A Note from the Hammer Theater

Our goal at the Hammer Theater is for every person to enjoy an outstanding experience. Please contact the Director of Patron Services, Maria Bones, (408) 924-8510, if there is anything we can do to serve you better.

HAMMER THEATER POLICIES

All patrons, regardless of age, must have a ticket.

CONDUCT: We reserve the right to refuse admission or eject any person whose conduct is deemed unbecoming or interferes with the audience’s ability to enjoy the performance in the manner in which it was intended, without a refund on their ticket purchase or exchange to another performance.

PARCELS, BAGS: Theatre Management reserves the right to require you to open personal bags and knapsacks for inspection as a condition of entry to the theatre. We may require that some items not be allowed into the theatre for security reasons.

EMERGENCIES: Please become familiar with the exits. In an emergency, listen for instructions. In the case of an earthquake, remain seated, or crouch below seats, then listen for instructions from the Hammer staff.

No smoking or vaping allowed. We are a smoke-free campus.

No outside food or drink allowed into the theatre.

We welcome Service Animals, but NO PETS please. Service Animals are those who have been specially trained to assist their owner with a disability.

Concierge / Coat Check services available. Stop by to check out a booster seat or Assisted Listening devices.

THE SVA PROGRAM IS HOSTED AT:
SJSU Hammer Theatre Center
101 Paseo De San Antonio,
San Jose, CA 95113

AMERICAN ANTHROPOLOGICAL ASSOCIATION
Advancing Knowledge, Solving Human Problems

All AAA Conference Panels and Roundtables are taking place at the San Jose McEnery Convention Center. Visit www.americananthro.org to register for the conference and get access to the AAA main program to find out room numbers and locations.

San Jose McEnery Convention Center
150 W San Carlos Street
San Jose, CA 95113
### Contents

<table>
<thead>
<tr>
<th>WELCOME</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>VISUAL RESEARCH CONFERENCE</td>
<td>6–7</td>
</tr>
<tr>
<td>SVA PANELS</td>
<td>8–11</td>
</tr>
<tr>
<td>SVA INSTALLATIONS</td>
<td>12–13</td>
</tr>
<tr>
<td>SVA WORKSHOPS</td>
<td>14–15</td>
</tr>
<tr>
<td>SVA SPECIAL EVENTS</td>
<td>16–17</td>
</tr>
<tr>
<td>SVA FILM &amp; MEDIA FESTIVAL</td>
<td>18–29</td>
</tr>
<tr>
<td>IN MEMORIAM</td>
<td>30–31</td>
</tr>
</tbody>
</table>

---

**SPECIAL THANKS TO OUR AMAZING STUDENT VOLUNTEERS THIS YEAR:**

- Jillian Ferini  
  San José State University, Undergraduate Student  
  Major: Anthropology; Minor: Studio Art  
- Diana Alanis  
  San José State University, Undergraduate Student  
  Major: Anthropology
The Society for Visual Anthropology (SVA) is a section of the American Anthropological Association. We promote the study of visual representation and media. Both research methods and teaching strategies fall within the scope of the society. SVA members are involved in all aspects of production, dissemination, and analysis of visual forms. Works in film, video, photography, and computer-based multimedia explore signification, perception, and communication-in-context, as well as a multitude of other anthropological and ethnographic themes.

Founded in 1984, the Society for Visual Anthropology promotes the use of images for the description, analysis, communication and interpretation of human (and sometimes nonhuman) behavior. Members have interests in all visual aspects of culture, including art, architecture and material artifacts, as well as kinesics, proxemics and related forms of body motion communication (e.g. gesture, emotion, dance, sign language).

The Society encourages the use of media, including still photography, film, video and non-camera generated images, in the recording of ethnographic, archaeological and other anthropological genres. Members examine how aspects of culture can be pictorially/visually interpreted and expressed, and how images can be understood as artifacts of culture. Historical photographs, in particular, are seen as a source of ethnographic data, expanding our horizons beyond the reach of memory culture. The society also supports the study of indigenous media and their grounding in personal, social, cultural and ideological contexts, and how anthropological productions can be exhibited and used more effectively in classrooms, museums and television.
Welcome to the Hammer Theatre, the cultural hub of activities for the Society for Visual Anthropology at the 2018 American Anthropological Association annual meeting. As detailed in this overall comprehensive program for the SVA, you will see that this one of the busiest years for our section at the annual meetings. This program is arranged according to our programming for the Visual Research Conference, SVA panels occurring at the San José Convention Center, SVA installations, SVA workshops, events at the Hammer, and the SVA Film and Media Festival taking place at the Hammer. The program is also available online at the Society for Visual Anthropology website: http://societyforvisualanthropology.org/

I am extremely pleased to have worked closely with many individuals who diligently visioned the programming at the Hammer Theatre. In particular I extend my gratitude to: Jan English-Leuck and Roberto Gonzales from San José State University, Lisa Laymon, Anthony Sutton, Maria Bones, and the staff of the Hammer Theatre, Alana Malory, Nate Wambold, and Ed Liebow at the American Anthropological Association, Kathryn Ramey & Patricia Alvarez Astacio as the SVA Film and Media Festival programmers, Jerome Crowder as Treasurer of the SVA, and, last but definitely not least, SVA Secretary Fiona P. McDonald who worked tirelessly to schedule the Hammer, arrange tech, and a ton of other things that made the off-site program this year possible! I hope all members of the SVA can appreciate the amount of work that went into making this all possible so huge thanks to these individuals and the Board of the Society for Visual Anthropology for imagining new directions and futures for our field.

Matthew Durington
President
Society for Visual Anthropology
The Visual Research Conference provides an opportunity for professionals and students to dialogue about visually engaged works-in-progress. Substantive presentations include the viewing of visual material as well as ample give-and-take with an actively participating audience. Further discussion takes place during informal discussion periods between the interactive formal presentations. Conversations at lunch and dinner create many situations for networking and exchange of ideas. The Visual Research Conference is a productive way to meet and interact with others who do anthropological and anthropologically-related visual research. Anyone who is interested is welcome to attend at no charge.

TUESDAY | NOVEMBER 13

THE VISUAL RESEARCH CONFERENCE WILL TAKE PLACE IN HAMMER 4 THEATER

9:00 AM  INTRODUCTION AND OPENING REMARKS
VISUAL RESEARCH CONFERENCE CHAIRS: Thomas D. Blakely, Pennsylvania State University; Andrea Heckman, University of New Mexico; and Jerome W. Crowder, University of Texas Medical Branch

9:15 AM  Aerial and Subterranean Ethnography: Revisualizing Landscapes of Extraction in Ghana
Mark Westmoreland, Leiden University, Netherlands

10:00 AM  INFORMAL DISCUSSIONS
PLEASE NOTE: Installations are available for discussion before, between, and after presentations.

Tajen: Interactive: A Multimodal Exploration of the Balinese Cockfight
Robert Lemelson, UCLA

In Arcadia: the British in France
Terence Wright, Belfast, Northern Ireland

Precipitant Sound and Sonic Metaphors: The Role of Sound as a Storytelling Tool in Ethnographic and Documentary Film
Kurt Lancaster, Northern Arizona University

10:15 AM  Emplacing YouTube
Patricia Lange, California College of the Arts

11:00 AM  INFORMAL DISCUSSIONS

11:30 AM  Visual Representations of Heritage Butchers at Work: A Photographic Exploration of Embodied Masculinities and Expertise
Ashley Stinnett, Western Kentucky University

12:15 PM  LUNCH BREAK

1:45 PM  Tajen: Interactive and the Prospects for a Multimodal Anthropology
Robert Lemelson, UCLA

2:30 PM  INFORMAL DISCUSSIONS

Sandrine Wenglenski, University Paris East, LVMT, France
TUESDAY CONTINUED

3:30 PM  INFORMAL DISCUSSIONS
3:45 PM  Street Photography as Ethnographic Method
Kimberly Hart, University of Buffalo
4:30 PM  INFORMAL DISCUSSIONS
4:45 PM  Performing the Muslim: Knowledge Production, Representation, and Reflexivity On Camera
Sophie Schrago, University of Manchester
5:30 PM  INFORMAL DISCUSSIONS
5:45 PM  Society for Visual Anthropology/Robert Lemelson Foundation Fellowships
Overview about these fellowships, plus brief summaries of recent research by SVA/Lemelson scholars.
6:00 PM  CLOSING REMARKS
Tom Blakely, Andrea Heckman, Jerome Crowder

