

# nafa : // network

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**Newsletter of the Nordic Anthropological Film Association**

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## Editorial

*By Anne Mette Jørgensen and Kayla Reopelle*

Dear readers,

The 2018 NAFA Festival in Aarhus was a memorable event loaded with thought-provoking film experiences, ethnographic surprises, aesthetic pleasures, challenging questions in the good company of new and old NAFA friends. Thanks to the organizers of the NAFA Festival 2018 in Aarhus, Peter Crawford and Ditte Marie Seeberg, the filmmakers, students and other staff, and to those of you who participated. Fortunately PhD candidate Áshild Thorsen wrote a review of the festival that offers everyone an opportunity to get an insight into the event. In the not too distant future, some of the films will be available online for our members through the NAFA Film Archive (<http://nafa.uib.no/?q=home>) and one or two perhaps also in our upcoming Journal of Anthropological Films (see NAFA Network vol. 24.4).

The Eye & Mind Laboratory for Visual Anthropology at Aarhus University launched a new, beautiful website announced below. In November, the journal Visual Anthropology will be thirty years old! All of us at NAFA warmly congratulate you on the jubilee, and thank you for reflecting on and promoting our field for so many years. Your work has been fundamental to its development. Editor Paul Hockings presents the Jubilee issue.

Then we bring you a range of calls for film entries in 2018, to the German International Ethnographic Film Festival (GIEFF) and the Taiwan International Documentary Festival (TIDF) both in May, and to a Conference on Migration at University of Copenhagen this February. The Finnish Viscult festival happens later this month. In case you cannot attend, we are pleased to share that, as in previous years, the festival will be streamed in real time.

After that, you'll have our usual Notice Board and calendar of future anthropological film festivals.

Deadline for the next volume of NAFA Network is 26 *January 2018*.

All the best for the rest of 2017 to all of you!

# nafa :: news and announcements

## Review of NAFA 2017 – Anthropological Film Festival and Conference, Aarhus, August 2017

By Åshild Sunde Feyling Thorsen, PhD candidate, Bergen University Museum

Aarhus University and Moesgaard Museum hosted the 37th NAFA International Ethnographic Film Festival this year, giving the audience, filmmakers and the NAFA-crowd four full days packed with screenings, a symposium on food and the all-important between-sessions-talks that have become a NAFA Festival trademark.

“It is all about the links,” festival manager and host Peter Crawford stated at the very first day of NAFA2017, pointing to the connections within the milieu of NAFA and anthropological filmmakers. With several returning festival contributors and moviegoers, the week in Aarhus is also a reminder of how important the NAFA festival is as a space for discussing and developing the field of visual anthropology.

This year, the organizing team divided the festival into three sessions, giving room for a special symposium on the visual anthropology of food, regular screenings of submitted and reviewed films, and, in addition, the screening of three specially selected works.

Paying tribute to two veteran filmmakers, the special screenings included Lisbeth Holtedahl’s recently completed *Le Chateau* (in fact, the final touches were added just hours before the screening by editor Gary Kildea). *Le Chateau* is an extensive work spanning decades of research and filming. The film follows



Photo by Åshild Sunde Feyling Thorsen

industrialist Al Hajji Abbo and the construction of his chateau in Northern Cameroon. Through this background we are introduced to his relationships with the local community, with workers, European partners, politicians, and his family. As we follow the construction of the building what stands out is the man, his relations and his concern for his own legacy. Holtedahl gives through a close and personal story a challenging perspective on the global south and one powerful man.

During a seminar in Tromsø earlier this year, Paul Stoller called Holtedahl’s work an instance of “slow anthropology,” which is suitable for *Le Chateau*. Slow

anthropology highlights the importance of long and returning fieldwork, to develop social relationships and do anthropology as a shared practice (see Stoller 2017).

The second special film screening, Jørgen Leth and Olatz González Abrisketa’s *Pelota II* returns to the topic of Leth’s film *Pelota* (1983) – the Basque ballgame. In this 2015 film, it is the secrets of the balls themselves that are revealed, from the making of the ball, the individual sound of it, and the extensive selection process to find the perfect match for the players, and even where the balls kept when they are not in use. Abrisketa asked about “where the balls were sleeping,” and the answer resulted in a memorable scene of pelota balls stored in a fridge overnight.

Returning to the same topic thirty years later (1983, 2015), *Pelota II* shares aspects of the slow anthropology method – though here it is the balls more than the people we get to know in depth. Both Holtedahl and Leth & Abrisketa’s work are inspiring for filmmakers at the start of their careers: they call for repetition and time; time in the field and daring to return again and again, to hang in there for as long as it takes.

