

nafa : // network

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Newsletter of the Nordic Anthropological Film Association
Incorporating the Commission of Visual Anthropology (CVA) Circular

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Editorial

By *Berit Madsen and Christian Suhr Nielsen*

Dear readers,

In this volume we cordially welcome Christian Suhr Nielsen onboard our team of editors of NAFA Network. Christian is a visual anthropologist and filmmaker from the University of Aarhus, Denmark, with research interests in Egypt and Papua New Guinea (cf. the presentation below). Having edited the NAFA Network for more than ten years Berit and Anne Mette, are happy to include Christian in our group, hereby gaining – apart from an inspiring colleague – a higher degree of liberty and flexibility. Anne Mette is currently on maternal leave and therefore this volume has been edited by Berit and Christian.

We are also very happy to send out this first 2008 volume of NAFA Network in a brand new design. NAFA Network is sent out to more than 1000 institutions, organizations and individuals worldwide and it has always been our prime concern to ensure that the newsletter can be downloaded and opened on every computer no matter where. If any of you face difficulties in opening this pdf-file, please let us know. The newsletter can also be downloaded from NAFA's homepage (www.nafa.uin.no > go for 'newsletter')

In this volume we are furthermore very pleased to bring you the announcement of the 28th International Nordic Anthropological Film Association Film Festival and Conference (NAFA 2008), with the title 'Breaking the Barriers', which will take place May 29 – June 1, 2008 in Ísafjörður, Iceland. NAFA 2008 is organised by

Valdimar J. Halldórsson, Iceland, in a collaboration between NAFA, the Museum of Jón Sigurðsson, the University Centre of West fjords, Edinborgarhúsið and Roots, and in association with University of Iceland and The Icelandic Anthropology Association. The focus of this year's festival is on how people from many different parts of the world manage to overcome various difficulties (i.e. breaking barriers) in their daily lives. For further information, visit the festival homepage (www.hrafseyri.is). Please notice that the deadline for film entries to NAFA 2008 is April 1st. See address below. During this year's Film Festival and Conference a memorial session will be held, honoring Knut Ekström who passed away on December 16, 2007. Knut has been one of the most important figures in the development of NAFA since its inception in the mid-1970s and has contributed enormously to the development of visual anthropology and ethnographic film in the Nordic countries. The next volume of NAFA Network will feature an obituary for Knut Ekström by Peter Crawford.

This volume also features news and announcements of other interesting events taking place in 2008. Rolf Husmann gives you an update on CVA's most important activity this year, namely the ICAES world congress in Kunming, China, from 15 – 23 July, with the official CVA session entitled „The Visual in Anthropology“. You'll find the preliminary programme of the CVA session below. In August 2008, the 10th Biennial Conference of the European Association of Social Anthropologists (EASA) in Slovenia arranges a

number of highly interesting workshops all dealing with Visual Anthropology issues. See description of the workshops and their call for papers below. In May 2008, Slovene Ethnological Society hosts DER – Days of Ethnographic Films, and in June 2008 Beeld voor Beeld continues its proud tradition of organizing an International Documentary Film Festival (please notice that the deadline for entries has been extended to March 14, 2008). We are also happy to bring you the programme of Jean Rouch International Film Festival – the 27th Ethnographic Film Panorama in Paris in March 2008, and the programme of Göttingen International Film Festival April 30-May 4, 2008. Below you'll also find announcements of international visual events in Buenos Aires (the 2008 IVSA Conference), in Chicago (Visual and Critical Studies Graduate Symposium), and in Munich (The 5th Cosmopolitan Conference).

In November 2007, the first VIDOVIN – Open Festival of Ethnographic and Documentary Film from the Periphery saw its light in Tolmin, Slovenia. We are happy to bring a report from the festival by festival director Katja Krajnc.

Below you will also find a presentation of New Films in the NAFA Archives. And finally – the usual Notice Board and Calendar. Festivals and conferences still open for entries are marked with 'bold'.

Deadline for the next volume is April 30, 2008.

nafa :: news and announcements

Montage and the invisible in ethnographic filmmaking

Presentation of the new co-editor of the NAFA-Network: Christian Suhr Nielsen

From February 2008 I will be taking part in the editing of the NAFA-Network. I have just finished my graduate studies at the Department of Anthropology at the University of Aarhus. Throughout my studies I have experimented with still photography and video as ways of obtaining and communicating anthropological knowledge. I have produced a number of films for ethnographic exhibitions at Moesgaard Museum. As part of five months field study of cameldrivers and their encounter with tourists at the Pyramids Plateau in Giza, I produced the film “Want a Camel, Yes?” (2004). The last three years I have collaborated with professor Ton Otto and PhD-student Steffen Dalsgaard on the production of “Ngat is Dead” (2007). We are currently distributing this film to festivals and universities.

In my master’s thesis I focused on the uses of montage in ethnographic filmmaking. Evaluating my own films along with classics such as *The Mad Masters*, *The Ax Fight*, *Reassemblage*, *Cannibal Tours*, and Gary Kildea’s new film *Koriams Law*, I found that the juxtaposition of shots as well as montage of different ways of seeing (observational, vérité, disruptive montage, the vision of the participating researcher who is not filming etc.) were often extremely important in bringing about interesting and ethnographically ‘thick’ depictions of the socio-cultural realities in question. Especially, I found that the capacity of montage to disrupt our commonsense vision was an essential prerequisite for seeing beyond the visible surfaces of other peoples’ life-worlds. Worlds that in many aspects may appear similar to my world but nevertheless in important aspects are

very different. Disruptive montage should not be the endpoint however, but rather a tool to unsettle our ordinary vision so as to enhance our ways of seeing. Together with Rane Willerslev, I am organizing the workshop “Transcultural Montage” at the EASA conference in August where we hope to discuss the possibilities and limitations of filmic montage in more detail. Cf:

<http://www.nomadit.co.uk/easa/easa08/panels.php5?PanelID=323>

Current film projects

Montage and radical changes of personhood in Melanesia

Together with Ton Otto and Steffen Dalsgaard, I am currently working on a new film about the Balopa Cultural Festival, which was held on Baluan Island, Papua New Guinea, in December 2006. In this project montage will also be of paramount importance. For the organizers the aim of the festival was to revive traditional cultural practices, get the bored youth involved in meaningful activities and thereby possibly attract international tourism. For the main organizer, Soanin Kilangit, a less explicit aim was to establish himself as a political leader before the upcoming election.

Even though most people were satisfied with the festival, it was also met with criticism from several sides. Thus, many people, and especially elderly, did not



“Want a Camel, Yes?” (2004) takes us to the Pyramids in Giza, Egypt where eager and cunning cameldrivers try their best to persuade western tourists to accept their gifts of small turquoise gypsum scarabs, drink Bedouin tea in Sahara and enjoy the ancient monuments from the top of a camel. All of it with the implicit understanding that ‘if I make you happy you will also make me happy afterwards – pay whatever you like!’



“Ngat is Dead” (2007) explores what it actually means when anthropologists claim to study the cultural traditions of others by participating in them. The film follows the anthropologist Ton Otto, who has been adopted by a family on the island of Baluan in the South Pacific. Due to the death of his adoptive father he has to take part in mortuary ceremonies whose form and content are however contested by different groups of relatives. Through ensuing negotiations, Ton learns how Baluan people perform and develop their traditions and not least what role he plays himself.

think that the dance steps and rhythms had much to do with proper Baluan culture. Furthermore, some people - especially the local Seventh-day Adventist Church - strongly criticized the use of large penis imitations, the exposure of bare breasts as well as certain erotic dance steps, which they claimed were not part of traditional culture. Rather than a resurgence and celebration of traditional culture, these people saw the festival as a radical transformation and blending of culture. The film deals with these discussions about what Baluan culture and tradition consist of, what it may and may not be used for, how Baluan people understand themselves in relation to the surrounding world, how they relate to their own past and what future they try to create for themselves.

In the film we also wish to include some of Ton Otto's more theoretical viewpoints. He sees the festival as a major event in the gradual transition from a society

based on relational, 'dividual' types of personhood to a more individualistic society based on western notions of culture and identity. The question, which we are now facing, is how to convey this ongoing struggle and articulation of traditional and modern forms of agency, historicity, leadership and authority through film. As David MacDougall has forcefully argued, one of the most important capacities of ethnographic film is that images and sound allow us to access the emotional and experiential aspects of human life in ways much more direct than in anthropological writing. In our case, however, the problem is how to do away with the film medium's tendency to attribute 'sameness' to what is in fact different, thus allowing viewers to approach at least to some extent how Baluan people experience themselves in this particular situation where fundamental conceptions of personhood and sociality seem to be in flux. Apart from using montage as a way of conveying the simultaneity of the global cultural

processes of which the festival is a part, we hope to address these subtle issues of personhood and sociality by juxtaposing observations, dialogues and anthropological explanations.

Cf:
<http://www.youtube.com/TakeCareOfOurCulture>

The invisible world of spirits and magic in Egypt

Another project I am working on is a PhD application for a visual anthropological study of the invisible world of djinns, demons,

angels and other shadow creatures who play a very important role in the lives of the people I stayed with during my previous fieldwork in Giza. As Barbara Drieskens has recently described, Egyptians use and refer to the invisible world of djinns in order to explain illness, misfortune and unconventional behavior. Anthropological writings on spirit possession and magic often provide excellent explanations for these matters and are in powerful ways able to contextualize them historically and socially. However, my idea with a visual anthropological study of these spiritual realities is to approach their more experiential aspects - to investigate what it actually feels like to be living in a world where invisible beings play such important roles. While it may sound absurd to approach the invisible with a camera, words in my view often seem even more insufficient when it comes to conveying the experience of these realities. In order to move a bit closer to the invisible in Egypt, it is therefore my intention to experiment with different ways of juxtaposing images, sounds, words, filmic material and material obtained through more traditional forms of participant observation. During my research for this application I have found films dealing with the invisible in many different parts of the world but not so many films dealing with it in a Middle Eastern context. If someone has suggestions or knowledge of films about djinn possession, magic, exorcism, the Zar cults, or similar issues in the Middle East I will very much appreciate to hear about it.

Apart from this, I am now looking forward to the editing of the coming editions of the NAFA-Network ☺

Christian Suhr Nielsen
 christiansuhr@gmail.com



News from the Commission on Visual Anthropology (CVA)

By Rolf Husmann

Dear friends and colleagues,

With this latest edition of the joint CVA/NAFA Newsletter I want to draw your attention one more time to CVA's most important activity this year, namely the ICAES, our world congress in Kunming, China, from 15 – 23 July, and especially at the official CVA session entitled „The Visual in Anthropology“.

After the deadline of 31 January has now elapsed, I have collected all submissions and, as organiser of the panel, created a first “Preliminary Programme” containing as many as 20 contributions of colleagues from all over the world. Please find here the programme as it stands at the moment, but please note that this is just PRELIMINARY, and that the exact schedule will be announced later by the main ICAES organisers.

The panel is now planned as a two-day-event, and at its very end the official HANDING OVER-CEREMONY of the chair of CVA, from me to Metje Postma, will conclude the session.

Here is the preliminary programme:

THE VISUAL IN ANTHROPOLOGY

Organiser: Rolf Husmann
Chairman Commission on Visual Anthropology
A session of the ICAES, Kunming, China
15-23 July, 2008

PRELIMINARY PROGRAMME

Day 1

09.00 – 09.15 h Introduction: Rolf Husmann

09.15 – 10.00 h P.R.G. Mathur, India:
The Role of Visual Anthropology in Studying Tsunami-Affected Fisher folk in India

10.00 – 10.45 h David Blundell, US/Taiwan
Arising Light: Visual Life Account of Dr Ambedkar in India

10.45 – 11.30 h Karsten Krüger, China/Germany:
What is in a Realist Image? Discourses of authenticity and strategies of visual representation in recent ethnographic documentaries and non-fiction films

11.30 – 12.15 h Helena Wulff, Sweden:
Images if Ireland: Visual Story Lines in Irish Travel Advertisements

12.15 – 13.00 h Nadine Wanono, France:
Digital as a Field of Research

break

14.00 – 14.45 h Sidney C.H. Cheung, Hongkong:
Shooting Cultures: From Passive Others to Active Self

14.45 – 15.30 h Frank Heidemann, Germany:
Fotobiographies

15.30 – 16.15 h Hu Tai-Li, Taiwan:
Ethnographic Filmmaking in Taiwan: a native anthropologist's experience

16.15 – 17.00 h Wen-Ling Lin, Taiwan:
Observing Multiple Social/Culture Sites Through Film Festivals: Personal Reflections on Organizing Film-Screening Events

17.00 – 17.45 h Barbara Keifenheim, Germany:
Visual Media and the Construction of Memories

Day 2

09.00 – 09.45 h Elena Chetina and Ilia Rogotnev, Russia:
The Dialogue with a Spirit: Visual Studies in “Altered States of Consciousness”

09.45 – 10.30 h Yevgenij Alexandrov, Russia:
Twenty Years of Visual Anthropology in Russia

10.30 – 11.15 h Andrea Stelzner, Germany:
Thailand Trans-national Imagery, Globalization and Identity Formation in Thailand

11.15 – 12.00 h Beate Engelbrecht, Germany:
Filming Culture and the Question of Cultural Property Rights

12.00 – 12.45 h Carol Hermer, US:
The You-Tube Effect on Narrative Framing

break

13.45 – 14.30 h Luc Schaedler, Switzerland
The Visual on Equal Footing

14.30 – 15.15 h Barbara Glowczewski, France:
Anthropology of Perception

15.15 – 16.00 h Metje Postma, The Netherlands:
Forms and Ways of Representation

16.00 – 16.45 h Anna Balikci-Denjongpa, India:
Sikkim Video Archive

16.45 – 17.15 h Rolf Husmann, Germany:
Asen Balikci and the Commission on Visual
Anthropology

17.15 – 18.00 h HANDING-OVER CEREMONY of
the chair of the “Commission on Visual Anthropology”
(from Rolf Husmann to Metje Postma)

I would like to emphasize that all interested colleagues
are invited to join this session in Kunming, as we hope
not only to listen to (and watch) interesting

presentations, but also to have fruitful discussions after
every contribution.

