portraits offer a foray into the dynamics and stories of this highly acclaimed Congolese music.

"Rumba Rules" durchdringt das tägliche Leben eines der großen Orchester der heutigen Generation und bietet einen Einblick in die geheimnisvolle, monumentale afrikanische Musik. Der Film ist ein Essay über die Bedeutung des Selbst und der Verwurzelung und gipfelt in einer urbanen Polyphonie von Stimmen aus Vergangenheit und Gegenwart. Fast dreißig Künstler speisen das kreative Leben des Brigade Sarbati Orchestra. Der Film taucht in die Gruppe und die Stadt Kinshasa ein und dringt in die Rumba ein, als ob er einen Wurzelstock durchdringen würde. Durch Studioarbeit, Proben und Konzerte bieten verschiedene Porträts einen Streifzug durch die Dynamik und die Geschichten dieser hochgelobten kongolesischen Musik.

Rembetika music or the Greek blues is a music born of exile and the streets and has its roots in the mass migration of people in the early twentieth century. Filmmaker M. Zournazi traces the journey of her ancestors from Smyrna in Turkey to Sydney in Australia. In the process, she discovers not only family history, but also how music connects people in times of struggle and crisis. By weaving together different stories of music and migration, she documents experiences that are often not mentioned in the chronicles of history. This film is a universal story about love, life and what makes us human.

Die Rembetika-Musik oder der griechische Blues ist eine Musik, die im Exil und auf der Straße entstanden ist und ihre Wurzeln in der Massenmigration der Menschen zu Beginn des zwanzigsten Jahrhunderts hatte. Die Filmemacherin M. Zournazi verfolgt die Reise ihrer Vorfahren von Smyrna in der Türkei nach Sydney in Australien. Dabei entdeckt sie nicht nur die Familiengeschichte, sondern auch, wie Musik die Menschen in Zeiten des Kampfes und der Krise verbindet. Indem sie verschiedene Musik- und Migrationsgeschichten miteinander verwebt, dokumentiert sie Erfahrungen, die in den Chroniken der Geschichte oft nicht erwähnt werden. Dieser Film ist eine universelle Geschichte über die Liebe, das Leben und das, was uns zu Menschen macht.



Australia, 2021, 83 min  
Original languages: English, Greek, Turkish

Location: Australia, Greece, United States

A Film by: Mary.Zournazi

Filmmaker's nationality: Australian

Production: Tom Zubrycki

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Website: [www.paxproductions.org/my-rembetika-blues](http://www.paxproductions.org/my-rembetika-blues)

Trailer: <https://vimeo.com/536176096>





**Thailand, 2021, 89,5 min**  
Original languages: Thai

Location: Thailand

A Film by: Thunskas Pansittivorakul, Phassarawin Kulsomboon [thunskas@gmail.com](mailto:thunskas@gmail.com)

Filmakers' nationality: Thailandese

Production: Jürgen Brüning

Distribution: Jürgen Brüning Filmproduktion

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Trailer: <https://vimeo.com/623845270>

**D**anse Macabre, or Dance of Death, is an artistic, allegorical genre of the Late Dark Ages. Although this period was known for its strict religious virtues, it was also the most degenerate in European history. Danse Macabre is a dance ritual for people of all classes – from kings to beggars – serving as a reminder that death can happen at any time and to everyone. "Danse Macabre" explores deaths that are remembered and forgotten in history, including those of kings, citizens, and stateless people. People's deaths are as different as the social class they belong to, in a country where social inequality strongly persists.

**D**er Totentanz (Danse Macabre) ist ein künstlerisches, allegorisches Genre des Spätmittelalters. Obwohl diese Zeit für ihre strengen religiösen Tugenden bekannt war, war sie auch die verkommenste in der europäischen Geschichte. Der Danse Macabre ist ein Tanzritual für Menschen aller Stände - vom König bis zum Bettler - und dient als Erinnerung daran, dass der Tod jederzeit und jeden treffen kann. "Danse Macabre" erforscht Todesfälle, die in der Geschichte in Erinnerung geblieben und vergessen worden sind, darunter die von Königen, Bürgern und Staatenlosen. In einem Land, in dem die soziale Ungleichheit noch immer stark ausgeprägt ist, sind die Tode der Menschen so unterschiedlich wie die soziale Schicht, der sie angehören.