The third special screening was *Sealers – The Last Hunt*, which was also tied to the food symposium programme. The film follows the last sealing vessel in Norway going out to hunt seals in the polar ice. Representing a younger generation of documentarists, the filmmakers have their background from the Tromsø Visual Anthropology programme and have now successfully

established their own independent production company. *Sealers* was screened in several of the major cinemas in Norway this year. Dealing with a highly political topic, which is often gives Norway quite a bad reputation internationally, the filmmakers' focus is nonetheless on the seal hunt, life on the vessel, and the challenges of a seascape consisting of water and ice. Filming - and jumping after - the crew as they hunt the seals on the moving pack ice, the images of *Sealers* are changing from scenic to hectic, from impressive landscape shots to blood on white ice. It is a brutal way of killing animals, and the rugged men on the vessel provide a bridge to the food symposium of NAFA2017.

Jonatan Leer's symposium keynote address took TV chef wonder boy Jamie Oliver as its starting point. In an episode of one of his TV shows, Oliver tries for the first time to kill a sheep as part of a narrative of going back to the basics of food production, to meet "locals", and to once again find his "love for food". Whilst Leer delved into how meat consumption produces and negotiates masculinity through the images of Oliver's program, Jan Ketil Simonsen and Lorenzo Cañas Bottos' symposium presentations looked into the visual culture and the processes of establishing authenticity surrounding the Iberian pig. The presentations highlighted the image construction of an authentic landscape where the pig is supposed to inhabit (the forest) and the (skilled) vision (Grasseni 2004) that makes it possible to classify the pig as different commodities.

The social life of food has a slightly different meaning in Shotaro Wake's film *To the Last Drop*, but here the preparation of food becomes the only act possible when everything else is falling apart. Following a cancer support group, the main character in this documentary has made the task of serving the perfect cup of tea and coffee his special contribution to the group. Impressively made using a smart phone rig, the film

shows the technical and methodological possibilities that the camera most of us carry with us has to offer. Often marketed as a tool for video reporters on the go, Wake's film shows that a phone camera rig can be used for more than the rapid shoot-and-post of bloggers. *To the Last Drop* is close to Stoller and Holtedahl's approach where it is the personal relationships that make the film possible, and, indeed, worth watching.

As with food, ritual is a recurring topic in anthropological films that we find ourselves working with again and again (in fact, "ritual" is – in close competition with "religion" – the most frequently used keyword in the NAFA film archive). *The Possibility of Spirits* approached the themes of ritual with a personal and experimental take. Mattijs van de Port's film constitutes a discussion on what we can understand, what we can describe in words, and how to (re)present phenomena we cannot explain through film. The result is an exploratory essay film that challenges the viewer. *The Possibility of Spirits* asks: when we cannot fully grasp what the eyes tell us, how do we translate it into an audiovisual representation? The film is a contribution to sensory anthropology where vision is challenged.

Whilst some topics have become popular for anthropological filmmaking, Olivier Jourdain's film *Sacred Water* was a reminder that there are still parts of human life that are not frequently dealt with in anthropological film, for instance the traditions of sex and sexual practices. With a main character who treats the secrets of female ejaculation as something like a national cultural heritage, the film challenges the limits of intimacy of its (Scandinavian) audience. Jourdain's choice of topic returns to some of NAFAs core values, namely to present the everyday life of people, which, as the film shows, can be extremely funny.

Documentation and dissemination of lived lives is a responsibility many documentarists have taken on. In *I*

*am the People*, we are brought into the recent Egyptian revolution through the experiences of a family who in spatial distance lives far away from the events, but are close to the images on the news screen. The family's discussions on politics, as well as more daily struggles such as the lack of cooking gas and bread making, provide those intriguing "other stories" that are rarely heard.

Several of the selected films this year addressed the contemporary challenges in Europe relating to immigration, as well as the various institutions constructed to deal with the current situations. Whilst NAFA 2016 had a strong thematic emphasis on the so-called refugee crisis and the process of migration, the contributions this year delved further into the lives of migrants after arriving. *Integration Inch'Allah* (Pablo Munoz Gomez) describes one of the many local institutions that were constructed to make the integration easier in European countries, and in *Ghetto PSA* (Rossella Schillaci) the negotiation of a migrant identity is explored. The difficulties of living between two homes was also felt in *Living with Boko Haram*, as



Photo by Åsbild Sunde Feyling Thorsen

the terror of Boko Haram deeply affected a family between Norway and Cameroon. This film by Waage and Ahmadou is an example of collaboration between institutions in the field of visual anthropology.