For all who wish to participate (with or without an
active presentation), you need to register with ICAES
online. Up until now this was quite a problem
technically, as the website (www.icaes2008.org) did not
allow for the online registration. However, it is now
announced that such online registration should be
possible from now until mid-June.

Apart from the panel “The Visual in Anthropology”,
quite a number of other sessions will take place with a
link to visual studies. Please have a look at the ICAES
website.

And there is also the ETHNOGRAPHIC FILM
FESTIVAL, for which many films have been submitted
until the deadline of 31 January. By early April the
programme of that film festival will be fixed and made
public. Part of that film festival will be the presentation
of a small number of films that are being shown at
three anthropological film festivals in Europe during
this spring, namely the “Bilan du film ethnographique”

in Paris (www.comite-film-ethno.net), the “Worldfilm
2008” Festival in Tartu, Estonia (www.worldfilm.ee),
and the “Göttingen International Ethnographic Film
Festival” (www.gieff.de). This selection will be
presented as an information package about CAFFE, the
European network of anthropological film festivals.

I hope all of these activities will entice you to join us in
Kunming. If you want to do so, please make sure to
make your travel arrangements fairly soon (the
Olympics in Beijing in August will influence travel as
early as July, the ICAES organisers say).

If you have any further inquiries about CVA, the
ICAES or any other matter concerning visual
anthropology, please don't hesitate to get in touch with
me.

All the best or today, and hopefully see you in China,

Yours
Rolf Husmann

NAFA 2008 – the 28th International Nordic Anthropological Film Association Film Festival and Conference, May 29. – June 1st, 2008 in Ísafjörður, Iceland

By *Valdimar J. Halldórsson*, NAFA 2008 Organiser (E-mail: brafnseyri@brafnseyri.is)

“Breaking the barriers”

An International Documentary Film Festival and Conference

May 29. - June 1st, 2008, NAFA (The Nordic Anthropological Film Association), The Museum of Jón Sigurðsson, The University Centre of West fjords, Edinborgarhúsið (a cultural centre in Ísafjörður) and Roots (a non- governmental organisation for multicultural society), will hold an international documentary film festival and a conference at Ísafjörður in the West fjords of Iceland, in association with University of Iceland and The Icelandic Anthropology Association.

Documentary Film Festival

The focus of this year's festival will be on how people from many different parts of the world manage to overcome various difficulties (i.e. breaking barriers) in their daily lives. The films will therefore, explore the many different changes and dynamics that locally and globally are happening in remote areas in the world today. Breaking the barriers in this sense refers to the barriers that exist between and within cultures. However, changes and dynamics are not only taking place in various regions of the planet, but also between various academic disciplines. Therefore, several films will be shown where the filmmakers deliberately mix

anthropology and art together, anthropology and history (or archaeology, geography, technology) in order to explore the world in a new and experimental way. The films will be selected by a NAFA selection committee (being established in January 2008) in consultation with the Icelandic organisers.

Conference

In addition to the film festival, where the films will be screened in the afternoons and evenings each day of the festival, there will be a conference with lectures each morning with national and foreign lecturers. International speakers who have confirmed their participation by the end of December 2007 include Jay Ruby, Asen Balikci, Rossella Ragazzi, and Sarah Pink. In addition, filmmakers and speakers are being specially invited from developing countries.

A memorial session honoring Knut Ekström will be held during the festival. Knut Ekström has been one of the most important figures in the development of NAFA since its inception in the mid-1970s. The memorial section will pay tribute to Knut, his work and his contribution to the development of visual anthropology and ethnographic film in the Nordic countries.

The film festival and the conference are open to everyone. The participation fee for both the film

festival and the conference is 5000 Icelandic kr. (EUR 56.60) except for NAFA members, where the fee is 2500 Icelandic kr. (EUR 28.30, the NAFA annual membership fee is approx. 33.30 EUR).

Film submissions and contact information: Films submitted for the festival should be sent as DVD/VHS preview copies, accompanied by a synopsis or a 10-line description and technical data, to: The NAFA 2008 Selection Committee c/o Peter I. Crawford Intervention Press Castenschioldsvvej 7 DK-8270 Højebjerg Denmark

Preliminary dead-line for submission: 1 April 2008.

For preliminary programme, general information etc., have a look at the festival homepage: <http://www.brafnseyri.is/>.

Please notice that there is a discount on hotel rooms if booked before April 1st. For registration please send email to brafnseyri@brafnseyri.is with: name, address, phone and email information.

For all other enquiries please send an e-mail to:

Valdimar J. Halldórsson
NAFA 2008 Organiser
brafnseyri@brafnseyri.is

New Films in the NAFA Film Archives

By Berit Angelskär, the NAFA archives
berit.angelskar@sosantr.uib.no

Below you'll find a list of new films added to the NAFA Film Archives. For video clips of the films, see www.nafa.uib.no > new films added

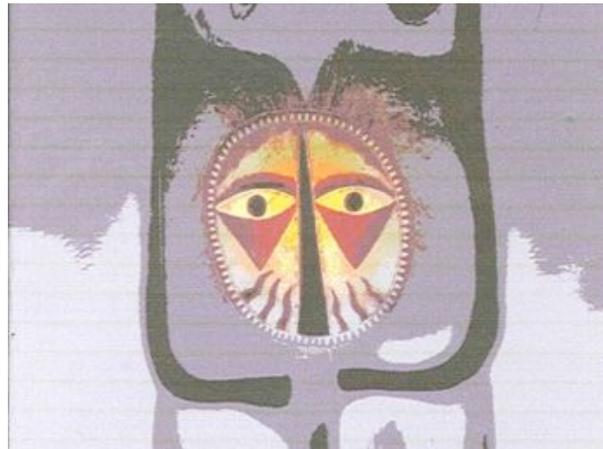
The NAFA Film Archive, hosted by the Department of Social Anthropology in Bergen, holds a unique collection of classic and more recent ethnographic films which is matched only by a few of the world's most important and largest ethnographic institutions. Nowadays most distribution is on DVD and VHS, and the archive's 16 mm films have been transferred to a separate archive to preserve this valuable visual material for posterity. Today, together with a steadily increasing number of new titles, the NAFA Video and DVD archive holds more than 130 titles.

A life with slate, 52 min.

A film by Dipesh Kharel

Alampu is a beautiful and exceedingly remote village in Nepal. The majority of the settlers there are Thami People, one of the indigenous groups of Nepal. More than 90 percent of them have been involved in the slate production at Alampu. This film includes technical details about slate production in the mountainside mine, and how the slate is worked prior to distribution. In the film we see the social relationships, co-operation between the miners, and the intimacy of the mining families. Strong women perform the tough and arduous work alongside the men. They have to carry heavy slate loads far to sell them. The film also describes the socio-cultural life of the village and its

interaction with the environment. The activities of the men and women in the mine, as well as in the village, have an almost poetic dimension.



Naina Jogin (the ascetic eye), 59 min.

A film by Praveen Kumar

In Madhubani people struggle against trying circumstances to eke out a living. Many have taken to painting to survive. They paint on paper the traditional motives closely associated with rituals, motives that earlier were painted on cow-dung textured walls of huts. The paintings are sold in markets in India and abroad. While many painters repeat certain traditional motives, other artists boldly expand the scope to include contemporary themes. The film Naina Jogin is about these painters,

their circumstances, their inspirations and their works. The film grows to completion by a criss-crossing of narratives stitching together by sights and songs of milieu that birth these artists. The central line of the film is the Khobbar ritual in which a newly married couple, spend three days and nights in the painted Khobbar Ghar before they may consummate their marriage. This vigil over desire provides the film with a mysterious energy



Damouré talks about JAGUAR, 15 min (2007)

A film by Berit Madsen & Anne Mette Jørgensen

This film about the making of 'Jaguar' is based on conversations with Damouré Zika, who was the main figure in the film. 'Jaguar' was the first of a handful of

so-called ethno-fictions. This film genre was developed by Jean Rouch and his friends in Niger, the latter playing themselves and improvising the story lines.

In *Jaguar*, a small group of three friends, Damouré, Illo and Lam, travel from the village of Ayorou in Niger to seek wealth in Accra on the Gold Coast. The year is 1957 and the Gold Coast is on its way to gaining independence and becoming Ghana. Like so many seasonal migrants before and to come, they walk all the way to the coast. Along the way, they encounter people, places and customs which they have never seen or heard of before. They find work here and there, earning money and experiencing modern coastal life. In Accra, Damouré roams the streets like a 'Jaguar' - a person known to be as slick as the car dubbed the same. Contrary to the coastal life, he returns to his own village to find that life hasn't changed much.

In this film, Damouré discusses the historical and spatial landscapes of *Jaguar* as well as the sociology of the West African seasonal migration and Jean Rouch's exploration of it. He also describes playing 'roles' while creating experiences in the context of real people and real life.

Doon school chronicles, 140 min.

A film by David MacDougall

The Doon School is India's most prestigious boys' boarding school and has come to epitomise many aspects of Indian postcoloniality.

This film, composed of ten 'chapters' explores the ideology and social aesthetics of the school through its rituals, physical environment, documents, and the lives of several boys of different ages and temperaments.

Dough Man, 52 min.

A film by Han Huiyuan

This person is a small character who lives by selling his handicrafts, spending most of each year on the road; he has been to almost everywhere in China.

He hopes to earn a little more money so that he can live better. He has his own ideals. This film covers his life during a half-year in Yunnan Province.

I came across Gao Feishan on the streets during Chinese New Year; my first impression was that he really knows how to talk; he could go on all day as if he were a professional storyteller. At the time, I was worrying about a topic for my film, so I chose him to be my subject. While working with him, I discovered many new things. After receiving his permission, I pointed my DV camera at him. In filming him for six months and eventually completing the project, I always had one thought: I didn't want to make a pity piece, just showing the travails of someone on the bottom rung of society. I wanted to film him because he lived in a world that I had no understanding of; it was real. You will never know the joys of his world. You pity him, and that's what he wants; everyone has their own world; you've already done great by being yourself to the best of your abilities.

Entering the Ring, 30 min.

A film by Ingrid Losnegaard

Professional boxing is prohibited in Norway. *Entering the Ring* is a portrait of the professional Norwegian boxer Kim Jenssen before, during and after his third professional fight in Poland. If he loses the fight, his professional career may be over before it really started. *Entering the Ring* is a film about the importance of accomplishment.



Frihet til å velge (Freedom to Choose), 30 min.

A film by Solveig Jøks Kamera: Solveig Jøks og Alak Mikael Mienna

Face Value, 36 min.

A film by Li Xin

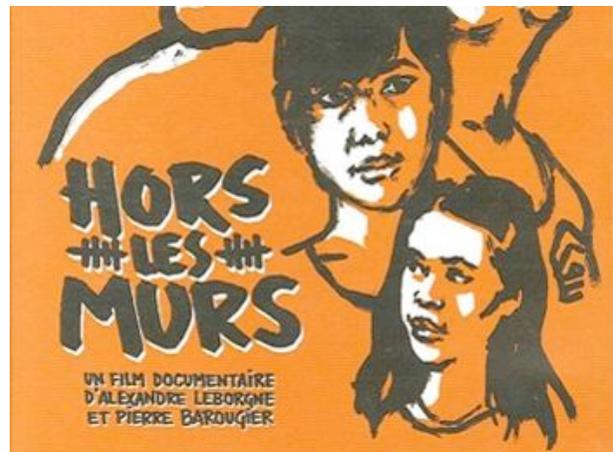
In the filming process of *Face Value* I created a research method of "image on image". I chose to look especially at wedding photos and videos in China. Through the filming of images of those who engaged in making images that re-present them to an audience (for "future memory") I try to deconstruct all these multiple images. I chose to look especially at wedding photos and videos in China. I did a lot of research and fieldwork before filming, and the whole wedding process was filmed for reference. I had intended to follow one couple through all the stages of their wedding, but because of delays I was obliged to film different couples for different stages of the wedding.



Gebu Sweet Gebu, 60 min.

A film by Zeng Qinxin

On July 16th, 2004, we encountered a caravan from Gebu Village, Chawalong region, who kindly agreed to let us film them on their journey.



Hors les Murs, 82 min.

A film by D'Alexandre Leborgne and Pierre Barougier

Alejandro, condemned to a life sentence and head of 2,300 inmates, tells us about Iwahig, a prison without bars where prisoners can live with their families. He plunges us into this universe through the portraits of a few fellow prisoners: Toting who goes fishing on the open sea without a guard tells us about his past. Denelyn and Jenelyns, two adolescents whose father is serving a life sentence and are trying to help the family survive. Rodrigo, a young inmate beaten by a prison employee... A prison system unique to this world, founded more than a century ago in the Philippines, Iwahig opens up new horizons.

Into the Field, 28 min.

A film by Ahysa Grossman

Into the field follows the everyday "secular" lives of nuns in a Romanian orthodox monastery, documenting the nuns' activities, relationships and roles within their community.

The film incorporates sequences of stop-motion animation to depict some of the anthropologist's own challenges of working in the field

Julgi, 30 min.

A film by Liivo Niglas

The Livonians were once a powerful nation living in today's Western Latvia. Today only a few dozen people can speak Livonian. But the number of people who can sing in Livonian is much larger, increasing all the time. Is the nation alive if there are still people who can sing in its native language? Will the Livonians be able to preserve their individuality through singing, perhaps even achieve the rebirth of the nation? The film follows the life of a young Livonian singer Julgi Stalte at the crossroads of several languages and cultures. Julgi's daily language is Latvian, but she sings mostly in Livonian. She talks both Latvian and Estonian to her son (whose father is Estonian), but sings lullabies to him in Livonian.

Perhaps here lies the key to how Livonians could survive as a nation.



Jakten på kveita, 51 min.

A film by Bjørn Arntsen

July Boys, 30 min.