WEDNESDAY | NOVEMBER 14

9:00 AM  INTRODUCTION
VISUAL RESEARCH CONFERENCE CHAIRS: Thomas D. Blakely, Pennsylvania State University; Andrea Heckman, University of New Mexico; and Jerome W. Crowder, University of Texas Medical Branch
9:15 AM  Visualizing Lives with Alzheimer’s and Related Disorders
Jon Wagner, University of California, Davis and Cathy Greenblat, Rutgers University
10:00 AM  INFORMAL DISCUSSIONS
PLEASE NOTE: Installations are available for discussion before, between, and after presentations.
Tajen: Interactive: A Multimodal Exploration of the Balinese Cockfight
Robert Lemelson, UCLA
In Arcadia: the British in France
Terence Wright, Belfast, Northern Ireland
Precipitant Sound and Sonic Metaphors: The Role of Sound as a Storytelling Tool in Ethnographic and Documentary Film
Kurt Lancaster, Northern Arizona University
10:30 AM  Seeing American Indians: Self, Other, and the Role of Visitor Mindsets in Museums
Nancy Marie Mithlo, UCLA and Aleksandra Sherman, Occidental College
11:30 AM  INFORMAL DISCUSSIONS
11:45 AM  Retro Nuosu: Participatory Portraits and Ethnic Representation in Chengdu and Liangshan
Kaitlin Banfill, Emory University
12:30 PM  INFORMAL DISCUSSIONS
12:45 PM  Non-linear Collage in Sensory Documentation
Karl Frost, Max Planck Institute for Evolutionary Anthropology, Leipzig, Germany
1:30 PM  Remembrance for Mary Strong, 1947–2018
2:00 PM  CONCLUDING REMARKS
Tom Blakely, Andrea Heckman, Jerome Crowder
All AAA Conference Panels and Roundtables are taking place at the AAA Meetings Convention Center. Visit www.americananthro.org to register for the conference and get access to the AAA main program to find out room numbers and locations.

WEDNESDAY | NOVEMBER 14

**Visualizing States: The Optics of Nations, Conditions, and Categories**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Chair</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:15–3:15 PM</td>
<td>Architectures of Absence: Visual Narratives in China’s Modern Ghost Cities</td>
<td>Linsey Ly, Graduate Center, City University of New York</td>
<td>2-0490</td>
</tr>
<tr>
<td>2:20–2:35 PM</td>
<td>Banned Films, C/overt Oppression: Multiple Mechanisms of Cinematic Censorship from Contemporary Turkey</td>
<td>Sonay Ban, Temple University, Department of Anthropology</td>
<td>2-0490</td>
</tr>
<tr>
<td>2:40–3:00 PM</td>
<td>Counter-Narratives and Territories of Resilience in Colombia: Visual Anthropology in between Armed Conflict and The Private Sector</td>
<td>Alejandro Jaramillo, Universidad de Caldas</td>
<td>2-0490</td>
</tr>
<tr>
<td>3:00–3:15 PM</td>
<td>Nationalism and Representation in Comic Books</td>
<td>James Alton Scanlan, University of Arkansas</td>
<td>2-0490</td>
</tr>
<tr>
<td>3:15–3:30 PM</td>
<td>Racing Islam in Hollywood: Contesting the Muslim Monster Myth</td>
<td>Imed Ben Labidi, Doha Institute for Graduate Studies</td>
<td>2-0490</td>
</tr>
<tr>
<td>3:30–3:45 PM</td>
<td>Visualizing Restorative Ritual: The Pilgrimage along the Camino Santiago, Spain</td>
<td>Carlos D. Torres, Sonoma State University</td>
<td>2-0490</td>
</tr>
<tr>
<td>3:45–4:00 PM</td>
<td>Women Anthropologists at War: A Comparative Study of the British Mandate and the Iraq War</td>
<td>Stefka Hristova, Michigan Technological University</td>
<td>2-0490</td>
</tr>
</tbody>
</table>

THURSDAY | NOVEMBER 15

**Sensory Methods: Visual, Archival and Narrative Strategies**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Chair</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00–8:15 AM</td>
<td>Ethnographic Filmmaking, Chicana Poetry and Magical Realism</td>
<td>Lucila M. Carballo, San Francisco State University</td>
<td>3-0200</td>
</tr>
<tr>
<td>8:15–8:30 AM</td>
<td>Using Visual Storytelling and Participatory Methods in Presenting Andean Cultural Heritage</td>
<td>Natalie M. Underberg-Goode, University of Central Florida</td>
<td>3-0200</td>
</tr>
<tr>
<td>8:30–8:45 AM</td>
<td>Beyond Family: Photography, poetry, and music as storytelling for young people negotiating transnational relationships</td>
<td>Jennifer E. Shaw, Simon Fraser University</td>
<td>3-0200</td>
</tr>
<tr>
<td>8:45–9:00 AM</td>
<td>Climate Kitsch, Toxic Sublime: On Adaptive Aesthetic Categories</td>
<td>Eugenia C. Kisin, New York University</td>
<td>3-0200</td>
</tr>
</tbody>
</table>
### Visualizing History: Heritage as Image, Image as Heritage

**3-0575 | 10:15 AM–12:00 PM**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Presenter</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:15–10:30 AM</td>
<td>Mapping Heritage: The Visual Production of a Contested Patagonian History</td>
<td>F. Page McClean, University of Colorado, Boulder</td>
<td></td>
</tr>
<tr>
<td>10:30–10:45 AM</td>
<td>The Material and the Digital of Belongings from ċəsnaəm</td>
<td>Reese Muntean, Simon Fraser University</td>
<td></td>
</tr>
<tr>
<td>10:45–11:00 AM</td>
<td>The Folkloric Performance of Self in Touristic Life: Dressing the Part in Highland Ecuador</td>
<td>Joe R. Quick, University of Wisconsin-Madison</td>
<td></td>
</tr>
<tr>
<td>11:00–11:15 AM</td>
<td>“Traditional art is contemporary art”: Contemporary artists and cultural preservation in Bhutan</td>
<td>Jason Hopper, University of Wisconsin-Madison</td>
<td></td>
</tr>
<tr>
<td>11:15–11:30 AM</td>
<td>Discussion</td>
<td>Jennifer Kramer, University of British Columbia</td>
<td></td>
</tr>
<tr>
<td>11:30–11:45 AM</td>
<td>Discussion</td>
<td>Kate Hennessy, Simon Fraser University, School of Interactive Arts and Technology</td>
<td></td>
</tr>
</tbody>
</table>

### Continuous & Discontinuous Selves: Crumpled Performativities & Temporalities

**3-0795 | 2:00–3:45 PM**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Presenter</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00–2:15 PM</td>
<td>Selves in Play: Pop-up Casinos and Discontinuous Persons in Greece</td>
<td>Thomas M. Malaby, University of Wisconsin Milwaukee</td>
<td></td>
</tr>
<tr>
<td>2:15–2:30 PM</td>
<td>Crumpled Objects to Played Subjects: Character Formation and the Discontinuous Self in Live-Action Role-Play</td>
<td>Laya Liebeseller, University of Wisconsin, Milwaukee</td>
<td></td>
</tr>
<tr>
<td>2:30–2:45 PM</td>
<td>Me But Not Me: Drag Queens and the Discontinuity of Selves</td>
<td>Josh Rivers, University of Wisconsin-Milwaukee</td>
<td></td>
</tr>
<tr>
<td>2:45–3:00 PM</td>
<td>Crumpled Together and Torn Apart: Vicarious Trauma at the Front Line of Homeless Care</td>
<td>Todd J. Ebling, University of Wisconsin, Milwaukee</td>
<td></td>
</tr>
<tr>
<td>3:00–3:15 PM</td>
<td>Heckling in the Burning Man Community: Ethics, Personhood, and the Technological Age</td>
<td>S. Megan Heller, University of California, Los Angeles</td>
<td></td>
</tr>
<tr>
<td>3:15–3:30 PM</td>
<td>Discussion</td>
<td>Michael Lambek, University of Toronto</td>
<td></td>
</tr>
</tbody>
</table>

### Visualising the Visible, the Invisible and the Conceptual: a meta-disciplinary framework of visualization practices

**3-1270 | 4:15–6:00 PM**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Presenter</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:15–4:30 PM</td>
<td>Externalising the inner-ethnographic explorations of the use of trackers and other digital applications for visualising invisible information</td>
<td>Paolo SH Favero, University of Antwerp</td>
<td></td>
</tr>
<tr>
<td>4:30–4:45 PM</td>
<td>Orbs, Blurs, and Ghosts: English Paranormal Investigating and The Struggle to Render the Paranormal Visible</td>
<td>Michele M. Hanks, New York University</td>
<td></td>
</tr>
<tr>
<td>4:45–5:00 PM</td>
<td>Problematizing the visible, the invisible and the conceptual: a meta-disciplinary framework of visualization practices</td>
<td>Luc Pauwels, University of Antwerp</td>
<td></td>
</tr>
<tr>
<td>5:00–5:15 PM</td>
<td>Thinking with Film and Non-Linear Narrative: Visible and invisible relations in a Haitian lakou</td>
<td>Alissa Marie Jordan, Human Relations Area Files, Inc.</td>
<td></td>
</tr>
<tr>
<td>5:15–5:30 PM</td>
<td>Homo latens: Tracing the Hidden Latencies of Social Media</td>
<td>Samuel G. Collins, Towson University</td>
<td></td>
</tr>
<tr>
<td>5:30–5:45 PM</td>
<td>Discussion</td>
<td>Rebekah Cupitt, UCL Anthropology</td>
<td></td>
</tr>
</tbody>
</table>
FRIDAY | NOVEMBER 16

