



Dnevi etnografskega filma
Days of Ethnographic Film

27. februar – 1. marec 2025

SLOVENSKA KINOTEKA

def.si

Dnevi etnografskega filma so član Evropske koordinacije festivalov antropološkega filma (CAFFE).
Days of Ethnographic Film is a member of CAFFE (Coordinating Anthropological Film Festivals in Europe).

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S podpora / Sponsored by Ministrstvo za kulturo RS / RS Ministry of Culture

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Izbor programa / Programme selection Tanja Bukovčan, Tihana Rubič, Naško Križnar, Miha Peče, Manca Filak

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Naslovnica / Cover image: Cruces, Carlos Tobón Franco

Oblikovanje / Design by: Jernej Kropelj

Založilo / Published by: Slovensko etnološko društvo, zanj Tanja Roženberger / Slovene Ethnological Society

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SPORED / SCHEDULE

Prizorišče / Venue

Slovenska kinoteka / Slovenian Cinematheque

ČETRTEK, 27. februar 2025 / THURSDAY, February 27th, 2025

16.00 **Cruces**

Carlos Tobón Franco, 24 min.

What do ghosts think? / O čem razmišljajo duhovi?

Yuefei You, 49 min.

18.00 **A letter to Lanka / Pismo Lanki**

Ilakkiya Mariya Simon, 28 min.

Dragging chains / Vlečenje verig

Emil Victor Hvidtfeldt, 30 min.

20.00 **SLOVESNO ODPRTJE DEF 2025 / OPENING CEREMONY DEF 2025**

The strong man of Bureng / Močni mož iz Burenga

Mauro Bucci, 75 min.

PETEK, 28. februar 2025 / FRIDAY, February 28th, 2025

15.00 **Ayda, lioness among the Free Lions / Ayda, levinja med Svobodnimi levi**

Metje Postma, 110 min.

18.00 **And then we were taken away / In potem so nas odpeljali**

Jessica Bollag, 37 min.

Building spaces / Graditev prostorov

Elaine Goldberg, 29 min.

20.00 **Decoupling / Razdruževanje**

Yinan Wang, 60 min.

SOBOTA, 1. marec 2025 / SATURDAY, March 1st, 2025**16.00 Gathering firewood / Nabiranje drv**

Liivo Niglas, 30 min.

Almost in Russia / Skoraj v Rusiji

Sanni Naukkarinen, 33 min.

18.00 An Indian love story / Indijska ljubezenska zgodba

Dipesh Kharel in/and Frode Storaas, 60 min.

Hemboj / Hemboj

Elizabeta Koneska, 20 min.

20.00 Light upon light / Svetloba na svetlobo

Christian Suhr, 78 min.

PREGOVOR

Dnevi etnografskega filma (DEF) so del mednarodne mreže evropskih filmskih festivalov Coordinating Anthropological Film Festivals in Europe (CAFFE). Vsi festivali v mreži se na takšen ali drugačen način identificirajo z vizualno antropologijo in etnografskim filmom, a so zelo različni. Prav dejstvo, da ni enoznačne definicije etnografskega filma, daje svobodo festivalskim sporedom oz. organizatorjem. Ti so namreč nenehno v vlogi razreševalcev inherentne napetosti, značilne za takšne dogodke, tj. napetosti med pričakovanji vede (med kritiko reprezentacije in znanstvenimi diskurzi), pričakovanji občinstva (iskanje privlačnih tematik) in tem, kar zmore program festivala (usklajevanje prizorišča, avtoric in avtorjev ter časovnih možnosti). Filmski program tako deluje kot nekakšna zgodba, ki jo predstavimo občinstvu. Kakšna je letošnja zgodba DEF?

