

# 2011 SVA Film Awards

## AWARD CEREMONY

Friday 12:15p @ SVA BUSINESS MEETING

### Jean Rouch Award:

*Please Don't Beat Me, Sir!*

by P. Kerim Friedman and Shashwati Talukdar

Indian society calls them born criminals. They call themselves born actors. And they are fighting back – against police brutality, discrimination and history.

Friday 3:40p

### Best Short Film:

*Tanko Bole Chhe (The Stitches Speak)*

by Nina Sabnani

An animated documentary which celebrates the art and passion of Kutch artisans. Through the narrative art of appliqué and embroideries, the artisans articulate their responses to life and events as traumatic as an earthquake and as joyful as flying a kite.

Wednesday 4:15p

### Best Student Film:

*Roots of Love*

by Harjant Gill

Told through the stories of six different men ranging in age from fourteen to eighty-six, *Roots of Love* documents the changing significance of hair and the turban among Sikhs in India.

Thursday 4:30p

### Honorable Mentions:

*Bunong's Birth Practices - Bunong Guu Oh*

by Tommi Mendel

Wednesday 12:30p

*Mi Chacra*

by Jason Burlage

Saturday 1:00p

## About the Jury

**Alice Apley** is a filmmaker and anthropologist who does consulting work for museums and educational media producers. In 2006, she completed *Remembering John Marshall*, a short film about the ethnographic filmmaker. She has a PhD from NYU, where she was in the Culture and Media Program. **Sarah Elder** (U-Buffalo) is an award-winning filmmaker who has worked collaboratively with Alaska Native communities. Her work includes *Drums of Winter*, selected into the National Film Registry, two SVA Awards of Excellence and four first prizes in the American Film Festival. **Karen Nakamura** (Yale U) is a visual and cultural anthropologist with a focus on minorities, sexuality, and disabilities. She has published an award-winning ethnography (*Deaf in Japan*) and two ethnographic films (*Bethel* and *A Japanese Funeral*) about contemporary Japan. **Naomi Schiller** (Temple U) is a cultural anthropologist and filmmaker. Her 2005 film *Girlstory* exhibited at the Bronx Museum of Art and the Nuyorican Poets Café in New York City. Her research focuses on media and the state in Venezuela. Schiller has produced several collaborative films with community television producers in Caracas, which have aired on local and national Venezuelan television.

The 2011 SVA Film and Media Festival was **co-coordinated by Alice Apley and Karen Nakamura**, who want to thank our team of international pre-screeners for their tireless work: Adrian Strong, Ana Maurine Lara, Anette Dujisin, Carlo Cubero, Chrisanna Gustafson, Christine Moderbacher, Christos Varvantakis, Clement Chen, Inês Ponte, Jonathan Marion, Jerome Crowder, Juan Rojas, Nurit Kedar, Melissa Forbis, Nadine Wanono, Olatz González Abrisqueta, Red Bradley, Siobhan McGuirk, and Sónia Ferreira.

Society for Visual Anthropology

# Film and Media Festival

## 2011 - Montreal



*Please Don't Beat Me, Sir*

# Wednesday pm+evening

## PASSAGES

### birth to burial

The 2011 SVA Film Festival begins by focusing on practices surrounding birth and death, reminding us that these life-cycle transitions are anything but natural. *Bunong's Birth Practices - Bunong Guu Oh* reveals the interchanges between midwives and expectant parents as they negotiate biomedical and traditional birth practices in the Mondulakiri province of Cambodia. *Ladies in Waiting* exposes the squalid hospital system and endemic poverty of Congo through the story of a ward of women who have delivered their babies, but cannot leave because they have no money to pay their hospital fees. This film is one of four short films on the Congo, entitled *Congo in Four Acts*. Finally, *Earth to Earth* explores a Christian woodland burial site near Cambridge, England, illustrating changing attitudes towards death and burial and the role of the natural landscape.

- 12:30p *Bunong's Birth Practices - Bunong Guu Oh* (Cambodia; 50min) by Tommi Mendel ★  
 1:20 *Congo in Four Acts - Ladies in Waiting* (Congo; 69m) by K.K. Siku , D. Hamadi, & D.W. Lusala  
 2:40 *Earth to Earth: Natural Burial and the Church of England* (UK; 30m) by Sarah Thomas

## STITCHES

### tapestry, threads, and tales

Three experimental short films that expand the boundaries of ethnographic storytelling. *All Restrictions End* stylistically weaves together a narrative about Iranian cinema, clothing, and Persian painting. In *Tanko Bole Chhe*, winner of the 2011 SVA Short Film Award, the stitches of a embroidered tapestry literally speak, telling the story of the Kutch artisans in India. Young Muslim women muse about identity and sartorial choice in *Fashioning Faith*.

