

# 16<sup>TH</sup> RAI FILM FESTIVAL

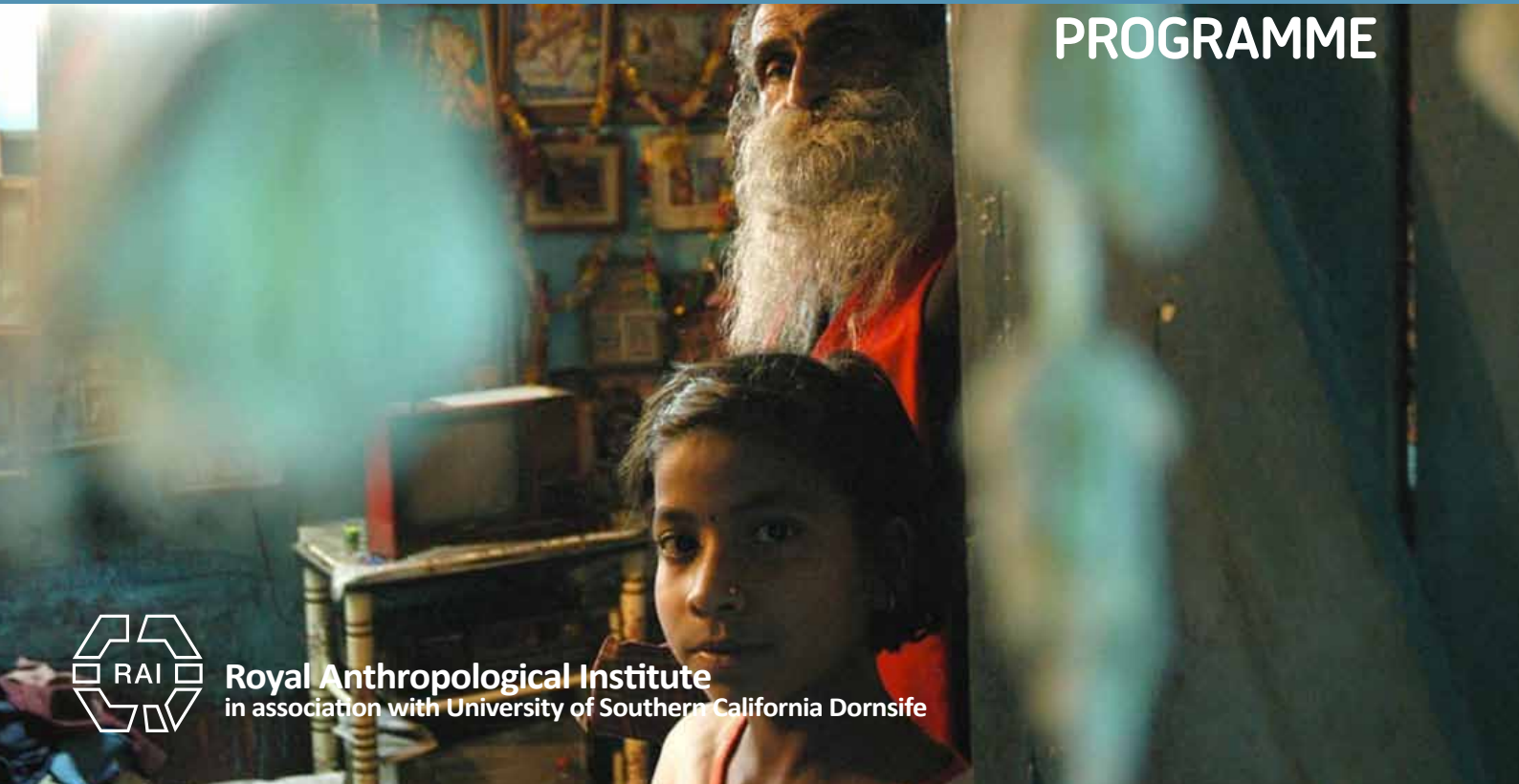
anthropology / ethnography / archaeology

27 – 30 March 2019  
Watershed / Bristol

## PROGRAMME



**Royal Anthropological Institute**  
in association with University of Southern California Dornsife



### Preselection Panel

Teri Brewer - Independent Filmmaker and Ethnographer  
Hannah Brinkman - Immediate Media Co.  
Mark Douglas - Falmouth University  
David Edgar - Festival Manager and RAI Film Officer  
Alice Elliot - University of Bristol  
Mariagiulia Grassilli - University of Sussex  
Felicia Hughes-Freeland - Centre for Southeast Asian Studies, SOAS  
Hugh Hartford - Banyak Films  
Susanne Hammacher - Übersee-Museum Bremen, Germany  
Stephen Hughes - RAI Film Festival Director, SOAS  
Barbara Knorpp - Brunel University  
Isaac Marrero-Guillarmon - Goldsmiths, University of London  
Lola Martinez - Emeritus Reader in Anthropology, SOAS  
Jon Mitchell - University of Sussex  
Brian Moser - Independent Filmmaker, founder Disappearing World Series  
Barley Norton - Goldsmiths, University of London  
Ed Owles - Independent filmmaker  
Angela Piccini University of Bristol  
Howard Reid - Chair, RAI Film Committee  
Caterina Sartori - Festival Manager and RAI Film Officer  
Amanda Theunissen - Producer  
Michael Yorke - Independent Filmmaker

### RAI Film Committee

Howard Reid (Chair), Judith Aston, Marcus Banks, Teri Brewer, Hugh Brody, John Paul Davidson, David Edgar, Yasmin Fedda, Susanne Hammacher, Theresia Hofer, Felicia Stephen Hughes, Hughes-Freeland, Raminder Kaur, Barbara Knorpp, Lola Martinez, Brian Moser, Ed Owles, Angela Piccini, Tom Sheahan, André Singer, Angela Torresan, James Woodburn, Michael Yorke.

### Technical Support

**NomadIT** Website Design  
**Joe Magee** Film Festival Illustration  
**SNOW creative agency** Festival Catalogue Design

The Festival is also generously supported by a team of volunteers and interns. Thank You!

### Interns

**Marketing Assistants:** Flora Campbell, Kathryn Case, Flavia Cheesman, Maise Ford, India Goss, Kamila Kordys, Menghan Wang

**Festival Reporters:** Ella Broad, Jasmine Calladine, Ozy Coombes-Cowell, Sophie Haxworth

**Festival Ambassadors:** Linjie Wang, Welyne Jeffrey Jehom, Nancy Stein, Michelle Cook, William Hall, Angelica Cabezas, Seyed Samavati, Yasmin Hales, Leah Eades, Natalia Garcia Bonet, Lucu Kinsey-Kinch, Freya Mutimer, Alison Wong, Henriette Fischer, Majdouline El Hichou, Sofi Tilahun, Meraz Mostafa, Ygerne Price-Davies

The RAI Film Festival is supported by the Center for Visual Anthropology, Department of Anthropology, Dornsife College, University of Southern California

The RAI Film Festival has been organised in partnership with the University of Bristol, University of Falmouth, Goldsmiths (University of London), University of Kent, University of Manchester, University of Oxford, University of Sussex, University of the West of England.

Images provided by the filmmakers/ distributors with thanks.

Royal Anthropological Institute, 50 Fitzroy Street, W1T 5BT, UK, 2015

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Details of the Festival and the list of the sponsors are correct at the time of going to print.

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|   |    |
|---|----|
| WELCOME   | 4  |
| OPENING NIGHT   | 5  |
| SPECIAL FOCUS: SAFI FAYE                              | 7  |
| RAI FILM PRIZE AND BASIL WRIGHT FILM PRIZE SCREENINGS | 8  |
| MATERIAL CULTURE FILM PRIZE SCREENINGS                | 14 |
| INTANGIBLE CULTURE FILM PRIZE SCREENINGS              | 16 |
| WILEY BLACKWELL STUDENT FILM PRIZE SCREENINGS         | 18 |
| RAI & MARSH SHORT FILM PRIZE SCREENINGS               | 22 |
| SPECIAL SCREENINGS                                    | 25 |
| SCHEDULE  | 28 |
| PRIZES AND AWARDS                                     | 32 |
| FILM FESTIVAL LIBRARY                                 | 36 |
| RAI FILM FESTIVAL CONFERENCE                          | 38 |
| MASTERCLASSES, SPECIAL PANELS, WORKSHOPS              | 44 |
| FESTIVAL PASSES AND TICKETS                           | 48 |
| FESTIVAL LOCATIONS / MAP                              | 49 |
| A-Z OF FILMS SCREENED                                 | 50 |
| ABOUT THE RAI   | 51 |

# WELCOME TO THE FESTIVAL

We are delighted to return to Bristol with an outstanding programme that showcases the world's best anthropological filmmaking. Over four days we will screen over 60 films from more than 30 countries, offering a rich, international feast for the eye and mind. The films in our programme address a huge number of topics through innovative approaches that offer us new ways of seeing the world. We are particularly proud that more than 50% of the films' directors are women, and that indigenous filmmakers and collaborators assert a strong presence in the programme.

**“The world’s best anthropological filmmaking. Over four days we will screen over 60 films from more than 30 countries, offering a rich, international feast for the eye and mind.”**

These films, and our special events, evening galas, workshops, masterclass and conference panels, continue to pose questions about relationships between documentary filmmaking, anthropology, and visual culture. Why does ethnographic film matter now? How can it serve as a progressive tool to help us confront the problems of our common humanity? Join us, and join the conversation.

## What's new?

This year we have added two new prize categories. The RAI & Marsh Short Film Prize recognises that the cutting edge of visual anthropology is often found in smaller packages and in bold short-form experiments. Music has always been key to the Festival, and the Ethnomusicology Film Award, sponsored by the British Forum for Ethnomu-

sicology, champions work that increases knowledge and understanding of musicians, music cultures or soundscapes.

We are delighted to run a conference alongside this year's film programme. Expanding the Frame: Ethnographic Film and its Others will feature contributions by 80 leading anthropologists, film scholars and practitioners from around the world. Through vividly illustrated presentations, in-depth discussion and dynamic workshops, we'll push at the boundaries of ethnographic film and set our sights on its future.

## Highlights

We open with a screening of *Edge of the Knife* (SGaawaay K'uuna) (Dirs. Gwaai Edenshaw and Helen Haig-Brown), the recipient of the 2019 RAI President's Award (pg. 5). This gala screening renews our long-standing commitment to strengthen our dialogue, support and recognition of indigenous filmmakers. At our other main gala event, we cast a spotlight on the pioneering Senegalese ethnologist and filmmaker Safi Faye with a screening at the Arnolfini followed by a discussion of her work (pg. 7).

In this year's Masterclass, award-winning Belgian anthropologist and filmmaker Laurent Van Lancker gives insights into his sensory approach to ethnographic filmmaking, in conversation with Chris Wright (Goldsmiths) (pg. 44).

## Partners

This festival would not be possible without our network of partners. Our principle partner continues to be University of Southern California, Dornsife. In addition, we have a further 11 University partners and 3 industry partners (whose logos can be found on the back of the catalogue). They have variously participated in the selection of films, curating workshops or organizing seminars, and chairing post-screening discussions.

## Thanks

Grateful thanks to the entire RAI staff, especially to RAI Film Officers Caterina Sartori and David Edgar, who have worked as the Film Festival Managers.