Na DEF 2025 se je prijavilo 152 filmov. To je sicer nekoliko manj kakor v prejšnjih letih, kar lahko pripišemo zmanjšanemu zanimanju večjih distribucijskih hiš. Obenem je opazno večje število filmov, ki so rezultat antropoloških terenskih raziskav, saj so kar dobro tretjino ustvarili šolani antropologi in antropologinje. Močno se je okrepila tudi študentska produkcija s številnih magistrskih programov vizualne antropologije v Evropi. Posamična središča, kot so Tromsø, Leiden, Amsterdam, Manchester, Berlin in Münster, imajo močan doseg tako s količino filmov kot tudi z uveljavljanjem določenih pristopov, npr. filmskega eseja ali participativnega observacijskega pristopa. Med prijavljenimi filmi prevladujejo celovečerni filmi, poudarek na čutnih zaznavah, participatorni pristopi, predvsem pa težnja k verbalizaciji, razlagi in neposrednemu izjavljanju, tako protagonistk in protagonistov kot tudi samih avtoric in avtorjev oz. njihovih prvoosebni pogledov. Kakor mnogi festivali v mreži CAFFE se tudi DEF spoprijema z dialektiko med klasičnimi etnografskimi ali raziskovalnimi prikazi, na drugi strani pa bolj eksperimentalnimi, reflektivnimi in esejističnimi pristopi. Filmi kažejo, da avtorji in avtorice iščejo nove in svojevrstne načine, kako obravnavati raziskovalna vprašanja z vizualnimi sredstvi, pri čemer preskušajo številne pristope in umetniške prakse. A tudi nasprotno: sklicevanje na etnografsko senzibilnost je postalo mikavno za marsikaterega dokumentarista ali dokumentaristko.

Z ogledom filmov smo zaznali omenjene metodološke premike, razlike v teoretskih pristopih (vizualne) antropologije in nekatere tematske usmeritve vede, na drugi strani pa tudi širše družbeno dogajanje. Nekateri filmi imajo izrazit etnomuzikološki (različna glasba, glasbeniki in glasbene prireditve sveta) in ekološki poudarek, pri čemer je v ospredju zanimanje za odnos človeka do narave in živali. Številni filmi

obravnavajo vojne in delavske migracije, predvsem iz Afrike in Južne Amerike, ter spol, tj. skupnosti in posameznike, posameznice lgbtq2ia+. Opazno je izrazito zanimanje za starostnike, staranje oz. skrb za ostarele ter avtoetnografske poglede, ki prikazujejo bodisi vrnitev »domov« v kraj bivanja svojih prednikov ali odnos do (navadno starajočih se) staršev. Nekoliko več je filmov o duhovni kulturi, tj. o odnosu do božanstev in duhov umrlih prednikov, predvsem iz Azije.

Petčlanska žirija, ki so jo sestavljali izr. prof. dr. Tanja Bukovčan in izr. prof. dr. Tihana Rubić (obe s Filozofske fakultete v Zagrebu) ter izr. prof. dr. Naško Križnar, Miha Peče in Manca Filak (vsi iz ZRC SAZU, Ljubljana), je za končni spored izbrala 14 filmov. Izbor žirije ne kaže le na slovensko, temveč nekoliko širše, na regionalne tradicije vizualne etnografije. Poleg regionalnega vidika pa je za festival osrednjega pomena sodelovanje avtoric in avtorjev, saj pogovori z njimi po projekcijah filmov gledalkam in gledalcem kontekstualizirajo raziskave in proces nastajanja filma, a tudi obogatijo izkušnjo gledanja filma ter jo približajo občinstvu.

Hvala torej, da delijo svoje zgodbe, in hvala tudi vsem drugim, ki ste na kakršen koli način pomagali pri izvedbi in organizaciji festivala.

Manca Filak

FOREWORD

Days of Ethnographic Film (DEF) is part of the international network of European film festivals Coordinating Anthropological Film Festivals in Europe (CAFFE). All the festivals within the network identify in one way or another with the field of visual anthropology and ethnographic film, but they are quite different respectively. In a way, it is the lack of a clear definition of ethnographic film that gives freedom to festival programs or organisers, who are in the role of resolving the inherent tensions of such events, i.e. the tension between the expectations of the academic field (between critiques of representation and scholarly discourses), the expectations of the audience (in search of compelling themes), and the 'abilities' of the festival (between the coordination of venues, authors, time constraints). The film program thus functions as a kind of story presented to the audience. What is the story of this year's Days of Ethnographic Film?