- 3:30p *All Restrictions End* (Iran; 35m) by Reza Haeri  
 4:15 *Tanko Bole Chhe (The Stitches Speak)* (India; 13m) by Nina Sabnani 🏆  
 4:35 *Fashioning Faith* (USA; 23m) by Yasmin Moll ♣️ ✓

## INSTRUMENTALS

### poetry, music, social struggle, and tradition

Within a context of ethnology and ethnomusicology, these exuberant films remind us that music carries joy, struggle and human identity. Perhaps it is music that makes us most human. The beautifully filmed *Poetry in Motion* (produced by anthropologist Kelly Askew) celebrates Zanzibar's oldest orchestra and Swahili taarab poetry. In *Luthier*, the alchemy of a Patagonian instrument maker transforms natural materials into living instruments. *Treasure of the Lisu* tenderly reveals a master musician and skilled lute maker struggling with modernity in rural China. Two gifted Cuban rappers embrace urban expression in *Golden Scars*, and in *Hanoi Eclipse* we see a contemporary, controversial Vietnamese ensemble band.

- 6:00p *Poetry in Motion: 100 Years of Zanzibar's Nadi Ikhwan Safaa* (Tanzania; 70m) by Ron Mulvihill and Kelly Askew 🏆 ✓  
 7:15 *Luthier* (Argentina; 6m) by Kevin T. Allen  
 7:25 *Treasure of the Lisu* (China; 30m) by Yan Chun Su  
 8:00 *Golden Scars* (Cuba; 61m) by Alexandrine Boudreaux-Fournier 🏆 ✓  
 9:10 *Hanoi Eclipse: The Music of Dai Lam Linh* (Viet Nam; 56m) by Barley Norton

# Thursday am+pm

## COLONIALISMS

### legacies, crimes, and cuisines

What are the legacies of colonialism? *Columbus Day Legacy* interrogates the ownership of history and what it means to be American. President William Walker, who through coercion and military force became dictator of Nicaragua in 1856 is the subject of the experimental documentary, *Yanqui WALKER and the OPTICAL REVOLUTION*. *Schooling the World* takes a critical look at efforts to bring Western-style education to the Ladakhi people in the northern Indian Himalayas. In *smokin' fish*, a young Tlingit businessman reconnects with traditional fishing and culinary practices as he struggles to keep his business afloat and the IRS off his back.



Columbus Day Legacy

- 9:00a *Columbus Day Legacy* (USA; 35m) by Bennie Klain 🏆  
 9:40 *Yanqui WALKER and the OPTICAL REVOLUTION* (Costa Rica, Honduras, Nicaragua; 34m) by K. Ramey 🏆  
 10:30 *Schooling the World: The White Man's Last Burden* (India, USA; 65m) by Carol Black ✓  
 11:45 *smokin' fish* (Canada, USA; 81m) by Luke Griswold-Tergis and Cory Mann

## IDENTITIES

### culture, tourism, language, and hair

Expediency, passion, irony, and gravity characterize the multiple perspectives these films bring to the making of cultural and personal identities. *Unity through Culture* tackles the contemporary significance of culture as a tourist attraction and resource, documenting tensions over a festival in Papua New Guinea. In *We Still Live Here*, the Wampanoag nation of southeastern Massachusetts struggles to revive their language. With adept storytelling, *Rött Hår|Svart (Red Hair|Black)* playfully engages the volatile politics of race in just four minutes. And the winner of the 2011 SVA Student Award, *Roots of Love*, provides a visually stunning and heart-wrenching window onto Sikh understandings of the spiritual importance of hair and turbans.

- 2:00p *Unity through Culture* (Papua New Guinea; 59m) by Christian Suhr and Ton Otto ✓  
 3:15 *We Still Live Here, As Nutayunean* (USA; 56m) by Anne Makepeace  
 4:15 *Rött Hår| Svart* (Spain; 4m) by Luis Ángel Pérez, Alfonso Díaz ✓  
 4:30 *Roots of Love* (India; 26m) by Harjant Gill 🏆 ♣️ 🏆 ✓

Thursday evening on next page...



Roots of Love

# Thursday evening

## EMBEDDED

### ethics, insects, and authority

What are the ethical responsibilities of anthropologists and ethnographic filmmakers towards their subjects? *Human Terrain* engages the debate on the collusion of academics with the military in the so-called "War on Terror." Student filmmaker Jamie Berthe is literally embedded with her subjects - bedbugs! - in a humorous short film on the bedbug epidemic in New York City. In *Trafficking*, the filmmakers are embedded with the anti-prostitution police in Denmark as they try to stop international human trafficking.

