

INTERNATIONAL UNION OF ANTHROPOLOGICAL AND ETHNOLOGICAL SCIENCES
UNION INTERNATIONALE DES SCIENCES ANTHROPOLOGIQUES ET ETHNOLOGIQUES

COMMISSION ON VISUAL ANTHROPOLOGY
COMMISSION D'ANTHROPOLOGIE VISUELLE

CVA NEWSLETTER

Bulletin de la Commission d'anthropologie visuelle



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Commission on Visual Anthropology
Commission d'anthropologie visuelle
c/o Rolf Husmann
Charlottenburger Str. 11c
D-3400 Göttingen/Germany
Fax (+49) 5 51-7906546

with the collaboration / avec la collaboration
Institut für den Wissenschaftlichen Film (IWF)
Nonnenstieg 72
D-3400 Göttingen/Germany
and / et
Istituto Superiore Regionale Etnografico
via Mereu, 56
I-08100 Nuoro/Sardegna/Italy

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EDITORIAL

Last summer news that CVA Review had ceased to exist due to lack of funding after Canadian support had been withdrawn shocked most, if not all visual anthropologists in the world. The deep regret about the end of CVA Review was based on the recognized fact that this publication edited by Asen Balikci in the past years had become the most important source of information about what was/is/will be going on in Visual Anthropology.

As the chairman of the International Union's "Commission on Visual Anthropology" Asen Balikci had not only built up an amazing network of contacts throughout the world, but also steadily expanded a brief newsletter into what was, in the end, the CVA Review: a superb collection of news items, reports, reviews etc. eagerly expected by all its readers' twice a year.

I am sure that many colleagues have felt the same as I did: this publication has become too valuable to let it die without further ado. Meeting Asen Balikci at last year's AAA Conference in Chicago, we discussed what could be done to make CVA Review survive, to the benefit of more than thousand readers all over the world.

To be quite frankly: No satisfactory solution has been found yet!!

The future of the CVA Review (or Newsletter) is still in the haze. My opinion is that its future existence should be discussed and decided upon by as many members as possible of the "Commission on Visual Anthropology" - and all others who have an interest in doing so!

The year 1992 seems to be rather a good time to find a forum for discussions (and, hopefully, decisions), because it is packed with conferences, meetings, festivals where many of us can see each other and discuss this pressing matter.

In view of this chance, Asen and I tried to find a way of keeping the CVA Review alive until such discussions in 1992, and I finally agreed to act as an "interim-editor", taking care of a somewhat short "emergency issue" of the CVA Newsletter.

That "emergency issue" is now in your hands!

In editing it, I was provided with important news material not only from Asen Balikci (into whose office such news keeps pouring in), but from various other sources as well. I have tried to put the different pieces of news plus some very few additional reports and reviews together knowing that altogether this issue lacks the more professional editorial style Asen has developed in the past. However, I believe that a lot of valuable information has come together - enough, in any case, to distribute it to all of you interested in Visual Anthropology.

What, then, will happen in the future?

As Asen Balikci in his letter following this Editorial points out, there should be one or two meetings of all those interested in the CVA Newsletter's future. I agree with Asen that the first opportunity to do so is AMSTERDAM in June. A second chance will come in MANCHESTER in September.

Until then, ALL OF US should start thinking about how to continue. Is there a permanent editor for CVA Newsletter? Can there be an editing team with shared tasks? Which topics should be covered by the Newsletter? How can it be financed? And, finally, if I may add: How can we make the "Commission on Visual Anthropology" continue to function as such a useful organization?

A final word about this issue: contrary to Asen Balikci's former practice I have not decided to call this newsletter a publication free of charge. On the contrary: enclosed you will find an INVOICE asking for payment of \$10.00. As a matter of fact,

as no-one has officially subscribed to the Newsletter, no-one is legally compelled to pay the invoice. It seems to me, however that we all should pay, because no such publication can exist without money coming in.

If we want the CVA Newsletter to exist in the future, our willingness to pay the enclosed invoice is probably the most important test for our seriousness.

In putting this issue together and distributing it to all of you I was given generous help by people to whom I would like to express my gratitude on behalf of the Commission. In addition, I would like to mention the support by the Istituto Superiore Regionale Etnografico in Nuoro/Sardinia and by the Institute for Scientific Film in Göttingen. Without that support no "emergency issue" of the CVA Newsletter would have appeared.

I am looking forward to receiving reactions from you by mail, fax or telephone, and I am expecting to seeing many of you in Amsterdam or Manchester.

Rolf Husmann

4th April 1992

**A LETTER FROM ASEN
BALIKCI, CHAIRMAN,
COMMISSION ON VISUAL
ANTHROPOLOGY**

Many thanks to Rolf Husmann for accepting to edit the present CVA Newsletter! Several developments have led to this initiative. The last six issues of CVA Review were published with the help of the Musée de la Civilisation, Québec. Following recent budget restrictions, the Québec Museum withdrew its support, consequently CVA Review ceased to be published. In this difficult context, we had to find a way to keep our

correspondents informed about developments in our profession. This is the first task of the Commission on Visual Anthropology. It is an onerous task considering the length of our mailing list and postal charges involved: over 500 correspondents in North America, about 250 in Europe and over 250 in the rest of the world. North American correspondents are well served by the Society for Visual Anthropology and its journal. For most countries outside North America at the present time, there is definitely a need for a regular publication informing visual anthropologists about professional activities internationally. Our Commission is responding to this obvious need through the publication of the present CVA Newsletter.

Several important meetings will take place this summer: Amsterdam, Lima, Manchester, etc. It is important for participants at these meetings to discuss possible future activities of the Commission on Visual Anthropology. The Commission is the only truly international association of visual anthropologists. We have provided good service in the past and I hope we should continue doing so in the future. "Visual Anthropology" as a scholarly journal edited by Paul Hockings has established high professional standards. And Paolo Chiozzi is preparing on behalf of the Commission a Yearbook of Visual Anthropology in Europe. We hope that Rolf Husmann will be able to continue editing the Newsletter. In view of the growing volume of professional activities in Europe, it may be reasonable to start thinking about moving the headquarters of the Commission to Europe. Suggestions about such a move are welcome, Rolf and myself will be glad to discuss them in Amsterdam. One way or the other, it is essential for the Commission to provide a broader range of services.

Asen Balikci

March 12, 1992

FUTURE EVENTS

THE 13th NORDIC ANTHROPOLOGICAL FILM FESTIVAL

From 30.5.-2.6.1992, the 13th Nordic Anthropological Film Festival will be held in Helsinki, Finland, organized by the Nordic Anthropological Film Association (NAFA).