152 films have registered for DEF 2025. This is somewhat less than in previous years, which can be attributed to the reduced interest from major distribution companies. At the same time, there has been a noticeable increase in films resulting from concrete anthropological fieldwork and research, with a good third of the filmmakers being trained anthropologists. We also saw a strong student production from a number of European MA programs in visual anthropology. Individual centres such as Tromsø, Leiden, Amsterdam, Manchester, Berlin, and Münster display great reach both in the quantity of the films and in the favouring of certain methodologies, e.g. the film essay or the participant observation approach. Most of the submitted projects were feature films, with an emphasis on sensory perceptions, participatory approaches, and above all a tendency towards verbalisation, interpretation and direct statement, both of the protagonists as well as of the authors or their first-person perspectives. Like many festivals in the CAFFE network, DEF is confronted with the dialectic between 'classical' ethnographic or exploratory displays on the one hand, and more experimental, reflexive and essayistic approaches on the other. The submitted films show that the filmmakers are looking for new and unique ways to address research questions through visual means, trying out different approaches and artistic practices. But also the other way around – reference to ethnographic sensibilities has become attractive for many documentary filmmakers.

Watching the films, we have identified such methodological shifts, differences in the theoretical approaches to (visual) anthropology, and some of the thematic orientations of the discipline; as well as general social developments. Some of the received films had a strong ethnomusicological (musics, musicians, and musical

events of the world) and ecological focus, with a central interest in the relationship between humans, nature and animals. Many films addressed war and labour migration, especially from Africa and South America, and gender issues, i.e. lgbtq2ia+ communities and individuals. There was a marked interest in the elderly, ageing and elderly care, and in autoethnographic films depicting either a return “home” to the dwelling place of one’s ancestors, or one’s relationship with the (usually ageing) parents. A slight increase is observed in films depicting spiritual culture, i.e. attitudes towards deities and spirits of deceased ancestors, in the Asian region in particular.

The five-member jury that selected 14 films for the final program consisted of: assoc. prof. dr. Tanja Bukovčan and assoc. prof. dr. Tihana Rubić (Zagreb Faculty of Humanities and Social Sciences), and assoc. prof. dr. Naško Križnar, Miha Peče, and Manca Filak (ZRC SAZU). In this respect, the jury’s final selection is a reflection of not only Slovenian but also broader, regional tradition of visual ethnography. In addition to the regional setting, the engagement of the filmmakers is crucial for the festival, as the discussions following the screenings contextualise the research and the filmmaking process for the audience, but also enrich the experience of watching the film, bringing it closer to the viewers.

We are thus grateful to each and every one of the authors for sharing their stories, and to all of you who have contributed in any way to the realisation and organisation of the festival.

Manca Filak

IZBRANI FILMI / SELECTED FILMS

Cruces

Carlos Tobón Franco, 2020, 24 min.

Colombia, US, Mexico / Kolumbija, ZDA, Mehika



Cruces is an experimental and multivocal ethnographic exploration of the geographies and human stories along and across the US-Mexico border. Using landscape scenes and sound recordings – from desperate emergency call recordings to a concerned NGO worker and an undocumented resident in NYC – a portrait emerges that captures the scope of one of the most defining and political phenomena of our time.

Cruces je eksperimentalno in večglasno etnografsko raziskovanje geografije in človeških zgodb ob ameriško-mehiški meji in prek nje. S krajinskimi in zvočnimi posnetki – od obupanih klicev v sili do zaskrbljenega delavca nevladne organizacije in neprijavljenega prebivalca New Yorka – nastane portret, ki zaobjame enega najrazsežnejših in najbolj političnih fenomenov našega časa.



What do ghosts think? (漫步寻鬼路 / O čem razmišljajo duhovi?)

Yuefei You, 2024, 49 min.

Netherlands, Indonesia, China / Nizozemska, Indonezija, Kitajska



This is a rhapsody about ghost stories. Indonesia is moving its new capital from Jakarta to Nusantara (also known as IKN), a brand-new city near the forests in Borneo. A Chinese-born anthropology student investigates supernatural stories within various communities around the construction site. She encounters local ancestors, the president's spirit, and the unexpected ghosts herself. Who are the spectres haunting the construction? What do the „ghosts“ think?