We are also indebted to our Regional Support Committee in Bristol. They have been fantastic in giving their time and using their local knowledge and connections during the run up. And for work during the festival we are highly appreciative to our student volunteers and ambassadors. And finally, our thanks go to you for the participation, enthusiasm and energy that turns this event into a festival.

# OPENING NIGHT: EDGE OF THE KNIFE



## SGAAWAAY K'UUNA

*Gwaai Edenshaw Helen Haig-Brown / Canada 2018 / 100min*

We are delighted to open the 16th RAI Film Festival with ground-breaking drama *Edge of the Knife*, the recipient of the 2019 RAI President's Medal.

Set in Haida Gwaii archipelago (off the West coast of Canada), *Edge of the Knife* is a historical tale that is based on Haida oral story-telling and mythology. It is the first feature film in the endangered Haida language.

Centered on a seasonal fishing camp in the 1800s, it tells of two families bound by conflict, between the nobleman *Adiits'ii* and his best friend *Kwa*. After *Adiits'ii* causes the accidental death of *Kwa's* son, he flees into the rainforest, descending into madness and transforming into *Gaagiixid* – “the Wildman.” When the families return in the spring, they discover *Adiits'ii* has survived the winter. Can he be rescued and returned to his humanity? Meanwhile, *Kwa* wrestles with his deepest desire – revenge.

**WED 27 / 18:00 / CINEMA 1 (WATERSHED)**

This screening will be followed by our Welcome Reception in Waterside 3, Watershed. All of those who attend the screening are welcome to join.



Royal Anthropological Institute

## Fellowship

of the RAI

Fellowship is intended for those who have an interest in anthropology, whether academic or not. Fellows are elected by the Council of the RAI.

- Print & online subscriptions to *JRAI* and *Anthropology Today*
- 35% discount on Wiley publications (Wiley.com)
- Free or reduced-rate admission to RAI events
- Free access to RAI collections by appointment
- Right to borrow up to 10 books from the Anthropology Library (postal borrowing available in the UK)

## Ethnographic Film

sales & distribution

The RAI supplies a service based on the sale of ethnographic films for educational purposes.

The catalogue includes  
**Disappearing World Series**  
**MacDougall collection**  
**Kim Longinotto collection**  
*and many more*

New titles are added on a continuing basis.  
DVDs and streaming options are available.

[therai.org.uk](http://therai.org.uk) @RoyalAnthro @FilmRoyalAnthro

# SPECIAL FOCUS: SAFI FAYE

The 16th RAI film Festival is proud to present a special focus on the work of pioneering filmmaker and ethnologist Safi Faye.

After working as a teacher in her native Senegal, Faye studied ethnology in Paris. She first became engaged in cinema when she appeared in Jean Rouch's *Petit à Petit* (1969). She started working as a film director in 1972, and went on to gain a doctorate in ethnology in 1979, with a thesis on Serer religions. Her debut feature, *Kaddu Beykat* (1975), was the first feature by a sub-Saharan African woman to be commercially distributed. Drawing on her fieldwork experiences, Faye's cinema focus on rural and farming communities; recurring themes include oral history traditions, the lives of women, spirituality, everyday village life and access to land. She works with both documentary and fiction modes, often testing the boundaries between them.



## FAD,JAL



*Safi Faye / Senegal 1979 / 112 min*

In this bold, boundary-defying film, Faye tells the story of a Serer village in the groundnut basin of Senegal. Using the words of their ancestors passed on by oral folklore, the villagers trace the history of their village and their difficulties in working their land and living off their produce. Interweaving ethnographic footage, intimate observation of everyday village life and fictionalised historical scenes, *Fad'jal* masterfully crafts a novel hybridised cinematic mode. With it, Faye carefully encourages the viewers to reflect both on African history and storytelling, and on the intersection of fiction and documentary.

**FRI 29 / 11:00 / CINEMA 2 (WATERSHED)**

## MOSSANE



*Safi Faye / Senegal 1996 / 105 min*

In this powerful drama, a 14-year-old girl in a rural Serer village finds herself torn between potential husbands. Mossane is in love with Fara, a young student, but she has been betrothed to another. She dislikes her rich fiancée, Diogoye, but he sends money and gifts to the villagers. Unable to follow her dreams and bound by tradition, Mossane takes action - and tragedy ensues. Faye's gorgeous film begins from a detailed observation of contemporary village life, and unfolds with the mounting force of an ancient drama. It tells a universal story of love and loss, whilst offering rich insights into everyday Serer life and spirituality.

This screening is presented in collaboration with University of the West of England (UWE) and will be followed by a discussion about Faye's work and her legacy.

**FRI 29 / 19:30 / ARNOLFINI**

# RAI FILM PRIZE AND BASIL WRIGHT FILM PRIZE SCREENINGS

The best in contemporary ethnographic cinema,  
nominated for the festival's most prestigious prizes



## AWAKE, A DREAM FROM STANDING ROCK



*Myron Dewey, Josh Fox, James Spione / USA  
2017 / 89 min*

The native-led resistance to the construction of a pipeline across the Standing Rock Sioux Reservation, North Dakota, captured the world's attention. *Awake* tells the story of the defiant Water Protectors, moving from summer 2016, when demonstrations over the demolition of sacred Native burial grounds began, to the current and disheartening pipeline status. *Awake* is a landmark collaboration between indigenous filmmakers, director Myron Dewey, producer Doug Good Feather, and writer Floris White Bull, who also narrates the film, with and Oscar-nominated filmmakers Josh Fox and James Spione. A powerful visual poem that goes beyond the headlines into the heart of this game-changing protest, in the words of those who led it.

**THU 28 / 13:15 / CINEMA 1  
(WATERSHED)**

## ABU



*Arshad Kahn / Canada 2017 / 80 min*

Arshad always knew he was different. Soon after emigrating from Pakistan to Canada with his family, Arshad realized he was gay. With *Abu*, Arshad tells his own story self discovery at a cultural crossroads, and explores his complex relationship with his father - a man who was at once extremely modern, but also rigidly traditional and unaccepting of his son's true self. Merging clips from Bollywood films, animation, and home movies, *Abu* is an intimately open and dazzling visual memoir about migration, family, and a young man's search for a new identity that is at once Pakistani, Canadian and queer.

**FRI 29 / 13:30 / CINEMA 1 (WATERSHED)**



**ELDER SISTER**

*Zheng Long / China 2017 / 96 min*  
From the 1970s, the "family planning" policies of the Chinese state limited its citizens to having one child. These policies are well-known. Lesser known are the smaller stories of how families sought to evade these policies, and the lasting impact on the children and parents affected by them. *Elder Sister* focuses on a spirited young teacher who was given away to a family in a neighbouring village 20 days after her birth. Now a mother herself, and expecting her second child (which has been allowed since 2016), she reflects on her experiences. We also hear stories from her family; no-nonsense mothers, grandmothers and aunts recalling their memories of the adoption with a frankness which is often surprising. With intimate access to the daily lives, memories, and emotions of its female subjects, *Elder Sister* provides a fascinating insight into attitudes to kinship in China, in the context of a now-historic state policy that still reverberates through families and communities today.

**FRI 29 / 09:00 / CINEMA 1 (WATERSHED)**

**EVEN WHEN I FALL**

*Kate McLarnon, Sky Neal / UK 2017 / 93 min*  
*Sheetal and Saraswati met as teenagers in a Kathmandu refuge, both survivors of child trafficking to Indian circuses. They had been rescued and brought back across the border to Nepal- but what does the future hold for these young women returning to a home they barely remember? Even When I Fall traces their journey over 6 years, as they reclaim their breath-taking skills as circus artists and begin to build new lives. Along with 11 other young trafficking survivors, they form Circus Kathmandu – Nepal's first and only circus – creating a livelihood for themselves and simultaneously working to educate and challenge the deep-seated stigma against trafficked women. This intimate, beautiful film harnesses the visual power of circus to give a unique perspective into the experience and repercussions of human trafficking.*

**SAT 30 / 15:30 / CINEMA 1 (WATERSHED)**

**HEARTBOUND: A DIFFERENT KIND OF LOVE STORY**

*Janus Metz, Sine Plambach / Denmark 2018 / 90 min*

In a small, wind-swept fishing community on the Northern coast of Denmark live 926 Thai-women. 25 years ago there were none – apart from Sommai, a former sex-worker from Pattaya. *Heartbound* is a unique study of a network of Thai/Danish marriages, shot over ten years, following four couples and their children, documenting how their lives develop as a consequence of the economic and emotional bonds that tie them together. A fascinating exploration of globalization set on the intimate stage of marriage and family. *Winner of the Richard Werbner Award for Visual Ethnography.*

**THU 28 / 15:40 / CINEMA 1 (WATERSHED)**

**KALÈS**

*Laurent Van Lancker / Belgium 2017 / 63 min*

An intimate and inside perspective of the 'jungle' of Calais, evoked through a polyphony of bodies, tales, and atmospheres. So familiar to us from news reports, Van Lancker helps us see the "jungle" anew, providing an immersive, sensory journey through the social life and survival strategies of migrants. Shot on numerous visits during the entire duration of the 'jungle's' existence, and often using a collaborative methodology (images and narrations are partly produced by the migrants), *Kalès* is film that is both poetic and political; it is a visceral document to the everyday life of migrants, and their capacity for creating new social network and for adaptation.

See pg 44 for Laurent van Lancker masterclass

**FRI 29 / 11:15 / CINEMA 1 (WATERSHED)**

**OF LOVE AND LAW**



*Hikaru Toda / Japan, UK 2017 / 94 min*  
 Fumi and Kazu are partners in love and law; they run the first law firm in Japan set up by an openly gay couple. As lawyers driven by their own experience of being outsiders, they attract a range of clients who reveal the hidden diversity of a country that prides itself for collective obedience, politeness and conformity. Tired of being silenced and made to feel invisible, the lawyers and their misfit clients expose and challenge the archaic status quo that deems them second-class citizens. With the backdrop of civil liberties under attack, the film explores what it takes to be an individual and what it means to be a minority in a contemporary Japan.

**SAT 30 / 08:50 / CINEMA 1 (WATERSHED)**

**THE RAVEN AND THE SEAGULL  
 (Lykkelænder)**



*Lasse Lau / Denmark 2018 / 70 min*  
 Denmark and Greenland have been tied together by a complex colonial relationship for centuries. Today, Greenlanders fight for autonomy, whilst acutely aware of their economic dependence on the “mother country.” Danish artist and filmmaker Lau reflects on an emerging postcolonial consciousness in Denmark’s northern empire, and on the possibility of knowing Greenland. How can a Dane know Greenland, enshrined as it is in myth and fantasy? How can the native Greenlander know its own land, after so many generations of foreign rule? Lau attempts to represent an authentic Greenlandic experience by watching and listening intently to its natives over the course of a long-term research project, crafting a film rich with their voices, their beautiful landscapes, and an emerging political awareness.

**FRI 29 / 15:30 / CINEMA 1 (WATERSHED)**

**THANK YOU FOR THE RAIN**



*Julia Dahr / Norway, UK 2017 / 87 min*  
 Over the last five years Kisilu, a smallholder farmer in Kenya, has used his camera to capture his family life, his village and the impacts of climate change. He has filmed floods, droughts and storms - and their human costs. Following a storm that destroys his house, Kisilu starts building a community movement of farmers fighting the impacts of extreme weather and he takes this message of hope all the way to the UN Climate Talks in Paris, COP21 - where he faces where he will face inertia, bureaucracy and arrogance. Thrown together with Norwegian filmmaker Julia Dahr, a remarkable film emerges that tells his story of strength, but also of the murky contradictions in the global climate change movement.