**Indexing Indigeneity in Taiwan: Resistance and Adaptation in Taiwanese Visual Culture**

4-0420 | 10:15 AM–12:00 PM

**CO-SPONSORED BY SOCIETY FOR EAST ASIAN ANTHROPOLOGY**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Chair(s)</th>
<th>Discussant(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:30–10:45 AM</td>
<td>Dancing with Ocean: Making a Sensory Ethnographic on Freediving Spearfishing with 'Amis of Taiwan</td>
<td>Futuru C.L. Tsai, National Taitung University</td>
<td>The Indexicality of Indigenous Language Use in Taiwanese Film and Literature</td>
</tr>
<tr>
<td>10:45–11:00 AM</td>
<td>The Three Chronotopes of Indigenous Taiwanese Documentary Film</td>
<td>P. Kerim Friedman, National Dong Hwa University</td>
<td></td>
</tr>
<tr>
<td>11:00–11:15 AM</td>
<td>Chronotopic diversity and aesthetic resistance in the practice of Taiwan indigenous contemporary art</td>
<td>Tzu Tung Lee, School of Art Institute of Chicago</td>
<td></td>
</tr>
</tbody>
</table>

**Bad Habitus: Anthropology in the Age of the Multimodal**

4-0335 | 10:15 AM–12:00 PM

**ROUNDTABLE CO-SPONSORED BY NATIONAL ASSOCIATION OF STUDENT ANTHROPOLOGISTS**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Chair(s)</th>
<th>Discussant(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:15–10:30 AM</td>
<td>The Sense of Farming: Filmmaking as a Tool for Engaging Embodied Knowledge</td>
<td>Trudi Smith, University of Victoria</td>
<td>Jenny Chio, University of Southern California</td>
</tr>
<tr>
<td>10:30–10:45 AM</td>
<td>Promoting Performances: Community ethics dialogues, video representation, and the desire to engage</td>
<td>Stephanie Takaragawa, Chapman University</td>
<td>Deborah Thomas, University of Pennsylvania</td>
</tr>
<tr>
<td>10:45–11:00 AM</td>
<td>Knowledge and the Photographic Exhibition: How (not?) to Transfer Visual Methods into Public Scholarship</td>
<td>Patricia Alvarez Astacio, Brandeis University</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Coleman Nye, Simon Fraser University</td>
<td></td>
</tr>
</tbody>
</table>

**Communities, Knowledge, and the Impact of the Visual: Ethnographers Engaging Publics through Images**

4-0365 | 10:15 AM–12:00 PM

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Chair(s)</th>
<th>Discussant(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:15–10:30 AM</td>
<td>The Sense of Farming: Filmmaking as a Tool for Engaging Embodied Knowledge</td>
<td>Sarah Franzen, Spelman College</td>
<td></td>
</tr>
<tr>
<td>10:30–10:45 AM</td>
<td>Promoting Performances: Community ethics dialogues, video representation, and the desire to engage</td>
<td>Jerome W. Crowder, Inst. for Medical Humanities, U. Texas Medical Branch</td>
<td>The Culture of Culturing: A Sensory Ethnography of Food Fermentation Practices</td>
</tr>
<tr>
<td>10:45–11:00 AM</td>
<td>Knowledge and the Photographic Exhibition: How (not?) to Transfer Visual Methods into Public Scholarship</td>
<td>Aubrey Paige Graham, Emory University</td>
<td></td>
</tr>
<tr>
<td>11:00–11:15 AM</td>
<td>Collaborative mapping in research and teaching: using story maps to explore multiple perspectives on place</td>
<td>Mark S. Ingram, Goucher College</td>
<td></td>
</tr>
<tr>
<td>11:15–11:30 AM</td>
<td>The Culture of Culturing: A Sensory Ethnography of Food Fermentation Practices</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

societyforvisualanthropology.org
SATURDAY | NOVEMBER 17

Sensory Diversity and Media Practices: Exploring Productive Tensions
5-0485 | 10:15 AM–12:00 PM

ROUNDTABLE
CHAIR(S): Anand Pandian, Johns Hopkins University
Ethiraj Dattatreyan, Goldsmiths, University of London
PRESENTER(S): Deborah Matzner, Wellesley College
Jennifer Biddle, National Institute for Experimental Arts
Jerome Camal, University of Wisconsin-Madison

DISCUSSANT(S): David Howes, Concordia University
William Lempert, Bowdoin College
Kathleen Buddle, University of Manitoba
Louis Forline, University of Nevada, Reno
Richard Pace, Middle Tennessee State University
Laura Zanotti, Purdue University
Angelo Baca, New York University
Matthew Durning, Towson University
Arjun Shankar, Hamilton College

Global Indigenous Media: Ten Years Later (GIM+10)
4-0335 | 2:00–3:45 PM

ROUNDTABLE CO-SPONSORED BY ASSOCIATION OF INDIGENOUS ANTHROPOLOGISTS
CHAIR(S): Pamela Wilson, Reinhardt University
PRESENTER(S): Pamela Wilson, Reinhardt University
Amalia Cordova, Smithsonian Institution
Kathleen Buddle, University of Manitoba
Louis Forline, University of Nevada, Reno
Richard Pace, Middle Tennessee State University
Laura Zanotti, Purdue University
Angelo Baca, New York University

5-1070 | 4:15–6:00 PM

ROUNDTABLE ON THE CURRENT STATE OF PHOTOETHNOGRAPHY
CHAIR(S): John Doering-White, University of Michigan
Amelia Frank-Vitale, University of Michigan, Ann Arbor
PRESENTER(S): Jason De Leon, University of Michigan
Mary Pena, University of Michigan
DISCUSSANT(S): Jeffery Schonberg, San Francisco State University
Stephanie Maher, University of the Witwatersrand
Hector Ruiz, University of Pittsburgh
Michael Wells
**THURSDAY | NOVEMBER 15**

**CONOZCA SUS DERECHOS: A ‘KNOW YOUR RIGHTS’ VR EXPERIENCE INSTALLATION TEST AND EVALUATION**

HAMMER THEATER CAFE

ORGANIZED BY: Katherine Scully, California State University Long Beach

*Conozca Sus Derechos (Know Your Rights)* is a Virtual Reality experience that immerses the viewer in the situation of a federal immigration raid. This experience is intended to educate the viewer about rights that everyone in the United States is entitled to, in order to give power to the viewer through knowledge of their rights and experience gained in a safe space while giving them the opportunity to gain insight on what it may be like to be confronted by federal immigration officers and empathy for those who have been or will be affected by deportation and family separation.

**FRIDAY | NOVEMBER 16**

**SENSING RESISTANCE, ENGAGING VIOLENCE INSTALLATION**

HAMMER THEATER CAFE

ORGANIZED BY: Omotayo Jolaosho, University of Southern Florida; Gabriel Ethiraj Dattatreyan, Goldsmiths, University of London; Jesse Weaver Shipley, Dartmouth University; Sam Anderson NYU Abu Dhabi; Sharon Kivenko, Harvard University

This series of multimodal projects addresses resistance as a site of recalibration, imagination, and potential collaboration. Our works focus on resistance in its engagements with forms of violence that traverse multiple durations and geographic sites: political violence that may appear momentary but is built on legacies of coloniality and emergent iterations of neo-imperialism; structural violence in its prolonged persistence as it constrains life trajectories even across generations; and the epistemic violence of scholarly production that falls short of our interlocutors' wisdom and creativity.