A film by Gautam Sonti and Carol Upadhyay

The film is part of the film series Coding Culture: Bangalore's Software Industry. July Boys focuses on small 'startup' company in Bangalore that designs and produces software products for cellular services providers in Europe and the U.S. Turning the tables on the usual outsourcing story, July Systems has leveraged U.S.-based venture capital and Indian technical expertise to break into the latest high-tech markets. The film explores the creation of a Silicon Valley-style work culture within this 'cross-border' company that has one leg in Bangalore and the other in Santa Clara, California. It also highlights the emergence of new kinds of identities (global, trans-national, cosmopolitan) that incorporate and transcend pre-existing identities such as the national (Indian) and the regional (Tamil). But the narratives of the film's

characters reveal a tension between their assumed global subjectivity and their nationalist pride in July's achievements as a company founded and run by Indians that makes 'cutting edge products' for the global market.

Liu Yongzhou and his Puppets, 47 min.

A film by Xueli Chen

The beautiful family courtyard garden where the Liu family has passed down the art of puppeteering for generations serves as a background to this film. The film examines the art of shadow play in the television and mass media era. Liu Yongzhou, the main protagonist, fights to preserve his art, its use of dialect, its storytelling techniques and imagery by teaching puppeteering classes and taking in apprentices. Unfortunately, his efforts have little impact. He earns a living through ornamental wood carving, a craft he practices with his eldest son. Although his son loves puppets, he too must work as a craftsman for a living. All the shadow play aficionados in the village have high hopes for the younger Liu. However, Liu Yongzhou's grandsons are growing up in conditions much like those their grandfather before them, and they know some simple plays. What the future has in store, only time can tell.

Minister without Money, 30 min.

A film by Sandra Welkerling (Australia) & Bao Waiko (New Guinea)

Three years ago, Papua New Guinea held one of its controversial and violent elections. In the cut-throat world of tribal politics, a bitter and betrayed politician fights to expose an election scandal. Former Minister for Education and later Foreign Affairs Dr. John Waiko lost his electoral seat in the coastal region of Oro province and filed a court petition against the newly elected minister of Highlander descent, Peter Oresi. Waiko and his coastal Papuan supporters believe their election was tainted by illegal

voting, bribery and voter harassment introduced by Oresi and his immigrant Highlander supporters. The film follows the filmmakers, Bao Waiko and Sandra Welkerling as they try to make sense of Bao's father's one-year quest for justice in this intriguing tale of loyalty and deceit, corruption and revenge. Minister Without Money offers a rare insight into the explosive tribal hostilities and high stakes of election time in a Melanesian culture struggling to balance traditional values with western democratic principles.



Revolution, 81 min.

A film by Jouko Aaltonen

Producer/production company: Illume Ltd

REVOLUTION is a documentary musical about the political song movement of the 1970s in Finland. REVOLUTION is a documentary musical about the political song movement of the 1970s in Finland. Middle-aged former revolutionaries return to their combat songs, singing in the environments revealing their present status and work. What has happened to the idealism of the youth? REVOLUTION invites the viewer to a musical journey into the experiences of a generation.

Riding the Wind of Change, 30 min.

A film by Saskia Heyden

15 years ago pictures of East and West Germans tearing down the Berlin wall travelled around the world. These images captured the sensational face of change. Yet what the TV crews were less likely to record was how the changes affected the less central, the off-camera regions. This film now gives us a glimpse of how an East German motorcycle garage is "riding the wind of change".

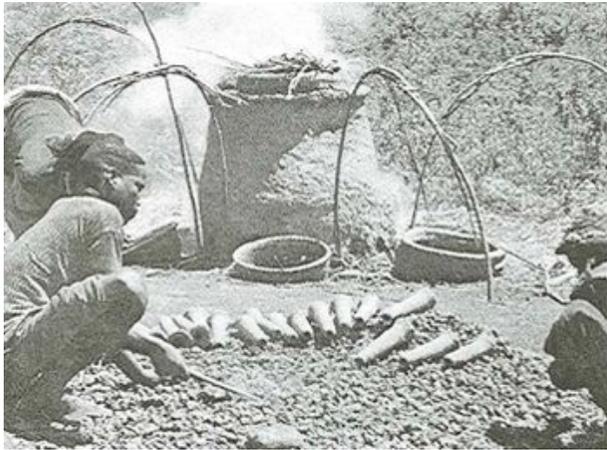
Rock - Paper - Scissors, 77 min.

A film by Ulla Turunen

Editing and photography: Ilkka Ruuhijärvi

A film about North Karelian industrial workers in the midst of structural change.

The post-war generation in Finland has devoted their life to work and a battle for a better tomorrow. Everyone cannot retire healthy and only the toughest individuals are able to leave the work behind as they pass the plant's gates. One day the time seems to be a common motto. Rock-Paper-Scissors depicts the everyday of industrial businesses that have grown around Lake Pielinen and that are now threatened by globalisation and structural change. Lassi provides for his family by working in a quarry, Topi and Vesa are old union activists and shop stewards in a pulp factory, and Anja and Leila are seamstresses whose work is in native place and their belief in happiness brought on by work and comradeship. Filmed in Juuka, Eno and Nurmes during the years 2000-2002



The Ethiopian Iron Smelter and his World, 56 min.

A film by Gunnar Haaland, Randi Haaland (Norway) & Data Dea (Ethiopia)

Editing: Rolf Scott - SOT Film AS

the blacksmith's role in material transformations (ore to iron) is frequently used as metaphor for social transformations i.e. rites de passage.

The transformative aspects of iron working are striking; iron smelting is seen as analogous to giving birth; the blacksmith's role in material transformations (ore to iron) is frequently used as metaphor for social transformations i.e. rites de passage; the forging of artefacts in the smithy on the other hand is often used as model for conceptualization of the divine creation of the universe.

Theshumara. Les Guitares del la rebellion

Touareg, 52 min.

A film by Jérémie Reichenbach

In 1963, shortly after Independence, Tuaregs of Mali raised against the new power. Thus the Tinariwen band's guitars resonated...

In 1963, shortly after Independence, Tuaregs of Mali raised against the new power. This uprising, subdued in

blood, followed by terrible droughts, pushed on the roads thousands of Tuareg refugees from Mali and Niger to Algeria and Libya. Theshumara is born out of exile pain, as a movement of affirmation of Tuaregs' existence and of its need of evolution. Thus the Tinariwen band's guitars resonated...



The refrain of locked lenjs, 38 min.

A film by Mehdi Omidvari

Dammam is one of the folkloric musical instruments in southern Iran that has a basic relation with the joys, sorrows and diseases of the people.

They play this drum when they return victoriously from the sailing in Persian Gulf, they play when they want to get rid of the diseases (Zaar), and they play when they are happy or they want to play a requiem for something. There are also so many myths about it and Dammam lives in the folkloric stories of southern Iran. This film has a review about ethnography of this drum through the traditions.



The Run. A film about power, lies and videotapes, 58 min.

A film by Erik Strömdahl

The film is about everyday democracy and is unique and exciting portrayal of a municipal and human drama that has been going on for more than six years. It happened in Älvdalen, Sweden.

With frightening clarity, Erik Strömdahl portrays the political intrigues and demonstrates the pure lies and verbal facade that was to cover up the truth and the coup that took place at the municipal council meeting.

Tiny Katerina, 25 min.

A film by Ivan Galovnev

Northwestern Siberia, Russia. Small Khanty girl Katerina observes and understands the outer world. She learns the voices of people, animals and other beings. Gradually she approaches the unknown and the unknown comes closer – not far from Katerina's nomad camp an oil rig appears.

Try to Remember, 90 min.*A film by Jian Zhong*

22-year-old Jian Zhong escorts his mother on a visit to the country village where she grew up.

He films her while they walk through the village and across the land, pay a visit to his grandmother's grave and chat with some villagers. Every place brings back fresh memories. His mother is quite cheerful and there is a good deal of laughter. But most stories are serious and always involve two subjects that dominated the childhood of this almost fifty-year-old woman: hunger and the Cultural Revolution. The family of seven sisters toiled hard on the land, but despite excellent crops they often had nothing to eat. Jian Zhong's mother was the only one permitted to go to school, so she could keep a tally of the family production.

She also recalls that all families in the village smashed their nice vases, because personal possessions were considered capitalist; that she could not comprehend that people were beaten because they were allegedly bad; and that you could only cross a certain intersection if you had quoted a few lines from the Red Book. These are the personal recollections of a woman, but also the history of a generation that should not be forgotten.

Tug-of War, Bushmen, 6 min.*A film by John Marshall*

Boys in two teams wrestle over a length of rubber hose. In this film, a group of !Kung boys between the ages of eight and fifteen improvise a tug of war with a piece of castoff rubber hose. A tug of war in our society is

highly competitive: each side tries to pull the other over a line in order to win. But!Kung children do not see games this way. Though they strive to improve their own performance in games, they are not encouraged to do so at the expense of other children. "Winners" and "losers" are unknown to them.

**With morning hearts**, 110 min.*A film by David MacDougall*

This film continues MacDougall's long-term study of an elite boys' boarding school in Northern India.

This film continues MacDougall's long-term study of an elite boys' boarding school in Northern India. It focuses on a group of twelve-year-olds during their first year in one of the 'houses' for new boys. The film concerns their attachment to the house, but, more importantly,

their attachment to one another in a communal life. It follows, in particular, the experiences of one boy and several of his close associates, from their initial homesickness, to their life as member of the group, to their separation from the house at the end of the year.

Borrow films from the NAFA film archive:

Members of NAFA can borrow films against an administration fee of 50,-Nkr per film, plus postage, (non-members 100, - Nkr, plus postage).

Submit your documentaries:

If you are a documentary film-maker or anthropologist, NAFA is highly interested in adding your film to its archives. Your film will then enter a channel of distribution pinpointed at your target audience, and can expand its use area greatly to include all of NAFAs members and contacts. Our website also contributes to the presentation of your film to a motivated audience.

For more information, visit the NAFA homepage:
www.nafa.uib.no

The 10th Biennial Conference of the European Association of Social Anthropologists

26 to 30 August 2008 in Ljubljana, Slovenia.

Call for Papers with relation to Visual Anthropology

The call for papers closes on March 31, 2008. Paper abstracts should be maximum 250 words. Paper proposals must be submitted online at: <http://www.nomadit.co.uk/easa/easa08/panels.php5>

The workshops are part of the biennial conference of the European Association of Social Anthropologists (EASA), held August 26-30 2008 in Ljubljana, Slovenia under the general title "Experiencing Diversity and Mutuality". For further details on the conference, visit: <http://www.easa2008.eu/>

Looking, seeing and being seen: connecting and controlling through visual representation

(W010)
<http://www.nomadit.co.uk/easa/easa08/panels.php5?PanelID=226>

Convenors

Thomas Fillitz (University of Vienna)
thomas.fillitz@univie.ac.at
Helena Wulff (Stockholm University)
helena.wulff@socant.su.se

Short Abstract

Focussing on visual representations, our take is two-directional in that we focus on ways of seeing, but also of being seen, which might entail being controlled by a

gaze. We would like to invite papers in three thematic areas: seeing and being seen, visual representations, global art.

Long Abstract

Visual representations impact on everyday life and are distributed in various ways around the globe. Confronted with diverse forms of visual representation, this workshop will scrutinise the relationships of the different gazes that are connected via images, pictures, objects and other visual signs. Our take is two-directional in that we not only focus on ways of seeing, but also importantly of being seen, that is looked at, which might entail being controlled by a gaze. However, the gaze may also be returned. To this end, we would like to invite papers in three thematic areas:

1. Seeing and being seen: examples of visual systems are visual signs guiding travellers through airports, pedestrians through a city, but also control technology such as CCTV, as well as biometric passports. One aspect of visual systems is the potential to produce new differences between people.
2. Visual representations: what images are people creating in order to represent themselves? What images (logos are but one example) are being created and/or appropriated by those in power to represent institutions (nation-states, political parties, corporations, etc.)?
3. Global art, many modernities? There is, on one hand, the idea of one global art world quite similar to the idea of one world culture. The proliferation of art biennales supports this perspective. On the other hand, there is a growing claim that contemporary art expression is multifaceted. How is art across the globe connected and controlled through gazes?

Twenty years of teaching visual anthropology: where are we and how did we get there?

(W038)
<http://www.nomadit.co.uk/easa/easa08/panels.php5?PanelID=256>

Convenors

Peter I Crawford (University of Tromsø, Norway)
peterc@sv.uit.no
Petia Mankova (Faculty of Social Science, University of Tromsø)
petia.mankova@sv.uit.no

Short Abstract

Since 1989, visual anthropology has undergone extensive institutionalisation, been affected by new technologies, and has access to new teaching methods, eg internet-based packages. What are the implications for a growing sub-discipline?

Long Abstract

In 1989, Paolo Chiozzi edited a book called 'Teaching Visual Anthropology', the first publication dealing specifically with an assessment of teaching a rapidly growing sub-discipline. Since then, the sub-discipline has undergone extensive institutionalisation, been affected by the advent of first analogue and then digital video technology, and increasingly has access to completely new teaching and learning methods through, for example, internet-based visual ethnography packages. What have the implications of all this been for visual anthropology? Has it radically changed our notion of the sub-discipline, including its theoretical

foundations? Are there major differences (or similarities) between the ways in which visual anthropology is taught at the growing number of programmes across Europe and on other continents? How can the internet and other web-based platforms open up new ways of teaching and learning and what are the characteristics of current projects in this field? Finally, how has this period enabled us to re-think the whole sub-discipline? While there was, initially, a strong focus on ethnographic film, there may be other forms of audio-visual expression emerging, which may force us to reconsider the subject, while one form older than the medium of cinema, the still photograph, now in its digital form, may be entering a stage of renaissance. The workshop invites both theorists and practitioners of teaching visual anthropology to submit proposals for papers and presentations while in particular looking for new and innovative ways of teaching.

Audio-visual representation and cultural diversity

(W049)

<http://www.nomadit.co.uk/easa/easa08/panels.php5?PanelID=275>

Convenors

Beate Engelbrecht (IWF Knowledge and Media) beate.engelbrecht@iwf.de Susanne Hammacher (Royal Anthropological Institute) film@therai.org.uk Catarina Alves Costa (Universidade Nova de Lisboa) catcosta@mail.telepac.pt Mail All Convenors

Short Abstract

Cultural diversity can be recorded by audio-visual means. Audio-visual representations are part of the

diversity of cultural expressions. Everybody can create such representations. Anthropologists are using them increasingly. Which are the theoretical, methodological and practical consequences?