**SAT 30 / 11:10 / CINEMA 1 (WATERSHED)**

## THINKING LIKE A MOUNTAIN



*Alexander Hick / Colombia, Germany 2018 / 91 min*

The Arhuacos are the guardians of the forest and the ice of Colombia's highest mountain range - the Sierra Nevada de Santa Marta. This indigenous community draw a sustained and singular spirituality from this unique environment, in which they have purposely isolated themselves. Whilst this community does not seem to have changed for centuries, its survival has been hard won. Thinking Like a Mountain is an elegant, meditative montage of images that introduces us to the Arhuacos, their cosmology, and their beautiful landscapes - and the shifting political contexts on the fringes of their lands. It is a story of resistance and preservation, through a voyage in space and time: from the shores of the Caribbean to the stars that light up the night on the glacier; from the Arhuacos encounter with the first European colonists, to the homecoming of an Arhuaco guerrillero following the laying-down of arms by the FARC.

**THU 28 / 11:00 / CINEMA 1 (WATERSHED)**

## VIVRE RICHE



*Joël Akafou / France, Burkina Faso, Belgium 2017 / 53 min*

"Rolex the Portuguese" has returned to Abidjan with one mission: to make lots of money. He seeks to emulate the hedonistic lifestyle of a new generation of West African music stars. He and his companions engage in activities like "grazing", i.e. online scams, taking advantage of the monetary largesse of white women in search of love or sex, whose money they then blow in the 'maquis' (bars) or nightclubs. This unvarnished immersion in cinéma direct depicts a changing youth of the Ivory Coast - disoriented by years of civil war they now intend "to cash in the colonial debt".

**SAT 30 / 13:50 / CINEMA 1 (WATERSHED)**

## WIVES



*Lisbet Høltedahl / Norway 2018 / 85 min*

Alhaji Ibrahim is an Islamic scholar who has served as judge at the Sultanate of Ngaoundéré in Northern Cameroon for 46 years. The film follows Alhaji during the last years of his life, focusing on the relationships in a polygamous family. Living far away from urban centres, people like Alhaji and his family struggle to adapt to the arrival of modern education, their increasing marginalization, worsening poverty, and, in recent years, the constant threat of the Boko Haram insurgency. Shot over several years, *Wives* provides rare, intimate glimpses into the dynamics of a West African polygamous Muslim family, and the challenges faced by an older generation whose norms and values are losing legitimacy in a rapidly changing environment.

**THU 28 / 08:50 / CINEMA 1 (WATERSHED)**



We are pleased to announce an exciting new book series published with Manchester University Press.

Anthropology, Creative Practice and Ethnography was launched with *The Looking Machine*, a brilliant new collection of essays by David MacDougall. This will be followed shortly by Christian Suhr's discussion of *Descending with Angels*, his film about Islamic exorcism and psychiatry in Denmark. Other titles are coming soon.

The series editors are very interested to receive further proposals, particularly from younger scholars. Please contact them via [bit.ly/aceproposals](http://bit.ly/aceproposals)

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Established in 1987, the Granada Centre runs programmes at both Masters and PhD level that offer practical instruction in the use of audiovisual media in combination with critical engagement with cutting-edge theoretical issues in visual anthropology. It also offers a two-week practical film-making summer course.

# Documentary Educational Resources

50 years celebrating cultural  
diversity through film and media

DER's catalogue of over 850 titles, spanning nearly 100 years, is one of the most historically important resources of ethnographic film in the world today. Each year, we curate a selection of new films to add to our collection, many of which have become mainstays in the teaching of anthropology. We are committed to preserving the history of this work, and continuing to support the teaching of cultural literacy to a new generation of global citizens.

## NEW RELEASES

### JAZZ COSMOPOLITANISM IN ACCRA

Steven Feld

### DEMOCRATS

Camilla Neilsson

### ENTRETEJIDO

Patricia Alvarez Astacio

## COMING SOON

### FORSAKEN FRAGMENTS

Robert Gardner

### NYU CULTURE & MEDIA SERIES

Multiple Filmmakers

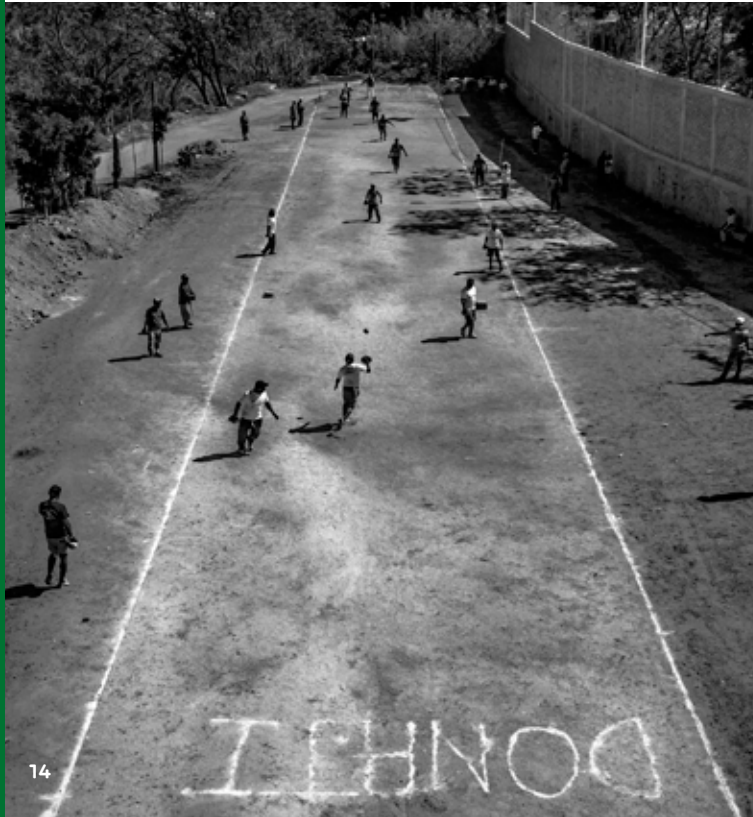
### TAJEN

Robert Lemelson



# MATERIAL CULTURE FILM PRIZE SCREENINGS

Films with object lessons



## OUR FREEDOM



*Laura Kuen, Yury Snigirev / Germany 2017 / 52 min*

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

## AFTER THE SILENCE



*Natalie Cubides-Brady / United Kingdom 2018 / 28 min*

An affecting portrait of a small town on the Magdalena River in Colombia during Day of the Dead, exploring the spiritual impact of the forced disappearances that became endemic during the nation's civil conflict. The film journeys into a world where government forensic investigators attempt to locate and exhume bodies from remote mountainside graves, where women remember and try to understand the loss of their relatives, and where rivers swell with the bodies of unidentified corpses. A powerful exploration of memory and loss in a community seeking to recover from decades of systemic violence.

**SAT 30 / 11:20 / CINEMA 2 (WATERSHED)**

## BOOK OF THE SEA



*Aleksei Vakhrushev / Russia 2018 / 85 min*

An intimate look inside day-to-day life on the frozen fringe of the Bering Strait in Russia, home to the Inuit and Chukchi. We follow community leader Alexei, his wife Galya (a nurse) and their son Igor from season to season in this frigid, harsh land. Like their ancestors, their community still survive by hunting marine mammals, but today they must navigate hunting quotas, endemic alcoholism, and the tricky balance between tradition and the modern world. With compelling verite footage woven with animated sequences that represent ancient myth, *The Book of the Sea* is a vivid account of a struggle for survival, and preservation of a traditional lifestyle in one of the most remote places on earth.

**SAT 30 / 15:40 / CINEMA 2 (WATERSHED)**

## PASAJUEGO



*Daniel Oliveras de Ita / Mexico 2018 / 75 min*

“Pasajuego” is the name of the court where Oaxacans play the ancient indigenous ball game of Pelota Mixteca. Today more than two million people from the southern Mexican state of Oaxaca live in the USA, where their ballgame is beginning to take root. In this beautifully shot film, the practice of Pelota Mixteca acts as a window to look through the lives of the Oaxacan people as they migrate away from their home. The shifting contexts in which the game is played illuminate the diverse experiences of migration, and the ability of Oaxacan people to recreate their communities and culture wherever they settle.

**SAT 30 / 13:30 / CINEMA 2 (WATERSHED)**



# INTANGIBLE CULTURE FILM PRIZE SCREENINGS

Films that document and celebrate rich heritages  
of music, dance, and performance



## A DELICATE WEAVE



*Anjali Monteiro, KP Jayasankar / India  
2017 / 61 min*

A fascinating tapestry of four different musical journeys across Gujarat, India: we meet a group of young men in Bhujodi who meet every night to sing the verses of 15th-century Indian mystic and poet Kabir; feisty women from Lakhpat, who quietly subvert gender roles through their music performances; Noor Mohammad Sodha, who plays and teaches exquisite flute music; and Jiant Khan and his disciples, whose love for the Sufi poet Bhitai is expressed through the ethereal form of Waae singing. These remarkable musicians and singers bear testimony to how these oral traditions are being passed down from one generation to the next.

**FRI 29 / 11:10 / CINEMA 3 (WATERSHED)**

## BALLAD ON THE SHORE



*Chi-hang Ma / China 2017 / 98 min*

On the small isle of Tap Mun, Hong Kong, veteran fishermen sing ballads with pitches and tones that alternate and repeat themselves as if they were synchronising with the ocean waves. But as fewer and fewer know the harsh life at sea, these ballads are being forgotten by new generations. This film documents the fisherman's way of life, and these unique songs - both on the verge of disappearing.

**FRI 29 / 15:15 / CINEMA 2 (WATERSHED)**



## CANTADORAS: MUSICAL MEMORIES OF LIFE AND DEATH IN COLOMBIA



*María Fernanda Carrillo Sánchez / Mexico 2016 / 70 min*

A portrait of life in rural Colombia, towards its Caribbean coast, told through the words and songs of the resilient Afro-colombian singers that farm there. Through intimate interviews and the evocative chants of the bullerengeue (cumbia-based style traditionally sung exclusively by women), we learn of their everyday experiences of hardship and survival. They speak movingly of memories of violence at the hands of paramilitaries, and the power of song to build intergenerational strength and give voice to dignity and creativity. Weaving songs, interviews, and archive footage, *Cantadoras* is a musical journey through ancestral resistance to violence, from working in white-owned mines, civil war in which violence rest heavily on rural communities, and the challenges of today's situation.

**FRI 29 / 09:15 / CINEMA 2 (WATERSHED)**

## RESONATING BURRA: THE STORY OF BURRAKATHA



*Arijun Chavah / India 2018 / 42 min*

Burrakatha is a storytelling art form in the Telangana and Andhra regions of India. Emerging in the 1940s, amidst the struggle against feudal oppression and the Indian freedom movement, Burrakatha was a medium for dissent. It continued to be used to speak about other social issues after independence, but eventually diminished. This film uses Burrakatha as a narrator to fill in pieces of Telangana's history, and to celebrate the power of art as a means of dissent. Whilst Burrakatha may have fallen out of favour, it carries on a vibrant tradition that still resonates in contemporary India. This film celebrates its spirit.