**ADVANCE SCREENING OF NARWHAL-AMERICAN: A LOVE STORY AND GENETICS MYSTERY ABOUT A SECOND SPECIES OF HUMANS LIVING IN QUEENS**

MERCURY NEWS LOUNGE

ORGANIZED BY: Caryllanna Taylor, First Encounter Productions

When an infertile couple and their geneticist discover a new species of humans living in Queens, they must overcome gaps in knowledge, culture, and biology (anyamovie.com). This private advanced screening for the AAAs will be followed by a feedback and Q&A with filmmaker and applied anthropologist, Caryllanna Taylor.
TAJEN INTERACTIVE: A MULTIMODAL EXPLORATION OF THE BALINESE COCKFIGHT INSTALLATION

12:30–1:30 PM
HAMMER THEATER CAFE

ORGANIZED BY: Robert Lemelson, UCLA; Briana Young, Elemental Productions, Ltd

Experience and interact with this web documentary that uses different modes of representation to evoke and explain the cultural, historical, and psychological aspects of cockfighting in Negara, Bali. This is a creative short that uses mixed media, kinetic animation, and whiteboard drawings bring relevant concepts to life.

BETA TEST: THE ETHNOGRAPHIC TERMINALIA ARCHIVE

2:00–5:00 PM
HAMMER THEATER LOBBY

INTERACTIVE INSTALLATION + CASH BAR & CHATS

During this interactive workshop, the Ethnographic Terminalia Collective will sharing their experience of building a open access archive/interactive portal that organizes and creatively relates the documentation of past exhibitions, catalogues of participating artists and their contributions, and other ephemera. The goal of this project is to build a dynamic online archive of our exhibitions and projects that can be used for research and teaching in art and anthropology. Joseph Gonzales (Director, Delaware Contemporary) will be there to discuss the making of the archive and its dynamics, potentials, and challenges in the future space of anthropology and art. Everyone is invited to bring documentation of Ethnographic Terminalia events from over the years that you would like to add to this future archive. Button Making and Presentations, as well as snacks provided. Bring Your Own Laptop event (BYOL!)

ORGANIZERS AND MEMBERS OF THE ETHNOGRAPHIC TERMINALIA COLLECTIVE: Fiona P. McDonald, University of British Columbia; Trudi Lynn Smith, University of Victoria; Craig Campbell, University of Texas at Austin; Stephanie Takaragawa, Chapman University; Kate Hennessy, Simon Fraser University

ICE TIME: TRANSVERSAL KNOWLEDGE PRODUCTION BETWEEN HOCKEY AND ART

11:15 AM–12:15 PM
HAMMER THEATER LOBBY

ORGANIZED BY: Christine Hegel, Western Connecticut State University; Luke Cantarella, Pace University; Sari Pietikäinen, University of Jyväskylä

This installation juxtaposes four sets of artifacts: 1) photos, text, and audio-recordings from a field project, 2) renderings from a design development process, 3) fabricated memorabilia for an imaginary sports team, and 4) audio-recordings of stories told by visitors during the exhibition of the memorabilia in Finland. The artifacts are from a project, “The (Imagined) Return of Ukkonen,” which uses speculative design to examine the meanings and modalities of work and labor within the Finnish Elite Hockey league, SM-Liiga; this project is part of a 5-year multi-investigator project exploring Arctic economies, migration, and language entitled The Cold Rush (P.I. Sari Pietikäinen, University of Jyväskylä).
## PHOTOETHNOGRAPHY IN 2018: RESISTANCE, PRACTICE, AND REINVENTION

### WORKSHOPS + ROUNDTABLE

These series of three hands-on workshops and a closing roundtable discussion focus on methodologies of photoethnography and the current state of the genre. Each 2-hour workshop will feature three practitioners discussing their experience and will involve some participation from those attending the workshop.

### WORKSHOP 1: ON PHOTOGRAPHIC EQUIPMENT AND PRACTICE
**MERCURY NEWS LOUNGE**

**ORGANIZERS:** Amelia Frank-Vitale, University of Michigan, Ann Arbor; John Doering-White, University of Michigan

**PRESENTERS:** Jason De Leon, University of Michigan; Jeffrey Schonberg, San Francisco State University; Stephanie Maher, University of the Witwatersrand

**10:30 AM–12:00 PM**

### WORKSHOP 2: ON PHOTOVOICE AND PARTICIPATORY PHOTOGRAPHY
**MERCURY NEWS LOUNGE**

**ORGANIZER:** Amelia Frank-Vitale, University of Michigan, Ann Arbor

**PRESENTERS:** John Doering-White, University of Michigan; Hector Ruiz, Ph.D. Candidate, University of Pittsburgh; Amelia Frank-Vitale, University of Michigan, Ann Arbor

**1:00–3:00 PM**

### WORKSHOP 3: ON AESTHETICS AND DESIGN
**MERCURY NEWS LOUNGE**

**ORGANIZERS:** Amelia Frank-Vitale, University of Michigan, Ann Arbor; John Doering-White, University of Michigan

**PRESENTERS:** Daniel Hoffman, University of Washington; Michael Wells; Mary Pena, University of Michigan, Department of Anthropology

**3:30–5:30 PM**

### ROUNDTABLE: ON THE CURRENT STATE OF PHOTOETHNOGRAPHY
**OFF-SITE SAN JOSÉ CONVENTION CENTER, MR 211 B**

**ORGANIZERS & CHAIRS:** Amelia Frank-Vitale, University of Michigan, Ann Arbor; John Doering-White, University of Michigan

**PRESENTER(S):** Jason De Leon, University of Michigan; Mary Pena, University of Michigan, Department of Anthropology; Jeffrey Schonberg, San Francisco State University; Stephanie Maher, University of the Witwatersrand; Hector Ruiz, Ph.D. Candidate, University of Pittsburgh; Michael Wells

**4:15–6:00 PM**
FRIDAY | NOVEMBER 16

**VISUALIZING FIELDWORK: CRAFTING AUDIO-VISUAL MEDIA USING SMARTPHONES**

**MERCURY NEWS LOUNGE**

**ORGANIZERS:** Mariangela Mihai, Miasarah Lai, Natalie Nesvaderani of Ethnocine Collective

Participants will learn the basic building blocks for documentary storytelling, be introduced to different styles of ethnographic filmmaking, technical video, and audio how-tos on the smartphone for direct applications in the field. Participants will gain skills that can be adapted to their unique field site contexts and methodologies, as well as extended into longer film projects. This workshop is hosted by Ethnocine, an ethnographic filmmaking collective committed to a decolonial and intersectional feminist lens.

SATURDAY | NOVEMBER 17

**SWA/SVA WORKSHOP/CONVERSATION**

**ADVOCACY FOR ADJUNCT IN ACADEMIA: EMPOWERING CONTINGENT FACULTY WORKSHOP**

**HAMMER THEATER CAFE**

**ORGANIZERS:** Samuel Collins, Towson University; Krista Harper, University of Massachusetts Amherst

**PRESENTERS:** Marc Lorenc, University of Massachusetts Amherst; Matthew Durington, Towson University; Nicholas Mizer, Texas A&M

What are your rights as contingent faculty? How can you improve your working conditions? Jonathan Karpf, who has been a Lecturer in Anthropology at San José State University for 30 years, and is the AVP for Lecturers in the California Faculty Association, will be leading a discussion on salary, health benefits, unemployment benefits between terms, pensions, and garnering respect and collegial behavior from your tenure-line colleagues. Refreshments and snacks served.

**GAMER’S WORKSHOP: ANTHROPOLOGICAL APPROACHES TO GAME DESIGN**

**HAMMER THEATER CAFE**

**ORGANIZERS:** Samuel Collins, Towson University; Krista Harper, University of Massachusetts Amherst

**PRESENTERS:** Marc Lorenc, University of Massachusetts Amherst; Matthew Durington, Towson University; Nicholas Mizer, Texas A&M

The workshop includes a creative, hands-on design lab (maker space), facilitated by an experienced game designer, where we will learn about the basic elements of game design. Workshop participants will develop games based on anthropological theory and method. We will prototype and play-test the games produced in the workshop, as well as other anthro-inspired games and arcade games. Refreshments and Snacks served.

**CRAFTING VISUAL ARGUMENTS**

**MERCURY NEWS LOUNGE**

**ORGANIZERS & PRESENTERS:** Jerome Crowder, Inst. for Medical Humanities, U. Texas Medical Branch; Jonathan Marion, University of Arkansas

This interactive workshop takes participants from conceptualizing and creating images in the field, to editing choices and post-production software, and end with considerations on publication and display. On the journey we will discuss technical matters as well as explore the ethical, theoretical, and methodological issues key to visual argumentation and communication.
WEDNESDAY | NOVEMBER 14

**An Afternoon Encounter with a Master Storyteller: George Lucas**

Presented by AAA with the Society for Visual Anthropology

Hammer Theater Sobrato Auditorium | 3:30–5:00 PM

Join us for a rare, far-ranging conversation with master storyteller George Lucas. Deborah Thomas, the R. Jean Brownlee Professor of Anthropology at the University of Pennsylvania and Editor-in-Chief of American Anthropologist, will engage Mr. Lucas on a wide range of topics including the Lucas Museum of Narrative Art, his educational philanthropy, and, most importantly, the influence that anthropology has had on his storytelling.