Long Abstract

Diversity can be seen in cultural expressions of different areas. Diversity can be a consequence of differences in religions, ethnicities or other sub-cultural groupings. Diversity arises from the creative expression of individuals or groups.

The richness and varieties of culture can be represented by audio-visual means. The processes of imaging cultural diversity, of recording cultural expression, might be quite different depending on who is doing it (authorship), for what purpose and which audience. The production of images itself can be conceived as a cultural process. Questions of diversity of representation strategies enface a globalisation of communication means arise.

There are various ways for using the recordings. Anthropologist analyse them, they integrate them into their teaching or use them in order to communicate their findings/research results (for communicating their findings). Others use them also in quite diverse contexts.

The work with audio-visuals implies manifold forms of collaboration and processes of transformation. As a consequence, new theoretical, methodological and practical concepts are developed.

Chair: Co-Chair: Catarina Alves Costa (08/04/1967)

New trends in regional visual ethnography

(W058)

<http://www.nomadit.co.uk/easa/easa08/panels.php5?PanelID=287>

Convenors

Naško Križnar (ZRC SAZU) nasko@zrc-sazu.si Slobodan Naumovic (Faculty of Philosophy, University of Belgrade) snaumovi@f.bg.ac.yu Mail All Convenors

Short Abstract

The workshop will elaborate the development of visual ethnography in South-Eastern Europe after transition processes in former Yugoslavia and in the neighbouring countries. Technological and methodological changes in last two decades will be presented and discussed.

Long Abstract

The workshop will display, discuss and analyse the circumstances in which visual researchers in South-Eastern Europe develop their work, meeting with new technological, methodological and social and political changes. Are we ready to understand and accept a new discourse in the time of so-called new reality also in the field of visual ethnography? Are we able to analyse a whole new visual issue with analytical apparatus from the past? Do social and political changes influence the image of visual ethnography? Which new contents are presenting the focus of visual research today? These are some of the questions which will be exposed during the workshop.

The speakers from Albania, Bosnia, Bulgaria, Croatia, Hungary, Macedonia, Montenegro, Serbia, Slovenia and Romania will be invited to reveal their experience. Many different ways of presentation will be welcome: papers, posters, films, videos, multimedia.

Transcultural Montage: The uses of filmic montage in conveying diversity and mutuality (W086)

<http://www.nomadit.co.uk/easa/easa08/panels.php5?PanelID=323>

Convenors

Rane Willerslev (University of Aarhus)

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Alberto Corsin Jimenez (University of Manchester)

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Christian Suhr Nielsen (University of Aarhus)

christiansuhr@gmail.com

Discussant: David MacDougall

Short Abstract

In an attempt to go beyond conventional forms of realism in ethnographic filmmaking this workshop invites people to reconsider the possibilities and limitations of using montage and other forms of filmic

manipulation to communicate experiences of diversity and mutuality on film.

Long Abstract

In ethnographic films montage has traditionally been conceived as something best to be avoided or minimized in order to bring forth the most accurate depictions of sociocultural reality. Thus, the long uninterrupted shot, which preserves natural duration and reproduces space somewhat similar to ordinary perceptual experience, has become the hallmark of ethnographic films. Contrary to anthropological writings, which often work by illuminating cultural difference, the uninterrupted shots of ethnographic films have been valued for their potential to transcend cultural boundaries by underscoring the commonalities of being human. Nevertheless, reception studies have found that the extent to which viewers perceive such transcultural properties in images significantly relies on the context in which the images appear. Thus, the particular juxtaposition of shots in a film may guide or misguide viewers to pay attention to cultural differences

or to transcultural commonalities of being human. If it is accepted that montage is an unavoidable part of any cinematic representation a world of possibilities opens up. Thus, montage may be used to construct new visions, impossible to obtain from the subjective viewpoint of our bodies. Montage may be used to depict the multispatial and simultaneous character of global cultural processes. Finally, montage may be used as a powerful means of deconstruction. It appears that montage is a pertinent issue to explore. In this workshop we invite people to reconsider the possibilities and limitations of using montage and other forms of filmic manipulation (framing, grading, soundediting etc.) to communicate experiences of diversity and mutuality on film.

Announcement of DEF - Days of Ethnographic Film, Ljubljana, May 19-23, 2008

Call for Entries

DEF is a new member of CAFFE (Coordination of anthropological film festivals in Europe), organized by Slovene Ethnological Society. The second edition is inviting again the production of visual ethnography in its broadest sense in order to bring face to face different forms of observational cinema generated by both the research's and the filmmaker's interest.

Films made by individual researchers, institutes, museums, university and faculty departments, independent filmmakers are welcome and the student films as well.

The festival has no competition program. There are the following sessions in the schedule: Retrospective, Guest program, Student films program and a session of raw footage displayed by the researcher him(her)self in order to provoke the discussion about his(her) work in progress.

Deadline for entries and delivery of preview tapes: March 15th, 2008. Regulations and entry form available at the festival website: <http://www.sed-drustvo.si/>

Contact:
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19th edition of Beeld voor Beeld (Image by Image) Documentary Film Festival 2008, Amsterdam, June 4-8, 2008: Announcement and final call for films

By Eddy Appels, Festival Director (info@beeldvoorbeeld.nl)

beeld voor beeld is a documentary film festival dealing with cultural diversity. Rooted in visual anthropology, the festival screens documentaries on various (sub-)cultures in a format combining screenings, discussions and seminars on different themes. It offers a meeting place for filmmakers and audiences from different cultural backgrounds. All filmmakers will be present, and much attention is paid to the discussions between them and the audience.

Entry submission is open to every production that either deals with subjects of anthropology, sociology and social issues or fits in with the overall theme. A special program of student films will be part of the festival. The section on student films is open to all educational programs on visual anthropology or

documentary filmmaking fitting in with the overall format of the festival.

Apart from general film screenings, the 19th edition will have as one of its themes:

The Fringes of Europe: Romania and Turkey
The admission to the European Union of Romania on the 1st of January 2007 and the possible admission of Turkey have sparked off the discussion about the identity of Europe and the supposed threat these two countries on the fringes of Europe pose to this imagined identity. Striking in the discussion is the often scarce knowledge and the pre-conceived ideas about these societies that exist in the rest of Europe. Beeld voor Beeld wants to counterbalance this lack of

knowledge by showing films that give an inside view of these societies.

Final submission deadline: 14th of March 2008

For more information and entry forms:
www.beeldvoorbeeld.nl; info@beeldvoorbeeld.nl;
Tel. + 31 20 568 8520

Eddy Appels
Festival director

beeld voor beeld is an initiative of savaan (Foundation for Visual Anthropology in The Netherlands)

Programme of Jean Rouch International Film Festival – the 27th Ethnographic Film Panorama, March 2008, Paris, France

Jean Rouch International Film Festival

27th Ethnographic Film Panorama

From Saturday 15th March to Sunday 23rd March 2008

Musée de l'Homme

17, place du Trocadéro – 75116 Paris

Film Theatre « Jean Rouch »

Since many years, documentary filmmaking has elaborated a vision of the Real that is widely anchored into contemporary living. More particularly, it dug its heels on showing experiences of living, as diverse and contradictory they can be. It took over diverse modality of discourses, insisting on the richness of subjectivity. On its side, ethnographic filmmaking gradually drew aside from its strictly descriptive practices and its preference for non-industrialized societies, to tend towards the Contemporary and thus opening its questioning to encompass a wider and more complex vision of all societies, in their differences and proximity.

Documentary filmmaking and ethnographic filmmaking have therefore followed paths that were vowed to cross one another. Those encounters gradually grew into common exploration of the new languages of images and sounds. It is, without a shadow of doubt, less obvious today to draw the frontiers of what is considered a strict anthropological approach. Indeed, we find that most interpretations and practices situates anthropology as a “crossroads discipline”, similarly to the conception its founders wanted to grant it.

Jean Rouch's experiences with the cinematographic media since the fifties have greatly influenced the actual positioning of this media today, widely considered as a

vehicle of knowledge. For this reason, we wish to pay tribute to the work of this anthropologist, initiator of a prolific movement, by changing the name of the 26th “Bilan du film Ethnographic”, from now and onwards by Jean Rouch International Film Festival.

Hence, Le Comité du Film Ethnographique wishes, for this new edition, to invite all filmmakers worried by communicating the different ways of living in diverse human societies, to send their film to the festival. We encourage especially the works that reveal the dialogue between the anthropologist and the population studied, which we consider to be at the chore of ethnographic exploration.

This festival is dedicated to the professionals in the fields of cinema and anthropology, and is focusing on formal and thematic innovations. A special glance is given to the works produced by different schools specialized in documentary filmmaking. Each year, a special prize is addressed to a singular work in this category.

Marc Henri Piault

Chairman of Comité du Film Ethnographique

International Panel

Stéphanie Alexandre (France), Dumitru Budrala (Roumanie), Daniel Friedmann (France), Christian Hottin (France), Thierry Roche (France), Gianfranco Spitilli (Italie)

Special Screening

A Tribute to the Astra Film Festival, Sibiu, Romania
Saturday 15th March from 10 am to 1 pm, and 2.30 pm to 6.30 pm

Sunday 16th March from 2.30 pm to 6.30 pm
Screening of Romanian documentaries on Visual anthropology selected and presented by Dumitru Budrala, founder and festival director and by Csilla Kato coordinator.

Competition programme

Monday 17th March

2pm to 7pm - *Collective futures*

Pierwszy Dzień (The First Day)

Sibérie, Russie - 20 min - 2007 - vidéo - colour – subtitles English

Réalisation, image : Marcin Sauter (Pologne)

From the tundra to the city, from the family to school.

Democracy@large

Kirghizistan - 52 min - 2006 - vidéo - colour - version française

Réalisation : Emmanuel Hamon (France) - Auteur : Boris Petric (France)

In June 2005, the people from Kirghizitan elect their President

When Nomads Settle...

Cameroun - 50 min - 2007 - vidéo - colour – subtitles English

Réalisation, image : Amadou Adamou (Cameroun)

The Mbororo settle and try to find a way to follow

Mata Gaham ? Comment ça va la santé ?

Niger - 80 min - 2007 - vidéo - couleur - version française

Réalisation : Nadège Buhler (France)

Using plants as an alternative to healing.

8.30pm – *On the edge*

Yoel, Israel and Pashkavils

Israël - 54 min - 2006 - vidéo - couleur – subtitles English

Réalisation : Lina Chaplin (Israël, Russie)

Portrait of anti Zionists without any concessions.

Moskva - Chmelkova

Russie - 26 min - 2007 - vidéo - couleur – subtitles French

Réalisation, image : Robin Dimet (France)

Natalya visits her friends, former dissidents who still live on edge of society.

Ça sent l'être

Allemagne, France - 55 min - 2007 - vidéo - couleur - version française

Réalisation, image : Victor Ede (France)

A photographer among those living on the edge in Berlin after the fall of the Wall

Thursday 18th March

2pm to 7pm – *Vibrations*

M'Bi Balân Blana

Burkina Faso - 46 min - 2007 - vidéo - couleur - version française

Réalisation, image : Julie Courel (France)

A Master of Balafon passes his knowledge on to his son.

Sangita Priya - Lover of Music

Inde - 32 min - 2007 - DVD - couleur – subtitles English

Réalisation, image : Anne-Katrine Hansen (Danemark)

From the temple to the record studio, the life of four Indian musicians.

Je suis né griot...

Mali - 52 min - 2007 - vidéo - couleur - version française

Réalisation, image : Cedric Condom (France)

The world of Manding griots and their role in society

Vjesh / Canto

Italie - 57 min - 2007 - vidéo - couleur – subtitles English

Réalisation, image : Rossella Schillaci (Italie)

Five centuries of mothers and daughters singing with their acute voices the escape of the Albanians seeking shelter in Southern Italy.

Fanfaron fanfaron

Roumanie - 52 min - vidéo - couleur – subtitles French

Réalisation : Corneliu Gheorghita (Roumanie, France)

Crossroad music, multicultural music full of life and nostalgia.

8.30pm - *After Death*

Ngat is dead : Studying Mortuary Traditions

Papouasie-Nouvelle-Guinée - 59 min - 2007 - vidéo - couleur – subtitles English

Réalisation : Christian Suhr Nielsen (Danemark), Ton Otto (Pays-Bas) et Steffen Dalsgaard (Danemark)

An anthropologist returns to the field for the funeral of his adoptive father.

Le Roi ne meurt jamais

Éthiopie - 73 min - 2007 - vidéo - couleur - version française

Réalisation, image : Pierre Lamarque (France) - Auteur : Élise Demeulenaere (France)

After the death of his father, Gezagn returns to his native land to be the 20th Poqalla.

Wednesday 19th March

2pm to 7pm - *Identities – Traditions - Folklore*

Apapaatai

Brésil - 17 min - 2007 - vidéo - couleur – subtitles English

Réalisation : Aristóteles Barcelos Neto (Brésil)

Shamanistic vision of the world of the spirits and masks dances of the Indian Wauja ((Alto Xingu).

Iauaretê, Waterfall of the Jaguars

Brésil - 48 min - 2006 - vidéo - couleur – subtitles English

Réalisation : Vincent Carelli (Brésil)

The Tariano try to regain their cultural inheritance for future generations.

Walking with Cecilia

Colombie - 55 min - 2007 - vidéo - couleur – subtitles English

Réalisation : Michaela Krimmer (Allemagne) et Friedrich Ofner (Autriche)

The difficult choice that an indigenous woman has to make between her personal desires and tradition.

Bequia and the Whalers

Saint-Vincent-et-les-Grenadines - 59 min - 2006 - vidéo – couleur – subtitles English

Réalisation, image : Merel Koops et Enno de Jonge (Pays-Bas)

In Bequia today, whale fishing is not only for food but a continuation of their cultural heritage.

Kraljice (The Queens)

Croatie - 32 min - 2007 - vidéo - couleur – subtitles English

Réalisation : Nana Sojlev (Croatie) - Auteur : Zorica Vitez (Croatie)

Revival of traditional feast for young girls.