**W**ith a varied repertoire focusing on folk music, the Polish-Jewish singer Lea-Nina Rodzynek (1925–2006) known as Belina was a performer able to build bridges between nations and cultures. Together with the world-famous Berlin-born guitarist Siegfried Behrend, she undertook a series of world tours in the early 1960s representing Germany. Traumatized by the murder of her family and an adventurous flight from Warsaw to Hamburg, she set out on the road to reconciliation, championing tolerance and equal rights between Germans, Jews and the other nations of this earth. Her desire to unite and mediate remains acutely relevant today.

**D**ie polnisch-jüdische Sängerin Lea-Nina Rodzynek (1925-2006), genannt Belina, war mit ihrem vielseitigen Repertoire, das sich auf Folk konzentrierte, eine Künstlerin, die in der Lage war, Brücken zwischen Nationen und Kulturen zu schlagen. Zusammen mit dem weltberühmten Berliner Gitarristen Siegfried Behrend unternahm sie Anfang der 1960er Jahre eine Reihe von Welttourneen als Vertreterin Deutschlands. Traumatisiert von der Ermordung ihrer Familie und einer abenteuerlichen Flucht von Warschau nach Hamburg, machte sie sich auf den Weg der Versöhnung und setzte sich für Toleranz und Gleichberechtigung zwischen Deutschen, Juden und den anderen Völkern dieser Erde ein. Ihr Wunsch, zu vereinen und zu vermitteln, ist auch heute noch von großer Aktualität.



**Germany, 2021, 94 min**  
Original languages: English, French, German

Location: France, Germany

A Film by: Marc Boettcher

Filmaker's nationality: German

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Website: <https://en.boettcher-film.de/belina>

Trailer: <https://youtu.be/1361Qpf9vD8>



**France, 2019, 76 min**  
**Original languages: French, Persian**

Location: France, Iran

A Film by: Chowra Makaremi

Filmmaker's nationality: French

Production: Cecile Lestrade, Elise Hug

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Trailer: <https://vimeo.com/533570999>

In 1981, when the filmmaker was 8 months old, her mother was arrested, a dissident in the Islamic Republic of Iran. She was imprisoned and tortured. Seven years later she disappeared, during the 1988 massacre of political prisoners that claimed thousands. In Iran, this remains taboo. Examining this history of violence and denial, the filmmaker wonders: How does an absence of physical bodies restrain our memories, in cases when politics touches upon the most intimate aspects of human life and personal experience is the only thing to bear witness to politics?

1981, als die Filmemacherin 8 Monate alt war, wurde ihre Mutter als Dissidentin der Islamischen Republik Iran verhaftet. Sie wurde inhaftiert und gefoltert. Sieben Jahre später, verschwand sie während des Massakers an politischen Gefangenen, dem Tausende 1988 zum Opfer fielen. Im Iran ist dies nach wie vor ein Tabu. Die Filmemacherin untersucht diese Geschichte der Gewalt und der Verleugnung und fragt sich: Werden die Erinnerungen durch die Abwesenheit physischer Körper zurückgehalten, wenn die Politik die intimsten Aspekte des menschlichen Lebens berührt und die persönliche Erfahrung das einzige ist, was von der Politik zeugt?

Framed through a letter to the Marxist revolutionary Rosa Luxemburg, "Resisters" celebrates 100 years of resistance to fascism. Taking a geographical and psychic journey through Berlin to bring the past into the present, Jill Daniels reflects on Berlin's turbulent history and the present growth of the AfD, a nationalist party in Germany. She follows the activities of 'Omas Gegen Rechts' who organize to fight nationalism. In poetic vignettes, her voice recounts the stories of resisters to fascism before and during the Third Reich. Her fictionalized re-imagining as a witness to resistance brings to light what may still be repressed and hidden.

Mit einem Brief an die marxistische Revolutionärin Rosa Luxemburg feiert "Resisters" 100 Jahre Widerstand gegen den Faschismus. Auf einer geografischen und psychischen Reise durch Berlin, die die Vergangenheit in die Gegenwart bringt, reflektiert Jill Daniels über die turbulente Geschichte Berlins und das gegenwärtige Wachstum der AfD, einer nationalistischen Partei in Deutschland. Sie verfolgt die Aktivitäten von "Omas Gegen Rechts", die sich im Kampf gegen den Nationalismus organisieren. In poetischen Vignetten erzählt ihre Stimme die Geschichten von Widerständlern gegen den Faschismus vor und während des Nationalsozialismus. Ihre fiktionalisierte Nacherzählung als Zeugin des Widerstands bringt ans Licht, was vielleicht noch immer verdrängt und verborgen ist.