WEDNESDAY | NOVEMBER 14–SUNDAY | NOVEMBER 17

**Wakanda University**

Exhibitor Hall, Booth 319

AAA Convention Center

Created and Directed by Elizabeth Chin, Art Center College of Design (Pasadena, CA)

Co-sponsored by the Society for Visual Anthropology

THURSDAY | NOVEMBER 15

**SVA Board Meeting**

Hammer Theater Cafe | 10:00 AM–12:00 PM

**SVA Business Meeting**

Hammer 4 Theater | 6:15–7:30 PM

Lifetime Achievement Award  Fadwa El Guindi

All current and prospective members welcome! Snacks and cash bar provided.

**Visual Anthropology Happy Hour**

Sponsored by the University of Southern California

Offsite | 8:30–10:30 PM

Uproar Brewing Company (Offsite)

439 S. First Street, San José, CA. 95113
FRIDAY | NOVEMBER 16

SVA & Robert Lemelson Fellows Presentations
HAMMER 4 THEATER | 8:30–9:30 AM

Celebrating 50 Years of Ethnographic Film: Documentary Educational Resources and The Society for Visual Anthropology (Executive Session)
HAMMER 4 THEATER | 4:15–6:00 PM
ORGANIZERS: Matthew S. Durington, Alice Apley, Kathryn A. Ramey, Sarah Elder, Allison Jablonko, John M. Bishop, John P. Homiak
*Cupcakes provided*

Toward a Manifesto for Ethnographic Surrealism: A Work-in-Progress Screening of Dreams from the Mountain
MERCURY NEWS LOUNGE | 5:00–6:15 PM
ORGANIZER: Filmmaker Alexander L. Fattal, Pennsylvania State University, in collaboration with University of Chicago Press
COMMENTATOR: Deborah Thomas, University of Pennsylvania
This session will feature a screening and critique of Dreams from the Mountain, an experimental documentary short about the psychological world of a former FARC guerrilla fighter. The film takes place in an oneiric, psychoanalytic space of a payload of a truck transformed into a camera obscura. After screening this work-in-progress, Deborah Thomas will lead a crit session, which will be followed by comments from the filmmaker about the film as a work of ethnographic surrealism. Drinks will be provided for the discussion and to toast the recent publication of Fattal’s book *Guerilla Marketing: Counterinsurgency and Capitalism in Colombia* (University of Chicago Press, 2018).

Society for Visual Anthropology & Society for Cultural Anthropology Joint Reception
HAMMER 4 THEATER | 7:45–10:00 PM
Cash Bar and hors d’oeuvres served. #Displacements2018 Afterparty

SATURDAY | NOVEMBER 17

Bad Feminists Making Films
OFFSITE | 7:45–10:00 PM
MACLA contemporary arts space/Movimiento de Arte y Cultura Latino Americana
510 South 1st Street, San José CA

SVA Special Film Screening of *Eugenics: A Dangerous Idea*
HAMMER 4 THEATER | 9:45 PM–12:00 AM
TICKETED EVENT: Tickets available at bit.ly/ADangerousIdea
SVA Film & Media Festival Award Winners

BEST FEATURE FILM
HEARTBOUND  DIRECTOR: Sine Plambech

BEST INTERACTIVE DOCUMENTARY
THE RIVER RUNS RED  DIRECTOR: Isabelle Carbonell

JEAN ROUCH AWARD
DOCUMENT THE IMPACT  DIRECTOR: Adreanna Rodriguez

BEST SHORT FILM
A PLACE IN THE SUN  DIRECTOR: Christian Zipfel

BEST STUDENT FILM
AT THE CROSSROADS  DIRECTOR: Savyasachi Anju Prabir

BEST STUDENT FILM HONORABLE MENTION
TOGETHER APART  DIRECTOR: Maren Wickwire
Wednesday | November 14

Marriage, Marriage, Marriage!

From arranged marriages in Morocco to bride kidnapping in Kyrgyzstan, our opening night program features a selection of films that take an intimate and critical look at the institution of marriage.

5:00–7:00 PM

*House in the Fields*  
**Director:** Tala Hadid  
**Distribution:** Alice Apley, DER

*House in the Fields* examines cultural change and tradition through the eyes of two young sisters in an isolated Amazigh community in Morocco.

Q&A to follow with Alice Appley from DER.

7:00–8:00 PM

*Snowbirds*  
**Director:** Mika Goodfriend

Each winter, 1800 retirees from Quebec migrate to a trailer park in Pompano Beach, Florida. Lawns freshly mowed, trailers without a sign of rust. These snowbirds live out their version of paradise, beneath the palm trees and eternal sunshine of Breezy Hill RV Resort, where time has lost its bite.

Q&A to follow with Mika Goodfriend.

8:00–10:15 PM

*Heartbound*  
**Director:** Sine Plambech

Winner of Best Feature Film

*Heartbound* is a cultural study of migration, sex work and love, chronicling the lives of women leaving their homes to find husbands and provide for their families. (Denmark/Thailand).

Q&A to follow with director Sine Plambech.

10:15–11:45 PM

*Grab and Run*  
**Director:** Roser Corella

Since Kyrgyzstan gained its Independence in 1991, there has been a revival of the ancient practice of AlaKachuu, which translates roughly as “grab and run”. More than half Kyrgyz women are married after being kidnapped by the men who become their husbands. Some escaped after violent ordeals, but most are persuaded to stay by tradition and fear of scandal. Although the practice is said to have its root in nomadic customs, the tradition remains at odds with modern Kyrgyzstan. AlaKachuu was outlawed during the Soviet era and remains illegal under the Kyrgyz criminal code, but the law has rarely been enforced to protect women from this violent practice.
THURSDAY | NOVEMBER 15

**VR Ethnography**

**LOST BUT NOT FORGOTTEN**  DIRECTORS: Bryce Leisy & John Ehlers
HAMMER 4

9:30–10:00 AM

Swim Virtually back in time to see what the “Queen of the Coast” Long Beach, CA looked like in the early 1900’s
Presentation with directors Bryce Leisy and John Ehlers.

**Interactive Documentary**

**TAJEN: INTERACTIVE**  DIRECTORS: Robert Lemelson & Briana Young
HAMMER 4

10:00–11:00 AM
An interactive web documentary made by visual anthropologists on the ancient bloodsport of cockfighting in Negara Bali, Indonesia. Presentation with filmmakers Robert Lemelson and Briana Young.

**Transforming Material Culture**

Two films that explore how we transform our material culture and, through this process, engage with the legacies they represent.

**THE REMNANTS**  DIRECTORS: Paolo Barberi & Ricardo Russo
HAMMER 4

11:00 AM–12:12 PM
What is the most heavily bombed country in history? A country that never formally entered a war, Laos. Between 1964 and 1973, during the Vietnam war, the American air force carried out over 500,00 bombing missions over Laos, dropping more than 2 million tons of explosives over the country. Forty years later, everything has changed in Laos, but people's lives are still deeply affected by the omnipresence of war remnants. The unexploded ordnance now represents a danger and a resource. The film is a journey into the legacy of contemporary wars, in which the remains of the conflict outlive the conflict itself.

**GOLI: A TALE OF THREADS**  DIRECTOR: Sara Naimpour
HAMMER 4

12:12–12:45 PM
The observational documentary Goli: A Tale of Threads portrays handloom textile weaving and tinting workshops in Kashan, Iran and recent changes they are going through.

Q&A to follow with director Sara Naimpour.
THURSDAY CONTINUED

Archives of Colonialism

What histories and narratives from our colonials pasts still shape our present? The films in this program delve into this question, taking a fresh yet critical look at such processes while posing new rereadings of the archive while including voices often left out.

**SOLITARY LAND**    DIRECTOR: Tiziana Panizza   PRODUCER AND ASSISTANT DIRECTOR: Macarena Fernández Curotto

HAMMER 4

A cruel colonization caused the escape of many people to the open sea on Easter Island almost a century ago. There are 32 documentaries of that period and they contain more images of the moai than inhabitants. Solitary Land tells this story together with a register of its current prison. Where would a fugitive go on the planet’s most remote island?

Director Tiziana Panizza will Skype in for a Q&A.

**RESEARCH/SOUVENIR (DIALOGUES)**    DIRECTOR: Roger Horn

HAMMER 4

Research/Souvenir (Dialogues), utilizes found footage from Rhodesia (Zimbabwe) and audio from 2014-2017 among Zimbabwean migrant women in Cape removal.