**FRI 29 / 13:15 / CINEMA 2 (WATERSHED)**

## SAKHISONA



*Prantik Basu / India 2017 / 27 min*

Near Mogulmari in West Bengal lies a mound known locally as Sakhisona. Stories about it are interwoven with myth and still sung by local musicians. A dig nearby recently uncovered the remains of a monastery as well as some objects dating back to the 6th-century. This highly evocative film re-enacts the folklore of the place in fragments woven around the archeology and objects unearthed.

## TARA'S FOOTPRINT



*Georgina Barreiro / Argentina 2018 / 70 min*

Barreiro skilfully conjures the atmosphere of Khechuperi, a sacred village in the Himalayas in NE India, occupied by the Bhatia people. Eschewing standard exposition, we meet inhabitants in snatched vignettes and tableaux, gradually piecing together relationships and values that structure it. Creative expression emerges as central to daily life; here traditional Buddhist music interweaves with Bollywood movies to create a wonderfully hybrid artistic space. The younger generation receive our particular attention: a young man strides around purposefully in Levis, talking about tourism industry and politics; young boys looking a little bored in Buddhist school; young girls earnestly preparing dances for an upcoming talent show. Beautifully shot, *Tara's Footprint* leads its audience with the patience of an ethnographer towards understanding a community.

**SAT 30 / 09:15 / CINEMA 3 (WATERSHED)**

# WILEY BLACKWELL STUDENT FILM PRIZE

Outstanding visual anthropology by a new generation  
of ethnographic filmmakers



STUDENT PROGRAMME 1  
THU 28 / 09:20 / CINEMA 2 (WATERSHED)

## THE ABSENCE OF APRICOTS



*Daniel Asadi Faezi / Pakistan, Germany  
2018 / 49 min*

In the Hunza Valley in the northern Pakistan there is a magnificent turquoise lake. But the lake hasn't been always there: it is the result of a massive landslide that blocked a river, causing massive floods which immersed fields and entire village. Thousands of people got dislocated and had to look for different places where to live. All that remain are memories, passed to the new generation in stories. *The Absence of Apricots* surveys this haunted landscape, sketching everyday life of its inhabitants, as it is interwoven with memory, myth, and loss.

## PAANI: OF WOMEN AND WATER



*Costanza Burstin / India 2018 / 22 min*

Against the bleached sky of Rajasthan, we encounter the vividly attired women of small Muslim village as they engage in their work. Here, water binds their daily labour rituals: they collect and carry water in massive urns, they clean plates and clothes with it, water their animals, and even maintain their homes with it (we see them churn mud to smear across their floors). A record of the ongoing cycles of women's labour ("we make food, we eat, we sleep, we wake up..."), their sense of humour and resilience, and the ways the community co-operate to deal with scarcity.

STUDENT PROGRAMME 2  
THU 28 / 11:15 / CINEMA 2 (WATERSHED)

## WALKER'S



*Kyle Myers-Haugh / USA 2018 / 11 min*  
In this portrait of a historic black barbershop in Wilmington, North Carolina, we witness the everyday rituals that bind the men in this community together. Tight close ups illuminate intimate physical interactions in this space, and the craftsmanship of the barber; an evocative soundtrack mingles the buzz of shears with the gentle chatter between customers and those who tenderly shave, wash and groom them. Walker's, the eponymous barbershop, emerges as a key social institution, at heart of a community.

## NIISHII | NIGHT WORLDS



*Saranya Nayak / United Kingdom 2017 / 22 min*  
What happens to a town after sunset? What happens to life and light? Niishii is an evocative tour through the night time hours in the town of Dubrajpur (West Bengal, India). Here, amidst inky darkness, faces are illuminated by cool fluorescent light. Their owners tell stories of night - as it used to be, prior to electrification, as it is now, and the ghosts one may encounter in it. We see families gather to eat, we visit amusement parks, markets and "drinking dens" (where, one drinker tells us, "darkness is best"), and witness the labour that continues through the night. A sensuous ethnography, Niishii richly evokes the lightscapes and soundscapes that characterise this affective, and highly active, zone of life.

## THIS IS MY FACE (Esta es mi cara)



*Angélica Cabezas Pino / Chile 2019 / 57 min*  
In Chile, people living with HIV fear stigma, and often conceal their condition and remain silent about what they are going through. This is My Face explores what happens when a range of men living with the virus open up about the illness that changed their life trajectories. It follows a creative process whereby they produce photographic portraits that represent their (often painful) memories and feelings, a process which helps them challenge years of silence, shame, and misrepresentation. A lesson in the power of collaborative storytelling.

STUDENT PROGRAMME 3  
THU 28 / 13:20 / CINEMA 3 (WATERSHED)

## LEGACIES



*Clair Maleney / Netherlands, USA 2018 / 34 min*

The pioneering approach of Jubilee School in West Philadelphia seeks to empower its students (mainly black, and from low-income households), via a curriculum which highlights the arts, social justice, and Black History. In an approach reminiscent of Frederick Wiseman's (though more modest in scope), *Legacies* surveys this institution from top to bottom. Filming over several months, the filmmaker present in the daily life of the school; footage of everyday classroom interactions and staff meetings mixes with interviews with students, past students, teachers and parents. The result is a fascinating examination of critical pedagogy, and what it takes to enact it on a day to day basis.

## IT WAS TOMORROW (Era domani)



*Alexandra D'onfrio / Italy, United Kingdom 2018 / 52 min*

After living in Italy for almost ten years without documents, three Egyptian men - Ali, Mahmoud and Mohamed - are suddenly awarded legal residence. As a whole new world of opportunities open up to them, they revisit the ports where they arrived in Italy as teenagers after hazardous journeys across the Mediterranean. Here, difficult memories are intertwined with fantasies about what could be, or could have been, and their possible new lives. Through creative collaborative filmmaking that weaves animation, theatre and storytelling with documentary images, we are able delve deep into the memories and imaginations of these young men.

STUDENT PROGRAMME 4  
THU 28 / 15:30 / CINEMA 3 (WATERSHED)

## NHENHA



*Andre Bahule, Karen Boswall / Mozambique 20xx / 26 min*

"We work the land and we dance. That's what we know how to do" explains Maria in this portrait of the lives of three generations of women in southern Mozambique. The dance they dance is the Xingomana: originally a dance of seduction, it grew into one of affirmation of women's strength during the nation's fight for independence in the 60s and 70s. Yet despite having won many rights, we find the younger generation of women toiling hard to survive, whilst their husbands work across the border in South Africa (with, they suppose, other wives and children). Through stories, song and dance, this film tells these women's stories, whilst celebrating their strength and determination - or, as it is called here, their "Nhenha".

## A VERY DAI GIRL



*Menghua Zhang / China 2018 / 27 min*

This film quietly observes her daily life of Xiao Yue, a bright 22-year-old young woman from Yunnan province in the South of China. We see Xiao Yue cook, care for her grandmother, sew, and farm - but also visit an amusement arcade with friends, and talk with her boyfriend on her smartphone. Xiao Yue is of the Dai ethnic group, and whilst she prepares costumes for traditional celebrations, she reflects on her aversion to marrying a fellow Dai, seeking the greater gender equality and modernity she perceives in China's dominant Han culture. A subtle and affectionate portrait of a young woman embedded in a traditional culture yet networked into the global flows of images and ideologies.

**WELCOME VALENTINE 2017**

*Dhruv Satija / India 2017 / 16 min*

In a temple dedicated to Hanuman in Ahmedabad, Gujarat, a priest flouts convention by marrying couples who are shunned elsewhere: mostly those who have eloped from families who disapprove of their union, but also, even more controversially, same-sex couples. A portrait of a staggeringly progressive and liberal institution, that counters the conservatism and orthodoxy found elsewhere in India's religious communities.

**THE WORLD IS ROUND SO NOBODY CAN HIDE IN THE CORNERS - PART I: REFUGE**

*Leandro Goddinho / Germany 2017 / 10 min*

The first instalments in a series of shorts that explore LGBTQ+ experiences across the globe, envisioning a queer diasporic community. In *Refuge*, we hear the moving account of a young man forced to flee Nigeria, and seek asylum in Germany, because of his sexuality. The Kiss stages an act of public sensuality at the Gay Holocaust memorial in Berlin, celebrating romance whilst considering the possible hate and terror this simple gesture can inspire.

**THE WORLD IS ROUND SO NOBODY CAN HIDE IN THE CORNERS - PART II: THE KISS**

*Leandro Goddinho / Germany 2017 / 5min*

# RAI & MARSH SHORT FILM PRIZE SCREENINGS

The best in short-form ethnographic film, spread over two varied programmes



SHORTS PROGRAMME 1  
SAT 30 / 09:05 / WATERSIDE 3 (WATERSHED)

## SOUNDS OF STREET VENDORS: HAVANA, CUBA



*Michael Brims / Cuba, USA 2015 / 8 min*  
On the streets of Havana, enterprising vendors offer peanuts, ice cream and flowers for sale to passers-by. With booming calls, tinny electronic jingles, and impressive songs, they advertise their wares, and shape the sensory landscape of the city. This simple but effective film captures the vendors' artistry, and the way their distinctive rhythms and melodies echo through the streets, crafting an evocative sonic portrait of Cuban urban life.

## EVEN ASTEROIDS ARE NOT ALONE



*Jón Bjarki Magnússon / Iceland 2018 / 17 min*  
Eve Online is a computer game in which players mine, trade and fight their way through computer-generated galaxies. Whilst computer game aficionados are often depicted as isolated, this game is deeply social: it is a "massive multiplayer game" that brings thousands of people together. Against the backdrop of the virtual gameworld, we hear the experiences of fourteen players from around the globe, told in their own voices. A warm testament to a community of trust forged in a virtual world far from our own.

### FIRE MOUTH (Boca de fogo)



*Luciano Pérez Fernández / Brazil 2017 / 9 min*  
A film about a football match in Pernambuco, Northeastern Brazil, in which we see none of the action, or even a single player. We only catch glimpses of the fans as they bake, rather sluggishly, under the punishing sun, rendered in distinctly un-Brazilian black and white. We do, however, get plenty of colour from the vigorous radio commentary, which describes every twist of the on-pitch drama with a combination of passion and mischief. We only fully grasp just how remarkable this commentary is in the final seconds of what is an inventive and highly enjoyable film.

### LIVING HERE (Là où je vis)



*Sarah Baril Gaudet / Canada 2017 / 16 min*  
In Aupaluk, Northern Quebec, a small cluster of primary coloured buildings cluster amidst the blinding white tundra. We are introduced to the tiny town (population 200, mainly Inuit) by a thoughtful teenager named Martha. Against footage of her painting in school, smoking with friends, and sewing her own clothes, Martha's voiceover describes the pride she feels as an Inuk, and how she loves the peace, calm and beauty of her hometown - even if she occasionally feels lonely and isolated. A quiet and beautiful film about a quiet and beautiful place.

### WHAT YOUR EYES CAN'T SEE (Lo que sus ojos no ven)



*Julieta Pestarino / Argentina 2018 / 8 min*  
An essay-documentary that explores the processes of archival research, and the limits of the kind of knowledge it can provide. Pestarino pursues photographer and traveler André Roosevelt into the archives, attempting to discover the nature of his time in Ecuador (filmmaker? entrepreneur? colonialist?). A perceptive journey from curiosity to frustration and, ultimately, resignation.