- 6:00p *Human Terrain: War Becomes Academic* (Afghanistan, USA; 84m) by James Der Derian  
 7:45 *Buggin' Out* (USA; 20m) by Jamie Berthe ♣️ 📺 ✓  
 8:10 *Trafficking* (Denmark; 58m) by Judith Lansade and Sine Plambeck ♣️ ✓



Human Terrain

# Friday am

## JOURNEYS

### pilgrimages and spirit worlds

The journey is the reward in these three films about pilgrimage and self-discovery. In *The Lover and the Beloved*, we follow Rajive McMullen as he seeks Tantra and death among the Aghori. The short film, *The Shaman's Journey*, takes us through the spirit world of Siberian shamans. And *Bon-Mustang to Menri* is about a young monk and his quest to become a Geshe.

- 9:00a *The Lover and the Beloved* (India; 70m) by Andy Lawrence  
 10:20 *The Shaman's Journey: Nine Worlds* (Siberia, Russia; 5m) by Thomas Miller 📺  
 10:40 *Bon-Mustang to Menri* (India, Nepal; 60m) by Tad Fettig, Andrea Heckman 📺 ✓



Lover and the Beloved

Key: 🏆 Award Film ★ Honorable Mention ♣️ Student Film 📺 SVA Member Film  
 ✓ Filmmaker will be present at screening

# Friday pm + evening

## SVA Business Meeting and Film Award Ceremony

12:15p - 1:30

## PERFORMATIVES

### remixing performance and film

These films mix performance of ethnography in narrativity, re-enactment, re-creation and documentary hybridity. *Silvestre Pantaleón* is a lyrical film about a Nahuatl elder challenged to maintain his craft in Guerrero, Mexico. *Ida* is an animated short about an elderly woman and her memories of ingenuity in the Jewish ghetto. *Return to the Land of Souls* renders the sacred in trance and Komian spirit possession in West Africa. The short, *Mexican Cuisine*, surprises with its irony and humor. The 2011 Jean Rouch Award film, *Please Don't Beat Me, Sir!* (India) is a collaborative project with the young troupe players of the urban activist Budhan Theater as they perform against police brutality and discrimination.

- 1:00p *Silvestre Pantaleón* (Mexico; 65m) by Roberto Olivares and Jonathan Amith  
 2:10 *Ida* (Canada; 4m) by Susan Wolf  
 2:20 *Retour au pays des ames (Return to the Land of the Souls)* (Côte d' Ivoire; 71m) by Jordi Esteve  
 3:35 *Mexican Cuisine* (USA; 5m) by Francisco Guijarro  
 3:40 *Please Don't Beat Me, Sir!* (India; 73m) by P. Kerim Friedman, Shashwati Talukdar 🏆 📺



Please Don't Beat Me, Sir!

## RECUPERACIÓN

### poverty, indigeneity, and social conflict

Social class and racial minoritization have long been central areas of social conflict in Latin America. With compelling cinematography and careful pacing, we learn about the Nasa peoples' struggle with the Colombian state over indigenous territory (*Stolen Lands*), class conflict in Argentina (*A Place Called Los Pererya*), and the fight for resources between Mosestén people and incoming settlers in Bolivia (*Habilito: Debt for Life*). Together these films reveal the complex dynamics of competing claims for land and status in Latin America.

- 6:00p *Stolen Land* (Colombia; 73m) by Margarita Martinez, Miguel Salazar  
 7:20 *A Place Called Los Pererya* (Argentina; 93m) by Andres Livov-Macklin  
 9:00 *Habilito: Deuda por Vida* (Bolivia; 52m) by Chuck Sturtevant, Daniela Ricco Quiroga  
 10:00 *Losing Knowledge: Fifty Years of Change* (Mexico, USA; 40m) by Laura Nader, Roberto Gonzalez

Full film synopses are available on the SVA website: <http://societyforvisualanthropology.org/>

# Saturday am + pm

## MIGRATIONS

### hope, sacrifice, memory

Migration is a commonplace aspect of contemporary life, and yet the risks and hopes involved often fade from view. With intimacy and urgency, these films call our attention to the extraordinary challenges people face as they cross borders. We gain unique access to the lives of unaccompanied children traveling from Central America and Mexico to the USA in the Academy Award-nominated *Which Way Home*. The ultrashort student film, *Performing Naturalness*, highlights Japanese police profiling and harassment of Southeast Asian migrants. The politics of Thai mail-order brides is complicated in a Danish fishing community in *Love on Delivery*. *Voice Unknown* takes us on a North Korean refugee's harrowing journey to freedom, at enormous cost. *Misago* follows a Burundi student transplanted to Canada.