**THE DUST DOESN’T WANT TO COME OUT OF THE ESQUELETO**    DIRECTORS: Daniel Santiso & Max Willa Morais

HAMMER 4

Four inhabitants of the state of Rio de Janeiro are part of the removals that are happening now in the MetroMangueira community in Rio de Janeiro and tell us stories. These narratives arise from the encounter with the images of the removal of favela Esqueleto, in that same place five decades earlier.

**A PLACE IN THE SUN**    DIRECTOR: Christian Zipfel

HAMMER 4

WINNER BEST SHORT FILM

The German genocide on Ovaherero and Nama happened 110 years ago. It was acknowledged as such by the German Ministry of Foreign Affairs in 2015. The film shows drawn historic footage, which illustrates the former German perception of the Ovaherero and Nama and finally leads to the Hereroday. The genocide and the trauma of the German colonial rule are still present and influence the culture and identity of both tribes to the present day.
Native Voices

From what does it mean to be a contemporary Haida artist to the challenges and positive outcomes of establishing a Tribal justice system based on native traditions; both films explore the experiences of asserting Native ontologies in our contemporary world.

**HAI DA NOW: COREY BULPITT**  DIRECTORS: Jay Tseng & Brandon Hoare  ACADEMIC ADVISOR: Kate Hennessy

HAMMER 4

Corey Bulpitt, a Vancouver based Haida artist, explores what it means to be Haida in the modern day through his art and experiences.

Q&A to follow with anthropologist and film advisor Kate Hennessy.

**TRIBAL JUSTICE**  DIRECTOR: Anne Makepeace  DISTRIBUTION: Mark Martelli & Winifred Scherrer (Bullfrog Films)

HAMMER 4

Documents a littleknown, underreported criminal justice reform movement in the US: the efforts of tribal courts to create alternative justice systems based on their traditions.

Place and Infrastructure Part 1

A collective of observational films that immerse us into varied landscapes showing viewers how land and daily life are shaped by and shape local infrastructures.

**GREEN RIVER: THE TIME OF THE YAKURUNAS**  DIRECTORS: Diego Sarmiento & Alvaro Sarmiento

HAMMER 4

Guided by ayahuasca chants, Green River: The time of the Yakurunas is a poetic journey into the depths of the Amazon. The film explores the perception of time in three small villages intertwined by the flowing waters of the Amazon river, immersing the viewer in a landscape inhabited by shamans and archetypal societies. This hybrid narrative depicts the bodies of native elders to evoke the ghosts of rubber colonialism at the end of XIX century, the memory of ancient indigenous cultures still alive, but in danger of disappearing as a consequence of global capitalism.

Transgender Voices

A wonderful, yet contrasting, pairing of films about the impact of belief and religion in transgender lives.

**THE BONY LADY**  DIRECTORS: Thiago Zanato & Adriana Barbosa

HAMMER 4

Arely Vazquez is a transgender woman and leader of the Santa Muerte Cult in Queens, NY. During her yearly celebration to “La Flaca”, Arely faces a lot of challenges to fulfill her promise.

Skype Q&A with filmmakers Thiago Zanato and Adriana Barbosa to follow.

**TRIBAL JUSTICE**  DIRECTORS: Hinaleimoana WongKalu, Dean Hamer, & Joe Wilson

HAMMER 4

The story of Joey Mataele and the Tonga leitis, an intrepid group of indigenous transgender women fighting a rising tide of fundamentalism and intolerance in their South Pacific Kingdom.
THURSDAY CONTINUED

Midnight Movie: Anthropology of UFOs

Jonathan Berman’s UFO ethnography takes us into a community brought together by alien belief and outsider science.

**CALLING ALL EARTHLINGS**  DIRECTOR: Jonathan Berman

10:30 PM–12:00 AM

HAMMER 4

WINNER BEST SHORT FILM

Flying saucers, FBI agents, and a time machine meet up at the Integratron, a midcentury mystery dome in the desert that serves as a touchstone for all things alternative.

Q&A with filmmaker Jonathan Berman to follow.

FRIDAY | NOVEMBER 16

SVAFMF VR and Interactive Documentary Installations

**LOST BUT NOT FORGOTTEN**  DIRECTORS: Bryce Leisy & John Ehlers

10:00–11:00 AM

**RIVER RUNS RED**  DIRECTOR: Isabelle Cabronell  PRODUCER: Lucas Bonetti  WEBSITE ARCHITECT: Andres Camacho

10:00–11:00 AM

MERCURY NEWS LOUNGE

Rituals

Films about ritual experiences from the perspective of those who await the return of the initiates to those who are at the center of one.

**KITANI, MY SON RETURNS FROM THE GROVES**  DIRECTOR: Marie Lorillard

10:00–10:47 AM

HAMMER 4

March 2013, Northern Ivory Coast… in the village of Fonnikaha. We are awaiting the return of Kitani, the youngest son of a family from the village, who left to undertake his initiation rites in the sacred groves. Men and woman alike wait with bated breath for the moment when the tchélé, those undertaking the initiations, ‘return from the groves’ and rejoin the community. Are they still alive?

**CHIDRA**  DIRECTORS: Nadav Harel & Arik Moran

10:47–11:45 AM

HAMMER 4

Every couple of years, Ram Nath leaves his fields and buffaloes to play the part of human sacrifice in a hitherto undocumented mysterious ritual of purification in the Hinalayan Valley of Kullu, North India. During the ritual, Ram Nath transforms from a highland peasant into the master of ceremonies, a powerful redeemer who cuts holes (chidra) in the fabric of society, collecting sins into a cosmic trap that only he can operate. *Chidra* follows Ram Nath through the ritual, revealing how men, gods, and mediums handle the dangerous substance of actions (karma) at the frontier of the Hindu cultural sphere.

Q&A to follow with codirector Arik Moran.
**Intergenerational Voices**
Dialogues around complex histories that thread across generations.

**AFTER PRAYERS**  DIRECTOR: Simone Mestroni
HAMMER 4

In Indian Kashmir, between a call for prayer and the other, daily life intertwines with separatist politics, Islam and routine violence.

**GAMAN**  DIRECTOR: Nicole Suganuma
HAMMER 4

A short documentary on two Japanese Americans who recount their experiences during the American internment camps of the 1940s. Q&A with filmmaker Nicole Suganuma to follow.

**THEIR GENERATION, OUR GENERATION**  DIRECTOR: Qifan (Wyatt) Zhu
HAMMER 4

I am 22 this year. Back to June 4, 1989, my father was also 22: he was one of those Chinese college students there, protesting in Tiananmen Square in Beijing. This is a conversation between a father and a son, between two generations, on the Tiananmen Square incident on June 4, 1989.

---

**DER 50**

50 years celebrating cultural diversity through film and media

Documentary Educational Resources  108 Water Street 5A, Watertown MA 02472  www.der.org
FRIDAY CONTINUED

Embodied Communication

Immersive meditations on rhythm, bodies, and culture. These films are to be watched with the whole body.

**KALARIPAYATTU**  DIRECTOR: Anal Shah

HAMMER 4

Woven from observational footage shot at various Kalaris (martial arts gyms) in northern Kerala, Kalaripayattu is an ethnographic portrait of the ancient south Indian martial art – Kalaripayattu, which is often regarded as the ‘mother of all martial arts’. The film offers not subtitles to its Malayalam language, not provides any explanation via narration, thus encouraging the viewer into an unfiltered sensory experience. Symphonic in its form, the camera’s response to the high paced action of the martial arts sequences transform the movement into a dance, while the dynamics in editing, sometimes synched with traditional drums give the film a percussive effect. Ultimately, the film becomes an immersive mediation on the human body in motion.

Q&A to follow with director Anal Shah.

**HALLELUJAH!**  DIRECTOR: Steven Feld  DISTRIBUTION: Alice Apley, DER

HAMMER 4

HALLELUJAH! presents an African talking drums version of Handel’s Hallelujah chorus, as staged and performed by legendary drummer Ghanaba together with the Winneba Youth Choir.

Q&A to follow with Alice Apley and Skype with director Steven Feld.

Interactive Documentary

**THE RIVER RUNS RED**  DIRECTOR: Isabelle Cabronell  PRODUCER: Lucas Bonetti  WEBSITE ARCHITECT: Andres Camacho

HAMMER 4

WINNER OF BEST INTERACTIVE DOCUMENTARY

The River Runs Red is an interactive documentary exploring the world’s largest tailings disaster in Brazil and the morethanhuman livability possible in the Anthropocene.

Presentation with filmmakers Isabel Carbonell & Andres Camacho.

Language Politics

Explorations on the racial, cultural, and social politics of learning a language. Both films unpack the complexities of national and ethnic identity in relation to multilingual and bilingual education in Peru and Zambia.