Through her letters to her mother, the researcher seeks answers about the tensions between the local people and the national project, the calculations between a good life and development, the bonding of the living and the dead.

Film je rapsodija o zgodbah o duhovih. Indonezija svojo novo prestolnico iz Džakarte seli v Nusantara (znano tudi kot IKN), povsem novo mesto v bližini gozdov na Borneu. Študentka antropologije kitajskega rodu raziskuje nadnaravne zgodbe v različnih skupnostih v okolici gradbišča. Sreča se



z lokalnimi predniki, predsednikovim duhom in celo nepričakovanimi bitji. Kdo so »duhovi«, ki strašijo po gradbišču? O čem razmišljajo? Raziskovalka v pismih materi išče odgovore o napetostih med lokalnim prebivalstvom in nacionalnim projektom, o tehtanju med dobrim življenjem in razvojem ter o povezanosti živih in mrtvih.

Research / Raziskava

Yuefei You, Mei Christy, Amin, Ian, Niken, Ananda, Dyah, Widi

Photography / Snemanje

Yuefei You

Editing / Montaža

Yuefei You

Sound / Ton

Yuefei You

A letter to Lanka (Pismo Lanki)

Ilakkiya Mariya Simon, 2023, 28 min.

Sri Lanka / Šrilanka



A letter to Lanka moves between memories of the Sri Lankan civil war and the present political turmoil. Told through a poetic and personal journey of the filmmaker's reconnection to ancestral land, soil and people, it invites the audiences into existential questions of belonging in a chaotic world. What does it mean to be at home in the world? What binds people together, and what can tear them apart?

Film se giblje med spomini na šrilanško državljansko vojno in sedanjimi političnimi pretresi. Zrcali poetično in osebno popotovanje režiserke, ki se ponovno povezuje z deželo, prstjo in ljudmi, ter gledalce vabi k eksistencialnim vprašanjem o pripadnosti v kaotičnem svetu. Kaj pomeni biti doma v svetu? Kaj ljudi povezuje in kaj razdvaja?

Research / Raziskava

Ilakkiya Mariya Simon

Photography / Snemanje

Ilakkiya Mariya Simon

Editing / Montaža

Ilakkiya Mariya Simon

Sound / Ton

Ilakkiya Mariya Simon



Dragging chains (Vlečenje verig)

Emil Victor Hvidtfeldt, 2024, 30 min.

Grenada - Caribbean / Grenada - Karibi



Dragging Chains moves between observation and conversation as the apparent obscurity of Grenada's Jab Jab tradition is unravelled. Filmed during the carnival season of 2023, audiences are immersed in a sensorial spectacle of oil, chains and rhythm, while the stories told by local practitioners provide a backdrop of contemporary interpretation. As the spectacle unfolds, the initial exotic appeal gives way to deeper questions of resilience, protest, and colonial after-effects. *Dragging Chains* is a student film created as part of my Master's thesis in visual anthropology at UiT, The Arctic University of Norway. It is the result of four months of fieldwork done in Grenada from April to August 2023. The film is complimented by a written thesis, but has been created to work as a standalone product as well.

Film se giblje med opazovanjem in pogovorom, pri čemer razkriva na videz ob-skurno tradicijo jab jab na otoku Grenada. Film je bil posnet v karnevalskem času leta 2023. Občinstvo je potopljeno v čutni spektakel olja, verig in ritma, medtem ko zgodbe lokalnih izvajalcev predstavijo ozadje sodobne interpretacije običaja. Med potekom spektakla se začetna eksotična privlačnost umakne globljim vprašanjem odpora, protesta in posledic kolonializma. To je študentski film, ki je nastal kot del magistrske naloge iz vizualne antropologije na Norveški arktični univerzi v Tromsøju. Je rezultat štirimesečnega terenskega dela na Grenadi med aprilom in avgustom 2023. Film dopolnjuje pisno diplomsko nalogo, vendar je bil ustvarjen tako, da deluje tudi kot samostojen izdelek.