8.30pm - *The Third Sex ?*

Love Man Love Woman

Viêt Nam - 52 min - 2007 - vidéo - couleur – subtitles English

Réalisation, image : Thi Nguyen Trinh (Viêt Nam)

Medium and homosexuality in a conformist Vietnamese society.

L'Âme de rasoir

France - 8 min - 2007 - vidéo - couleur - version française

Réalisation, image : Adeline Boutillier et Romain Verna (France)

The fight of a transsexual to become a woman.

Roya and Omid

Iran, USA - 16 min - 2006 - vidéo - couleur – subtitles French

Réalisation, image : Elhum Shakerifar (Royaume-Uni)

Trans-sexuality in an Islamic country.

Risk, Stretch, or Die

Allemagne - 60 min - 2007 - vidéo - couleur – subtitles English

Réalisation, image : Saskia Frederica Heyden (Allemagne)

Drag king at night, business woman during the day.

Thursday 20th March

2pm to 7pm - *Journey of Beliefs*

Les Chemins de la baraka

Maroc - 49 min - 2007 - vidéo - couleur - version française

Réalisation : Khamis Mesbah et Manoël Pénicaud (France)

Annual pilgrimage in the region of Essaouira.

Les Morts du Palo Monte

Cuba - 58 min - 2007 - vidéo - couleur - version française

Réalisation, image : Katerina Kerestetzi (Grèce) et Grégory Fornal (France)

The worshipers of Palo Monte gather their magic power from a dead person's spirit.

Visages d'une déesse vénézuélienne

Venezuela - 55 min - 2007 - vidéo - couleur - version française

Réalisation, image : Roger Canals (Espagne)

Various representations of the goddess Maria Lionza and her role in society.

Pachakuti el retorno del tiempo

Bolivie - 52 min - 2007 - vidéo - couleur - version française

Réalisation : Églantine Charbonnier et Frédéric Servant (France)

Beginning of a new area for the Aymaras.

8.30pm – *Rain*

The Rain Prayer

Chine - 56 min - 2007 - vidéo - couleur – subtitles English

Réalisation : Wenqing Zhang (Chine)

The rainmakers

Making Rain

Mozambique - 57 min - 2007 - vidéo - couleur – subtitles English

Réalisation, image : Liivo Niglas (Estonie) et Frode Stroraas (Norvège)

Political and religious conflicts between a leader of the region and an old medium.

Un dimanche à Pripiat

Ukraine - 26 min - 2006 - vidéo - couleur - version française

Réalisation : Blandine Huk et Frédéric Cousseau (France)

The 27th of April 1986, a city disappears.

Friday 21st March

2pm to 7pm – *Ethno-Fiction*

La Plainte des bateaux enchaînés

Iran - 38 min - 2006 - vidéo - couleur – subtitles English

Réalisation : Mohammad Mehdi Omidvari (Iran)

Poetic journey based on a story from Southern Iran's myths and beliefs regulated by the "dammam"

L'Avenir du banco, maçons et maisons à Djenné

Mali - 58 min - 2007 - DVD - couleur – subtitles French

Réalisation : Susan Vogel (USA)

Fiction and reality surround the mud architecture of Djenné.

Hotxua

Brésil - 70 min - 2007 - vidéo - couleur – subtitles English

Réalisation : Leticia Sabatella et Gringo Cardia (Brésil)

The power of laughter among the Kraho.

Transfiction

Brésil - 57 min - 2007 - vidéo - couleur – subtitles English

Réalisation, image : Johannes Sjöberg (Suède)

Identity and discrimination among transsexuals

8.30pm – *Destiny*

O Soni a jej Rodine (Sona and Her Family)

Slovaquie - 37 min - 2006 - vidéo - couleur – subtitles
English

Réalisation : Daniéla Rusnoková (Slovaquie)

In spite of a difficult life the only thing that holds a
Rom family together is hope.

On a Tightrope

Chine - 60 min - 2007 - vidéo - couleur – subtitles
English

Réalisation, image : Petr Lom (Tchéquie, Canada)

In an orphanage in the Chinese province of Xinjiang,
Uyghurs children (largest Muslim minority in China)
study tightrope walking.

Saturday 22nd March

2pm to 6pm – *Works and Days*

Ouvriers de Tamaris

France - 80 min - 2007 - vidéo - couleur - version
française

Réalisation, image : Gilles Remillet (France)

When the industrial movement becomes a
masterpiece.

Yvette, bon Dieu !

France - 90 min - 2007 - vidéo - couleur - version
française

Réalisation, image : Sylvestre Chatenay (France)

Pastoral symphony and a family quartet.

9pm – Announcement of award winners and closing
film

Luc de Heusch, une pensée sauvage

Belgique - 50 min - 2007 - vidéo - couleur - version
française

Réalisation : Karine de Villers (Belgique)

Luc de Heusch, ethnologist and cinematographer, gives
us his interrogation as different clues to penetrate his
scientific (structuralist) and poetic (surrealist) thinking.

Sunday 23rd March

From 2pm

Screening of awarded films.

Draft programme subject to alterations

Contact :

CFE: (33) 1 47 04 38 20

Mail: cfe@mnhn.fr

Website: <http://www/comite-film-ethno.fr>

Programme of the 9th Göttingen International Film Festival, Göttingen, Germany, April 30-May 4, 2008

The festival promotes documentary cinema with a special emphasis on new films, videos or interactive media (published after 1.1.2005) dealing with socio-cultural processes in a wide sense of the term. The festival is open to all filmmakers, but especially those coming from anthropology, sociology, folklore and neighbouring disciplines. It provides a great opportunity for international co-operation in Visual Anthropology and documentary filmmaking.

Wednesday 30-04-2008

10:00 Registration

Student Film Competition

13:00 Opening of the Student Film Competition
 13:10 **Merken, Märkwürdiges Viertel** (59') - German: Berlin, Märkisches Viertel - Max Kerkhoff (German) 2008
 14:20 **Allotment Happiness** (19') - Germany: Cologne - Eva Lippold, Anna Schäfer (German) 2007
 14:50 **Out of School, ...** (51') - Germany: Göttingen - Sandra Eckardt (German) 2006
 15:50 **Later** (14') - Germany: Cologne, Berlin, Heidelberg, Munich - Marie Schwarz (German) 2007
 16:20 **The Boxers from Crooswijk** (20') - The Netherlands: Rotterdam - Mieke Witkamp (Dutch) 2008
 16:50 **The Intimacy of Strangers** (19') - Great Britain: London - Eva Weber (German) 2005
 17:20 **Temporary Sanity: The Skerrit Bwoy Story** (32') - USA: New York City - Dan Bruun (US-American) 2007

18:00 **Green Doors in Hetzeldorf** (45') - Romania: Siebenbürgen (Transylvania) - Klaus Betzl (German) 2007
 Break
 20:00 **A Life With Slate** (59') - Nepal - Dipesh Kharel (Nepali) 2006
 21:10 **Tiempo de Vals** (22') - Mexico - Rebecca Savage (British) 2006
 21:45 **Growing Pains** (41') - Portugal: Lisbon - Cecilie Øien (Norwegian) 2006
 22:35 **Morokapel's Feast. The Story of a Kara Hunting Ritual** (26') - Ethiopia - Steffen Köhn, Felix Girke (German) 2007
 23:10 **Senegallemand** (86') - Germany, Senegal - David Sieveking (German) 2007

Thursday 01-05-2008

09:00 **If I Were a Flower...** (52') - Switzerland: Bern - Barbara Burger (Swiss) 2007
 10:05 **Javja - Come on! Let's Go!** (70') - Mongolia - Elvira Kurabasa, Petra Mühlberger, Elisabeth Öfner, Kathrin Paulischin, Andrea Reisinger (Austrian) 2006
 11:25 **Telling Fortunes** (13') - Slovenia: Nova Gorica - Jonathan Roper (British), Mojca Cuk (Slovenian) 2007
 11:45 **Cinema at 92.3 FM** (8') - USA: Pittsburgh - Florian Michaelsen (German) 2007
 12:05 **Viva Constanca!** (43') - Romania - Ambrus Emese (Romanian) 2007

Films from Film and Television Schools

14:00 **Party of the Aged** (58') - Germany: Cologne, Bonn, Bad Honnef - Christa Pfafferott (German) 2007
 15:10 **Poem of a Revolt** (40') - France: Paris - Michael Westrich (German) 2006
 16:00 **Grandma's Salon** (33') - Hungary: Harta - Ursula Ambach (German), Maria Rank (Austrian) 2007
 16:45 **Casa Mia** (64') - Romania: Bucarest - Debora Scaperrotta (Italian) 2006

AG Visuelle Anthropologie: Meeting Film School Filmmakers Festival Opening Ceremony

20:00 **Children of Stalin** (52') - Georgia: Surami - Harrie Timmermans (Dutch) 2006
 21:05 **The Outside World** (55') - France: Paris - Stephane Breton (French) 2007
 22:15 **Koriam's Law - and the Dead Who Govern** (110') - Papua New Guinea Pomio, East New Britain Province - Gary Kildea (Australian), Andrea Simon (American) 2005

Friday 02-05-2008

Migration and Integration

09:00 **Osdorf** (75') - Germany - Maja Classen (German) 2007
 10:25 **Jew by Choice** (52') - Germany, Israel - David Bernet, Robert Ralston (Swiss) 2007
 11:30 **Here To Stay** (72') - Ireland - Alan Grossman, Aine O'Brien (Irish) 2006

Ritual and Traditions: Contemporary Challenges

- 14:00 **When the Sun Rises: A Toraja Priest of the Ancestral Way** (65') - Indonesia: Sulawesi - Roxana Waterson (British in Singapore) 2008
- 15:15 **Jengi** (20') - Cameroon - Daisuke Bundo (Japanese) 2008
- 15:45 **The King Never Dies** (73') - Ethiopia - Pierre Lamarque, Elise Demeulenaere (French) 2007
- 17:05 **Maimouna - The Life in Front of Me** (60') - Burkina Faso - Fabiola Maldonado (Honduran), Ulrike Suelzle (German) 2007

Network Meetings

- 20:00 **Delhi-Mumbai-Delhi** (63') - India: Delhi and Mumbai - Saba Dewan (Indian) 2005
- 21:15 **Room 11, Ethiopia Hotel** (23') - Ethiopia: Gondar - Itsushi Kawase (Japanese) 2006
- 21:45 **Ceremony - The Djungguwan of Northeast Arnhem Land** (excerpt 65') - Australia: Northeast Arnhem Land - Trevor Graham, Howard Morphy, Philippa Deveson (Australian) 2006
- 23:00 **Schroeder liegt in Brasilien / Brasilien is in Germany** (95') - Brasil, Germany - Zé do Rock (Brazilian) 2007

Saturday 03-05-2008*Globalisation: Threats and Temptations*

- 09:00 **Being Innu** (77') - Canada - Catherine Mullins (Canadian) 2007
- 10:30 **The Shadow** (69') - Indonesia - Martine Journet, Gérard Nougazol (French), 2007
- 11:50 **East of Eden** (40') - Serbia: Vojvodina - Rajko Petrovic (Serbian) 2006

Surveying Europe

- 14:00 **Skärkvinnor - Women of the Islands** (78') - Finland: Outer Archipelago of Southwest - Lotta Petronella (Finnish) 2007
- 15:30 **Peace For All** (26') - Macedonia - Elizabeta Koneska (Macedonian) 2007
- 16:10 **The Boatman's House** (61') - Portugal - Jorge Murteira (Portuguese) 2007
- Break
- 18:00 **Presentation of the Student Film Award Winner**
- 19:00 **On Being Banana** (24') - Korea South: Seoul - Risa Madoerin (Swiss), 2007
- 19:40 **The Art of Regret** (59') - China - Judith MacDougall (Australian) 2007

Dinner and Party

Sunday 04-05-2008*Intercultural Dialogue Through Football*

- 09:15 **Introduction** Wolfgang Buss and Rolf Husmann
- 09:30 **The Unknown World champions - Football Manufacture in Pakistan** (33') - Pakistan: Sialkot - Wolfgang Blöhm (German) 2008
- 10:10 **Zinedine Zidane: The Glory of Wrath** (6') - Mexico: Mexico DF - Elisa Lipkau (Mexican) 2007
- 10:20 **The Last Line of Defence** (46') - South Africa - Mark Kaplan (South African), 2007
- 11:15 **"We Too Have No Other Land"** (61') - Israel: Sakhnin - Jerrold Kessel (Israeli, South African), Pierre Klochendler (Israeli, French) 2007

Experimenting with New and Old

- 14:00 **The Devil's Mills** (55') - Hungary - János Tari (Hungarian) 2007
- 15:10 **SchoolScapes** (77') - India: Andhra Pradesh - David MacDougall (Australian) 2007

- 16:30 **The Future of Visual Anthropology** (15') - Germany: Göttingen - Martin Gruber, Jochen Becker, Viola Scheuerer (German) 2006
- 16:45 **The Art of Documentary Filmmaking - Myanmar 2005** (15' excerpt) - Myanmar - Eh Mwee, Kyi Phyu Shin, Khine Khine Saw, The Maw Naing (Burmese), Lindsey Merrison (Anglo-Burmese) 2006
- 17:00 **Cham in the Lepcha Village of Lingthem** (15' excerpt) - India: Sikkim - Anna Balikci-Denjongpa (Swiss, Canadian), Dawa Tsering Lepcha (Sikkimese), Asen Balikci (Bulgarian) 2007
- 17:15 **Dane Wajich- Dane-zaa Stories and Songs: Dreamers and the Land** (short presentation) - Canada: Doig River First Nation Territory - Kate Hennessy, Amber Ridington (Canadian) 2007 http://www.virtualmuseum.ca/Exhibitions/Dane_wajich

Roundtable: Experimenting with Film – The Future of Ethnographic Film

Multimedia

- Ashes of Life, the Annual Rituals of Laboya, Sumba 1996** (277') - Indonesia: West Sumba - Dirk Nijland, Erik de Maaker, Danielle Geirnaert-Martin (Dutch) 2007
- Balkan Rhapsodies: 78 Encounters, Observations and Afterthoughts on Serbia & Kosovo** (57') - Serbia, Kosovo, USA: Boston - Jeff Daniel Silva (US-American) 2007
- From Verité to Virtual** (58') - USA - Roderick Coover, Phillip Alperson, et al. (US-American) 2007
- The Future of Mud: A Tale of Houses and Lives in Djenne** (58') - Mali: Djenne - Susan Vogel (American), Samuel Sidibe (Malian) 2007
- The Tati Theatre** (40') - France: Paris - Annie Mercier (French) 2006

Online Presentations

Check on Arrival: Border Crossings at Zurich Airport. (An interactive installation) - Switzerland:

Zurich Airport - Susanna Kumschick, Flavia Caviezel (Swiss) 2006 <http://www.evolutie.org/check-it.html>
Dane Wajich- Dane-zaa Stories and Songs: Dreamers and the Land (100') - Canada: Doig River First Nation Territory - Kate Hennessy, Amber Ridington (Canadian)

2007 http://www.virtualmuseum.ca/Exhibitions/Dane_wajich

Announcement of the INTERNATIONAL VISUAL SOCIOLOGY ASSOCIATION

2008 IVSA CONFERENCE
 BUENOS AIRES, ARGENTINA
 August 6-8, 2008

“SPACE, TIME and IMAGE”

CALL FOR PANELS

Space, time and image. Their multiple relations and the complexity of their interactions are the main theme of the 2008 IVSA International Conference. This is a call for the creation of panels broadly associated with the theme of space, time, and image. Read below for a further elaboration of this year's theme and requirements for panel proposal submissions.