Since 1979 NAFA has arranged an annual conference/film festival with varying themes. The NAFA festival has turned into an important forum for debate on topics relevant to visual anthropology. It also provides an opportunity for filmmakers and specialists on cross-cultural research to meet each other.

Helsinki is a city between East and West. It seemed natural to have a festival programme with a certain eastern touch including films from the Baltic states and from the ex-Soviet Union. Some filmmakers from these areas as well as from Africa, England and France have been invited to present their films. Recent Finnish documentaries and ethnographic films made by Nordic filmmakers will also be screened. An addition to the programme is a short retrospective of Finnish documentary films compiled by the Finnish Film Archive. In the evenings, on the more informal side of the programme, there will be an opportunity for free screenings, general discussions etc.

The V. Meeting of Nordic Anthropologists will be held in Helsinki right after the NAFA conference 3.-6. June 1992. In case of interest please contact:

Department of Sociology
University of Helsinki
Franzeninkatu 13
SF 005000 Helsinki

Daytime film screenings will take place at the Orion Film Theatre (Finnish Film Archive). The evening programmes will be run in the

premises of "MUUry", where there will also be a video bar at the participants disposal.

Participants who need lodging will be accommodated at Eurohostal which is situated in the harbour, just by the Viking Line terminal and with a good tram connection to the film theatre.

Accommodation rates: double rooms FIM 115,- per person, single rooms FIM 160,-. Breakfast is not included but the morning sauna is! There are also common kitchen facilities as well as a moderately priced cafeteria.

The registration fee is FIM 200,-.

NAFA FILM FESTIVAL 1992

University of Helsinki
Institute of Development Studies
Hämeentie 153 B
SF-00560 Helsinki, Finland

Phone: (+ 358-0) 7084777 or 666945
(Heimo Lappalainen) and 679547 (Kari Haaranen) FAX: (+358-0) 7084778

Bank account no. 1031 10-83922
[Kansallis-Osake-Pankki (KOP),
Aleksanterinkatu 42, 00100 Helsinki]

EYES ACROSS THE WATER

The Second Amsterdam Conference on
Visual Sociology and Anthropology
June 24-27, 1992

UNIVERSITY OF AMSTERDAM
CENTER FOR VISUAL ANTHROPOLOGY

The second EYES ACROSS THE WATER conference will bring practitioners and students of visual anthropology and visual sociology together to discuss the state of the discipline and possibilities for its further development. The conference's emphasis will be on debate rather than the presentation of papers only.

In general sessions each morning, a small number of papers will be presented to all conference attendees, followed by discussion. Specialist sessions each afternoon will run

concurrently in the form of small workshops where ideas and experiences will be presented for discussion. Each specialist session will be limited to six papers, and to allow for ample discussion time no paper will exceed 15 minutes. If there is sufficient demand, parallel or extra sessions will be added to the program.

Each evening will include a full program of film and video screenings. The conference will also include a Students Visual Festival, in which films and videos will be judged by an international jury.

PRELIMINARY PROGRAM

GENERAL SESSIONS

Does the Native Still Exist?

Chair: Paul Henley

The Social Construction of
Photographic Meaning

Chair: Charles Suchar

The Frederik Wiseman Method as Visual
Ethnography

Chair: Daniel Marks

SPECIALIST SESSIONS

The Narrative Turn in Visual
Ethnography

Organizer: Peter Loizos

Processing Visual Data

Organizer: Gary Seaman

Image Democracy: Ramification of the
Video Splash

Organizer: Allison Jablonko

The Family Photo as Data

Organizer: Richard Chalfen

The Cultural Unification of Europe

Organizers: Robert Boonzajer Flaes &
Peter Crawford

Pictures of the Past: Preserving and
Publishing Old Ethnographic Films

Organizer: Rolf Husmann

Recent Directions in Visual Research

Organizers: Paolo Chiozzi & Franz
Haller

Orientalism Refracted: How People
Represent Themselves in Ethnographic
Film

Organizer: Margret Willson

Teaching Visual Ethnography

Organizer: Jon Rieger

Visual Ideology

Organizers: Adolf Ehrentraut & Colin
Young

City Lights: Exploring the Urban
Frontier

Organizer: Daniel Marks

SCREENING PROGRAMS

Frederick Wiseman

Asia by Asia. Asian documentaries
(Presented by the filmmakers)

Africa Film Evening. African
documentaries

(Presented by the filmmakers)

Student Visuals Festival

General Films. Preference will be
given to recent work

SPECIAL PRESENTATION

Laser disc and other storage systems:
A presentation of systems and
equipment

The conference fee is \$60.00. Student
rate \$40.00. This fee includes all
lunches, two drinks at the daily
cocktail party, secretarial
assistance and a boat trip on the
last day.

For all other information, please
contact:

Ton Guiking / Robert Boonzajer
Flaes

Center for Visual Anthropology
University of Amsterdam

Oudezijds Achterburgwal 185

NL-1012 DK Amsterdam

The Netherlands

Phone +31 20 5252626

Fax +31 20 5253010

**FOURTH INTERNATIONAL
FILM FESTIVAL LIMA,
17-26 JUNE, 1992**

The Latin American Committee for Film of Indigenous Peoples (CLACPI) cordially invites indigenous peoples and their organizers, film and video makers, scholars, as well as any other individuals and organizations concerned with the promotion of human rights, ecology, communications and development to the **FOURTH INTERNATIONAL AMERICAN FILM FESTIVAL OF INDIGENOUS PEOPLES**, to be held in Lima and Cuzco, Peru, June 17-26, 1992. Like its predecessors - in Mexico (1985), Rio de Janeiro (1987), and Caracas (1989) - the Festival will provide participants an opportunity to exhibit and view the most recent cinema and video productions made by and about indigenous peoples of the Americas. For the first time, this Fourth Festival will include films and videos by and about not only South and Central America but also North American indigenous peoples.

Though the significance and impact of visual media has increased greatly, it has largely failed to allow for the perspectives of marginalized indigenous populations. The Festival aims to provide an alternative space for a much-needed intercultural dialogue through film presentation and criticism. Films and videos representing the lives of diverse indigenous peoples, notably Andean and Amazonian, will be screened and discussed with the goal of contributing to a critical awareness of the multiethnic nature of the Americas, and the cultural, social and political implications of these multiple identities.