The strong man of Bureng (Močni mož iz Burenga)

Mauro Bucci, 2023, 75 min.

Gambia, Finland, Italy / Gambija, Finska, Italija



Former UN soldier Essa has fled the Gambia for Finland, where he has successfully set up a business that provides for his family. Back in his hometown Bureng, he is celebrated as a hero. During a visit home, world events catch up with him: the Covid outbreak jeopardises Essa's return to Europe and his application to renew his residence permit, plunging him into one of the most serious crises of his life. *The strong man of Bureng* is both a contemporary odyssey and an intimate story of the deep motivations that have brought a person to leave his own country in an effort to satisfy universal needs.

Essa, nekdanji vojak Združenih narodov, je iz Gambije pobegnil na Finsko, kjer je ustanovil uspešno podjetje, s katerim preživlja družino. V domačem Burengu ga slavijo kot junaka. Med obiskom doma ga ujamejo svetovni dogodki: izbruh Covida ogrozi njegovo vrnitev v Evropo in prošnjo za podaljšanje dovoljenja za prebivanje ter ga pahne v eno najhujših kriz v življenju. *Močni mož iz Burenga* je sodobna odisejada in hkrati intimna zgodba o globokih motivih, ki človeka pripeljejo do tega, da zapusti svojo državo, da bi zadovoljil univerzalne potrebe.

<i>Research / Raziskava</i>	Mauro Bucci
<i>Photography / Snemanje</i>	Mauro Bucci
<i>Editing / Montaža</i>	Mauro Bucci
<i>Sound / Ton</i>	Mauro Bucci



Ayda, lioness among the Free Lions (Ayda, levinja med Svobodnimi levi)

Metje Postma, 2024, 110 min.

Tesseney, Kassala – Eritrea, Sudan / Teseney, Kassala – Eritreja, Sudan



Ayda, lioness among the Free Lions by Metje Postma follows the life of Ayda Saeed, a female member of the Free Lions Forces, an armed militia established by Sudanese Rashaida rebels between 1999 and 2006. Set in 2006 during peace negotiations with the Sudanese government, the film follows Ayda's daily life in the Al Gerda camp near the Sudanese border in Tesseney, Eritrea. Amidst working on a tent-restoration project for Mabruk Mubarak, the leader of the Free Lions, Ayda navigates personal and political dynamics, providing insight into the Rashaida community's struggle for identity and autonomy.

Film spremlja življenje Ayde Saeed, pripadnice Svobodnih levov, oborožene milice, ki so jo med letoma 1999 in 2006 ustanovili sudanski uporniki Rašajda. Odvija se leta 2006 med mirovnimi pogajanja s sudansko vlado in spremlja Aydino vsakdanje življenje v taborišču Al Gerda v Tesseneyju



v Eritreji blizu državne meje. Med delom pri projektu obnove šotorov za Mabruka Mubaraka, vodjo Svobodnih levov, Ayda krmari med osebno in politično dinamiko ter razkriva pogled na boj skupnosti Rašajda za identiteto in avtonomijo.

Research / Raziskava

Fuzum Tewelde

Photography / Snemanje

Metje Postma

Editing / Montaža

Metje Postma

Advisors / Svetovanje:

Arjanne Laan, David MacDougall, Gary Kildea, Jet Homoet, Mark Westmoreland

Sound / Ton

Metje Postma

And then we were taken away (Und dann wurden wir weggenommen / In potem so nas odpeljali)

Jessica Bollag, 2023, 37 min.

Switzerland / Švica



In the 20th century, authorities in Switzerland placed over 100,000 children and adolescents into foster homes and families. The measures were implemented mainly for moral reasons and affected socially marginalised families in particular. Instead of fighting poverty, the state fought the poor. In the participatory ethnographic documentary *And then we were taken away*, two men in their sixties talk about the administrative foster care they experienced as children. They lead the audience to the homes, locations of their tumultuous youth and to their favourite places. Through their biographies, the men document how out-of-home placements shaped their childhood, youth and present.