*Train to Adulthood* was a film focusing on European challenges, looking back in recent European history to describe the present situation of youngsters in Hungary. Director Klara Trencsenyi shows how powerfully film can bring together the past and the present, also using archival images that give a strangely nostalgic feeling regardless of which part of Europe one grew up in. The overly positive propaganda images of the old regime stand in grim contrast to the personal stories we get to know in *Train to Adulthood*, where a train operated by children is the last material, as well as social relic, of the communist past in a capitalist present.

Whilst several of the festival films move along a personal narrative (for instance *To the Last Drop*, *Linefork*, and *Ghetto PSA*), the personal experiences of the filmmakers were also a starting point for several of the films. It could be argued that the topic of any film is a result of our own experiences in the world, but, for instance, in the case of Orsolya and Ralph Veraart, it is a family dinner of polenta that serves as the catalyst for further analysis of gender, food and tradition (and, hopefully, to a larger project). Shotaro Wake's own

history of cancer is the background of his work *To The Last Drop*, and gives a special sensitivity to the topic. Another example is Aya Domeniq (*The Day the Sun Fell*), whose grandfather's silence on his memories of the Hiroshima bomb results in a set of questions that leads Domeniq to people who can fill in that which her grandfather never could tell. The already mentioned work of van de Port has a similar approach, using his own personal experience of not fully understanding a phenomenon as the foundation for the research question in the film.

This year's films do, as usual, include contributions from far outside the Nordic countries, and bring the audience to locations worldwide. With what must have been a generous festival budget, an exceptionally large number of filmmakers were also present at the festival; making an essential contribution to the conversation. The local organizers, Peter I. Crawford and Ditte Marie Seeberg, and all of the volunteers did a remarkable job facilitating professional discussions and hosting an excellent festival. Hosted by a museum institution where audiovisual media is included as stand-alone parts of the exhibits, and is home to its own visual anthropology programme, the atmosphere at the festival somehow provided a sense of optimism for the future of the discipline.

The only distortion of this image comes from Moesgaard's latest exhibit *Journey*, where the in-house experts seem to have been forgotten in the curatorial process. After spending four days at the festival, the high quality displays on Moesgaard's first floor on the fifth day, are remembered as a bit, well... shallow.

As filmmaking processes spanning a decade are seldom possible, the lesson of slow anthropology also turns to the development of social relations within the field of visual anthropology itself – NAFA has been the catalyst for many programs and festivals since its start in 1971. The continuing development of collaborative projects between filmmakers and institutions makes us look forward to next year's festival in Cluj, Romania.

Ref:

Grasseni, Christina (2004) "Skilled vision. An apprenticeship in breeding aesthetics" 1. *Social Anthropology*, 12, 41-55.

Stoller, Paul (2017) *Slow anthropology in the age of Trump* [Internet], Huffpost 15.06.2017. Available from: [http://www.huffingtonpost.com/entry/slow-anthropology-in-the-age-of-trump\\_us\\_5942c6cee4b024b7e0df4a0d](http://www.huffingtonpost.com/entry/slow-anthropology-in-the-age-of-trump_us_5942c6cee4b024b7e0df4a0d) [Accessed 29 September 2017]

## New website for the Eye & Mind Laboratory for Visual Anthropology at Aarhus University

By Sebastian Lowe

Welcome to the new website for the Eye & Mind Laboratory for Visual Anthropology at Aarhus University. This community-based website provides a meeting point of academia, the arts, and the museum world; a so-called 'third-space', where scholars in visual anthropology, filmmakers, photographers, artists, exhibition makers, and students can exchange and develop their projects and ideas.

In putting together this website, I worked closely with visual anthropologist and coordinator of the visual anthropology track at Aarhus University, Christian Suhr, along with good friend and New Zealand-based web designer, Antony Booker from [spindlemedia.co.nz](http://spindlemedia.co.nz).

At the initial stages of the web project, Christian and I discussed the overall aim of the website. We wanted to create an online platform that would allow us to keep in touch with those who have been, are, or will be

affiliated with the Eye & Mind Laboratory in the near future. We wished to showcase our archive of film material produced by staff, students and other affiliated researchers, who have been involved with the laboratory over the years, as well as highlight some of key events that have been happening at the laboratory since 2009.