Other goals of the Festival are:

1. to promote the production of films and videos on or about the cultures, traditions and claims of indigenous peoples of the Americas;
2. to encourage the exchange of ideas and experiences among participants

and inspire co-productions of both fiction and non-fiction genres, with particular emphasis on the advancement of documentary and ethnographic film;

3. to promote the training of indigenous people in the use of audiovisual technology as a vehicle for self-representation and control of their own voice/image;
4. to discuss the current state of, as well as and new orientations in the field of visual anthropology with special attention to research, production and critique of filmic ethnography.

In addition, the Festival program will coincide with the Inti Raymi celebrations in Cuzco, the yearly reenactment of the most important ceremony of Inca civilization.

OTHER FESTIVAL ACTIVITIES

In addition, categories, several activities will take place within the frame of the Festival. These will include Pre-Festival, Parallel and Follow-up Activities.

Pre-Festival Activities

These will include retrospectives of award-winning films and videos from the three previous festivals as well as retrospectives on the work of major filmmakers who have dealt with indigenous populations.

Parallel Activities

A whole set of forums, colloquiums and exhibitions will take place concurrently with the central film and video-viewing program of the Festival. These will include:

- Indigenous Forum
- Colloquium on Visual Anthropology
- Photography Exhibition
- Exhibition of Indian and Indigenist Paintings
- Indigenous Art Exhibition

Follow-up Activities

These will consist of a Traveling Show through American and European cities. The program will include the award-winning films and videos of the three previous festivals as well as of the upcoming Fourth Festival.

PROGRAM June 1992

Lima
 15-17 Pre-Festival Activities
 17 Opening Ceremony
 18-20 Festival and Parallel
 Activities
 20 Closing Ceremony

Cuzco
 17-21 Pre-Festival Activities
 21 Opening Ceremony
 22-23 Festival and Parallel
 Activities
 24 Inti Raymi celebrations
 25-26 Festival and Parallel
 Activities
 26 Awards and Closing Ceremony

For any additional information,
 please contact:

COMISION ORGANIZADORA IV FESTIVAL
 AMERICANO DE CINE DE LOS PUEBLOS
 INDIGENAS CLACPI

Av. Juan de Aliaga 204
 Lima, 27
 PERU
 South America
 Phone or Fax: (51-14) 617949

FILM FESTIVAL IN ESTONIA

The sixth Pärnu International Visual Anthropology Festival will take place in Pärnu/Estonia from July 5-12, 1992. This annual film festival has become an important link between anthropologists and documentary filmmakers from East and West.

For further information, please write to:

PÄRNU INTERNATIONAL VISUAL
 ANTHROPOLOGY SOCIETY

P.O. Box 150 Pärnu 203600
 Estonia
 phone (+7) 014 444 3869,
 (+7) 014 444 0804
 telex 173 134 ESTO SU

**EASA SUMMER SCHOOL IN
 VISUAL ANTHROPOLOGY**

Applications are invited from anthropology students from all European countries (2-3 years of experience or first degree in anthropology obtained) to participate in the

**FIRST SUMMER SCHOOL IN ETHNOGRAPHIC
 FILMMAKING**

organized by the EUROPEAN ASSOCIATION OF SOCIAL ANTHROPOLOGISTS to take place at the

Institute for Scientific Film at
 Göttingen, Germany
 from July, 27 - August, 23, 1992.

The course will be taught by: Peter Crawford, Univ. of Copenhagen, Beate Engelbrecht, Univ. of Göttingen and Rolf Husmann, Univ. of Göttingen, together with other guest lecturers and filmmakers. It will consist of both a theoretical part (history of documentary and ethnographic film; film analysis; introduction to communication theory) and practical training (in 16mm filming and S-VHS video production).

The estimated costs for participants are: general course fee: DM 200.00 estimated cost for accomodation for 4 weeks: DM 1,200.00 plus travel costs.

An application for financial assistance has been filed by the organizers at the ERASMUS Bureau at Brussels. If successful, most of the travel and accomodation costs for students may be covered; however, the decision will come only in May. Therefore, applicants for the Summer School must be prepared to pay for their own costs.

Please send applications and details about your anthropology and film experience until 30th April, 1992 to:

Rolf Husmann
 IWF
 Nonnenstieg 72
 D-3400 Göttingen
 Germany
 Fax: (+49) 551-7906546

**III. INTERNATIONAL
FESTIVAL OF ETHNOGRAPHIC
FILM
MANCHESTER
14-18, SEPTEMBER 1992**

The Festival is a biennial event organized by the Royal Anthropological Institute (London). Its aim is to provide a forum for the screening of a selection of approximately 50 of the best and most recent ethnographic films as well as for workshops and symposia on topics of current interest. The programme will be organized around short-listed entries for the Institute's three prizes:

ROYAL ANTHROPOLOGICAL INSTITUTE FILM PRIZE for 'the most outstanding film on social, cultural and physical anthropology or archaeology.'

BASIL WRIGHT FILM PRIZE for 'a film in the ethnographic tradition which employs the evocative faculty of cinema to communicate a concern for humanity.'

JVC STUDENT VIDEO PRIZE for 'the most outstanding video-film in ethnographic tradition made by a student enrolled at a bona fide educational institution.'

Submission forms and a list of detailed rules and conditions of entry are available from the Festival organizers at the address below.

PLEASE NOTE THE FINAL DATE FOR SUBMISSION: 5 MAY 1992.

RAI Film Festival
Granada Centre
Coupland 2
University of Manchester, M 13 9PL
UK.
Tel: (+44) 61-275 3999.
Fax: (+44) 61-275 2529.

Conference: Discovering Native America - images, texts, politics.

The Festival will incorporate a series of symposia and workshops dealing with the way in which other societies have been represented to European audiences, especially in

visual media. On the 500th anniversary of the European 'discovery' of the Americas, particular emphasis will be given to the representation of the native peoples of these continents.

On the first two days there will be four half day panels:

MONDAY SEPT 14

AM Native Americans in Popular Texts
PM Anthropology and Scientific Texts

TUESDAY SEPT 15

AM Texts and Images as Political Tools
PM Indigenous Self Portraits & the New Technologies

In each session 4-5 papers will be given by invited speakers, followed by discussion. This will be led by discussants with interests lying outside the Americas who will be invited to draw comparisons with experiences in other continents.

Related film screenings and workshops involving presentation by indigenous filmmakers are planned for later in the week.