**LETTER TO A PROFESSOR IN DELAWARE**  DIRECTORS: Carlos Sánchez Giraldo & Sofía Velázquez

HAMMER 4

An English and Quechua teacher goes abroad. Through a letter addressed to the professor with whom he will work for a while, he reflects on his and his country’s identities.

**COLOURS OF THE ALPHABET**  DIRECTORS: Alastair Cole & Nick Higgins  DISTRIBUTION: Alice Apley, DER

HAMMER 4

Colours of the Alphabet examines the complexities of a multilingual Zambia through a charming portrait of students, parents, and teachers in a rural elementary school.
Migrant Families
Portraits about migrant families and the challenges of transnational motherhood.

TALK TO MY SON  DIRECTOR: Sangsun Choi
HAMMER 4
Kyunghie, a barista in South Korea, is a North Korean defector and she left her son in China 13 years ago. With the help of a filmmaker, she records her voice for her son to explain the story of his birth and why she had to leave him.

TOGETHER APART  DIRECTOR: Maren Wickwire
HAMMER 4
BEST STUDENT FILM AWARD: HONORABLE MENTION
Together Apart is an intimate family portrait of two indigenous women from the Philippine highlands, who let their families behind to seek work in Europe. Guli Ann, a twenty-five-year-old woman follows her mother’s footsteps to work as a live-in domestic helper in Cyprus. Being separated for most of their lives, mother and daughter reunite for the first time in years, only to be separated again when Carren gets unexpectedly arrested by the immigration police. Shifting between the temporary present and future imagination of serial migrants, the film is contemplating notions of selfhood, belonging and transnational motherhood, sharing insights into the complex web of global care chains beyond stereotypical narrative of victimization and sacrifice.

Q&A with Maren Wickwire to follow.

SVAFMF VR and Interactive Documentary Installations

LOST BUT NOT FORGOTTEN  DIRECTORS: Bryce Leisy & John Ehlers
RIVER RUNS RED  DIRECTOR: Isabelle Cabronell  PRODUCER: Lucas Bonetti  WEBSITE ARCHITECT: Andres Camacho

Place and Infrastructure Part 2
A collective of observational films that immerse us into varied landscapes showing viewers how land and daily life are shaped by and shape local infrastructures.

AT THE CROSSROADS (KHAN KA RASTA)  DIRECTOR: Savyasachi Anju Prabir
HAMMER 4
WINNER BEST STUDENT FILM
At the Crossroads (Khan Ka Raasta) is an immersive journey into the everyday reality of Kalap village. It transpires at the pace of the village life, to unveil its many facets.

NIISHI NIGHT WORLDS  DIRECTOR: Saranya Nayak
HAMMER 4
A sensory exploration of night in a small town interweaving experience, imagination and memory from its pre-electrification years to its radically altered present state.

Q&A to follow with filmmaker Saranya Nayak.
Conversations Part I
Stories about how we communicate and seek to establish conversations in our own communities and across borders.

**BALLAD FOR SYRIA**  DIRECTORS: Eda Elif Tibet & Maisa Alhafez  
HAMMER 4  
12:15–1:18 PM

A ballad, narrates poetic stories in short stanzas, hence this selfreflective musical documentary mirrors’ the life of Maisa Alhafez a musician and a Syrian refugee living in Istanbul. The film is about her longing to her loved ones as she tries to make a place for herself in the world of the displaced. Her family is still in Syria, Maisa’s true love (fiancé) is in the Netherlands. As of the current EUTurkey border regime, to unite is very challenging. Not giving up, Maisa works hard for her vision to transform the borders; by building a multicultural community “The oriental Istanbul Mosaic Choir”. A diverse family that sings together, in which she believes through music and love one can heal the wounds of her people and children.  

Q&A with filmmaker Eda Elif Tibet to follow.

**DOCUMENT THE IMPACT**  DIRECTOR: Adreanna Rodriguez  
HAMMER 4  
WINNER JEAN ROUCH AWARD  
1:18–1:45 PM

Document the Impact was shot in 2017 in Tanzania. It is an intimate portrait of four women who explore the crisis of climate change through participatory photography.  

Q&A with filmmaker Adreanna Rodriguez to follow.

Place and Infrastructure Part 3
A collective of observational films that immerse us into varied landscapes showing viewers how land and daily life are shaped by and shape local infrastructures.

**LUKOMIR, MY HOME**  DIRECTOR: Manka Filak  
HAMMER 4  
9:45 AM–12:45 PM

Lukomir is the village with the highest altitude (1472m a.s.l.) in the Federation of Bosnia and Herzegovina. Despite the outward migration of the population and the increase in tourism in the last decades, transhumant pastoralism and season migration of families and their flocks of sheep characterize the life of their residents. Film that portrays a visual ethnography of an older couple’s everyday life was in the making from April 2014 until May 2017.

Conversations Part 2
Stories about how we communicate and seek to establish conversations in our own communities and across borders.

**HOLY CHILI!**  DIRECTOR: Eva Weingart  
HAMMER 4  
3:00–3:30

India: where the caste system still divides the society, there is one thing that everyone seems to have in common: the love for chili.

**BUSH HUNT HAND TALK**  DIRECTOR: Willi Lempert  
HAMMER 4  
3:30–4:00 PM

We join women elders in the Aboriginal Australian community of Balgo as they communicate through Kukatja hand signs while hunting for bush food.  

Q&A to follow with director Willi Lempert.
Watsonville Film Festival: Collaborative and Community Filmmaking

HAMMER 4  |  4:00–6:15 PM

Collaborative screening co-organized with the Watsonville Film Festival (WFF). Featuring films about communities in the central coast of California (San José, Watsonville, Santa Cruz) done by local filmmakers. The WFF is a grassroots organization that sees film as a catalyst to spark conversations between filmmakers and audiences in order to inspire and engage their diverse community. From empowering local youth through courses on video production and film culture, to supporting a community of local filmmakers; we partner with the WFF and their collaborating filmmakers to discuss the impact of cinema as a mode of engaging issues facing a community and to celebrate its diversity. We will be discussing collaborative forms of documentary production, and ways of producing documentary from within one’s own community that speak to both local and international audiences.

LIBERTAD  DIRECTOR: Brenda Avila Hanna

Libertad is a short film that tells the story of the incredible Alejandra Santiago, a transgender woman from Oaxaca, Mexico, living in Santa Cruz, California, and whose life transcends many borders. 9 min.

MIDNIGHT WARRIOR  DIRECTOR: Alejandro Santana Jr.

To work. To heal. To remember. A woman finds a deep connection with her late father through her latenight janitorial work. 6 min.

KEIRO THURSDAYS  DIRECTOR: Marissa Kitazawa

A story about bingo and the heart of Watsonville’s Japanese American community. 6 min.

LONCHE  DIRECTOR: Claire Weissbluth

A film that tells a tale of two taco trucks: Lonche weaves together the narratives of a traditional lunch truck that roams the strawberry fields of the central coast of California and a gourmet food truck serving the hightech companies of Silicon Valley. 20 min.

XILONEN: THE CEREMONY OF TENDER CORN  DIRECTOR: Consuelo Alba Xilonen

Consuelo Alba Xilonen documents a beautiful preHispanic rite of passage that empowers young women. The White Hawk Aztec Dancers have celebrated this ceremony in Watsonville, California for more than 30 years. 30 min.

ASHLEY’S STORY  DIRECTOR: Emily Cohen Ibañez

(Currently in production) Ashley’s Story is a film project in production about Ashley Solis, a Watsonville teenager, strawberry picker and food justice activist who dreams of being the first in her family to graduate from high school and go to college.
Feminism!

In the era of #metoo and a presidency that poses serious threats to women’s reproductive health and rights, feminism has re-entered our public culture and consciousness with a renewed force. Yet, with this new feminist revival if we may call it that the complex and, often times, divisive history of this movement has also come to the fore. Yours in Sisterhood creates a dialogue across time and feminist issues that can help us consider ways of moving past earlier failures in feminism, how to talk and listen to each other across race, class, and gender differences, and encourages us to begin reenacting and reimagining the politics of sisterhood.

YOURS IN SISTERHOOD  DIRECTORS: Irene Lusztig
HAMMER 4

7:30–9:45 PM

What might be revealed in the process of inviting strangers to act out and respond to 1970s feminism forty years later? Between 2015 and 2017, hundreds of strangers in communities all over the US were invited to read aloud and respond to letters from the 70s sent to the editor of Ms. Magazine – the first mainstream feminist magazine in the US. The intimate, provocative, and sometimes heartbreaking conversations that emerge from these spontaneous performances makes us think critically about the past, present, and future of feminism. YOURS IN SISTERHOOD is a collective portrait of feminism now and forty years ago that is newly urgent in the aftermath of the 2016 election a project about time travel, embodied listening, empathy, public discourse, and the lost art of letter writing.