In 1928 Paul Valery stated: “For the last twenty years, neither space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art”.

In the last two decades, the use of images for sociological research has expanded remarkably. Art History, anthropology, psychology, sociology, and cultural studies have produced a multiplicity of analytical models and methodological approaches that enrich the sociological study of visual data. As W.T.J. Mitchell, says that for visual sociology is important to consider at the same time the social construction of the visual and the visual construction of the social. The sociological eye can convey meaning and signification to images, but images as well do offer significant information about the social. Considering the particularities of time and space within visual regimens, taking into account how the visual is produced, used and disseminated, offers the researcher the opportunity of studying how both constructions are relevant for a sociological consideration of the visual. Today, images seem to require the mediation of a particular space (museum or public or private galleries) for its dissemination. New media and new technology devices offer, every minute, new ways for image distribution. This is one of the most important changes to take into account when thinking about images at present: their ubiquity and their possibility of not-spatial circulation. As Walter Benjamin explained, images “will

make their way towards the spectator” and no longer force the recipient to move to reach them. Visual sociology also studies the way museums and art spaces should reorganize in order to consider the actual fleshless of the visual and the fact that their traditional way of exhibiting images may need to find a new meaning.

Due to new technology, images have not only learned to exist in the world “temporarily” but also have introduced temporality in their own space of representation. Images have become based in time, and visual sociology should study their new symbolic functions. If images have been promises of eternity for centuries, today images also represent contingency.

We encourage the presentation of panels and papers that explore systematically the space and time connections, overlapping, continuities and disruptions that implicitly or explicitly can be studied when working with visual data and methods in social research. Panel Proposals should include:

- Topic title
- A detailed description of the importance and relevance of the panel

- A short description of the types of papers sought
- Identify if this panel is methodological, empirical, or theoretical.
- Please note that you as a panel organizer, will be receiving, reviewing, and identifying potential papers for your panel. The deadline for papers will be May 15th., 2008
- Suggested Panel Themes
- Visual cartographies
- Moving spaces for images
- Storylines. Image as narration
- Time and space: private/public/intimacy
- History of the images. Images of history
- Memory, remembrance, oblivion: visual sensibility
- Technology as Experience
- Migrating images in a global world
- Space and time: Surveillance and visual control
- Cyberspace, cybertime and cyberimages.
- Personal experiences of using visual methods in social research can also be submitted.

All panel proposal submissions must be received by March 15th, 2008

Send to: ivs2008english@gmail.com

Web: http://www.visualsociology.org/conf_2008/

Visual and Critical Studies Graduate Symposium: Call for projects

OPEN CALL FOR PROJECTS

Submit to the Visual and Critical Studies Graduate Symposium
School of the Art Institute of Chicago

Wednesday, April 30 - Sunday, May 4, 2008

The 2008 Visual and Critical Studies graduate symposium opens April 30, 2008 in the Rubloff Auditorium at the Art Institute of Chicago with keynote speaker Irit Rogoff, Visual culture theorist from Goldsmiths College at London University. The symposium investigates various historical and contemporary issues in the context of hybrid artistic production and research methodologies resulting in collaboration, discussion, documentation, and even dinner. We invite you to submit proposals for participation in the following transdisciplinary events. We are open to a wide array of submissions, from traditional academic papers to multi-disciplinary work in all media.

All submissions should include a CV or resume and should be received by Friday, March 7, 2008.

Notifications will be emailed by Friday, March 28, 2008. Please send abstracts or other submissions and inquiries to info@crosslist.org

Communal Dinner: Feeding Our Bodies of Knowledge

Hosts: Sarah Alford, Ben Madeska, Karen Ware

Feeding our Bodies of Knowledge is a roundtable discussion and shared meal organized to host a conversation around the labor of teaching, the practice of remembering, and the history of social action and interaction. From classrooms to picket lines to dinner tables, we are investigating how the passing on and handing down of embodied knowledge resists and contributes to traditional and historical social formations and narratives. The moderators

ask for abstracts of no more than 250 words from historians, activists, committed makers, community organizers, and teachers about their experiences in the innovative ways in which knowledge is both challenged and accumulated. Participants will share a meal, ideas, and diverse experiences in the context of this informal community.

Panel: Discussions for the Living Dead

Moderator: Heidi Neubauer-Winterburn

The zombie film genre began appearing in early 20th century discourse through readings of Voodoo and Haitian rituals. The first American zombie film, George Romero's *Night of the Living Dead* (1968), added a new twist: it made the zombies human flesh eaters. This panel asks: Are these films a matter of economy < cheap to make and profitable as theater sales slip and alternate viewing methods rise? Are they a matter of asserting group identities in distinction to the masses, an

o/Other, etc, specifically processed through affectively and visually menacing, decaying bodies to present, or sublimate, fears surrounding the internet, globalization, or bio-terrorism? And do you need zombies in a zombie film? This panel welcomes papers, performances, decaying bodies, or whatever else you have. . . we think. . .

Document: Invented Archives and Historical Creativity

Editors: Divya Menon, Joey Orr

Pressuring notions of history has motivated much contemporary art practice within recent years (Atlas Group, Tacita Dean, Liam Gillick, Pierre Huyghe). The literary work of W.G. Sebald is foundational to some of these cultural trends. These works tend to question the function of history by way of confounding the distinction between creative cultural production and the practice of critical history itself. Since the transformative potential of academic panels is at times foreclosed by departmental boundaries and specialized

disciplinary vocabularies, we seek documentation in the form of essays, images, sound work, new media, and other modes of cultural production to archive an imagined panel discussion about the relationship between history and creative practice. The project explores history as cultural production, but also means to pressure the ability to create productive discourse within the interstices of various disciplines. Abstracts or project descriptions should be 250 words or less.

Workshop/Collaboration: Call for ARMs

Art-based Research Methodologies in Action

Facilitators: Andrew and Andrea

This open form event seeks a wide range of participants from a variety of disciplines and levels of experience with respect to employing visual arts methodologies as a form of inquiry into various topics in the humanities

and sciences. We also welcome proposals from academics writing on art-based research strategies. Participants are required to submit work/writing samples along with artist statements, a current CV and proposal abstract of 250 words or less for a collaborative project to be undertaken during this ³happening,² held Thursday, April 29th, 2007 at the School of the Art Institute Chicago. The intense daylong event aspires to bring interested parties together for an exploration and examination of this particular approach to art making and academic practice for the purposes of discussion, collaboration, and presentation. The result of the day's activities will be presented to symposium participants the following day.

If material must be mailed, please send to VCS/Crosslist, MacLean Building, Room 605, 6th Floor, 112 South Michigan Avenue, Chicago, IL 60603. Emails preferred.

2nd Call for papers for a special issue of Accounting, Auditing and Accountability Journal: "Accounting and the Visual"

This special issue aims to contribute to a recent and steadily growing interest in organizational visual images and methodologies with particular application to the field of accounting. In essence, the practices of accounting for and auditing organizational activity relate to visualisation – rendering tangible and intangible values visible in the form of reports, charts, graphs, diagrams, and pictures for instance. These artefacts can fruitfully be studied from a visual perspective as being traces of – and drivers for – organizational action, processes and culture, as indeed can organizational artefacts more generally. Likewise, the changing image of accounting as a profession can be read visually, for example trends in corporate architecture, space and accountants' professional identity.

The extent to which organisations trade on their image is also worthy of attention. Branding, organizational and/or corporate aesthetics management, and the construction of symbolically redolent buildings are all visual activities, and ways of accounting for the visual is also a theme we might usefully engage with. For example, in New Zealand, the 'arts bonus points' scheme allows organizations to gain more favourable planning decisions if they agree to invest in and display publicly accessible artworks in their buildings – importantly, these points are tradable, effectively creating a market that leads to the concept of an 'aesthetic bottom line' (Monin and Sayers 2006). In addition, accounting and management control processes can be studied visually through the use of documentary photography, photo-elicitation techniques and respondent-led photography.

In sum, as contemporary societies become defined by their 'visual culture' and technological advancements mean that 'the image' becomes all-important in every sphere of life, so organizational and accounting scholars must engage with these developments theoretically, empirically and methodologically. To date, the role of images and the visual world has been strangely overlooked in organizational research despite having a healthy provenance in the social sciences more generally, and a prominent profile across arts disciplines and associated cultural studies. This special issue aims to begin to rectify this neglect.

With these ideas in mind, we invite contributions that address any aspect of the visual and accounting, whether theoretical, empirical or methodological. We would particularly welcome creative, innovative approaches to the topic. An indicative, but not exhaustive, list of what we see as potential questions or approaches of interest is given below:

- Financial reporting as visual artefact
- Reflections of the image-dominated society within accounting
- The impact of developments in visual technology on accounting
- Visual representations of tangible and intangible values
- Visual rhetoric and accounting
- The role of the visual image in branding
- Corporate aesthetics management
- Accounting for the visual image
- Management accounting and the visual
- Architecture and the accounting profession
- The changing visual image of accountants' professional identity
- Visual images as historical records of accounting interest
- Photo-elicitation as a contemporary and/or historical research method
- Respondent-led photography as a research method
- Parallels between art and accounting
- Studies that criticise the desirability of an increasingly visual approach

The submission deadline for this special issue is 1st March 2008, but earlier submissions are welcomed. Manuscripts should be sent electronically by email (in a word file format) to Dr Samantha Warren, University of Surrey (s.warren@surrey.ac.uk) All papers will be reviewed in accordance with AAAJ's normal processes. Authors are asked to follow Accounting, Auditing & Accountability Journal's standard formatting requirements. For details, visit <http://www.emeraldinsight.com/info/journals/aaaj/notes.jsp>

Authors wishing to discuss their papers prior to submission may contact any of the three guest editors:

Dr Samantha Warren, University of Surrey, UK (s.warren@surrey.ac.uk)

Dr Jane Davison, Royal Holloway, University of London, UK (jane.davison@rhul.ac.uk)

Prof. Lee Parker, University of Adelaide, Australia (lee.parker@adelaide.edu.au)

The 5th Cosmobilities Conference: Tracing the New Mobilities Regimes, Munich, Germany, October 16-17, 2008

Call for papers

Tracing the new mobilities regimes

The analytical power of the social sciences and the arts

In a certain way the social sciences and some forms of contemporary arts have a similar intention: to analyze modern societies and cultures. They use specific methods, methodologies and techniques to explore and to signify the fundamental changes and phenomena characteristic for the world of today. Mobility, flexibility, acceleration and the rise of a globally networked society are topics for many scientists and artists as well.

In the early nineteenth century, there was a conflict that arose between the literary and scientific intellectuals of Europe, as they competed for recognition as the chief analysts of the new industrial society in which they lived. Sociology was conceived as the third major discipline, a hybrid of the scientific and literary traditions. This conference targets not to a conflict but to a new discourse on the potentials the fine arts and the social sciences have to analyze contemporary phenomena of mobility in its cultural and societal relevance.

We encourage scientists from all disciplines dealing with mobility (sociology, ethnology, anthropology, history, art history and so forth) and artists to give papers on different aspects of mobility, arts and modern life.

In particular, the conference focuses on the analysis and interpretation of the new mobilities regimes as they occur in respect to border regimes and migration, the consequences of mobile work and the increasing pressure on the working force to be mobile and to travel, the new technological environments enabling people and global economies to be mobile and so forth.

Please, send abstracts no longer than 300 words and no later than March 1, 2008 to sven.kesselring@cosmobilities.net (Cosmobilities Network) or susanne.witzgall@adbk.mhn.de (Munich Academy of Fine Arts).

Contact:

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Web: <http://www.cosmobilities.net/>

nafa :: reviews

Review of the 1st VIDOVIN - open festival of ethnographic and documentary film from the Periphery, 26th Nov. - 1st Dec. 2007, Tolmin, Slovenia

By *Katja Krajnc, Vidovin festival director (vidovin@gmail.com)*

Although Vidovin is a student project with a small budget, its first edition passed successfully, thanks to the good will of invited guests and the host town of Tolmin with its inhabitants. The project was organized by the Association of Tolmin Youth Societies and Kula – Slovene Ethnological and Anthropological Association. Film screenings took place in the local movie theatre. In three days we presented 43 films out of 62 that were sent to us from all over the world. Due to low budget we could not invite filmmakers themselves, but the films effectively brought their messages in their name. You can find out more about selected films at our website www.vidovin.si

The festival lasted a whole week and had its base in the Youth and Multimedia Centre MinK. Twelve students of ethnology and cultural anthropology from the University of Ljubljana attended a week long film workshop under mentorship of Želimir Žilnik. Žilnik is a renowned filmmaker from Novi Sad, Serbia. He is one of the most famous representatives of the so called Black Wave movement in Yugoslav cinematography that started back in the sixties. Already in those years he won important film awards (Best Documentary in Oberhausen 1968, Best Film in Berlin Film Festival in 1969). In his lifetime he has made a huge number of documentaries which all carry a deep feeling for the social problems of ordinary, small people like peasants,

workers, the homeless and social groups such as homosexuals, prostitutes, even Albanian minority in Serbia. Today more and more social scientists are interested in his past and recent work. It was about time to recognize him and his work as a relevant source for our interests, but we should also learn from his extraordinary sense for ethics when working with people and filming their lives. His latest films are mostly dedicated to themes of migration and critique of EU social policies (see more about Žilnik at his official website www.zelimirzilnik.net). At Vidovins workshop the students made three short ethnographic films, all of them about different local phenomena. The films were finished and presented to the audience by the end of the festival week.