Additional highlights:

- THE FORMAN LECTURE 1992.
- SCREENINGS IN THE CORNERHOUSE CINEMA,
- A PANEL DISCUSSION of British television culture.
- A VIDEO LIBRARY attended by a Festival officer in which participants will be able to deposit copies of their work for duration of the Festival.

FEES

The registration fee will be £ 60/ US \$100 for the full week (£ 35/ US \$60 students and concessions), or £ 12/ US \$20 per day (£ 7/ US \$12 students and concessions).

DREAMSPEAKERS '92

The First Peoples' World Film
Celebration

September 22-27, 1992

The Aboriginal Filmmakers Association of Alberta, Canada, (AFAA) invites indigenous film and video makers from around the world to come to Edmonton, Canada to participate in DREAMSPEAKERS '92.

DREAMSPEAKERS '92. is being planned as a non-competitive film festival being held in conjunction with a symposium focussing on the professional development of indigenous film and video makers. Selected programs will be screened in open forums focussing on both historic and contemporary subjects and issues of importance to indigenous peoples worldwide. These will include both dramatic and documentary subjects.

Professional development workshops and hands-on sessions with leading professionals in the creative and business areas of film and video production will be conducted. Personal case histories of both successes and failures will be examined. The emphasis will be on providing indigenous film and video makers with the approaches that will ensure the successful production and marketing of their stories.

The screening of selected productions and the open discussions that follow will involve key creative personnel, as well as moderators and panelists that are knowledgeable about the issues that they address. DREAMSPEAKERS '92 will provide an atmosphere that supports a meaningful exchange of opinions and ideas on subjects of importance to indigenous peoples.

**1992 MARGARET MEAD FILM /
VIDEO FESTIVAL**

The Education Department's Margaret Mead Film / Video Festival is the premiere festival for anthropological and ethnographic film.

DATES: Tuesday, September 29 -
Sunday, October 4, 1992

PLACE: American Museum of Natural
History, New York, USA

SUBMISSION

DATES: January 1, 1992 - May 8, 1992
(No submissions will be
accepted after 5:00 p.m. on
May 8)

THEMES: The festival continues to
celebrate ethnographic and
anthropological film and
video dealing with non-
western and western culture
including family, community
and individual portraits.
(Docudramas will not be
accepted).

ENTREE FEE: \$15.00 for student work
(please include a photo-copy
of Student I.D.)

\$30.00 for independent film/
video

\$75.00 for television/
Commercial film/video

Non U.S. applicants wire fee
directly to Citibank, N.A.
/175 West 72nd Street/New
York, NY 10023/Account
#01250722; send copy of
receipt with entry form.

RECOGNITION: Films and videos se-
lected for the festival will
receive a certificate of
participation and filmmakers
will be given a pass to the
festival and invited to the
closing night gala.

ADDRESS: Elaine Charnov
 Margaret Mead Film Festival
 American Museum of Natural
 History
 Department of Education
 Central Park West at 79th
 Street
 New York, NY 10024
 U.S.A.
 Tel: (+1) 212-769-5305
 Fax: (+1) 212-769-5329

**FILM CONFERENCE IN AMERICA
 AND SPAIN:
 "CONTRASTING WORLDS"
 IDENTITY, IMAGE AND
 CULTURE IN AMERICA AND
 ANDALUSIA**

The First International Conference of Ethnological Cinema organized by the Center for Ethnological Research "Angel Ganivet" (Diputación Provincial de Granada) will be held in Santa Fe and in Granada from October 2 to 10, 1992.

The aim of the conference is to awaken the interest in ethnological cinema by creating an open forum to discuss the current trends in visual anthropology.

CONTRASTING WORLDS wants to showcase film and video productions about America and Andalucia which focus on one common issue: the visual construction of ethnic identity in a multicultural society.

The film screenings and panels will be organized around four themes:

- Native Americans

The visual presentation of Native American cultures and the politics of self representation and media transfer.

- Ethnic Relations in the American Continent

The multicultural society in the Americas and the actual debate on identity and cultural expression of Latinos in the USA.

- Ethnological Cinema in Andalucia

The present state and future perspectives of ethnological cinema in Andalucia.

- Television and Andalusian Image

The collaboration between anthropologists and media professionals in the construction of an Andalusian image.

The Organizing Committee welcomes films, videos and proposals for papers under these headings and encourages professional filmmakers, students and amateurs to submit ethnological films and videos, documentaries for TV, fiction films, and research or experimental works.

It also invites anthropologists, media professionals and interested scholars to submit proposals for papers for the panels. The conference program is organized in collaboration with the Latin American Committee for Film of Indigeneous Peoples (CLACPI) and the Center for Visual Anthropology (CVA) at the University of Southern California.

CONTRASTING WORLDS is the first international meeting on visual anthropology to be held in Spain. Through this exchange the Americas and the Mediterranean, the Center for Ethnological Research "Angel Ganivet" hopes to encourage the development of visual anthropology in Spain.

**Excerpts
 from the Regulations:**

The conference is an open forum for the exchange of ideas and the relationship between the social sciences and the visual media, it is not a competitive festival with prizes.

The Program is organized in three sections:

- Ethnological documentaries
- Fiction films
- Videos a la Carta

with following categories:

- Native American Peoples
- Ethnic Relations in the American Continent
- Ethnological Cinema in Andalucia
- Television and Andalusian Image

Conference participants (without papers or films) should return their registration form before June 1th, 1992.

Address:

Muestra Internacional de Cine
Ethnológico
Apartado de Correos 47
18320 - Santa Fe - Granada -
ESPAÑA:

Tel. (+34) 958-442739/225811
Fax (+34) 958-442618/228591.

**FILM FESTIVAL IN
NUORO/SARDINIA: "MOUNTAINS"
6-10 OCTOBER, 1992**

The Sixth International Festival of Ethnographical and Anthropological Films organized by the Istituto Superiore Regionale Etnografico of Sardinia (I.S.R.E.), will be held in Nuoro from October 6th to October 10th 1992. The Festival which takes place biennially always focuses on a specific theme: "The World Upside Down, or Carnival and Controlled Transgression" (1984); "The Wedding. Marriage Rituals in Traditional Societies" (1986); "Women and Work in Traditional Societies" (1988); "Islands" (1990)

The title of the sixth Festival is "MOUNTAINS" and its intent is to present a wide array of visual anthropological works which concentrate on living conditions of mountain dwellers. Thus the theme of the Festival will cover:

a) films that describe how man has learnt to adapt himself in the face of the problems inherent in living in mountainous regions and in spite of these difficulties, has been able to avail himself or their sparse economic resources;

b) films which analyse the way in which the natural environment has governed the social organisation and mentality of mountain inhabitants and how these factors help to explain

their various communal ceremonial practices.