Once we had an idea of how we imagined the website could possibly look, I then contacted Antony, who started to build the website from scratch. Antony provided us with his years of experience in formulating and building web pages, and together we tailored this site to meet our overall aims. After several Skype sessions and numerous re-workings of the web content, we arrived at [eyeandmind.dk](http://eyeandmind.dk), which we feel is simple, informative, and maintainable.

Additionally, we created a public Facebook [page](#), where one can see what's happening at the laboratory, such as

film screenings, workshops, or symposiums. We have also created an interactive 2D map of visual anthropologists from around the world — so feel free to [add yourself to the map](#), should you wish!

This website was formally released at the NAFA Film Festival in Aarhus, 2017.

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Sebastian J. Lowe

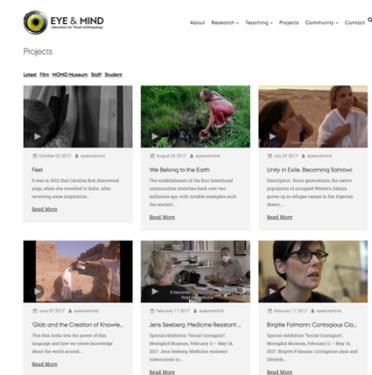
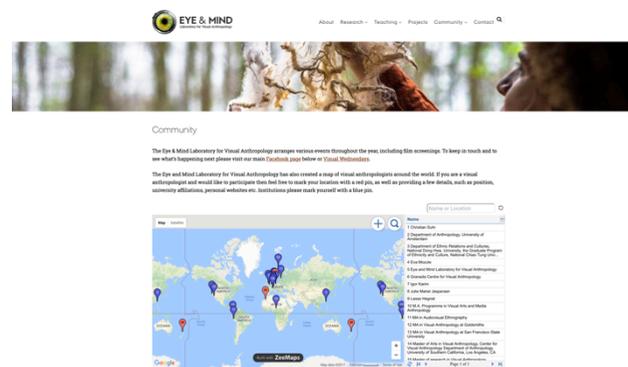
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## Jubilee: *Visual Anthropology* is thirty years old!

*By Paul Hockings*

The November issue of *Visual Anthropology* has something to celebrate, since it has now completed its thirtieth year. Much of this issue is devoted to a detailed cumulative index of volumes 21-30, although with a difference this time, in that it has been possible to add an index of ethnic and national entities—168 of them—that were the subject of articles from Volume 1 until now.

The lead article, by Paul Henley, surveys the early years of Observational Cinema, and the key role in its development that was played by Colin Young, the

founder of the National Film and Television School in Beaconsfield, UK, who in the 1960s was heading the Theater Arts Department at UCLA. The article includes an interview with Young (who is now ninety and lives in Kent), along with a detailed analysis of how this style of documentary was first developed in the Ethnographic Film Program at UCLA.

This issue of the journal also has a photo essay by Gaurav Datta on a hospice for HIV/AIDS sufferers in India; and it concludes with a reminiscence by the Editor. He recalls that this year is the centenary of Jean Rouch's birth, but it was also in 1917 that two of the founding fathers of our discipline, Tylor and

Durkheim, both passed away. The reminiscence also recalls Boas and Malinowski, who passed away exactly 75 years ago. The Editor looks at Malinowski's theoretical contribution through an encyclopedia article that has been all but ignored in the many books and articles that deal with Malinowski's theory.

As for the future, we can reveal that the first issue of 2018 will be a colourful double issue on visual arts in the Southeast Asian diaspora.

Paul Hockings  
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## Call for Films: German International Ethnographic Film Festival (GIEFF), Göttingen, May 2018



The new call for films < <http://www.gieff.de/> > has just been issued and is open until 15 December 2017!

From 9-13 May 2018, the German International Ethnographic Film Festival (GIEFF) is celebrating its 25<sup>th</sup> anniversary with the 14<sup>th</sup> edition. Launched in 1993 as “Göttingen International Ethnographic Film Festival”, the event quickly won international reputation by pursuing three objectives:

(1) to capture current trends and topics in ethnographic documentary by presenting films, videos and interactive media which are usually not older than three years, the product of a collaborative process (produced *with* and not just *about* those depicted), as well as the result of a longer sojourn and the corresponding language skills of the filmmakers.

(2) to highlight the contribution of ethnographic film as a method of producing and representing knowledge in Social & Cultural Anthropology by arranging workshops, panels and roundtables with filmmakers and visual anthropologists.