### FATHER'S PRESCRIPTION



*Enke Huang / United Kingdom, China 2018 / 11 min*  
A personal exploration of traditional Chinese medicine that considers the importance of its sensory qualities. Huang vividly recalls the extreme bitter taste and smell of the teas consumed by her family in her youth in China. These teas took expertise, care and patience to prepare; can the modern and convenient powdered remedies available to her in London today be as authentic? What is this tea without its smell? With an impressionistic approach to film form, *Father's Prescription* is an evocative meditation on memory, embodied experience, family and tradition.

SHORTS PROGRAMME 1  
SAT 30 / 09:05 / WATERSIDE 3 (WATERSHED)

## BONFIRES



*Martin Bureau / Canada 2017 / 6 min*

Huge bonfires are lit by Protestants in Northern Ireland on July 12 each year, as part of the celebrations of the 1690 Battle of the Boyne. They are made from wooden pallets, tires, and garbage. To the Protestants, they are symbols of identity affirmation; to the Catholics, they signal arrogance and humiliation. This striking short documents the terrifying scale of these monumental statements, with the somewhat eerie melodies of marching bands lingering beneath the sounds of the infernos.

## GUARDIANS OF THE NIGHT



*Alexandrine Boudreault-Fournier, Leonora Diamanti / Cuba, Canada 2017 / 17 min*

A survey of the happenings in Guantánamo, Cuba during nighttime. With no conventional exposition, we accompany neighbourhood watchmen on lonely streets, encounter bustling crowds of revellers in illuminated squares, visit families as they relax at home by the glow of their phone and television screens, and gaze over the shoulders of workers as they toil through the night. With a keen eye and acute ear, Guardians of the Night contributes to the growing body of sensory ethnography, illuminating our grasp of the feeling of a Cuban city at night.

## AMAZONIMATIONS



*Camilla Morelli, Sophie Marsh / Peru, United Kingdom 2018 / 7 min*  
A compilation of three animated films written, voiced and illustrated by the Matses people of the Amazon rainforest, on the Peru-Brazil frontier. Made in collaboration with an indigenous artist, a professional animator and an anthropologist, different generations of Matses chose aspects of their lives that they would like the world to know about; we hear of their skillful use of poisonous frogs, children's perceptions of the dolphins, jaguars and boar that they share the forest with, and young adults' experiences of moving to the city. These animations allow those who feel displaced, marginalised and underrepresented to tell their own stories, and become active agents of knowledge production.

## MOBAIL GOROKA



*Jackie Kauli / Papua New Guinea 2018 / 17 min*

Glossy advertisements for telecommunications company Digicel abound in Goroka, a town in Papua New Guinea's eastern highlands. This film takes a close look at the footsoldiers of this multinational giant: the men who sell phone credit and and fix devices from their Digicel-branded stalls that line the town's streets. We learn of the daily routines, histories and aspirations of Luke, Joseph, and Michael; they are resourceful and ambitious men who take advantage of every opportunity the emerging telecommunications market has given them. A valuable glimpse at life on the ground floor of neoliberal global enterprise.

## WÁSI (Ver)



*Sebastián Gómez Ruíz, Amado Villafaña Chaparro / Colombia 2017 / 16 min*

As the sun rises on a village in northern Colombia, we glimpse its inhabitants as they begin their day. As the scene emerges from obscurity, a voiceover ruminates on the nature of sight. It is the voice of Arhuaco filmmaker Amado Vilafaña Chaparro, the co-director of Wási. He shares his thoughts on anthropologists like Gerardo Reichel-Dolmatoff and Robert Gardner, and the (mis)representations they produce. Ultimately he, and this film, affirm the power indigenous people can seize by taking up the camera themselves - becoming authors of their image and, so, authors of knowledge.



# SPECIAL SCREENINGS

## QUEER BRAZIL!: Programme 1

These are turbulent times in Brazil, not least for its LGBTQ+ community. In nearly three decades as a congressman, Brazil's new President Jair Bolsonaro has never concealed his dislike of gay people. "Yes, I'm homophobic – and very proud of it," he once proclaimed. In this context, RAI Film Festival presents Queer Brazil!: a special focus on Brazilian queer communities and identities. Over the course of two sessions we bring together films made by anthropologists that explore the intersection between sexuality, anthropological theory, experimental film, in contemporary Brazil.

### SUNDAY (Domingo)



*Paulo Mendel, Vitor Grunvald / Brazil 2018 / 25 min*

A multichannel ethnography about Família Stronger, a LGBTQIA+ collective on Sao Paulo's periphery. It portrays a single day in which the family gather for a gossipy lunch, and then take to streets to join a street protest against the 2016's Brazilian coup d'état.

### POSITIVE YOUTUBERS – A MACHINIMA DOCUMENTARY



*Leandro Goddinho / Brazil, Germany 2017 / 15 min*

An experimental documentary film comprised of footage material recorded from computer desktop screens, about four Brazilians who have created Youtube Channels to talk openly about their HIV status.

### KING ON, BRASIL!



*Luiza Folegatti / Brazil, Germany 2018 / 15 min*

A short documentary featuring six Brazilian Drag Kings, with a focus on how they use social media to build community and to share their work, knowledge and performances.

WED 27 / 13:30 / CINEMA 1 (WATERSHED)

## QUEER BRAZIL!: Programme 2

### KNOTS AND HOLES. AN ESSAY FILM ON THE LIFE OF NETS



*Mattijs Van de Port / Netherlands 2018 / 74 min*

A singular anthropological essay film that observes the various nets we find across different contexts in Bahia (from fishing nets to delicate nets of lace), and the emotions and sensations associated with them. It continues to ponder how these nets materialize principles of connection, of filtering and of patterning. As the scope widens to the nets of longitude and latitude that encircle the globe, and of virtual networks like Grindr, Van de Port wonders aloud how connection, filtering and patterning play themselves out in his own life – as a filmmaker, as an anthropologist, as a-gay-man-in-love.

WED 27 / 15:15 / CINEMA 1 (WATERSHED)

**ETHNOMUSICOLOGY AWARD WINNER  
UP DOWN AND SIDEWAYS**



*Anushka Meenakshi, Iswar Srikumar / India 2017 / 83 min*

Almost all of the 5000 inhabitants of the village of Phek in Nagaland, India (close to the border with Myanmar) cultivate rice for their own consumption. As they work in cooperative groups, the rice cultivators of Phek sing. The seasons change, and so does the music, transforming the mundane into the hypnotic. The love that they sing of is also a metaphor for the need for the other - the friend, the family, the community, to build a polyphony of voices. Stories of love, stories of the field, stories of song, stories in song. *Up, Down and Sideways* is a musical portrait of a community of rice cultivators and their memories of love and loss, created from working together on the fields.

**THU 28 / 11:10 / CINEMA 3 (WATERSHED)**

**SACRED MOUNTAIN DOUBLE BILL  
THE MOUNT OF ANTS  
(Il monte delle formiche)**



*Ricardo Palladino / Italy 2018 / 63 min*  
Every summer, on September 8th, swarms of winged ants travel to the "Mount of Ants" in Italy, where they mate in flight. The impregnated females create new colonies, while the male ants die in the ground. For hundreds of years, crowds have flocked to witness this event and imbue it with Christian wonder; a sanctuary dedicated to "Our Lady of the Ants" sits atop the mountain. Here, Palladino documents the hordes of pilgrims and tourists who attend this feast day, but also takes us with the ants in flight. Soundtracked by literary reflections of ants (by the likes Goethe and Maeterlinck), this is not only a record of a singular ritual, but one that considers the profound questions it raises about cycles of life and death - within and beyond the human realm.

**TINDAYA VARIATIONS**



*Isaac Marrero-Guillamon / United Kingdom 2018 / 40 min*

The mountain of Tindaya is more than a mountain. It was a sacred site for the indigenous people of Fuerteventura; later, its rock was quarried and sold for ornamental purposes; more recently, it was the proposed location for a 'Monument to Tolerance' designed by renowned artist Eduardo Chillida. Today, goat herders and tourists cross paths on it. Marrero-Guillamon's explores the multiple meanings that coalesce and compete around this site, weaving images of activist, exhibitions, public talks, interviews with locals and computer simulations of the proposed Monument, against a background of tourism, post-crisis ruins and arid landscapes.

**SAT 30 / 09:00 / CINEMA 3 (WATERSHED)**

**WALKABOUT**



*Arthur Viscount Elveden Nick Stanley / Papua New Guinea, UK 1936/2018 / 36min*

A newly transformed version of an amateur travel film shot by Arthur Viscount Elveden in New Guinea in the mid-1930s. The expedition was organised by Elveden's uncle, Walter Guinness, and they were joined by a small party of other aristocrats. This was a silent film. A soundtrack has recently added by Prof. Nick Stanley to give contextual information, derived from contemporary specialist comment as well as Lord Moyne's own book *Walkabout*. It now serves as both an early visual account of New Guinea and the Asmat people, and gives us a glimpse into how wealthy and privileged European explorers went about making their studies of the people that they met.

**WED 27 / 13:15 / CINEMA 3 (WATERSHED)**

## HORROR IN THE ANDES



*Martha-Cecilia Dietrich / Peru, UK 2018 / 40 min*

In the small town of Ayacucho, a horror film is being made. But this is a distinctly Peruvian breed of horror, inspired by Andean myths and legends from pre-Columbian times. Dietrich's behind-the-scenes documentary affectionately pays testament to the craft of filmmaking, fuelled by friendship and passion, whilst drawing our attention to the capacity of horror to explore contemporary social issues, and to articulate memories of a community's violent pasts.

**THU 28 / 09:15 / CINEMA 3 (WATERSHED)**

## ZAHIDA



*Seemab Gul / UK 2018 / 28min*

Zahida is a unique woman in Pakistan: she is the nation's only female taxi driver. This sensitive film provides fascinating insight into the personal and professional trials faced by this strong woman, who will not take no for an answer.

## SURYA



*Laurent Van Lancker / Belgium 2006 / 76 min*  
Ten storytellers from different cultures create an imaginary epic story, each drawing on their own style and own language. The aromas of cultures, the taste of words and the perfume of travelling carry us from one storyteller to the next. It emerges from an overland odyssey by public transport through Europe and Asia (Belgium, Slovakia, Turkey, Syria, Kurdistan, Iran, Pakistan, India, Nepal, Tibet, China, Vietnam). Here, imagination and creativity travel across borders, and filmic tones and forms oscillate between imagination and reality, the inner world and the outside world, documentary and fiction.

This screening complements the Laurent Van Lancker Masterclass (see pg 44). See also the screening of *Kalès* (pg 9).

**SAT 30 / 11:30 / CINEMA 3 (WATERSHED)**

## GRINGO TRAILS



*Pegi Vail / USA 2013 / 79 min*

For many the tourist pathway across South America, Africa and Asia known as the "gringo trail" offers life-altering adventures. For host nations, it offers financial security. But it also, say critics of tourism, wreaks massive environmental destruction. Following stories along the trail, this film interrogates the environmental impact of tourism, and explores the complex relationships between tourist and host, at the moment when cultures collide.

Anthropologist and filmmaker Pegi Vail (NYU) will be present to discuss her film, and her research on tourism.