Key words will thus be: mountains, adaptation, isolation, work, cultural life, ceremonies, music and mountain dances.

Along with the screenings there will also be around the table debates and discussions with the participation of experts and academics from Italy and abroad.

The Festival is open to documentaries dealing with the theme "MOUNTAINS" which comply with the above-mentioned outlines, produced on 16mm or 35mm film; optical or magnetic sound, or double track for 16mm (optical sound track for 35mm) or on 3/4 U-Matic videotape (Pal, Secam, NTSC) on high or low band and Betacam.

The selection of documentaries to be included in the official Festival will be made by a committee composed of: Asen Balikci, Chairman of the Commission on Visual Anthropology, I.U.A.E.S., Montreal; the anthropologist Antonio Marazzi, Padua University; Colette Pialat, Director of Research at the C.N.R.S., Paris; Paolo Piquereddu, General Coordinator of the I.S.R.E.

The closing date for inclusion and selection in the Festival is June 15th 1992.

The documentaries must be accompanied by an entry form, completed in every part in either Italian, French or English.

For further information, please write or telephone:

Istituto Superiore Regionale
Etnografico
via Mereu 56
I-08100 Nuoro
Italy
Tel: (+39) 784-35561
Fax: (+39) 784-37484

**FILM FESTIVAL IN LODZ,
POLAND,
13-15 OCTOBER, 1992**

The Department of Ethnology of Łódź University organizes the

"8th REVIEW OF ETHNOGRAPHIC FILMS",

between the 13th and 15th of October 1992. It will be devoted to the problems connected with the ways of filming phenomena of symbolic culture. The Review is planned as a meeting consisting of two complementary parts:

- I. One-day scientific seminar "Symbol in cinematography"; it will comprise pronouncements of ethnologists, film reviewers, experts in culture. Papers should not be longer than 20 minutes.
- II. Two-day film workshops. Ethnological films, made both by professional cameramen and by ethnologists, will be presented; the subject matter of the films is to be connected with the phenomena of symbolic culture. The film workshops may become a forum of discussion on the ways of filming and showing the spiritual, sacral, and symbolic forms of human existence.

Please send applications for participation before April 30, 1992, together with the offer of films (including information whether it is 16mm, 35mm or video film and in what system) or any further inquiries to:

Łódź University
Department of Ethnology
78, Jaracza Street
90-243 Łódź
Poland

Accommodation and travelling allowances will hopefully be offered to "active" participants, i.e. for those delivering lectures and presenting films.

REPORTS

**THE 12TH NORDIC
ANTHROPOLOGICAL FILM
CONFERENCE: A REPORT**

by Jan Ketil Simonsen

*Department of Social Anthropology,
University of Oslo, P.O. Box 1091 -
Blindern, N-0317 Oslo 3, Norway*

From May 21st to 24th, 1992, the Nordic Anthropological Film Association (NAFA) arranged, in cooperation with the Department and Museum of Anthropology, University of Oslo, the 12th Nordic Anthropological Film Conference. The conference, entitled "Ethnographic Film, Aesthetics and Narrative Traditions", focused on indigenous narratives and its applicability to ethnographic film. The conference attracted close to 100 participants from Scandinavia and other European countries. Altogether, during the hectic four days of the conference, nine papers were presented, two seminars were arranged and close to 40 films screened.

The Nordic Anthropological Film Association

The Nordic Anthropological Film Association was formed through cooperation between anthropological institutions in Denmark, Sweden, Finland, Iceland and Norway. It was established in 1975 with the aim of promoting the use of audio-visual anthropological works for educational purposes at all levels, from primary schools to universities, as well as in the public-oriented activities of museums etc. During these 15 years NAFA has built up an extensive archive, comprising approx. 90 films. NAFA has thus become one of the most significant organizations in Europe for the distribution of anthropological films.

Nearly every year, since 1975, a conference has been arranged by NAFA in one of the Nordic countries, with

the participation of leading international experts (filmmakers and anthropologists) on visual anthropology. These conferences have therefore acquired a reputation as a relevant forum of debate on the development of visual anthropology. Recurrent themes have been the relationship between the art of film and science of anthropology, the limits and possibilities of audio-visual media for cross-cultural communication, and the ethical problems involved in such communication.

Ethnographic Film, Aesthetics and Narrative Traditions

The employment of narrative devices and conventions in ethnographic filmmaking has been the rule more than the exception ever since Flaherty's "Nanook of the North". Recent debates concerning the so-called "literary turn" of anthropology have triggered similar ideas when it comes to anthropological writing. A demand frequently expressed in recent discussions on anthropological texts is that the subject should emerge more clearly through verbal expressions and interpretations of their own actions. The anthropologist should likewise be made more apparent in the text, so the reader can comprehend how the information has been produced. Our "informants" are co-authors of the story or the image we produce of another culture. In the line of such a self-reflexive perspective, experiments have been made to construct the anthropological report, the monograph, on the basis of narrative structures found in the culture from which the report is made. The conference applied this perspective to ethnographic film. Although the scope of the conference was very wide, incorporating many of the themes of previous NAFA events, the main objective was to relate discussions of narrativity to the specific context of ethnographic film.

The concept of "narrative" was approached from various perspectives and positions, including film theory, anthropology, and that of practical

filmmaking. The first part of the conference was devoted to the critique of recent trends, both in anthropology and documentary films. In the opening address entitled "The Aesthetic Turn", *Tord Larsen* (University of Trondheim) examined the claims and achievements of what has been roughly termed "post-modernist", "reflexive" and "dialogical" anthropology. Admitting that some of the tenets of neo-Nietzschean social science are basic to the anthropological enterprise as such, Larsen argued that this enterprise cannot do without a category of truth which is rendered precarious by efforts to undo the distinction between argument and reason. The paper attempted to redirect the discussions from a concern with the relationship between subject (anthropologist) and object ("tribe") to an investigation of possible bases for mutual criticism within the anthropological community.

Realizing that the voice of the traditional ethnographic film-maker has become one among many voices representing *the other* through film, *Bill Nichols* (University of California Santa Cruz) examined in detail in his paper "The Ethnographer's Tale" how ethnographic film stages its representation. He discussed this particularly in relation to recent turns in documentary film-making; attempts to communicate experiences and images of personal worlds and their subjective construction rather than more conventional explanatory styles. On the bases of these changes, Nichols addressed issues regarding the politics of epistemology and representation.