(3) to offer a venue for meeting and exchange between aspiring young filmmakers and experienced professionals as well as academics from different countries, institutions and cinematic traditions. To this

end, the student film competition has been established as a characteristic feature of the festival, where a jury of filmmakers and visual anthropologists honors the best production with the Student Film Award.

Basically open to filmmakers from all backgrounds, the festival aims particularly at those coming from Social and Cultural Anthropology, Sociology, Folklore Studies as well as neighboring disciplines. GIEFF thus provides an international forum for the exchange of ideas and cooperation in Visual Anthropology and documentary filmmaking. A selection committee consisting of both academics and filmmakers reviews the submitted films with respect to their cinematic quality and potential to stimulate debate among the audience.

In 2016, around 530 films from more than 65 countries were submitted, with 56 films selected for screening. As the festival does not specify a particular theme, but rather has topics develop from the submitted material, its final program effectively reflects recent developments in ethnographic documentary.

Initially, GIEFF was organised by the “Institut für den Wissenschaftlichen Film” (IWF) in Göttingen. Confronted with government intentions to close IWF, an association (GIEFF e.V.) was founded in 2007 organizing the festival ever since. A large group of loyal

supporters helped to make the GIEFF a success for many years. However, with the final closure of IWF in 2010, the festival lost its major institutional backing.

Fortunately, the University of Koblenz-Landau in collaboration with the Institute for Social and Sustainable Oikonomics (ISSO) have offered a new institutional partnership and support, which is why in 2016 the festival was held simultaneously at Göttingen and Koblenz. GIEFF e.V. then decided to move the festival entirely to the Florinsmarkt at Koblenz and consequently to rename it “German International Ethnographic Film Festival” (GIEFF).

Part of this transformation process has also been the change of festival director, from “founding mother” Beate Engelbrecht to Andreas Ackermann, professor of Anthropology at the University of Koblenz-Landau. However, both will continue to work together for GIEFF, and Beate, with her longstanding and far-reaching contacts in the universe of Visual Anthropology, will now act as International Coordinator of the festival.

Andreas Ackermann  
 German International Ethnographic Film Festival  
[info@gieff.de](mailto:info@gieff.de)  
[www.gieff.de](http://www.gieff.de)

## Viscult 2017 Celebrates the 100 Years of Independent Finland through the Theme of Autonomy



The Viscult Film Festival in Joensuu, Finland, presents on 25–27 October an international series of new documentary films related to the theme of autonomy. The films deal with issues of lifestyle, individual and collective self-determination, and the preservation of traditional cultures in modern times. The film program is supported by specialist lectures to be given by University of Helsinki Professors Sirpa Tenhunen and Pirjo Kristiina Virtanen, and film related workshops.

The festival will take place in the Karelia UAS Media Studies facilities at the Joensuu Science Park. The whole program is open and free for all. Most of the program will also be streamed real-time in the Internet at [www.viscult.net](http://www.viscult.net).

The Viscult program includes 22 fresh documentaries from around the world. Stefania Donaera's film *The Girl's Club* shows the activities of a girl's club in Mosambique. The girls learn self-defense and knowledge of their rights of self-determination, and get to know about their rights and value as girls, children and human beings. *We Must Be Dreaming*, directed by

David Bert and Joris Dhert, depicts how a great number of Brazilians were forcefully evicted from the areas to be built for the FIFA World Cup 2014 in Rio de Janeiro – a thought-provoking case of imperfect autonomy. Giulia Amati's film *Shashamane* portrays the Rastafari people, who have gathered from all over the world to settle in Shashamane, Ethiopia. The film addresses topics such as slavery and its heritage, and difficulties and successes in the repatriation of Rastafarians in Africa.

Viscult screens three Finnish documentaries this year. In *Bookmark Love*, directed by Tommi E. Virtanen, autonomy means a possibility for individuals to reach out for their dreams. *The Devil and the Holy Water* is a Finnish–international production with Laura Meriläinen as producer and Toni Tikkanen as editor. The film shows how the modernizing Ethiopian society affects traditional exorcist rituals. One of the festival's workshops will focus on Antti-Ville Kärjä's film *The Boys from the Finn Band: The Story of Finn Express*. The film deals with the oral history of Finns who immigrated to New Zealand in the 1960s and 1970s,

their communities and the significance of music in their adaptation to the new culture.

Viscult 2017 is organized by the North Karelia Regional Film Association together with the Karelia University of Applied Sciences, and the Cultural Studies section of the School of Humanities at the University of Eastern Finland. The student association Nefa-Joensuu is an associated festival partner.