One of the main aims of Vidovin is to support progress of amateur filmmakers' skills in general, but mostly the local ones. Tolmin is a small town, but it has a big film history. The first Slovenian film was shot in nearby villages in 1948, the screenwriter for it was one of the biggest Slovene writers Ciril Kosmač who was born here. In the last few years a local filmmaker Jan Cvitkovič has had a huge success with his films and has won awards at international festivals (see www.staragara.com). Film director Dimitar Anakiev was also one of our guests, and he too lived and worked in Tolmin for a long period of time. Recently, there has

been a growing interest in film in Tolmin, especially among the local youth population, joined under the Association of Tolmin Youth Societies. Film workshops and screenings have been a regular activity here for the last five years. Vidovin became a place for and a gathering of all these talents and interests, despite its ethnographic and documentary focus.

The festival included other presentations. A photo exhibition of local amateur photographer travelers is still opened to be seen in MinK. Katarina Juvančič, ethnologist and cultural anthropologist, presented a CD of fieldwork recordings of lullabies sung throughout Slovenia, a project that she and her students at the University of Ljubljana finished in 2006. We presented this work to support new techniques and technologies that anthropology can take advantage of in the process of research and in ethnographic representations. Lecturers Miha Zadnikar (ethnologist, film critic), Zdravko Duša (writer, screenplay writer) and Dušan Rutar (psychoanalyst, film theorist) opened theoretical horizons of filmmaking to us with their insightful lectures. In the late evenings we enjoyed cultural programmes with musicians Andrej Trobentar and Salamandra Salamandra, not to forget an unforgettable concert with the local group 'Feedback'. Also legends of Slovene and local poets Jožek Štucin (as Regina

Kralj) and Ivan Volarič – Feo visited us to pour more oil on our creative fire of the week.

We missed only a little more support of the Slovene ethnological and anthropological public, especially those related to ethnological filmmaking, but we hope that they will join us in the future. We were happy to host a whole day visit of forty students from the department of ethnology and cultural anthropology at the University of Ljubljana. The department supported us morally and it also covered expenses for five students that attended the workshop.

The second edition of Vidovin will take place in fall-winter of 2008. We haven't put out the call for films yet, but it will soon be available at our website. You are all welcome with your films. Vidovin aims at collecting as many ethnographic films as possible so that we will be able to create an archive of films which will be opened for educational and research purposes. This year Vidovin will have two regional focuses: Africa and Siberia, but will thematically still be opened to all peripheries of the world. We are happy to announce that Vidovin is invited to present itself in Salekhard,

Russia, at the Russian Anthropological Film Festival (see <http://rfaf.ru/eng>) this September. And we are also happy to announce that the Russian festival will present itself at Vidovin.

Katja Krajnc, festival director

If you have any questions about the festival contact us at: vidovin@gmail.com

The official website will be updated in near future:
www.vidovin.si

nafa :: notice board

Dear recipient,

I want to draw your attention to a listserve on media anthropology. If you are interested to join and participate, please go to:

EASA Media Anthropology Network
<http://www.media-anthropology.net>

Best regards
Sigurjon Baldur Hafsteinnsson

Coordinator, Media Anthropology Network
European Association of Social Anthropologists
<http://www.media-anthropology.net>

New Publications: Robert Gardner

Recently several publications have been released about Robert Gardner.

Barbash, Ilisa and Lucien Taylor
2007 *The Cinema of Robert Gardner*. New York: Berg.

Gardner, Robert and Akos Ostör
2007 *Making Forest of Bliss*. Cambridge: Harvard University Press.

Gardner, Robert
2007 *Making Dead Birds*. Cambridge: Harvard University Press.
2007 *The Impulse to Preserve: Reflections of a Filmmaker*. Cambridge: Harvard University Press.

Jay Ruby

New Book

Joram ten Brink (ed)
Building Bridges. The Cinema of Jean Rouch
Wallflower Press, 2007

Building Bridges is the first title to fully explore the work and legacy of French documentary maker Jean Rouch. A figure as comfortable in front of the camera as behind it, Rouch created some of the most enduring sociological films about French and francophone African culture, and his playful documentaries make him the spiritual ancestor of filmmakers such as Nick Broomfield and Michael Moore, and a precursor to the world of Big Brother and reality TV. Based on a major international conference, this study contains over twenty new essays from a global cast of filmmakers, film critics, academics and actors, including a number of Rouch's African-based collaborators, and discusses his massive contribution to ethnographic filmmaking with films such as *Les Maitres Fous* (1954), *Le Pyramide Humaine* (1959) and *Chronique d'un été* (1960). This collection is set to become a benchmark study of one of the most influential documentary presences of the last century.

Presentation of a new documentary film

By Hannu Hyvonen, director and producer
(info@elonmerkki.net)

I am a documentarian from Finland and we are now proudly presenting our first documentary movie for tv-distribution.

The documentary *Last yoik in Saami forests* follows the hot and actual drama between Finnish forestry and indigenous Saami reindeerherders in Lapland in Finland. Saami people are the only indigenous people in Europe and their rights are recognized in EU level also.

More information and uploading possibility in the film page: <http://elonmerkki.net/en>

List of film festivals and presentations:
<http://www.elonmerkki.net/en/presentations>

Directors biography:
<http://www.elonmerkki.net/en/director>

If you are interested, we would like to send the dvd of the film for your consideration.

Best regards
Hannu Hyvonen

The William A. Kern Conference on Visual Communication: Rhetorics And Technology
By Eric Margolis, Associate Professor (margolis@asu.edu)

The conference will be held in Rochester, New York
April 10-13

For information on the conference, please visit website:
www.rit.edu/Kern .
On -line registration will also be available there.

**MASTERCLASS VISUAL ANTHROPOLOGY
SIC / SOUND IMAGE CULTURE
CALL FOR CANDIDATES – DEADLINE 20TH
MARCH 2008**

Sound . Image . Culture / SIC Master class is formed by a group of anthropologists and filmmakers, in order to offer trained filmmakers and scientists a professional context to develop their personal projects. SIC offers an intensive workshop of six months, assisting professional filmmakers, social scientists and artists in their personal project. SIC presents a broad spectrum of theoretical perspectives and practical workshops so as to link formal and ethical questions during the realization of their anthropological projects. This focus deals specifically with the interconnection of form and content in anthropological audiovisual creations from an original and personal point of view. The SIC Master class is open to a maximum of 10 participants each year. The selection is based on an audiovisual project proposal (film, video installation, sound creation...) submitted by the candidate with a strong personal motivation and point of view. SIC 2008 starts in mid-

April and finish in December 2008 (not full time) Deadline submission projects: 20 March 2008 Participation fee for the entire workshop: 700€ Location : Belgium : Brussels & Aalst (near Brussels) For more details & information : <http://www.soundimage.culture.org> Contact us at : contact@polymorfilm.be Masterclass organized by polymorfilm vzw, subpowered by netwerk vzw

Courses and workshops held by the Oxford Academy of Documentary Film in 2008, at the University of Oxford and University College, London.

By Alison Kahn, Director, The Oxford Academy of Documentary Film

The OXFORD ACADEMY OF DOCUMENTARY FILM presents the following courses and workshops at University College London and the University of Oxford. They are aimed at anyone who

wants or needs to use digital media for personal or research purposes and who requires practical tuition in these areas.

THE FOLLOWING COURSES AND WORKSHOPS WILL BE HELD AT UCL

Introduction to Documentary Filmmaking and Editing with Final Cut Express HD
7 -18 April 2008

Intensive Documentary Film Training for Gap Year Students
23 June - 11 July 2008

For more information, email us at enquiries@oadf.co.uk or visit our website for prices and booking information: <http://www.oadf.co.uk>

nafa :: calendar

Events marked with bold are those still open for entries.

March 4-9, 2008

Dialektus 2008 – European Documentary and Anthropological Film Festival, Budapest, Hungary

Deadline for entries: November 10, 2007

Contact:

Palantir Film Visual Anthropological Foundation

1163 Budapest, Katóka u. 46, Hungary

Tel: +36-1-403-03-52, +36-20-993-40-30

E-mail: info@dialektusfesztival.hu

Web:

<http://www.dialektusfestival.hu/2008/nevezes?lang=en>

March 2008

Social Worlds, Natural Worlds, the 2008 British Sociological Association Annual Conference:

BSA Student Artwork Competition, at the University of Warwick, UK

Deadline for submitting videos and still photographs:

January 31, 2008

Contact:

BSA Student Artwork Competition, c/o Dr Carol Wolkowitz, Department of Sociology, University of Warwick, Coventry CV4 7AL, UK.

Tel: 44 (0)2476 523159

E-mail: C.Wolkowitz@warwick.ac.uk

Web:

<http://www2.warwick.ac.uk/fac/soc/sociology/staff/academicstaff/wolkowitzc>, <http://www.britsoc.co.uk>

March 7-8, 2008

2nd annual Anthropology Film Festival, at the University of British Columbia Vancouver, BC

Deadline for entries : February 8, 2008

Contact :

Web : <http://anthfilm.anth.ubc.ca>

March 7-16, 2008

Cinéma du réel – International Documentary film Festival, Centre Pompidou, Paris, France

Deadline for entries: November 30, 2007

Contact:

Web: <http://www.cinereel.org/index.php?lang=en>

March 15-24, 2008

International Film Festival Jean Rouch - 27th Bilan de film ethnographique, Musée de l'Homme, Paris, France

Deadline for entries: November 30, 2007

Contact:

Comite du Film Ethnographique, Musée de l'Homme – Place du Trocadéro,

75116 Paris, France

Tel: 01 47 04 38 20 , Fax : 01 45 53 52 82

E-mail: cfe@mnhn.fr

Web: www.comite-film-ethno.net

March 16-25, 2008

10th Thessaloniki Documentary Festival, Greece

Deadline for entries: December 15, 2008

Contact:

TDF – IMAGES OF THE 21ST CENTURY

9, Alexandras Avenue, T.K. 114 73

Athens, Greece

Tel: 0030 210 8706000

Fax: 0030 210 6456251

E-mail: documentary@filmfestival.gr

Web: <http://www.filmfestival.gr>, www.filmfestival.gr/docfestival/uk/index.htm

March 24-30, 2008

5th Worldfilm, Tartu Festival of Visual Culture will be held in Estonian National Museum, Tartu, Estonia.

Deadline for entries: October 15, 2007

Contact:

Pille Runnel, Taavi Tatsi

WORLDFILM 2008, Estonian National Museum

Veski 32, Tartu 51014, Estonia Tel: +372 7 350 413

E-mail: festival@worldfilm.ee

Web: www.worldfilm.ee

March 26-30, 2008

FIGRA – Le Festival International du Grand Reportage d'actualité et du Documentaire de Société (International Current Affairs and Social Documentary Film Festival), Palais de l'Europe, Le Touquet Paris-Plage, France

Deadline for entries: October 15, 2007

Contact:

Web: <http://www.figra.fr/accueil.html>

March 27 – April 6, 2007

It's All True 08 – the 13th International Documentary Film Festival, Sao Paulo & Rio de Janeiro, Brazil

Deadline for entries: December 5, 2007 (international productions)

Contact:

It's All True International Documentary Festival Rua Mourato Coelho, 325 - Cj.06 - ZIP: 05417-010 São Paulo - SP - Brazil Tel: / Fax: (55 11) 3064-7617 | (55 11) 3064-7485 E-mail: info@itsalltrue.com.br

Web: <http://www.itsalltrue.com.br/2007/index.html>

March 28-April 4, 2008

The Fifth International Festival 'Human Rights documentary Film Days, Kiev, Ukraine.

Deadline for entries: December 30, 2007

Contact:

Olga Kostina, p/b 10964; 61013 Kharkov, Ukraine

E-mail: gkofman@magikafilm.com.ua

Web: <http://www.docudays.org.ua/>

March 31 – April 5, 2008

London International Documentary Festival (LIDF) –
A Conversation in Film, 2008, London, GB.

Deadline for entries: December 20th & December 31st

Contact:

Web: <http://www.pocketvisions.co.uk/lidf/>

April 3-6, 2008

11th Full Frame Documentary Film Festival, USA

Deadline for entries: October 15 & November 30, 2007

Contact:

E-mail: info@fullframefest.org

Web: <http://www.fullframefest.org/>

April 9-15, 2008

8th Festival of Central and Eastern European Film,
Weisbaden, Germany.

Deadline for entries (documentary film): January 15,
2008

Contact:

Web: <http://www.filmfestival-goeast.de/>

April 10-13, 2008

The William A. Kern Conference on Visual

Communication: Rhetorics And Technology to be held
in Rochester, New York

Contact: Web: www.rit.edu/Kern

April 17-17, 2008

Hot Docs Canadian International Documentary
Festival, Canada

Deadline for entries: December 10, 2007 & January 10,
2008.

Contact: Web: <http://www.hotdocs.ca/>

April 18-24, 2008

Visions du Réel, International Film Festival, Nyon

Deadline for entries: October 15, 2007 (films completed
may and Sept. 2007), January 5, 2008 (films completed
after Sept. 2007).

Contact:

Visions du Réel, 18, rue Juste-Olivier – 1260 Nyon 1,
Switzerland

Tel: +41 22 365 44 55 , Fax: + 41 22 365 44 50

E-mail: docnyon@visionsdureel.ch

Web: <http://www.visionsdureel.ch/>

April 25-26, 2008

The Annual Meeting of the Swedish Association of
Anthropologists, Sweden.