**SAT 30 / 15:30 / WATERSIDE 2 (WATERSHED)**

# SCHEDULE

## WEDNESDAY 27

### CINEMA 1

13:30 [QUEER BRAZIL!](#) Programme 1

15:15 [QUEER BRAZIL!](#) Programme 2 [OF KNOTS AND HOLES](#)

18:00 Opening Night Film [EDGE OF THE KNIFE](#)

### CINEMA 3

13:15 [WALKABOUT](#)

15:10 [WOMEN WEAVERS ASSAM](#)

### WATERSIDE 3

13:30 [CONFERENCE](#) Panel 001

15:30 [CONFERENCE](#) Panel 002

20:00 [WELCOME RECEPTION](#)

## THURSDAY 28

| CINEMA 1                                       | CINEMA 2                         | CINEMA 3                                  | WATERSIDE 2                        | WATERSIDE 3                        |
|--|----------------------------------|---|------------------------------------|------------------------------------|
| 08:50 <b>WIVES</b>                             | 09:00 <b>STUDENT</b> Programme 1 | 09:15 <b>HORROR IN THE ANDES + ZAHIDA</b> | 09:00 <b>CONFERENCE</b> Panel 003  | 09:00 <b>CONFERENCE</b> Panel 004  |
| 11:00 <b>THINKING LIKE A MOUNTAIN</b>          | 11:15 <b>STUDENT</b> Programme 2 | 11:10 <b>UP DOWN AND SIDEWAYS</b>         | 11:00 <b>CONFERENCE</b> Panel 003b | 11:00 <b>CONFERENCE</b> Panel 005  |
| 13:15 <b>AWAKE: A DREAM FROM STANDING ROCK</b> |                                  | 13:20 <b>STUDENT</b> Programme 3          | 13:30 <b>CONFERENCE</b> Panel 006  | 13:30 <b>CONFERENCE</b> Panel 007  |
| 15:40 <b>HEARTBOUND</b>                        |                                  | 13:20 <b>STUDENT</b> Programme 4          | 15:30 <b>CONFERENCE</b> Panel 008  | 15:30 <b>CONFERENCE</b> Panel 007b |

**FRIDAY 29**

**CINEMA 1**

**CINEMA 2**

**CINEMA 3**

**WATERSIDE 2**

**WATERSIDE 3**

09:00 **ELDER SISTER**

09:00 **PEDGAGOGY AND PUBLIC ANTHROPOLOGY**

09:15 **CANTADORAS**

09:00 **CONFERENCE** Panel 009

09:00 **CONFERENCE** Panel 010

11:15 **KALES**

11:05 **FAD'JAL**

11:10 **A DELICATE WEAVE**

11:00 **CONFERENCE** Panel 009b

11:00 **CONFERENCE** Panel 010b

13:30 **ABU**

13:15 **RESONATING BURRA + SAKHISONA**

13:30 **CONFERENCE** Panel 011

13:30 **CONFERENCE** Panel 012

15:30 **THE RAVEN AND THE SEAGULL**

15:15 **BALLAD ON THE SHORE**

15:30 **STEVE NUGENT EVENT**

15:00 **CONFERENCE** Panel 012b

19:30 **VENUE: ARNOLFINI / MOSSANE**

## SATURDAY 30

## CINEMA 1

## CINEMA 2

## CINEMA 3

## WATERSIDE 2

## WATERSIDE 3

08:50 **OF LOVE AND LAW**9:15 **TARA'S FOOTPRINT**09:00 **TINDAYA VARIATIONS +  
MOUNT OF ANTS**9:05 **SHORTS** Programme 111:10 **THANK YOU FOR THE RAIN**11:20 **OUR FREEDOM + AFTER  
THE SILENCE**11:30 **SURYA**11:00 **ETHNOGRAPHIC FILM AND  
MENTAL HEALTH**11:00 **SHORTS** Programme 213:50 **VIVRE RICHE**13:30 **PASAJUEGO**13:30 **ENGAGING/EMPOWERING  
IMAGE-VOICES**13:30 **Laurent Van Lancker  
MASTERCLASS**15:30 **EVEN WHEN I FALL**15:40 **THE BOOK OF THE SEA**15:30 **GRINGO TRAILS**15:30 **RITUALS ON TV**17:30 **AWARDS CEREMONY**

# PRIZES AND AWARDS

At each edition of the RAI Film Festival a number of prestigious prizes and awards are given, judged by an esteemed panel of anthropologists and filmmakers.

The Festival will close with an Awards Ceremony Saturday 30 March at 17:30 in Waterside 3, Watershed.

All are welcome.

## ROYAL ANTHROPOLOGICAL INSTITUTE FILM PRIZE

This prize is for the most outstanding film on social, cultural and biological anthropology or archaeology.

## BASIL WRIGHT FILM PRIZE

Founded by Robert Gardner, in honour of Basil Wright, this prize is awarded for a film in the ethnographic tradition that takes advantage of the evocative faculty of film as a means of furthering a concern for humanity and for communicating that concern to others.

The films nominated for the RAI Film Prize and the Basil Wright Film Prize are on pg 8-13, and will be judged by:

**ANGELA TORRESAN** *Lecturer in Visual Anthropology, University of Manchester*  
**PAUL HOCKINGS** *Professor Emeritus of Anthropology at the University of Illinois;  
Editor-in-Chief of Visual Anthropology (Routledge)*  
**JACQUELINE MAINGARD** *Reader in Film, University of Bristol*



## ARCHAEOLOGY AND MATERIAL CULTURE FILM PRIZE

This prize is for the best film about the social use and cultural significance of material objects.

The films nominated for the Archaeology and Material Culture Film Prize are on pg 14-15 and will be judged by:

**PETER CRAWFORD** *Professor of Visual Anthropology at UiT – The Arctic University of Norway*

## INTANGIBLE CULTURE FILM PRIZE (MUSIC – DANCE – PERFORMANCE)

This prize is for the best film about the social use and cultural significance of material objects.

Named with reference to the UNESCO designation 'Intangible Culture', this prize is for the best film that deals with music, dance and performance.

The films nominated for the Intangible Culture Film Prize are on pg 16-17 and will be judged by:

**PETER CRAWFORD** *Professor of Visual Anthropology at UiT – The Arctic University of Norway*

## RAI & MARSH SHORT FILM PRIZE

New for the 2019 edition of the RAI Film Festival, this prize is for the most outstanding short film on social, cultural and biological anthropology or archaeology. This prize is sponsored by the Marsh Christian Trust.

The films nominated for the RAI & Marsh Short Film Prize are on pg 22-24, and will be judged by:

**MANDY ROSE** *Associate Professor in University of the West of England's School of Film & Journalism, director of Digital Cultures Research Centre, and co-director of i-Docs*

**CHRISTINE BARDSLEY** *Film Programme Manager at the British Council*

## WILEY BLACKWELL STUDENT FILM PRIZE

This prize is given to the most outstanding film in the ethnographic tradition made by a student enrolled in a recognized educational institution. The prize is sponsored by Wiley-Blackwell Publishing.

The films nominated for the Wiley Blackwell Student Film Prize are on pages 18-21, and will be judged by:

**ROSSELLA SCHILLACI** *Independent Filmmaker*

**SHAWN SOBERS** *Associate Professor in Lens Media, University of the West of England*

## RICHARD WERBNER AWARD FOR VISUAL ETHNOGRAPHY

This award is given to a film made by an academic anthropologist based upon extensive fieldwork by the film-maker among the film's subjects, which explore the distinctive capacity of the film to complement and enhance anthropological knowledge communicated through text.

The winner of this year's Award is **HEARTBOUND: A DIFFERENT KIND OF LOVE STORY** by *Janus Metz, Sine Plambech* (see page 9), as judged by:

**GABRIEL DATTAREYAN** *Lecturer in Anthropology, Goldsmiths, University of London*

## ETHNOMUSICOLOGY FILM AWARD

New for 2019, this award is given most outstanding film about music/sound. The award is sponsored by the British Forum for Ethnomusicology.

The winner of this year's Award is **UP DOWN AND SIDEWAYS** by *Anushka Meenakshi, Iswar Srikumar* (see page 26), as judged by:

**FELICIA HUGHES-FREELAND** *Independent Researcher and Writer*  
**BARLEY NORTON** *Reader in Ethnomusicology and Director of the Asian Music Unit (AsMU), Goldsmiths, University of London*

Fuller details of the prizes and the judges can be found at [raifilm.org.uk](http://raifilm.org.uk)

# FILM FESTIVAL LIBRARY



If you are hungry for more of the world's best ethnographic filmmaking, there is even more to explore in our Film Festival Library.

The Film Festival Library is a resource that gives pass holders access to a curated selection of films that were commended by our pre-selection committee. The library is accessible both on viewing stations at the Watershed, and online.

Explore the Film Festival Library at [raifilm.org.uk/film-library-2019](http://raifilm.org.uk/film-library-2019)

**Film Festival Library Location:**

Waterside 1 (Watershed)

**Opening hours:**

Wed 27

13:00 – 17:00

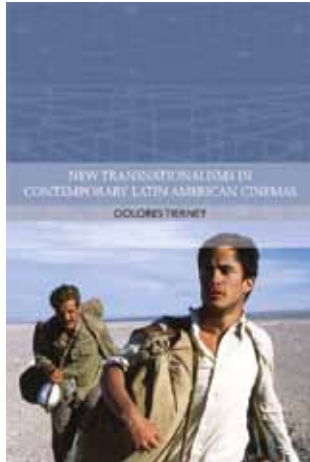
Thu 28 – Sat 30

09:00 – 17:00

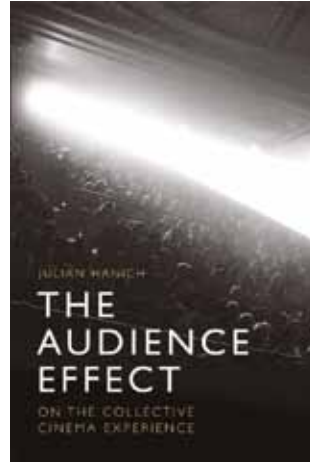
Some films available online from Weds 27 – Sat 30 March. Please ask at the Film Festival Library reception for the password.

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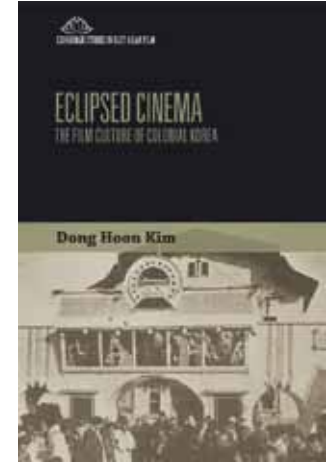
*New Transnationalisms in Contemporary Latin American Cinemas*  
By Dolores Tierney



*The Audience Effect: On the Collective Cinema Experience*  
By Julian Hanich



*Coming-of-Age Cinema in New Zealand: Genre, Gender and Adaptation*  
By Alistair Fox



*Eclipsed Cinema: The Film Culture of Colonial Korea*  
By Dong Hoon Kim

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# RAI FILM FESTIVAL CONFERENCE

## EXPANDING THE FRAME: ETHNOGRAPHIC FILM AND ITS OTHERS

What is ethnographic film? Anthropologists have failed – or declined - to agree on what ethnographic film is or should be. It is a gloriously unstable category. Rather than being chained to the “classics” or a “canon”, visual anthropology always reinvents itself, undoes itself, and carves new approaches. We witness – and celebrate - this push for innovation in the films programme at the RAI Film Festival.