Additional information:

[www.viscult.net](http://www.viscult.net)

[www.facebook.com/viscultfestival](https://www.facebook.com/viscultfestival)

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

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## Call for Entries: 11<sup>th</sup> Taiwan International Documentary Festival, May 4-13, 2018



Taiwan International Documentary Festival, TIDF, is one of the major professional platforms for documentaries in Asia. We are looking for documentaries that are creative, relevant to social and human interests, and have unique points of view. We encourage innovative filmmakers and documentaries with experimental spirit.

Three major competitions with 11 awards and more than US\$70,000 total cash-prize await. The entry deadline is December 08, 2017.

Filmmakers are encouraged to submit documentaries completed after December 1, 2015. All forms and lengths are welcome. No entry fee. A Taiwan Premiere is required, except for Taiwan films.

More information may be found on <http://www.tidf.org.tw/en>

## Call for Papers: Understanding Migration, University of Copenhagen, February 2018



NORDIC  
SUMMER UNIVERSITY

The research circle Understanding Migration in the Nordic and Baltic Countries is pleased to announce the call for our winter 2018 symposium in Copenhagen, Denmark, Friday, February 2 to Sunday, February 4, 2018.

*We are especially keen to welcome filmmakers into this particular session, and so it seems potentially an excellent opportunity for members of the NAFA Network and subscribers to the NAFA newsletter.*

The symposium will address contemporary migration through the lens of representation. Representations of migration—from scholarly and journalistic accounts, to films and photography, to official discourses emerging from policy makers and institutions—serve in various ways capture, contextualize, interpret, and define migration, and the people involved. At different levels

of scale, the concept of representation encompasses not only the tangible products of these efforts, but also the practices and processes involved.

What are the ethical, creative, and legal challenges of representing migration? How do individuals represent themselves in particular ways through legal proceedings, as they seek asylum, or work, or government services? What role is the media playing in the lives of individuals and communities, how is this changing, or how might it? How do lawyers, advocates, and institutions working on behalf of individuals negotiate the work of representation in accordance with specific legal, bureaucratic, and cultural frameworks, as well as personal concerns? What responsibilities accompany representation amidst the broader and perhaps more diffuse landscapes in which various forms of cultural and political adjudication take place?

Our winter symposium will approach the vast topic of migration in terms the various forms and practices its representation takes, and also with attention to how representing in this context serves in various ways to produce the subject matter itself. We will address interrelated concerns ranging from the communication of individual experience, to the political and personal stakes of local and international decision-making, to the production of histories that frame how we understand what is happening in our communities and our world.

We invite scholars, filmmakers, legal practitioners, journalists, artists, activists, and others directly concerned with theoretical and pragmatic questions about representing migration to apply with presentations and/or advanced stage works-in-progress to share and discuss in an open, cross-disciplinary environment. The winter 2018 symposium is a collaborative effort involving two other NSU study circles: Circle 2: “Appearances of the political” and Circle 5: “Patterns of Dysfunction in Contemporary Democracies.” In addition to the primary activities of Circle 1: “Understanding Migration,” a short common programme will provide opportunities for participants in each circle to introduce and collectively consider shared interests and concerns over the course of the weekend.

As a Nordic Summer University circle, we are fundamentally interested in the Nordic and Baltic countries. However, we strongly encourage diverse submissions that speak to the symposium’s theme and subject matter, even absent a direct geographical link to the Nordic and Baltic region. The goal of the research circle is to encourage cross-disciplinary engagement, and likewise, we seek always to expand cross-contextual feedback and exchange.

To Apply, Please send a 300-word proposal and a short biographical statement to Bremen Donovan and Stéphanie Barillé at [migration@nsuweb.org](mailto:migration@nsuweb.org). The deadline for submission is November 1, 2017. We encourage applicants to shape their presentations in the format they consider most suitable. Please keep in mind that each presentation should last a maximum of 50 minutes, including time for questions and discussion.

Those who wish to attend the symposium without giving a presentation are welcome to apply, but we encourage everyone to contribute actively to the group by engaging with any materials sent in advance, and taking an active role in collective discussions in Copenhagen. If you would like to attend the symposium without presenting your work, please submit a brief statement describing your interest in participating. Please note that priority will be given to applicants who intend to give presentations.