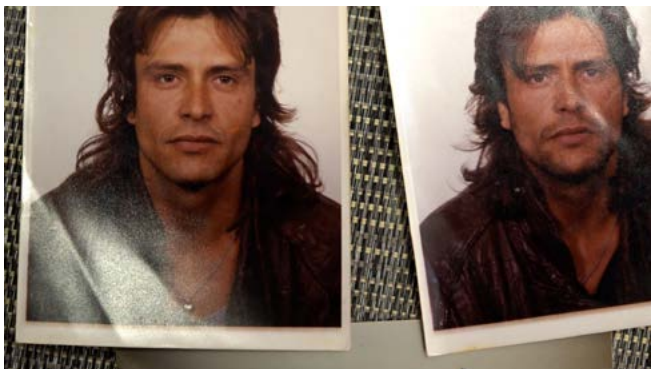
V 20. stoletju so švicarske oblasti v domove in rejniške družine namestile več kot 100.000 otrok in mladostnikov. Ukrepe so izvajali predvsem iz moralnih razlogov in so prizadeli zlasti socialno marginalizirane družine. Namesto da bi se država borila proti revščini, se je borila proti revnim. V participativnem etnografskem dokumentarnem filmu 60-letna moška pripovedujeta o administrativnem rejništvu, ki sta ga doživela kot otroka. Gledalce popeljeta v prostore in lokacije burne mladosti ter na svoje najljubše kraje. Z avtobiografijama dokumentirata, kako so namestitve zunaj doma oblikovale njuno otroštvo, mladost in sedanost.

Research / Raziskava

Caroline Bühler, Tamara Deluigi, Tomas Bascio,
Mira Ducommun, Urs Hafner

Music / Glasba

Stiller Has, »Käthi« (1996)



Building spaces (Graditev prostorov)

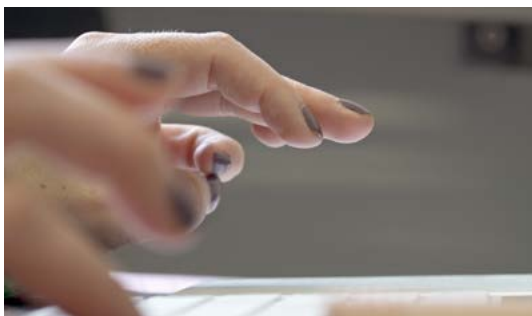
Elaine Goldberg, 2023, 29 min.

Vienna – Austria / Dunaj – Avstrija



What does research feel like? How does the place where knowledge is created shape the knowledge itself? And what knowledges remain neglected because we cannot transform them into written words? *Building spaces* follows four social scientists through their academic lives, making spaces and practices visible, tangible, and audible that have remained unnoticed until now. Creating knowledge is much less the genius achievement of individuals than a social

and sensory practice. In this sense, the film explores sensory spaces of research. It is about mediating an experience: research, whether artistic or academic, is always a search, an emotional balancing act, a material labour. The film puts into practice what it shows. It is the artistic exploration of a world that everyone knows and yet no one has ever considered worthy of focusing on. Not all knowledges can be found in books, some must be learned through experience and discovered through filming.



Kakšen je občutek pri raziskovanju? Kako kraj, kjer znanje nastaja, oblikuje samo znanje? In katero znanje ostaja prezrto, ker ga ne moremo ubesediti? Graditev prostorov spremlja štiri družboslovce v njihovem akademskem življenju, pri čemer postanejo vidni, oprijemljivi in slišni prostori in prakse, ki so do tedaj ostali neopaženi. Ustvarjanje znanja je precej manj genialni dosežek posameznikov in bolj družbena, skupinska in čutna praksa. V tem smislu film raziskuje senzorične prostore raziskovanja. Gre za posredovanje izkušnje: raziskovanje, bodisi umetniško ali akademsko, je vselej iskanje, čustveno uravnotežanje, materialno delo. Film uresničuje to, kar prikazuje. Je umetniško raziskovanje sveta, ki ga vsi poznajo, a se še nikomur ni zdelo vredno, da bi se mu posvetil. Vsega znanja ni mogoče najti v knjigah, marsičesa se je treba naučiti z izkušnjami in odkriti s snemanjem.