**Great Britain, 2021, 60 min**  
**Original languages: English, German**

Location: Germany

A Film by: Jill Daniels

Filmmaker's nationality: British

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Website: <http://www.jilldanielfilms.com/films/>

Trailer: <https://vimeo.com/639197632>



USA, 2021, 80 min  
Original languages: English, French, Italian,  
Swiss-German

Location: France, Switzerland

A Film by: Philip Cartelli

Filmmaker's nationality: US-American

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Trailer: <https://vimeo.com/514355189>

A river flows out to sea through a network of wetlands, salt marshes, and petrochemical plants. A melting glacier, its surface covered in protective cloth, still attracts tourists. "Slow Return" bridges the Rhone River's extremities, exploring shared legacies of dependence and exploitation embedded in their landscapes. The film interrogates the role played by visual technology in apprehending the landscape and fixing it in time, while recording technology's traces upon the landscape itself. Within this framework of beginnings and ends, an elegy to a body of water enters into conversation with the practices and people who live alongside it.

Ein Fluss fließt durch ein Netz von Feuchtgebieten, Salzsümpfen und petrochemischen Anlagen ins Meer. Ein schmelzender Gletscher, dessen Oberfläche mit einem schützenden Tuch bedeckt ist, lockt immer noch Touristen an. "Slow Return" verbinde die beiden Extremen des Flusses Rhone und erforscht das gemeinsame Erbe: Abhängigkeit und Ausbeutung, das in die Landschaften eingebettet ist. Der Film hinterfragt die Rolle der visuellen Technologie bei der Erfassung der Landschaft und ihrer Fixierung in der Zeit, während er gleichzeitig die Spuren der Technologie in der Landschaft selbst aufzeichnet. Innerhalb dieses Rahmens von Anfängen und Enden führt das Gewässer ein Gespräch mit den Menschen die an ihm leben.

Planet Earth is suffering, and Bouba has just been dumped. It was then that she met a group of biodynamic farmers, taking into account the action of invisible forces. This is the start of a poetic quest that takes Bouba to unsuspected worlds, to meet humans who propose to broaden our perception of living things. Just because love is invisible does not mean it does not exist.

Der Planet Erde leidet, und Bouba erlebt gerade eine Trennung. Da trifft sie auf eine Gruppe von biodynamischen Landwirten, die das Wirken unsichtbarer Kräfte in Betracht ziehen. Dies ist der Beginn einer poetischen Suche, die Bouba in ungeahnte Welten führt, um Menschen zu treffen, die vorschlagen, die Wahrnehmung von Lebewesen zu erweitern. Nur weil die Liebe unsichtbar ist, heißt das nicht, dass sie nicht existiert.



France, 2021, 78 min  
Original language: French

Location: France

A Film by: Dune Dupuy

Filmmaker's nationality: French

Production: Thomas Bouniort

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Switzerland, 2020, 72 min  
Original languages: Romansh, German  
Swiss German, Italian

Location: Switzerland

A Film by: Ivo Zen  
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Filmmaker's nationality: Swiss/Italian

Distribution: Outside The Box

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Website: <https://www.underblueskies.ch/>

Throughout the 1980s, the breathtaking scenery of the Engadine was the setting of a social tragedy. The local youth rejects the rigid rules of traditional society. Along with juvenile get-togethers, heroin makes its appearance in the mountain valley. As more and more die from overdose, society reacts to the crisis by looking away. A self-imposed culture of silence is widely upheld up to the present day. "Under Blue Skies" lifts the veil on the stories parents, friends and survivors have kept to themselves for many years. Can the memories of this bleak past become part of the acknowledged heritage of the Engadine?

In der atemberaubenden Berglandschaft des Engadins, unter dem tiefblauen Himmel, beginnt in den 1980er Jahren ein Drama: Im Sog der Zürcher Jugendbewegung verbreitet sich das Heroin auch im Oberengadin. Als immer mehr Menschen an einer Überdosis sterben, reagiert die Gesellschaft mit Wegschauen auf die Krise. Eine selbst auferlegte Kultur des Schweigens wird bis in die Gegenwart aufrechterhalten. Das tragische Schicksal vieler jungen Menschen spaltet die Dorfgemeinschaft bis heute. Der Film «Suot tschël blau» bricht erstmals das Schweigen und leitet den Prozess der Versöhnung ein.