**A preliminary program will be announced on December 1, 2017 at <http://nordic.university>. There you will also find further information about NSU and may sign up for the newsletter.**

# nafa :: notice board

## NEW BOOK

### New Book About Marshall Family Photography

<http://www.hup.harvard.edu/catalog.php?isbn=9780873654098>

*Where the Roads All End* tells the remarkable story of an American family's eight anthropological expeditions to the remote Kalahari Desert in South-West Africa (Namibia) during the 1950s. Raytheon co-founder Laurence Marshall, his wife Lorna, and children John and Elizabeth recorded the lives of some of the last remaining hunter-gatherers, the so-called Bushmen, in what is now recognized as one of the most important ventures in the anthropology of Africa. Largely self-taught as ethnographers, the family supplemented their research with motion picture film and still photography to create an unparalleled archive that documents the Ju/'hoansi and the /Gwi just as they were being settled by the government onto a "Bushman Preserve." The Marshalls' films and publications popularized a strong counternarrative to existing negative stereotypes of the "Bushman" and revitalized academic studies of these southern African hunter-gatherers.

This vivid and multilayered account of a unique family enterprise focuses on 25,000 still photographs in the archives of Harvard's Peabody Museum of Archaeology and Ethnology. Illustrated with over 300 images, *Where the Roads All End* reflects on the enduring ethnographic record established by the Marshalls and the influential pathways they charted in anthropological fieldwork, visual anthropology, ethnographic film, and documentary photography.

Best,  
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## NOW AVAILABLE ONLINE

*Studies in Visual Communication*, a Pioneering Journal  
Published 1974-1985  
Margaret Mead. Howard Becker. Sol Worth. Erving  
Goffman.

They are just a few of the influential scholars whose work was published in *Studies in Visual Communication* (SVC). The journal, originally named *Studies in the Anthropology of Visual Communication* (SAVICOMM), was published by the Annenberg School from 1974 until 1985.

For 40 years, it was available only to scholars through hardbound archives. But thanks to a recently completed digitization process, SVC is now publicly available online. Please read more at:  
<https://www.asc.upenn.edu/news-events/news:studies-visual-communication-now-available-online>

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## SCREENING

### Showcasing our students' best work

Our MA in Visual Anthropology students will soon graduate. Join us at the screening of their documentary films and exhibition of their multimedia works.

The event, called *Chronicles of a Summer*, is a unique opportunity to witness our students' best efforts after a year of hard work. It will take place at Leaf on Portland Street in Manchester, on the 21st and 22nd of October 2017. This year the works will include themes as broad as landscape, witchcraft and disability, and styles as eclectic as ethnofiction, observational film and slow cinema.

Whether you have studied with us or are just interested in anthropology, documentary films and audio-visual media, we would love to see you there.

<http://chroniclesofasummer.com>

Grenada Centre for Visual Anthropology  
[info@granadacentre.co.uk](mailto:info@granadacentre.co.uk)

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## **A NEW SUBDISCIPLINE IN ANTHROPOLOGY?**

### **A New IUAES Commission on Aural Anthropology?**

We are proposing a new subdiscipline in anthropology, along the recent focus on the senses, dealing with

hearing and its importance in various environmental and cultural situations. While perception and production of images have given rise to visual anthropology, aural perception has given rise to separate fields, such as the transference from orality to written scholarly texts, or the registration and interpretation of soundscapes, both natural and man-made; and above all, ethnomusicology. But ears are what make humans able to speak, and cultural meanings of noises are often neglected in fieldwork. Ears control our movements, providing the necessary equilibrium for walking and dancing, under various forms of cultural control. The dividing line between noises and harmonious sounds is also culturally defined, while all kinds of natural sounds are variously classified and interpreted. The contributions of ethnomusicologists and anthropologists in the field are rich (Feld, Seeger, Carpitella, among others), but what seems to be needed

is an encompassing framework bringing together such a variety under the common role of our sound perception. Ferdinand De Saussure, the founder of structuralist linguistics, due to have a strong influence in anthropology, started his analysis on what he called 'image acoustique' (acoustic image), later defined as the 'significant'.

What the proposed Aural Anthropology is trying to achieve is an expansion of this approach to all possible perceptions and expressions of sounds and their cultural interpretations.