In the next phase of the conference, *Chris Pinney* (SOAS, London) and *Peter Loizos* (London School of Economics) discussed the possibilities of cross-cultural transparency of indigenous narratives and visual forms. Chris Pinney made a very interesting comparison between Dada and Surrealist montage and Indian trick photography in popular Indian films and Central Indian wedding videos. He argued that although Hinduism

privileges vision to the same extent as the Western philosophical traditions, visual narratives are not culturally transparent. Pinney suggested that incorporating narratives and visual forms from the societies anthropologists study into the anthropologist's own texts may be, in general terms, desirable, but such a hybridization is likely to obscure the cultural specificity of visual readings.

In his paper "On the Non-Transparency of Indigenous Narratives" Peter Loizos discussed examples of local narratives communicated within particular cultures and some examples of the difficulties of meaning being conveyed precisely and predictably between cultures. He also discussed the role anthropologists and filmmakers could play in assisting the passage of local meanings to non-local audiences.

A third phase of the conference was an in-depth presentation of examples of non-European narratives. In his paper "How to Make a Speech in Mursi" David Turton (University of Manchester) raised general issues of how essentially European conventions of documentary film styles could be used to represent the cultural experience of non-Europeans. He posed questions whether some cultures are less likely than others to be misrepresented by narrative conventions and expositions Europeans have found to objectify non-European cultures, and whether attempts to overcome misrepresentations inevitably lead to the adaptation of narrative and expository forms found within the culture of the film's subjects. These questions were considered in relation to formal public of the Mursi of South West Ethiopia.

Henrik Overballe (Third World Information, Århus) presented a detailed introduction to narrative traditions among the Mandinka of West Africa. The first part of his paper outlined the differences and basic characteristics of the variety of narrative traditions involving history, myth

and stories development among Mandinka. The second part of his paper concerned the specialist group of Mandinka bard - generally known as "griots" - and the image often attributed to them as "keepers of tradition". He suggested that the "griots" are less concerned with historical truth than with actual performance, which implies that the historical narrative is highly context-sensitive and that the role of the "griot" is not that of a "historian" but, rather, that of a double one both as entertainer and bearer of ideology.

At the final phase the conference theme was approached from the point of view of practical filmmaking. David MacDougall (Australian Institute of Aboriginal and Torres Strait Islanders Studies) offered in his paper "Whose Story Is It?" an alternate proposition to the perspectives of recent critical theory which stresses the constructed nature of film texts; regarding ethnographic films as the filmmaker's interpretation of the subject. On the basis of a survey of a number of ethnographic films, MacDougall suggested that films are structured by their subjects in ways not so easily recognized. They may take their shape from the structures of the events they record or the narratives of indigenous speakers. Furthermore, he argued, that it may be cultural arrogance on our part to assume that ethnographic film has only one, externally-imposed meaning.

Related to some of the topics raised by MacDougall, Knut Ekström (Ethnofilm, Stockholm) discussed on the basis of his four films and fieldwork in Stockholm, a hidden, not pre-mediated theme in his film-series. The theme - that of old age and aging - was discovered during post-filming reflections. In his paper he analysed this newly found dimension of the films, its inherent place in the sub-cultures chosen for research and its effect on the editing of the films.

A third presentation in this final phase of the conference was

reflections on an on-going film project based on fieldwork among rock-musicians in Oslo. *Even Ruud* (Institute of Music and Theater) and *Odd Are Berkaak* (Department of Social Anthropology, University of Oslo) discussed in their paper "Many Voices, One Story" dilemmas created by the multiple perspectives represented in their film about the band: Firstly, a document of the band's history as remembered by the band members and the band as an on-going project articulating their "dreams". Secondly, two aspects of the impact of the researcher's presence; the effect of the filming itself on the band's aspiration, and the encounter between two traditionally antagonistic cultural agents and as such actualizing a central theme in rock and roll ideology.

Two seminars were also arranged during the conference: Based on a film project in Ethiopia, *Madeleine Bergh* (Dramatiska Institutet, Stockholm) hosted a very accomplished seminar on the relationship between filmmaker and their subjects. A student seminar chaired by *Linda Jonsen* (GCVA, University of Manchester), and *Pierre Baudry* (Ateliers Varan, Paris) attracted 30 students from Scandinavia, England and Germany. On the bases of the films brought by the participants, a wide range of issues regarding ethnographic filmmaking were discussed.

A result of the conference, a book edited by Peter Ian Crawford and Jan Ketil Simonsen containing all the papers of the conference, will be published in the near future.

As always at the NAFA events, also in 1991 an informal and embracing social atmosphere developed during the conference. After the four hectic but rewarding days, this enjoyable atmosphere reached its climax on a sunset at the Oslo Fjord.

BILAN DU FILM ETHNOGRAPHIQUE, PARIS

The 11th "Bilan du film ethnographique" was held in Paris from March 16-20, 1992 by the "Comité du Film Ethnographique" of the Musée de l'Homme. The international jury consisted of Germaine Dieterlen (France), the president of the "Comité du Film Ethnographique", and the following members:

- Tim Asch (USA)
- Patrice Bauchy (France)
- Jean Dominique Lajoux (France)
- Jean Rouch (France)
- Fabrice Stucki (France)
- Sergio Toffetti (Italy)

The awards were given to:

Prix NANOOK - GRAND PRIX

- TWO GIRLS GO HUNTING (Ethiopia)
Joanna Head and Jean Lydall
(Britain).

Pix KODAK-JANE GUERONNET

- C'EST LA SOURIS (France) -
Bénédicte Fiquet (France).

Prix MARIO RUSPOLI

- L'ARBRE DES PRIERES (Kazakhstan) -
R. Alpiev (Kazakhstan).

Prix de la MISSION DU PATRIMONIE
ETHNOGRAPHIQUE

- L'ART DES PINCES (France) - Georges
Nivoix (France).

Prix du COURT- METRAGE

- EL DIABLO Y LA RUMBA (Colombia) -
Gustavo Fernandez and José-Maria
Tapias (Colombia)

Prix ENRICO FULCHIGNONI

- DO YOU TAKE THIS MAN: PAKISTANI
ARRANGED MARRIAGES (USA) - Elise
Fried (USA).

Next year's "Bilan du film ethnographique" will take place from March 22-26, 1993.