"Voices of Kula" is a feature-length ethnographic film that tells a story of empowerment, local responses to cultural and economic changes and the strive to revitalize cultural heritage. A group of elders from Milne Bay, Papua New Guinea, and a cooperating anthropologist set out on a journey in the South Pacific to strengthen kula, a traditional system of exchanging shell valuables around a 'ring' of approximately 40 islands. Fearing the destructive impacts of the cash economy on kula, the team takes action to fight misconduct and the corruption of the system. The film takes the viewer into an inter-island network of exchange relationships.

"Voices of Kula" ist ein ethnografischer Langfilm, der die Geschichte von Empowerment, lokalen Reaktionen auf kulturelle und wirtschaftliche Veränderungen und dem Streben nach Wiederbelebung des kulturellen Erbes erzählt. Eine Gruppe von Ältesten aus Milne Bay, Papua-Neuguinea begeben sich mit einem Anthropologen auf eine Reise in den Südpazifik, um Kula zu stärken - ein traditionelles Tauschsystem, in dem Muscheln im Kreis von etwa 40 Inseln weitergegeben werden. Aus Angst vor den zerstörerischen Auswirkungen der Geldwirtschaft auf das Kula-System, ergreift das Team Maßnahmen, um gegen Fehlverhalten und Korruption des Systems vorzugehen. Der Film nimmt den Zuschauer mit in ein inselübergreifendes Netzwerk von Tauschbeziehungen.



Germany, 2021, 87 min  
Original languages: English, Dobu, Kiriwina

Location: Papua New Guinea

A Film by: Gina Knapp  
[gina.knapp27@googlemail.com](mailto:gina.knapp27@googlemail.com)

Filmmaker's nationality: German

Production: Susanne Kuehling

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Website: <http://blog.wennergren.org/2021/04/fejost-postdoctoral-fellowship-gina-knapp/>

Trailer: <https://youtu.be/DuD7qOCLlYs>





**Great Britain, 2020, 97,5 min**  
**Original languages: English, Tok Pisin,**  
**Nasioi**

Location: Papua New Guinea

A Film by: Alexandre Berman, Olivier Pollet

Filmmakers' nationality: French

Production: Ilann Girard / Arsam International (France),  
 Olivier Pollet / Fourth World Films (UK),  
 Kristian Lasslett / Ulster University (UK)

Email: [pollet.olivier@protonmail.com](mailto:pollet.olivier@protonmail.com)

Website: <https://www.ophir-film.com/>

Trailer: <https://youtu.be/fH-NbfOYH3s>

"Ophir" tells the story of an extraordinary indigenous revolution for life, land and culture, opening up the path for the creation of the world's newest nation in Bougainville, Papua New Guinea. A poetic yet dramatic ode to the indelible thirst for freedom, culture and sovereignty; the film sheds light on the biggest conflict of the Pacific since the Second World War, revealing the visible and invisible chains of colonization and its enduring cycles of physical and psychological warfare. The film is complemented by an educational/outreach multimedia platform launched in November 2020: <https://www.colonialsyndrome.org/>

"Ophir" erzählt die Geschichte einer Revolution von Indigenen um Leben, Land und Kultur, die den Weg für die Gründung der jüngsten Nation der Welt in Bougainville, Papua-Neuguinea, ebnete. Der Film ist eine poetische und zugleich dramatische Ode an den unauslöschlichen Durst nach Freiheit, Kultur und Souveränität. Er beleuchtet den größten Konflikt im Pazifik seit dem Zweiten Weltkrieg und enthüllt die sichtbaren und unsichtbaren Ketten der Kolonisierung und die andauernden Zyklen der physischen und psychologischen Kriegsführung. Der Film wird durch eine multimediale Bildungs- und Informationsplattform ergänzt, die im November 2020 gestartet ist: <https://www.colonialsyndrome.org/>

*Thank you for your support and participation.  
 See you again in 2024!*



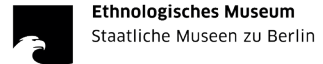
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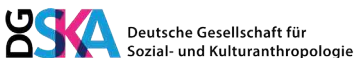
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