For more information, please write to [antonio.marazzi@gmail.com](mailto:antonio.marazzi@gmail.com)

# nafa :: calendar

*Events marked with bold are those still open for entries.*

## **October 3-8, 2017**

IsReal - Festival di Cinema del Reale  
Nuoro, Italy  
[www.isrealfestival.it](http://www.isrealfestival.it)

## **October 5-12, 2017**

Yamagata International Documentary Film Festival  
Yamagata City, Japan  
<http://yidff.jp/2017/2017-e.html>

## **October 6-10, 2017**

Taiwan International Ethnographic Film Festival  
Taipei, Taiwan  
<https://www.tieff.org>

## **October 10-14, 2017**

International Festival of Ethnographic Films  
Belgrade, Serbia  
[www.etnofilm.org](http://www.etnofilm.org)

## **October 16-22, 2017**

Astra Film Festival  
Sibiu, Romania  
<http://www.astrafilm.ro>

## **October 19-22, 2017**

Margaret Mead Film Festival  
American Museum of Natural History  
New York, USA  
[www.amnh.org/explore/margaret-mead-film-festival](http://www.amnh.org/explore/margaret-mead-film-festival)

## **October 25-27, 2017**

VISCULT Festival of Visual Culture  
2017 Theme: Autonomy  
Joensuu, Finland  
[www.viscult.net](http://www.viscult.net)

## **October 30 - November 5, 2017**

DOK Leipzig: International Leipzig Festival for  
Documentary and Animated Film  
Leipzig, Germany  
[www.dok-leipzig.de](http://www.dok-leipzig.de)

## **November 2017**

Athens Ethnographic Film Festival  
Athens, Greece  
Themed Section: Filming Labor and Precarity  
<http://www.ethnofest.gr>

## **November 11-18, 2017**

Jean Rouch International Film Festival  
Paris, France  
<http://comitedufilmethnographique.com/>

## **November 27-29, 2017**

Society for Visual Anthropology (SVA) Visual Research  
Conference (at the beginning of the AAA meeting)  
Washington, D.C., USA  
<http://societyforvisualanthropology.org/visual-research-conference/>

## **November 29 - December 2, 2017**

Society for Visual Anthropology (SVA) Film and  
Media Festival  
Boston, USA  
<http://societyforvisualanthropology.org/film-video-and-multimedia-festival/>

## **November 15-26, 2017**

IDFA - The International Documentary Film Festival  
Amsterdam, The Netherlands  
[www.idfa.nl](http://www.idfa.nl)

## **December 11-15, 2017**

AAS/ASA/ASAANZ 2017 Panel  
Adelaide, Australia  
<http://nomadit.co.uk/shiftingstates/conferencesuite.php>

## **January 18-28, 2018**

Sundance Film Festival  
Park City, Utah, USA  
[www.sundance.org/festivals/sundance-film-festival](http://www.sundance.org/festivals/sundance-film-festival)

January 29 – February 4, 2018

DocPoint - Helsinki Documentary Film Festival  
Helsinki, Finland  
<https://docpoint.info/en/submissions/>

January 24 - February 4, 2018

IFFR - International Film Festival Rotterdam  
Rotterdam, The Netherlands  
Submission deadline:  
Feature films (60+ min.): October 15  
<https://iffr.com/en/professionals/iffr-industry/film-entry>

January 26 – February 5, 2018

Göteborg International Film Festival  
Göteborg, Sweden  
Submission deadline: October 20  
<http://www.giff.se/en/submissions-international-films>

February 2-4, 2018

Nordic Summer University 2018 Winter  
Symposium  
“Representing Migration”  
Copenhagen, Denmark

Call for papers abstract deadline: February 2  
<http://nordic.university/>

February 15-24, 2018

Berlinale International Film Festival  
Berlin, Germany  
Submission deadline: Feature-length films:  
November 1, Short films: November 15  
[www.berlinale.de](http://www.berlinale.de)

May 4-13, 2018

Taiwan International Documentary Festival  
Taipei, Taiwan  
Submission deadline: December 8  
<http://www.tidf.org.tw/en/page/1896>

May 9-13, 2018

German International Ethnographic Film  
Festival  
Göttingen, Germany  
Submission deadline: December 15  
<http://www.gieff.de/submission.html>

March 15-25, 2018

CPH:DOX – Copenhagen International

Documentary Film Festival  
Copenhagen, Denmark  
Submission deadline: December 1  
[www.cphdox.dk](http://www.cphdox.dk)

March 18-25, 2018

Festival Cinema Africano, Asia e America  
Latina  
Milan, Italy  
Submission deadline: December 21  
<http://www.festivalcinemaaficano.org/>

March 19-25, 2018

World Film Festival  
Tartu, Estonia  
Submission deadline: October 30  
[www.worldfilm.ee](http://www.worldfilm.ee)

May 17-June 10, 2018

Seattle International Film Festival (SIFF)  
Seattle, USA  
Submission deadlines: October 6 (Early bird),  
November 3 (Regular), January 5 (Late),  
February 2 (WAB Extended)  
<https://www.siff.net/festival/submissions>