This conference brings together anthropologists, film scholars and practitioners to explore the boundaries of ethnographic film today, and explore which new paths it is forging. We will look, at particular, in its productive relationships between anthropological filmmakers and their fellow travellers, including indigenous, diasporic, intercultural,

African/black cinemas and experimental/art film. We'll consider the relationship between ethnographic film and other filmmaking endeavours that are – or have the potential to be – constructive critical interlocutors. To what extent can ethnographic film practice creatively engage with other film traditions yet still retain its scholarly roots and aims? Does it need to?

Sessions are open to those with Full Festival Pass or a Day Pass (see pg 48 for details of passes). Conference sessions do not need to be booked.

Full paper abstracts and speaker bios can be found at [raifilm.org.uk](http://raifilm.org.uk)

## PANEL 001

**INDIGENOUS CINEMA: PAST, PRESENT AND FUTURE**

Indigenous cinema is a very diverse and global category with more than fifty years of history. The panel seeks submissions to analyze the past, present and future of indigenous cinema, including papers centered on case studies that allow us to think about the general framework, or broad reflections applicable to different contexts.

**Conveners:** Renato Athias, PPGA/UFPE & Rodrigo Lacerda, CRIA / NOVA FCSH / ISCTE-IUL

**Other speakers to include:** Faye Ginsburg, Sneha Mundari, Ricardo Leizaola, Martha-Cecilia Dietrich

**Wed 27 March / 13:30 / Waterside 3**

## PANEL 002

**OTHERS? EXPERIENCES OF TRANSLATION BETWEEN DIFFERENT LANGUAGES, POEMS, PICTURES AND BORDERS**

This panel aims to discuss the realisation of film-poems in a context of intercultural artistic collaboration, following the Moving Pictures and Borders, an international writing and film project matching writers with filmmakers across six countries.

**Conveners:** Roseline Lambert (Concordia University), Rachel McCrum (Mile End Poets Festival)

**Other speakers to include:** Eric Bent (Artist and Animator), Annie Watson (Sheffield Hallam University), Katharine Cox (Sheffield Hallam University), Roman Simić (Editor and Writer, Director of the Festival of the European Short Story, Croatia)

**Wed 27 March / 15:30 / Waterside 3**

## PANEL 003

**PRECARIOUS LANDSCAPES: FORENSICS AND DECOLONIAL FUTURES**

This panel will be discussing the practicalities and ethics of producing images and sound in vulnerable landscapes. Work coming from ethnographers and media artists researching border areas, diasporas and environmentally, politically or economically exposed geographies is expected to challenge notions of centrality and subalternity.

**Conveners:** Toma Peiu (University of Colorado Boulder)

**Other speakers to include:** Clarisse Destailleur (University of Leipzig), María Fernanda Carrillo Sánchez (UACM), Snezana Stankovic, Viadrina Center (Humboldt University of Berlin), Pavel Borecký (University of Bern), Pegi Vail (NYU), Eliza Karp

**Double session**

**Thu 28 March / 09:00 and 11:00 / Waterside 2**

## PANEL 004

## INDIGENOUS CALIFORNIA: ARCHAEOLOGICAL AND ETHNOGRAPHIC FILM IN FOCUS

In recent years there have been an increasing number of productive visual media collaborations between indigenous Californian scholars and regional or international scholars, curators and filmmakers from a number of disciplines. This forum will discuss several ongoing museum and archaeological collaborative projects including *Unearthed*, one of the planned multimedia outcomes of the Windwolves Archaeological Project, The Pimu Catalina Island Archaeological Project, and *Donation to the Museum*, a film and research collaboration with the Bristol City Museum and Galleries.

**Conveners:** Teri Brewer (Archaeoikon) Sue Giles (Bristol City Museum and Galleries) Wendy Teeter (Fowler Museum at UCLA)

**Other speakers to include:** David Robinson (Lancaster University), Cindi Alvitre (CSU Long Beach), Desiree Martinez (Cogstone Archaeology)

**Thu 28 March / 09:00 / Waterside 3**

## PANEL 005

## HAPTICS AND VISUAL ANTHROPOLOGY — AUDIO-VISUAL DIALOGUES AND NON-VERBAL FORMS OF KNOWLEDGE CONSTRUCTION

In this workshop, filmmakers and researchers Aparna Sharma (UCLA) and Arine Kirstein Høgel (Aarhus University) explore how haptic approaches may provide the means to address nonverbal and embodied forms of knowledge through film. They will outline the techniques they use in their own practice as a prompt for further discussion of how haptic audio-visuality can be applied within ethnographic film.

**Thu 28 March / 11:00 / Waterside 3**

## PANEL 006

## EXPANDING ETHNOGRAPHIC FILM: MULTIMODALITY?

This panel seeks to investigate the expansion of ethnographic film practices in cases where a combination of different practice-based methodologies led to a multimodal approach. To what extent does multiplying creative methods improve the anthropological enterprise?

**Conveners:** Mark Westmoreland (Leiden University), Janine Prins (Leiden University)

**Other speakers to include:** Mihai Andrei Leaha (University of Sao Paulo), Simon Robinson (Ravensbourne University London)

**Thu 28 March / 13:30 / Waterside 2**



## PANEL 007

**FROM THE FIELD TO THE SCREEN:  
REFLEXIVE PRACTICES AND COLLABORATIVE  
METHODS IN ETHNOGRAPHIC FILM**

This panel invites contributions from visual anthropologists and filmmakers of contemporary ethnographic films that explore the challenges and opportunities of collaborative and/or reflexive methods, and the limits of these practices when presenting that cinematic work to an audience.

**Conveners:** Angélica Cabezas Pino (University of Manchester), Mattia Fumanti (University of St. Andrews)

**Other speakers to include:** Onyeka Igwe (University of the Arts London), Carlo Cubero (Tallinn University), Ines Ponte (ICS-ULisboa), Sophie Schrago (University of Manchester), Robert Eagle (University of the West of England), Hugo Montero (Université Lumière Lyon 2)

**Double session**

**Thu 28 March / 13:30 and 15:30 / Waterside 3**

## PANEL 008

**GOLDEN WING, SILVER WINGS: FILMIC  
REPRESENTATIONS OF THE AUTOBIO-  
GRAPHICAL ETHNOGRAPHY OF LIN  
YUEH-HWA [LIN YAOSHUA]**

This panel will focus on the legacy of the famous Chinese anthropologist Lin Yueh-hwa (aka Lin Yaohua), who authored what would now be characterized as an “indigenous ethnography” of his native village in Fujian Province, southeastern China. Short films produced by the conveners will be screened for discussion.

**Conveners:** Gary Seaman (USC), Zhuang Kongshao (Sichuan Fine Arts Institute)

**Other speakers to include:** Ming He (Yunnan University), Liang Zhang (Yunnan University), and Yueping Wang (Yunnan University) Zhonghao Xie (North Seattle College)

**Thu 28 March / 15:30 / Waterside 2**

## PANEL 009

**WE THREE: APPARATUS, SUBJECT,  
SOCIETY**

Departing from the tripartite relationship between apparatus, subject, and society this panel invites reflection on issues of exclusion, consent, cinephobia, cinephilia, censorship, archival absences, informal circulation, piracy, sharing, pre- and post-cinematic entertainments and the efficaciousness of films as categories of knowledge.

**Conveners:** Timothy P.A. Cooper (University College London), Vindhya Buttpitiya (University College London)

**Other speakers to include:** Özde Çeliktemel-Thomen (METU), Till Jakob Frederik Trojer (SOAS), Domitilla Olivieri (Utrecht University), Igor Karim (Goethe-Universität Frankfurt am Main), Nai Zakharia (University College London), Adeel Khan (Cambridge University) and filmmaker Hammad Khan

**Double session**

**Fri 29 March / 09:00 and 11:00 / Waterside 2**

## PANEL 010

## YOUTH-CENTRED FRAMES: VISUAL COLLABORATIONS AND PARTICIPATORY TECHNIQUES IN THE RESEARCH WITH YOUNG PEOPLE

This panel explores the use of participatory visual methods (film-making and beyond) in the research with young people who live at the margins of technological and economic progress, and it considers how collaborative visual anthropology can open up a forum for them to express their challenges and gain wider representation.

**Conveners:** Camilla Morelli (University of Bristol), Flavia Kremer (University of Manchester)

**Other speakers to include:** Matteo Gallo (University of Verona), Zhongquan Hu (Nanning Normal University), Meghanne M Barker (University of Chicago), Natalie Nesvaderani (Cornell University), Valentina Bonifacio (Ca' Foscari University)

**Double session**

**Fri 29 March / 09:00 and 11:00 / Waterside 3**

## PANEL 011

## THE MATERIAL MEDIATION OF THE 'NON-NORMATIVE' BODY

This panel seeks filmmakers working with and representing 'non-normative' bodies that are traditionally stereotyped and portrayed as "the other". The aim is to explore innovative or experimental approaches that highlight the materiality of practices in the pursuit to challenge, bypass or reconfigure tacit audience dispositions towards alternative bodies. This exploration assumes a methodology focussed on the mediation between filmmaker, participants and spectators.

**Conveners:** Cathy Greenhalgh (Central Saint Martins, University of the Arts), Catalin Brylla (University of West London)

**Other speakers to include:** Pedro Branco (Universidade de Brasília)

**Fri 29 March / 13:30 / Waterside 2**

## PANEL 012

## TRANSFORMING THEORY IN AND THROUGH FILM

This panel seeks to expand theoretical ambitions in visual anthropology. We explore audio-visual modes of report that speak about existential issues via the minutiae of life-as-lived. We invite visual anthropologists to bring video fragments that provide examples of theorizing in and through film.

**Conveners:** Mattijs van de Port (University of Amsterdam), Janine Prins (University of Leiden), Ildikó Plájás (University of Amsterdam)

**Other speakers to include:** Anja Dreschke, Michaela Schäuble (University of Bern), Eda Elif Tibet, Maisa Alhafa (University of Bern), Barley Norton (Goldsmiths, University of London), Ektoras Arkomanis (London Metropolitan University), Ricardo Leizaola (Goldsmiths College, University of London), Judith Aston (University of the West of England)

**Double session**

**Fri 29 March / 13:30 and 15:30 / Waterside 2**

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21 March - 8 June 2019



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Yatika Starr Fields

Terran Last Gun

Cannupa Hanska Luger

Robert Mesa

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Manuel Ramirez

Cara Romero

Kali Spitzer

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# MASTERCLASSES, SPECIAL PANELS, WORKSHOPS

Open forums for exploring and interrogating ethnographic film practice, past and present.



## MASTERCLASS

### LAURENT VAN LANCKER

#### Sensory Strategies Between Anthropology and Cinema

In this masterclass, award-winning filmmaker Laurent Van Lancker will discuss how cinematic strategies and practices can help anthropology apprehend lived experience. How can visual anthropologists create shared authorship, and sense of situated experiences? When they play with the fertile areas between art, anthropology and cinema, what implications does it have for knowledge and perception? Ultimately, Van Lancker will explore how cinematic practices can function as intercultural dialogue. Van Lancker will be in conversation with Chris Wright (Goldsmiths, University of London). Van Lancker won the Basil Wright Film Prize at the RAI Film Festival for Ymako in 1998. His new feature Kalès is in competition at this year's festival (see pg 9). We will also screen his acclaimed 2006 feature Surya (see pg 27).