Research / Raziskava

Elaine Goldberg

Photography / Snemanje

Elaine Goldberg, Sebastian Stopfer

Editing / Montaža

Elaine Goldberg, Lea Tama Springer

Decoupling (脱钩 / Razdruževanje)

Yinan Wang, 2023, 64 min.

China, US / Kitajska, ZDA



Decoupling was once a term primarily used in cosmology, but it has now taken on a geopolitical significance, referring to the deteriorating relationship between China and the U.S. The film *Decoupling* is the story reflected by a “Chinese” father on the changing relationship between China and the US, during his trip to Beijing to retrieve his 3-year-old “American” daughter who has been stranded because of the recent decoupling of the two countries.

Nekoč se je izraz »razdruževanje« uporabljal predvsem v kozmologiji, zdaj pa je dobil geopolitični pomen in se nanaša na slabšanje odnosov med Kitajsko in ZDA. Film je zgodba, v kateri »kitajski« oče razmišlja o spreminjajočih se razmerjih med Kitajsko in ZDA, ko potuje v Peking, da bi od tam pripeljal triletno »ameriško« hčerko, ki je obtičala zaradi nedavnega razdruževanja držav.

Research / Raziskava
Sound / Ton

Yujing Wang, Dick Blau
Josh Everson, Shakuru Tajiri



Gathering firewood (Nabiranje drv)

Liivo Niglas, 2024, 30 min.

Yamal Peninsula, Siberia – Russia / Polotok Jamal, Sibirija – Rusija



The film follows a group of Nenets women gathering firewood in a snow-covered tundra. It is part of a larger series exploring the daily life of nomadic reindeer pastoralists on the Yamal Peninsula in Western Siberia during the calving season in the spring. The footage for the series was captured during a three-month ethnographic fieldwork in 1999.

Film spremlja skupino žensk plemena Nenets, ki v zasneženi tundri nabira drva. Projekt je del obsežnejše serije, ki raziskuje vsakdanje življenje nomadskih pastirjev severnih jelenov na polotoku Jamal v Zahodni Sibiriji med spomladansko sezono telitve. Posnetki za serijo so bili narejeni med trimesečnim etnografskim terenskim delom leta 1999.

Research / Raziskava

Liivo Niglas

Photography / Snemanje

Liivo Niglas

Editing / Montaža

Liivo Niglas, Marju Juhkum

Sound / Ton

Liivo Niglas



Almost in Russia (Skoraj v Rusiji)

Sanni Naukkarinen, 2023, 33 min.

Kirkenes – Norway / Kirkenes – Norveška



Kirkenes, a small border town in the far north-eastern part of Norway, has built an identity on its relationship with the Russian neighbours. Even the local tourism industry brings the Western visitors to see the border. In 2022, however, Russia declares war on Ukraine and the town is in shock: all cross-border contact is suspended, yet they are still neighbours. What about tourists, will they come anymore? Those who still visit join tours to gaze towards Russia and experience tension reminiscent of the Cold War period. But who actually feels the tension and is it really there?

Kirkenes, majhno obmejno mesto na skrajnem severovzhodu Norveške, je identiteto zgradilo na odnosih z ruskimi sosedi. Tudi lokalna turistična industrija pripelje zahodne obiskovalce, da si ogledajo mejo. Ko je leta 2022 Rusija napovedala vojno Ukrajini, je bilo mesto v šoku: vsi čezmejni stiki so bili prekinjeni, vendar so še vedno ostali sosedje. Kaj pa turisti, bodo še prihajali? Tisti, ki še vedno obiščejo Kirkenes, se pridružijo ekskurzijam, da bi se zazrli v Rusijo in doživeli napetost, ki spominja na obdobje hladne vojne. Toda kdo dejansko čuti napetost in ali je ta res prisotna v tem kraju?



An Indian love story (Indijska ljubezenska zgodba)

Dipesh Kharel and/in Frode Storaas, 2023, 60 min.