Contact:

E-mail: Peter Bretschneider

(Peter.Bretschneider@du.se) & Tove Holmqvist

(Tove.Holmqvist@du.se).

Web: www.du.se/sant

April 30- May 4, 2008

9th Göttingen International Film Festival, Göttingen,
Germany.

Deadline for entries: January 14, 2008

Contact:

IWF Knowledge and Media

c/o Göttingen International Film Festival Nonnenstieg
72

D-37075 Göttingen, Germany

phone: +49 551 5024-170; fax: +49 551 5024-322

E-mail: event@iwf.de

Web: <http://www.iwf.de/giff/>

April 30-May 4, 2008

**The 2008 Visual and Critical Studies Graduate
Symposium, School of the Art Institute of Chicago,
USA.**

**Deadline for submissions (from traditional
academic papers to multi-disciplinary work in all**

media): March 7, 2008

Contact:

E-mail: info@crosslist.org

May 1-7, 2008

23 International Film Festival München DOK.FEST,
Germany

Deadline for entries: January 10, 2008

Contact:

Web: <http://www.dokfest-muenchen.de/>

May 2-11, 2008

Documenta Madrid 2008, Madrid, Spain.

Deadline for entries: passed

Contact:

Area de Gobierno de las artes

Gran Vía 24, 6^a planta

28013 Madrid, Spain

Web: <http://www.documentamadrid.com>

May 19-23, 2008

**DEF - Days of Ethnographic Film, Ljubljana,
Slovenia.**

Deadline for entries: March 15th, 2008

Contact:

Nasko Kriznar

Audio-Visual Laboratory

ZRC SAZU, Novi trg 2

1000 Ljubljana, SLOVENIA

E-mail: nasko@zrc-sazu.si

Fax: +386 1 425 77 52

Web: <http://www.sed-drustvo.si/>

May 27 – June 1, 2008

The 2008 DOXA Documentary Film Festival,
Vancouver, Canada

Deadline for entries: December 14, 2007

Contact:

Web: <http://www.doxafestival.ca/>

May 29. – June 1, 2008

NAFA 2008 – the 28th International Nordic Anthropological Film Association Film Festival and Conference ‘Breaking the barriers’, in Ísafjörður, Iceland

Deadline for entries: April 1st, 2008

Films submitted for the festival should be sent as DVD/VHS preview copies, accompanied by a synopsis or a 10-line description and technical data, to: The NAFA 2008 Selection Committee c/o Peter I. Crawford Intervention Press, Castenschioldsvvej 7
For all other enquiries:

E-mail: Valdimar J. Halldórsson, NAFA 2008 Organiser (hrafseyri@hrafseyri.is)
Web: <http://www.hrafseyri.is/>

June 4-8, 2008

Beeld voor Beeld, Festival of Visual Anthropology, Amsterdam, the Netherlands

Deadline for entries: March 14, 2008 (extended deadline)

Contact:

Beeld voor Beeld, PO Box 95001 1090 HA Amsterdam Tel: 020 - 568 8520 Fax: 020 - 568 8384 E-mail: info@beeldvoorbeeld.nl
Web: <http://www.beeldvoorbeeld.nl>

June 13-16, 2008

Visual Representations of Iran - Conference, Film season, Photographic exhibition, at the University of St. Andrews, St. Andrews, Fife, Scotland.

Deadline for entries:

Films: Synopsis of films plus films must be submitted no later than 31 December 2007.

Papers: Abstracts for papers must be submitted no later than 31 January 2008

Contact:

Enquiries and additional information and details
Web: <http://www.anthropology-iran.org/forumsources/conference/default.aspx> ,

www.iranheritage.org/visual-anthropology/

June 15-22, 2008

The XVIII "Message To Man" International Documentary, Short and Animated Films Festival, St. Petersburg, Russia.

Deadline for entries: April 15, 2008

Contact:

Web: <http://www.message-to-man.spb.ru/>

June 16- July 27, 2008

DAAD – Cornell University Summer Seminar: “The Technology of Memories: Collective Traumatic Remembrance in Modern Germany”
Application deadline: March 1, 2008 (Applicants must be citizens or permanent residents of the United States or Canada)

Contact:

Phone: (607) 255-8408 (Lisa Bonnes Johnson)
E-mail: lb433@cornell.edu. (Lisa Bonnes Johnson)
Web: <http://www.daad.org>

June 18-29, 2008

The 62nd Edinburgh international film festival (eiff), Edinburgh, Scotland

Deadline for entries: February 18, 2007

Contact:

The Submissions Co-ordinator,
Edinburgh International Film Festival,
88 Lothian Road, Edinburgh EH3 9BZ, Scotland UK
Tel: (Int. +44) 0131 228 4051
Fax: (Int. +44) 0131 229 5501
E-mail: submissions@edfilmfest.org.uk
Web: <http://www.edfilmfest.org.uk/info/>

June 19-29, 2008 & July 3-13, 2008

The 10th Encounters South African International Documentary Festival, Johannesburg (19 June – 29 June) & Cape Town 3 July – 13 July, South Africa.
Deadline for entries: March 14, 2008

Contact:

The Encounters Team Tel: +27 21 465 4686 Fax: +27 21 461 6964

E-mail: distribution@encounters.co.za (Nazeer Ahmed)

Web: www.encounters.co.za

June 21-27, 2008

2008 Robert Flaherty Film Seminar, Colgate University, Hamilton NY

Contact:

Web:

http://www.flahertyseminar.org/rffs_upcoming%2008.htm

June 26-27, 2008

First EIASM Workshop on Imagining Business:

Reflecting on the visual power of management, organising and governing practices, Saïd Business School, University of Oxford, UK,
Submission deadline: 28th February 2008

Contact:

Web:

http://www.eiasm.org/frontoffice/event_announcement.asp?event_id=555

July 4-13, 2008

Zanzibar International Film Festival 2008: ‘Cultural Cross-Roads’, Zanzibar

Deadline for entries (films): March 31, 2008

Deadline for entries (papers): Not set

Contact:

Web: <http://www.ziff.or.tz/>

July 6-27, 2008

XXII Pärnu International Film Festival, at the Museum of New Art in Pärnu, Estonia.

Deadline for entries: April 1st, 2008

Contact:

Pärnu Film Festival Esplanaadi St. 10 Pärnu 80010, ESTONIA

Tel: + 372 44 30772

Fax: + 372 44 30774

E-mail. vaiko [a] chaplin.ee

Web: <http://www.chaplin.ee/english/filmfestival>

July 10-12, 2008

Representation, Theory and Policy. A conference hosted by the Association for Research in Popular Fictions, at the Trinity and All Saints College, Leeds. TV drama, young adult fiction, music, art, citizenship agenda, documentary, photography, journalism, pedagogy, youth culture, social exclusion, child poverty, curriculum and literacy, sub-culture, new media, disability, teen audiences, magazines/comics, juvenile delinquency, beauty and lifestyle, pop and politics, internet cultures, texting and social ritual, teen nights and street culture, ASBOs and Hoodies, comparative studies.

Deadline for abstracts (200-300 words): December 15th 2007

Contact:

Please send an abstract of by to Nickianne Moody, Convenor ARPF, MCCA, Liverpool John Moores University, Dean Walters Building, St James Road, Liverpool L1 7BR

E-mail: N.A.Moody@ljm.ac.uk

Fax: 0151 6431980

July 15-23, 2008

The 16th ICAES World Congress Visual Anthropology Sessions: The Visual in Anthropology – A Symposium, Kunming, China.

Deadline for documentary ethnographic films: January 31, 2008

Film entries should be sent to:

Zhang Youchun, Institute of Anthropology
School of Sociology and Population Studies
Renmin University of China, Beijing 100872

P.R.China

Deadline for papers: January 31, 2008

Papers should be submitted to:

Rolf Husmann

E-mail: rolf.husmann@iwf.de

For further information, contact:

Prof. Zhuang Kongshao: anthropology@126.com

Rolf Husmann rolf.husmann@iwf.de

Web: <http://www.icaes2008.org/>

July 20-27, 2008

Sole e Luna Doc Fest - Mediterranean and Islamic International Documentary Festival, Palermo, Italy. Sole e Luna is a Festival oriented to documentaries produced by and on Mediterranean and Islamic countries.

Deadline for entries: March 15, 2008

Contact:

E-mail: info@soleelunadocfest.com

Web: www.soleelunadocfest.com

August 6-8, 2008

2008 International Visual Sociology Association (IVSA) Conference, Buenos Aires, Argentina.

Deadline for panels: March 15, 2008

Contact:

E-mail: ivsa2008english@gmail.com

Web: http://www.visualsociology.org/conf_2008/

August 26-30, 2008

The 10th Biennial Conference of the European Association of Social Anthropologists (EASA) in Ljubljana, Slovenia.

Call for Papers with relation to Visual Anthropology

The call for papers closes on March 31, 2008. Paper proposals must be submitted online at:

<http://www.nomadit.co.uk/easa/easa08/panels.php5>

For further details on the conference, visit:

<http://www.easa2008.eu/>

September 2008

6th Open Russian Anthropological Film Festival, Salekhard, Russia

Deadline for entries: July 1st, 2008

Contact:

6th Open Russian Anthropological Film Festival 620178, Ekaterinburg, Gagarina Street, 35/a – 47, Ethnographic Bureau, Russia

E-mail: info@rfaf.ru, salekhard2008@mail.ru

Web: <http://rfaf.ru/eng>

September 5-8, 2008

First ISA Forum of Sociology, Sociological Research and Public Debate «Sociology of the visual sphere», Barcelona, Spain

Deadline for papers: December 28, 2007

Contact:

Dennis Zuev (e-mail: tungus66@mail.ru)

Regev Nathansohn (e-mail: regev@umich.edu)

Web: http://www.isa-sociology.org/barcelona_2008/adh/ad_hoc_visual.htm

October 2-8, 2008

Moscow International Visual Anthropology Film Festival, Moscow, Russia

Deadline for entries: March 31, 2008

Contact:

Tel: +7/916/069 74 67 - Mr. Vitaly Semenov

Fax: +7/495/959 10 17

E-mail: mifva4@gmail.com

Web: <http://visant.etnos.ru/> , http://community.livejournal.com/visanthro_rus/

October 16-17, 2008

The 5th Cosmopolitanities Conference: Tracing the New Mobilities Regimes, Munich, Germany.

Deadline for papers: March 1, 2008

Contact:

E-mail: sven.kesselring@cosmobilities.net
(Cosmobilities Network) or
susanne.witzgall@adbk.mhn.de (Munich Academy
of Fine Arts)
Web: <http://www.cosmobilities.net/>

October 17-29, 2008

VIENNALE - Vienna International Film Festival,
Austria

Deadline for entries: August 1st, 2008

(àVIENNALE's festival program mainly
consists of films/videos participating BY
INVITATION. If you would like to submit a film
or video to the VIENNALE festival edition 2008
we kindly ask you to send us a ONE PAGE
SYNOPSIS (unaccompanied by any forms, but
including technical details such as original format,
running time, screening format, etc.) so we might
get a first impression of what the film/video is
about Please send the synopsis to:
film@viennale.at If you have not received a request
for a preview tape within two weeks after sending
in the synopsis, the film/video has not been
chosen for preselection.

Contact:

E-mail: film@viennale.at

Web: <http://www.viennale.at>

October 22-30, 2008

Cinemaissi, the Latin-American and Caribbean
Film Festival of Helsinki, Finland.

Deadline for entries: May 15, 2008

Contact:

Cinemaissi / Eva Nyreen Puistonkatu 11 C 14
00140 Helsinki, Finland

Web : <http://cinemaissi.org>

October 31-November 3, 2008

Himalaya Film Festival, National Olympics
Memorial Center in Tokyo, Japan

For further information, contact:

E-mail: info@himalaya-archief.nl

Web: www.himalayafilmfestival.nl

November 5-9, 2008

Sheffield International Documentary Festival, UK

Deadline for entries: not set

Contact:

Web: www.sidf.co.uk

November 7-16, 2008

CPHDOX - International Documentary Film
Festival, Copenhagen, Denmark

Deadline for entries: not set

Contact:

CPH:DOX - Copenhagen International
Documentary Film Festival Stockholmsgade
43 DK-2100 Copenhagen Ø Denmark Tel: +45 3393
0734/36 / Fax: +45 3312 7005 E-mail:

info@cphdox.dk

Web: www.cphdox.dk

November 7-16, 2008

The 27th Amiens International Film Festival,
Amiens, France

Deadline for entries (for documentaries): July 15th,
2008

Contact:

Festival International du Film d'Amiens
c/o M.C.A.

Place Léon Gontier

F-80000 Amiens, France

Tel +33 (0)3 22 71 35 70 / Fax +33 (0)3 22 92 53 04

E-mail: contact@filmfestamiens.org

Web: www.filmfestamiens.org

November 20-30, 2008

21st International Documentary Film Festival
(IDFA), Amsterdam, the Netherlands.

Deadline for entries: not set

Contact:

International Documentary Filmfestival,
Amsterdam.

Kleine-Gartmanplantsoen 10, 1017 RR, Amsterdam,
The Netherlands.

Tel: +31 (0) 20 6273329 / Fax: +31 (20) 6385388

E-mail: info@idfa.nl

Web: <http://www.idfa.nl>

November 25-28, 2008

The 2nd EUROPEAN COMMUNICATION
CONFERENCE "Communication policies and culture
in Europe", BARCELONA, Universitat Autònoma de
Barcelona, Spain.

Deadline for proposals: February 15, 2008

Contact:

E-mail: philippe.meers@ua.ac.be

Web: www.ecrea2008barcelona.org &

<http://sections.ecrea.eu/FS/> & <http://www.ecrea.eu>

February, 2009

The 4th edition of DOCNZ International
Documentary Film Festival, Australia.

Deadline for entries: Early Bird Deadline: 30 June

2008, Official Deadline: 31 July 2008, Extended

Deadline (fee applies): 14 August 2008

Contact:

Web:

<http://www.docnz.org.nz/festival/filmmakers.html>

October 26-November 2009

The 10th ASTRA FILM FEST, Sibiu,
Romania. Deadline for entries: not set

Contact:

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