*Which Way Home*

- 9:00a *Which Way Home* (Guatemala, Mexico, USA; 83m) by Rebecca Cammisa  
 10:30 *Performing Naturalness* (Japan, Philippines; 3m) by Dada Docot ♣️ ✓  
 10:35 *Love on Delivery* (Denmark; 58m) by Janus Metz and Sine Plambech ✓  
 11:35 *Voice Unknown* (USA, N. Korea; 33m) by Jinhee Park  
 12:15 *Misago* (Canada; 11m) by Denise Nicole Green, Joy Wong, and Beza Feleke ♣️ 🗺️

## DISLOCATIONS

### disappearance, deracination, displacement

Four very different tales of internal and external dislocation: The beautifully shot *Mi Chacra* provides an intimate portrait of a young indigenous Peruvian man who hopes for a better life for his son as he works as a farmer in his community and as a porter for tourists traveling to Machu Picchu. *About a Village* follows a group of friends, forced to leave their Hungarian village in 1947, on a visit "home." *In the Matter of Cha Jung Hee* uses the occasion of the filmmaker's switched identity when she was adopted from Korea in 1966 to raise universal questions about who we are and where we come from. With the coming of a hydroelectric dam that will displace villagers in Bui in west central Ghana, the residents come together to reflect on their culture and history, symbolized by the eponymous tree in *Mango Driftwood*.



*About a Village*

- 1:00p *Mi Chacra* (Peru; 100m) by Jason Burlage  
 2:50 *About a Village* (Germany, Hungary; 69m) by John C. Swanson  
 4:00 *In the Matter of Cha Jung Hee* (South Korea; 64m) by Deann Borshay Liem  
 5:20 *Mango Driftwood* (Ghana; 10m) by Devin Tepleski

# Saturday evening

## REMINISCENCES

### landscapes, bloodlines, and futures past

The 2011 SVA Film Festival ends with a selection of films about the histories embedded in landscapes, bodies, and minds. Through memories of a quonset hut in Kentucky, a folklorist explores the connection between entertainment history and local traditions in *Rovers, Wrestlers, and Stars*. The daughter of Gregory Bateson explores his contributions and her own memories in *An Ecology of Mind*. Student film, *Sweet Clover*, unravels family memory, bloodlines, and imagination in the Black Hills of South Dakota. *Burning in the Sun* reveals a young man's quest to fulfill his destiny by electrifying rural Mali with solar panels. In our final film, physical anthropologist Anne Zeller outlines rainforest conservation strategies in contemporary Indonesia, protecting the land for future generations.



*Sweet Clover*

- 6:00p *Rovers, Wrestlers and Stars: The Quonset Auditorium in Post-WWII Kentucky* (USA; 36m) by Amber Ridington 🗺️  
 6:40 *An Ecology of Mind* (USA; 61m) by Nora Bateson  
 8:45 *Sweet Clover, a homecoming* (USA; 18m) by Jennifer Heuson ♣️ 🗺️  
 9:10 *Burning in the Sun* (Mali; 83m) by Cambria Matlow and Morgan Robinson  
 10:35 *A Model for Conservation* (Indonesia; 19m) by Anne Zeller 🗺️

## About the 2011 SVA Festival

Submissions: 158 submissions. Of these, 19 were made by students.  
 In total, 242 hours and 37 minutes of material was submitted.

Acceptances: 48 films accepted. Of these: 6 were made by students; 13 made by SVA members; and 26 made in collaboration with an anthropologist.  
 33 feature length; 9 short films (< 30 min); and 6 ultra-short films (<5 min).  
 Longest film was *Mi Chacra* (100 min). Shortest was *Performing Naturalness* (3 min). Mean film length was 46.3 min with a standard deviation of 27.2 min.  
 In total, 37 hours of programming was accepted.

## Call for Submissions 2012

The Society for Visual Anthropology will soon be announcing a call for submissions for the 2012 SVA Film Festival in San Francisco (November 14-18, 2012). We especially welcome:

- \* Films made in collaboration with local participants
- \* Films by or about anthropologists in all four fields
- \* Short (< 30min) and ultrashort (< 5min) films
- \* Experimental films, multimedia, websites, audio-only essays, and photo-essays
- \* Student films (undergraduate, graduate, doctoral, community college, high school, etc.)

Please encourage your students, colleagues, and friends to consider submitting! There will be a discount for student films and early submissions. Watch the SVA website (<http://societyforvisualanthropology.org/>) for details in early January 2012. And if you don't have a film in the pipeline, please sign up to be a juror!