Uttar Pradesh – India / Utar Pradeš – Indija



Kuldeep is in love. But the girl he wants to marry comes from a more prestigious community. No matter how much Kuldeep seeks help from Goddess Kali, the girl's father is hard to convince. Innumerable Bollywood films depict young couples who face such obstacles. Unlike most of these fiction films, which tend to follow the girl's situation, this

documentary focuses on the boy. "Obey your father and mother" is a universal norm and Romeo and Juliet can be found in all cultures. How do Kuldeep and his girlfriend relate to this?

Kuldeep je zaljubljen. Toda dekle, s katerim se želi poročiti, izvira iz precej uglednejše skupnosti. Naj še tako roti boginjo Kali za pomoč, dekletovega očeta ne zmore prepričati. Nešteto bollywoodskih filmov prikazuje mlade pare, ki se spoprijemajo s takšnimi ovirami. Za razloček od večine igranih filmov, ki spremljajo predvsem položaj dekleta, ta dokumentarec



pripoveduje o fantu. »Ubogaj očeta in mater,« je univerzalna norma; Romea in Julijo lahko najdemo v vseh kulturah. Kako se Kuldeep in njegovo dekle spopadata s tem?

*Research / Raziskava**Photography / Snemanje**Editing / Montaža**Sound / Ton*

Kathiinka Frøystad

Dipesh Kharel, Frode Storaas

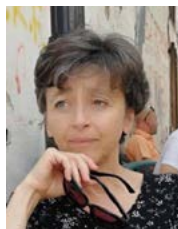
Dipesh Kharel, Frode Storaas

Dipesh Kharel, Frode Storaas

Hemboj

Elizabeta Koneska, 2024, 20 min.

Skopje – North Macedonia / Skopje – Severna Makedonija



In the old Bazaar in Skopje, Macedonia, one can still find the craft of dyeing old jackets, trousers, shirts and other kinds of fabric. Three generations of the Neziri family have run the shop for almost 50 years. They took over the business from a family named Bojacievi (meaning “dyer”). In 2014, we followed the activities in front- and backstage of the shop then headed by Ekrem Neziri. Ten years later, in 2023, we went back with a camera. This is a film about the heritage of crafts and traditions in multi-ethnic Skopje.

Na bazarju v Skopju v Makedoniji se še vedno najde obrt barvanja starih suknjičev, hlač, srjajc in drugih vrst blaga. Tri generacije družine Neziri vodijo trgovino že skoraj 50 let. Dejavnost so prevzeli od družine z imenom Bojacievi (»barvar«). Leta 2014 smo spremljali ozadje in prostor trgovine, ki jo je takrat vodil Ekrem Neziri. Deset let pozneje, leta 2023, smo se vrnil s kamero. To je film o dediščini obrti in tradicije v večetničnem Skopju.

Research / Raziskava

Elizabeta Koneska

Photography / Snemanje

Elizabeta Koneska

Editing / Montaža

Blaze Dulev

Sound / Ton

Elizabeta Koneska, Darko Spasovski



Light upon light (رون علع رون / Svetloba na svetlobo)

Christian Suhr, 2022, 78 min.

Egypt / Egipt



Travelling across post-revolution Egypt, the filmmakers meet with followers of Islam's mystical Sufi traditions to learn how they experience and understand the attainment of light (*nur*). Many describe the unseen dimension as safe, clear, peaceful and protective, leading the documentarists to see parallels with other religious experiences and reflect on the universal importance of light in spirituality.

Filmski ustvarjalci potujejo po porevolucijskem Egiptu in se srečujejo s privrženci mistične islamske sufijske tradicije, da bi izvedeli, kako doživljajo in razumejo doseganje svetlobe (*nur*). Mnogi opisujejo nevidno dimenzijo kot varno, jasno, mirno in zaščitniško, zaradi česar dokumentaristi rišejo vzporednice z drugimi verskimi izkušnjami in premišljajo o univerzalnem pomenu svetlobe v duhovnosti.



Zahvala vsem, ki so omogočili izvedbo festivala. /
Thanks to all who made the festival possible.

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