SAT 30 / 13:30 / WATERSIDE 3 (WATERSHED)

**PANEL****Pedagogy & Public Anthropology: Legacies of Marshall's and Asch's Ethnographic Films**

This panel reflects on the role of ethnographic film in pedagogy and public anthropology past, present, and future. It explores the introduction of ethnographic film into school curricula in the 1960s, the emergence of institutional centres in the 1970s (such as Documentary Educational Resources (DER), founded by filmmakers John Marshall and Timothy Asch), the establishment of the first university programs that sought to teach and research ethnographic film in the 1980s (such as Center for Visual Anthropology at the University of Southern California, led by Asch until his death in 1994), the impact of increased access to digital video from the 1990s, and the landscape today, in which there are many graduate and undergraduate programs that incorporate ethnographic media production.

Hosted in collaboration with University of Southern California Dornsife, with the participation of Alice Apley (Documentary Educational Resources), Jennifer Cool (University of Southern California), and Nancy Lutkehaus, (University of Southern California)

**FRI 29 / 09:00 – 10:30 / CINEMA 2 (WATERSHED)**

**WORKSHOP****Ethnographic Film and Mental Health: Transformations and Impact**

This interactive workshop explores the challenges and possibilities that emerge when visual anthropologists engage with ideas and experiences associated with mental health – and, in particular, when they seek to realise transformation and generate impact. Using examples of contemporary ethnographic films about mental illness, this workshop will consider the effects on both protagonists and audiences.

This workshop is hosted in collaboration with University of Kent, and convened by Dr Mike Poltorak.

**SAT 30 / 11:00 – 13:00 / WATERSIDE 2 (WATERSHED)**



**PANEL**

**Engaging/Empowering Image-Voices**

How can anthropologists and filmmakers engage with and empower marginalised individuals and communities? Since the 1950s, ethnographic filmmakers and theorists have advocated for participatory methods. By considering a range of case studies, this panel will explore how anthropologists and filmmakers today are continuing to use audio-visual, performative and multi-media strategies to 'visibilise' social lives in collaboration with communities, and to provide creative ways to pursue social justice. Case studies include young Mozambican's ethnographic musical films, drag culture, asylum-seekers/refugees' films and considering the movement of film from the margins to mainstream media.

Hosted in collaboration with University of Sussex and convened by Raminder Kaur and Mariagiulia Grassilli, with the participation of Karen Boswall, Catherine Donaldson, Lauren Greenwood, Joe Ellefsen, Charles Brownlow, Poppy Bennett, Vitoria de Souza, and Harry Candlish.

**SAT 30 / 13:30-15:00 / WATERSIDE 2 (WATERSHED)**

**PANEL**

**Rituals on TV**

Several recent television productions have embraced ritual; these shows have sought to document, explore, and interrogate ritual as both spectacle and concept. Whilst they have looked at rituals from all over the globe, they have also highlighted how ritual behaviours infuse lives here in the contemporary UK. At this event, the makers of BBC's Extraordinary Rituals and Channel 4's Grayson Perry: Rites of Passage join us to reflect on the nature of ritual, and share their experiences of bringing the power of ritual to the TV screen. We'll consider which rituals make good TV, the sensitivities of filming such powerful and personal moments in people's lives, and how these productions have encouraged British audiences to examine their own rituals.

Presented in collaboration with the BBC Natural History Unit and Swan Films.

**SAT 30 / 15:30 – 17:15 / WATERSIDE 3 (WATERSHED)**



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# FESTIVAL PASSES AND TICKETS

All Festival Passes and Tickets are available from Watershed Box Office.\*  
You can book in person at Watershed, online at [watershed.co.uk](http://watershed.co.uk), or by calling 0117 927 5100.

## FULL FESTIVAL PASSES

A Festival Pass enables you to access all screenings, events and conference sessions at the Festival.

£120 / £100 RAI Fellows / £84 concs.

## DAY PASSES

A Day Pass enables you to access all screenings, events and conference sessions on a specific day

Wed 27 or Sat 30 March: £28 / £20 concs.

Thu 28 or Fri 29 March: £42 / £29 concs.

Please note: Having a pass does not guarantee you entry to any screening or event. **All passholders must book tickets for every screening/event they wish to attend.** Booking instructions will be provided when you purchase a pass. You do not need to book conference sessions.

## SINGLE TICKETS

You can purchase tickets for individual events or screening. Conference sessions are only open to those with day or full passes.

Before 16:00: £8 / £5 (concs. or 24 and under)

After 16:00: £10 / £8 (concs.) / £5 (24 and under)

\*Tickets for **Mossane** (see pg 7) must be booked via Arnolfini box office. See [raifilm.org.uk/mossane](http://raifilm.org.uk/mossane) for details.



# FESTIVAL LOCATIONS



The main festival venue is Watershed, the historic film culture and digital media centre situated on Bristol's harbour. There is one screening (of Mossane) at Arnolfini, Centre for Contemporary Arts, just across the water from Watershed.

## WATERSHED

1 Canons Road  
Harbourside  
Bristol  
BS1 5TX  
watershed.co.uk  
0117 927 5100

## ARNOLFINI

16 Narrow Quay  
Bristol  
BS1 4QA  
arnolfini.org.uk  
0117 917 2300

## Access

Watershed's main entrance and Box Office are both located on the ground floor which is accessible via a ramped, electronically assisted entrance door. Cinemas 1, 2 and 3, the Café/Bar and Waterside 1, 2 and 3 are on the first floor which can be accessed via the lift located in the main entrance foyer at Box Office. Once on the first floor there is level access to all areas as well as an accessible toilet – follow the signs for the Cinemas and its just to your left through the double doors before Cinema 1. All three Cinemas all have induction loops

Arnolfini is wheelchair accessible.

# A-Z OF FILMS SCREENED

## FILM

**A DELICATE WEAVE**  
 ABSENCE OF APRICOTS, THE  
**ABU**  
 AFTER THE SILENCE  
**AMAZONIMATIONS**  
 AWAKE, A DREAM FROM STANDING ROCK  
**BALLAD ON THE SHORE**  
 BONFIRES  
**BOOK OF THE SEA, THE**  
 CANTADORAS  
**EDGE OF THE KNIFE**  
 ELDER SISTER  
**EVEN ASTEROIDS ARE NOT ALONE**  
 EVEN WHEN I FALL  
**FAD'JAL**  
 FATHER'S PRESCRIPTION  
**FIRE MOUTH**  
 GRINGO TRAILS  
**GUARDIANS OF THE NIGHT**  
 HEARTBOUND  
**HORROR IN THE ANDES**  
 IT WAS TOMORROW  
**KALES**  
 KING ON, BRASIL!  
**KNOTS AND HOLES...**  
 LEGACIES  
**LIVING HERE**  
 MOBAIL GOROKA  
**MOSSANE**  
 MOUNT OF ANTS

## CATEGORY

**Intangible Culture** 16  
 Student 18  
**RAI/Basil Wright** 8  
 Material Culture 14  
**Shorts** 24  
 RAI/Basil Wright 8  
**Intangible Culture** 17  
 Shorts 24  
**Material Culture** 15  
 Intangible Culture 16  
**Special screenings** 5  
 RAI 9  
**Shorts** 22  
 RAI/Basil Wright 9  
**Special screenings** 7  
 Shorts 23  
**Shorts** 23  
 Special screenings 27  
**Shorts** 24  
 RAI/Basil Wright 9  
**Special screenings** 27  
 Student 20  
**RAI/Basil Wright** 9  
 Special screenings 25  
**Special screenings** 25  
 Student 20  
**Shorts** 23  
 Shorts 24  
**Special screenings** 7  
 Special session 26

## FILM

**NHENHA**  
 NIISHII  
**OF LOVE AND LAW**  
 OUR FREEDOM  
**PAANI - OF WOMEN AND WATER**  
 PASAJUEGO  
**POSITIVE YOUTUBERS**  
 RAVEN AND THE SEAGULL, THE  
**RESONATING BURRA**  
 SAKHISONA  
**SOUNDS OF STREET VENDORS**  
 SUNDAY  
**SURYA**  
 TARAS FOOTPRINT  
**THANK YOU FOR THE RAIN**  
 THE WORLD IS ROUND...: PART I  
**THE WORLD IS ROUND...:PART II**  
 THINKING LIKE A MOUNTAIN  
**THIS IS MY FACE**  
 TINDAYA VARIATIONS  
**UP DOWN AND SIDEWAYS**  
 VERY DAI GIRL, A  
**VIVRE RICHE**  
 WALKABOUT  
**WALKER'S**  
 WASI  
**WELCOME VALENTINE 2017**  
 WHAT YOUR EYES CAN'T SEE  
**WIVES**  
 ZAHIDA

## CATEGORY

**Student** 20  
 Student 19  
**RAI/Basil Wright** 10  
 Material Culture 14  
**Student** 18  
 Material Culture 15  
**Special screenings** 25  
 RAI/Basil Wright 10  
**Intangible Culture** 17  
 Intangible Culture 17  
**Shorts** 22  
 Special screenings 25  
**Special screenings** 27  
 Intangible Culture 17  
**RAI/Basil Wright** 10  
 Student 21  
**Student** 21  
 RAI/Basil Wright 11  
**Student** 19  
 Special screenings 26  
**Special screenings** 26  
 Student 20  
**RAI/Basil Wright** 11  
 Special screenings 26  
**Student** 19  
 Shorts 24  
**Student** 21  
 Shorts 23  
**RAI/Basil Wright** 11  
 Special screenings 27

# ABOUT THE RAI

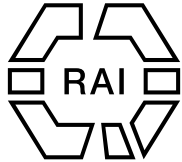
**The Royal Anthropological Institute of Great Britain and Ireland (RAI)** is the world's longest-established scholarly association dedicated to the furtherance of anthropology (the study of humankind) in its broadest and most inclusive sense. It has a particular commitment to promoting the public understanding of anthropology, and the contribution of anthropology to public affairs. Central to this commitment, and a core activity of the RAI has been the promotion of visual anthropology (and ethnographic film in particular) as a means of dialogue between academic anthropologist, visual media professionals, and the general public.

As well as organising the biennial Film Festival (formerly known as Festival of Ethnographic Film), the RAI manages one of the most comprehensive film and video libraries in the world, and a fast-growing film archive with reference copies. Since the mid-190s, it has run an international film sales service in order to widen the distribution of ethnographic films within higher and further education. The RAI Film committee, composed of internationally recognised film and TV documentary makers and University teachers of visual anthropology coordinates these activities.

Among its other core activities the RAI publishes two flagship Journals, gives wards for outstanding scholarship, organises academic events such as lectures and workshops, and manages a number of trust funds for research. The RAI's educational outreach programme aims to raise awareness of anthropology among the general public and particularly in pre-University education. The RAI Collection comprises the Institutes manuscript, archive, photographic and film holdings in an integrated resource for research and consultation.

The research the RAI collection please visit the [therai.org.uk](http://therai.org.uk) or contact the Film Officer via [film@therai.org.uk](mailto:film@therai.org.uk) or the Photo & Archive Officer via [archives@therai.org.uk](mailto:archives@therai.org.uk). To learn more about the RAI's educational outreach programme visit the website or contact the Education Officer via [education@therai.org.uk](mailto:education@therai.org.uk)

All information about film sales, upcoming film events, and future editions of the RAI Film Festival, visit [raifilm.org.uk](http://raifilm.org.uk).



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