For all information, please contact

COMITE DU FILM ETHNOGRAPHIQUE

Musée de l'Homme

Place du Trocadéro

F-75116 Paris

Tel: (+33) 1-47 04 38 20

Fax: (+33) 1-45 53 52 82

FILM REVIEWS

SEVEN SCENES OF PLENTY

Film Review by Peter Ian Crawford,
Arhus

72 mins., 16mm/video, color. Director / anthropologist: Michael Mascha, Camera: Elinor Pavlousek, Sound: Erika Maria Mascha, Editor: Susanne Thomas. Filmed in Fiji 1987/1988, edited 1989. Distributor: Michael Mascha, Eslarngasse 15/16, A-1030 Vienna, Austria, Tel./Fax: (+43) 1 715 4807.

Palm beaches, coral reefs and a crystal blue sea are treacherous scenes for any documentary film, evoking, as they do, feelings of exotic, erotic and Eden-like impressions of life in the South Seas. The beautiful photography and imagery of this film in general and the breathtaking wonders of underwater photography in particular are bound to raise the suspicions and disbeliefs of many a hard-core, puritanist, scientific film-maker and viewer. The aesthetics of nature, culture and cinematography often seem to worry the scientific aspirations of dedicated academics to whom a touch of subjectivity jeopardises the conscious or unconscious ideals of objectivity. *Seven Scenes of Plenty* is in many ways an experimental film which goes far beyond the conventions of 'mainstream' ethnographic films, especially if they are defined as 'observational' in the strict sense of the term.

The (narrative) structure of the film is established by using the seven days of a week to demarcate the sequences of the film and providing the film with its title. The film portrays the ordinary activities in the ordinary lives of ordinary people inhabiting the village of Qalikarua, Matuku Island, Fiji. Monday they collect *beche-de-mer* ('sea cucum-

bers') at high tide. The *beche-de-mer* are processed (boiled, washed and dried) and exported to the capital, Suva. This export provides the villagers with cash which they can use at the local shop to buy fish hooks, sugar and other necessary items. The Tuesday sequence starts with one of many fishing scenes. The catch is not as good as expected, mainly because the women are not doing their job properly (according to the male 'protagonist'). The short (approx. 5 mins.) Tuesday sequence ends with the same women successfully collecting crabs at night. The Wednesday sequence follows some of the daily household activities such as preparation and eating food and shows the islanders trading with the outside world using the deck of a visiting ship as the marketplace. Thursday is the day of the film's most spectacular event, a communal fish drive called *yaviyavi* in which men, women and children collectively drive shoals of fish into a large seine. After a gloomy start in which the rope used to scare the fish was too short, their collective efforts are finally rewarded with an amazing catch. Friday reveals that the villagers are not wholly dependent of what they can harvest at sea and shows villagers working inland, harvesting various crops such as bananas and tubers. Saturday once again emphasises the important role of women in fishery activities in a sequence in which we follow two or three women, obviously good friends of the film crew, fishing with lines and hooks. Sunday is traditionally the day when villagers go to church and when they rest. On this particular Sunday, however, the *balolo*, a red worm-like substance that has been brought in by the tide, and which is a valuable and cherished food item, makes the villagers forget the Sabbath day and although they do attend church services they spend most of their efforts on collecting *balolo*. Apart from these seven basic structural sequences the film has a beginning and an end (which are obviously taken from the same 'real' sequence) in which the film crew

follows the line-fishing of the male protagonist and the last frame reaches the shore of the village together with him.

One obviously cannot describe in words, especially not in a brief review, the scope and details of the content of any film. In this particular case, however, this point seems very appropriate. One of the basic intentions of the film and also one of its 'experimental' aspects, is to describe the village in the language of the film and not in the verbal language. There is (deliberately) no commentary in the film. Contextual information is given in the beginning by using explanatory captions which concisely describe the basic setting. All other information and explanations concerning the 'ethnography' of Matuku Island is given by people in the film explaining matters in front of but not necessarily to the camera, or provided through the film's combination of images and 'contextual' sound, such as the extensive use of recordings from Radio Fiji on the sound track. In this sense the film may be regarded as a very successful attempt at accomplishing a filmic, as opposed to written, description and analysis of a particular society and reveals an innovative and creative use of cinematography in cultural representation. This, however in a scientific world accustomed to written word but not necessarily to the 'manipulative' propensities of image-making, may well spell trouble.

Seven Scenes of Plenty is experimental, and indeed provocative, in its breaking of a number of 'rules' of ethnographic, especially observational, film-making. Firstly, the filmed events are not shown in the chronological order in which they were shot. This is apparent in many of the sequences of the film and of course most evidently by the fact that the beginning and the end belong to the same factual event. As to the structure of the film, this naturally implies that Monday's events did not necessarily take place on a Monday. Mascha himself, reporting of the

filming (CVA Review, Fall 1990, pp. 32-34), openly admits that they decided to ignore the chronology of events in order to give a 'better' impression of everyday lives of the villagers and the film itself does not pretend to be a film shot in chronological order. The film provocatively asks why a film should be chronological? Because life is chronological? And because a chronological film appears to be more objective and accurate than a film which is not?

Secondly, the film extensively makes use of non-synchronous sound, for example in many cases when we hear Radio Fiji although there are no radios in the vicinity (we do also hear Radio Fiji synchronous in other cases). Once again, why should a film merely use synch-sound? Because other sounds imply that we are manipulating reality, implying that we are not manipulating if we avoid to do so? In this context it also seems appropriate to mention the use of music, the use of which often upsets 'conservative' ethnographic filmmakers, presumably because music (unless it is an ethnomusicological film) distracts the attention of the viewer due to its evocative and emotional characteristics. Aesthetics versus science? All the music in the film is recorded from Radio Fiji and is 'authentic' in that sense. I am nevertheless certain that some anthropologists will find the use of music very inappropriate.

Thirdly, at least parts of the film are most definitely scripted and staged, most evidently, probably, in the crab collecting scene. This implies that the people in the film are acting. The question here, of course, is whether this is acceptable to documentary film-making as long as they are acting themselves? The film openly reveals that people are acting by listening 'The People of Qalika' as the cast of the film in the credits at the end. Does this make the film a drama-documentary instead of a documentary?