Q&A to follow with filmmaker Irene Lusztig.

Special Screening and Discussion

EUGENICS: A DANGEROUS IDEA  DIRECTOR: Stephanie Welch
HAMMER 4

9:45 AM–12:45 PM

Examines the history of the US eugenics movement and its recent resurrection, presenting a radical reassessment of the meaning, use and misuse of gene science.

Discussion to follow with filmmaker Stephanie Welch and anthropologist Agustin Fuentes.
IN MEMORIAM

MARY STRONG (1948–2018)

Mary Strong Ph.D., the former President of the Society for Visual Anthropology and Professor of Anthropology at Brooklyn College succumbed to cancer in June 29th, 2018. Among her many accomplishments she authored numerous journal articles and books examining the frontier between visual arts and human culture. Her most influential book was Art, Nature, and Religion in the Central Andes: Themes and Variations from Prehistory to the Present exploring Andean cultural foundations. She also coedited Viewpoints: Visual Anthropologists at Work with Leana Wilder, a book that drew together a number of experts in this emerging field.

Throughout her career she was a valued professor and mentor to thousands of students. As a writer and illustrator, she brought remote cultures to her students and colleagues through her extensive collaborations with painters and craftspeople in Peru, Puerto Rico, rural Pennsylvania, and New York. Most recently she worked with immigrant youth, teaching them English and assisting them to gain college admission. She was completing five new children’s books on current cultural themes when she died.

For many years Mary worked with an Andean artisan cooperative that produces textiles for European sale. She wanted to make a film for European middlemen to educate them about the artisans’ enormous labor and expertise. So, in 2006, she and Rafael were joined by Peter Biella and his student Jennifer Wolowic to make a film about the coop’s creation of alpaca rugs. Peter recalls that although the project met many difficulties, Mary’s good will and humor made the filming the most graceful and conflict-free of his career. This ease was reflected in the finished work. Textiles in Ayacucho has been screened in many European Product Showcases where it helps assure a fair price for the coop’s alpaca rugs. It was also selected as Best Short Film in the AAA/SVA Film and Media Festival of 2007.

Mary was born November 14, 1947 in Washington, DC, and spent her formative years in the Chicago area and South Bend, Indiana. She attended Indiana University, graduating Phi Beta Kappa in 1970. While at IU she spent a year abroad at the Universidad Nacional Mayor de San Marcos in Lima, Peru. Following her graduation she was awarded a Fulbright Scholarship to study immigration issues in Spain. She received a Master’s degree from New York University in 1974 and a Ph.D. from Temple University in 1982. For her dissertation she received a grant from the National Science Foundation to study mural art in urban communities. In addition to Brooklyn College, Mary was invited as a visiting professor to the University of Puerto Rico, Fordham University, New York University, and Temple University. She was also a special lecturer for the School for Field Studies in Baja California Sur.

Mary will be long remembered by her friends and colleagues as a staunch defender of women’s rights with uncompromising ethics and a loyal friend with a great sense of humor.

For those of us who knew Mary, it has been hard to imagine a world without her supportive presence. As they say in Arabic, “May God have compassion for her” (Allah yirhamha). Mary leaves her husband of 40 years, Rafael Domingo, and her siblings, Ann Strong of Berkeley California, Joan Strong of Meta Missouri, Julie and Ned Strong of Lexington Massachusetts, and Anna and Don Strong of St. Louis Missouri and numerous nieces and nephews. A fund to promote the arts among Brooklyn’s immigrant youth has been established. Tax deductible contributions can be made to the Mary Strong Fund at Fidelity Charitable Funds c/o Ned Strong, 736 Massachusetts Ave., Lexington, MA 02420.

PREPARED BY: Joanna Cohan Scherer
CHRIS OWEN (1944–2018)

Chris Owen, renowned documentarian, born in 1944 in Birmingham, England, died on March 9, 2018, in Canberra, Australia. He started work at the age of 29 as a filmmaker in the Territory of Papua and New Guinea, just three years before Papua New Guinea became an independent nation in 1975. He remained in PNG until illness forced him to retire to Australia in 2010.

He had first gone to Australia in 1961 where he spent seven years as a bank clerk, station-hand, wheat farmer and psychiatric nurse. Returning to the U.K. in 1968, he studied Visual Communication at the Birmingham College of Art and Design. With a Graduate Diploma in Visual Communication in hand, he started work as a cinematographer with the Tourist Board in Papua New Guinea in 1972.

In 1976 he became resident filmmaker with the Institute of Papua New Guinea Studies (IPNGS) in Boroko. It was in that capacity that he designed and initiated an ethnographic filmmaking program to document and preserve PNG cultures on film. A major emphasis of the program was the professional training of local filmmakers. The IPNGS program was later complemented by the establishment of the Skull Bilong Wokim Piksa (School of Film Production) in Goroka, a school that became the National Film Institute in 1994. When the premises in Goroka, together with all the equipment, archived films and videos there were destroyed by fire, it was Chris who was called upon to rebuild it and restore its functions and staff. He was appointed director in 2000.

Chris’s interests and responsibilities extended far beyond institutional activities in urban centers. His enthusiasm for working with local people to document traditional ways of life and ceremonies took him to locations ranging from the Highlands to coastal and island locations. His broad grasp of the aesthetics of filmmaking enabled him to include all styles—from ethnographic to feature films—in his teaching and in the various productions with which he was involved. His friend, Paul Barker, characterized him as the “all round driving force for PNG’s small /latent film industry since the 1970s.” As his colleague, Don Niles, of the Institute of Papua New Guinea Studies has written:

“Chris Owen’s many years of productivity, dedication, and commitment to the people of PNG have resulted in an extraordinary rich and prolific output. Many of his films document spectacular aspects of traditional culture, such as The Red Bowmen, Malangan Labadama, and Bride-wealth for a Goddess."

“Other films focus on the ways individuals and groups have found to deal with potential conflicts between traditional and modern value systems, such as Man without Pigs, Gogodala—A Cultural Revival?, and Betelnut Bisnis. Chris directed one of the best-known and most widely seen PNG contemporary dramas written for the screen, Tukana—Husat i Asua? He also focussed on developmental issues and initiatives, such as Ramu Pawa, Re- Forestation Naturally, and the two films in the Real Options series.”

An article in Port Moresby’s Post-Courier of March 13, 2018, noted:

“Three of Bougainville’s top movie actors have paid tribute to filmmaker Chris Owen who helped launch their acting careers. […] Ms Semoso, now a member of the Autonomous Region of Bougainville Parliament, said last night:

‘I pay tribute to my mentor, friend and filmmaker Chris Owen who I met in 1980 as a high school student when I auditioned for the part of Lucy in the film Tukana. Tukana was filmed throughout Bougainville that same year which then propelled my career with the National Theatre Company of Papua New Guinea as a Actress and Dancer…. Chris continued his mentoring throughout my career as an artist and friend…

‘Mote, as you always called me, I am in tears as I received news of your passing. Albert Toro (Tukana), Josephine Talsa (Lucy) and I send our deepest condolences to your son Dylan Owen and family.’

“Owen was responsible for training many young PNG filmmakers, one of whom, a young Bougainvillean woman Llane Munau, has made award winning documentaries in recent times.”

Chris was co-producer/principal cinematographer on many other films, working with Australian documentarians Dennis O’Rourke (The Shark Callers of Koutu, 1982, Cannibal Tours, 1988) and Bob Connolly and Robin Anderson (Joe Leahy’s Neighbors, 1989), among others.

Though illness and blindness forced him to spend his last years in Canberra, his friends and colleagues kept in close touch. Starting in 2013, Pascale Bonnemère, recent Director of the Centre for Research and Documentation on Oceania (CREDO) in Marseille, France, began interviews with Chris Owen with a view to writing a biography and documentation of his life’s work. The interviews, continued in 2014 and 2017, were sadly interrupted by his death. Bonnemère and Michelle Baru, Acting Director of the National Film Institute of PNG, are continuing to work on the project.

Before his death he was honoured with PNG’s distinguished Order of Logohu (2010), a Lifetime Achievement Award from the Society for Visual Anthropology (2017), and Honorary Membership of the Australian Cinematographers’ Association (2018).

The significance of Chris Owen’s devotion to the people of PNG and of his energetic career that spanned the historical period from the end of the colonial era through the post-colonial transition and the first 42 years of independence is well-captured by Les MacLaren, one of the Australian filmmakers who worked in PNG during the past 25 years, as he shared the words of PNG filmmaker Martin Maden:

“I do not know of one other culture whose children will inherit a film heritage such as the one Chris Owen has given to the people of Papua New Guinea.”

PREPARED BY: Allison Jablonko