Fourthly, the use of underwater photography can hardly be described as a common feature of documentary film-making except, of course, in wildlife films. It may be perceived as the use of so-called privileged camera style as opposed to the normally un-privileged camera style of observational cinema. In a society such as Matuku, however, with its strong dependence of what exists 'under water', there seems to be a point in using this strategy. If much of the action takes place under water, should the camera not be there? Being used to watching the camerawork of mainstream ethnographic film, in which handheld, moving cameras are the norm and tripods a deadly sin, the under water photography of *Seven Scenes of Plenty* seems quite familiar compared to the fixed angle shots employed in the rest of the film.

Finally, the film employs a number of other conventions which are not 'normally' used in ethnographic film. There are, for example, several examples in which cross-cutting is used to suggest simultaneous action and reverse angle shots are used to indicate movement from one place to another. To summarise, the film exhibits a number of characteristics which definitely make it stand out from other ethnographic films and thus appear as an experimental film. Several of the features mentioned above would undoubtedly lead many 'traditional' ethnographic filmmakers to reject the 'ethnographicness' of the film. My main reason for emphasising this aspect is not to support a potential form of criticism from that camp but rather to indicate that one of the significant contributions of *Seven Scenes of Plenty* is perhaps to raise pertinent questions regarding the distinction between fiction and non-fiction, between film as art and film as science and between film as text and film as record. Mascha's own report on the filming process referred to above certainly demonstrates that he is perfectly aware of these problems and that he has

anticipated scientific criticism from his anthropological colleagues. It is also worth mentioning that several conventions of 'pure' ethnographic film are employed in the film, such as the avoidance of close-ups and extreme close-ups in order to respect social distance; the pace and rhythm of the film which appears to be compatible with that of the portrayed culture and the stream of events; and finally, the total lack of a didactic commentary, which implies that we are allowed to see for ourselves, instead of being told what to see.

To reach a conclusion, Mascha et al. have made a remarkable film which using no commentary at all conveys not only an understanding and explanation but also a sense of a 'different' culture. Its principal achievement is, however, not only this but also its innovative combination of the different elements of a film language, the result of which cannot avoid posing questions concerning the relationship between fiction and non-fiction. For these reasons the film may be recommended for teaching purposes in film studies as well as anthropology. Although *Seven Scenes of Plenty* is a documentary film, its use of 'fictional' conventions forms a brave attempt to challenge established dogmas of a documentary film practice. Fiction, after all, is more authentic than documentary, in the sense that it creates its own reality. Incidentally, the film forms the first part of an intended trilogy in which the second film is planned as a semi-documentary and the final part as a feature film. Time will therefore show, hopefully, whether Mascha's 'proper' fiction turns out to be more ethnographic than his documentary work?

NUBA WRESTLING

A Film Review by Peter Ian
Crawford, Århus

42.5 mins, video, color.
 Director: Rolf Husmann and
 Werner Sperschneider, Camera and
 Sound: Werner Sperschneider and
 Rolf Husmann, Editor: Werner
 Sperschneider, Anthropologist:
 Rolf Husmann and Christoph
 Meier. English narration and
 subtitles. Filmed in the Sudan
 1989, released 1991. Producer
 and distributor: Institut für
 den Wissenschaftlichen Film,
 Nonnenstieg 72, D-3400
 Göttingen, Germany. Film No. D
 1774, purchase prize (VHS-PAL):
 DM 80.00

To most people the combination of Nuba imagery and German image-making undoubtedly evokes memories of astonishing photographs of body-decorated Nuba men by the controversial German photographer and filmmaker Leni Riefenstahl. The American anthropologist James Faris has described (in J. Rollwagen [ed.]): Anthropological Filmmaking, Harwood Academic Publishers, 1988) the problems of the Riefenstahl legacy in his analysis of his own involvement in a BBC documentary, *The South Eastern Nuba*, made by Chris Curling in 1982. The makers of *Nuba Wrestling*, however, have produced a film which carefully evades the pitfalls of exoticism and which conveys no associations at all to the work of Riefenstahl. This is a 'serious' ethnographic film, although it is not 'serious' in the purist sense with which the concept of film of the IWF in Göttingen has often been described and which undoubtedly is due to the emphasis on science.

Apart from the famous *Trobriand Cricket* (made by Gary Kildea and Jerry Leach, 1976) I have seen very few ethnographic films about sports or sporting events, although the ritualised world of sport seems to be an obvious issue in many, if not most, cultures. Wrestling is one of the traditional sports in Nuba

society, others being stick fighting and spear throwing. *Nuba Wrestling* is a very informative film about the history and social significance of wrestling in Nuba society, focussing on the dramatic changes that have taken place in recent years. The film forcefully shows how wrestling serves as a bearer of cultural identity, a function which appears to be very important in a day and age in which the Nuba are being geographically dispersed by a massive migration from their traditional mountain areas in the southern part of Sudan to the capital of Khartoum. The film also forcefully poses the question whether this aspect of wrestling may be jeopardised by the professionalisation of the sport itself through the formation of a wrestling union and the ensuing organisational restrictions and systematisation. The film maintains that wrestling, in spite of institutional changes, is first and foremost an important factor in the creation and conservation of Nuba identity. The traditional competitions between southern and northern Nuba have always had this function. The new developments may indicate that wrestling is taking on a new significance amongst the migrants living in and near Khartoum, namely that of providing the migrant Nuba with their own, distinct, identity as migrant Nuba as opposed to the traditional Nuba of the south, thus constituting a sort of supra-ethnic identity.

Unsurprisingly most scenes in the film are from wrestling tournaments, tournaments which take place in some of the squatter settlements near Khartoum. Most of the scenes are from 'proper' tournaments between actual clubs which often carry names derived from their place names or ethnic groups in the Nuba Mountains. The wrestlers themselves often have colorful names such as 'Jamaica' and 'Bruce Lee', the names of two of the film's protagonists. The film gives a detailed description of wrestling itself and the whole context. It emphasises the significance of the fact that South always competes

against North as this has this has always been the tradition. During the film crew's stay, however, something extraordinary happens. All of a sudden the newly established Wrestling Union, which organizes the professional tournaments, decides that two southern teams are to fight each other, apparently because the teams otherwise would not be able to receive equal share of the revenue coming from entry fees (there are more southern than northern teams). This decision causes a number of problems. The spectators, and indeed the wrestlers themselves, are disappointed and discontent as this is not 'proper' wrestling. The whole event enables the film to include the issue concerning the potential change in the social significance of wrestling and the profound implications this could not have only for the sports discipline but also for Nuba identity. Will the 'modern' system of professional wrestling eventually imply the demise of traditional wrestling?

Apart from the wrestling scenes the film follows one of the wrestlers, Jamaica. We see his home outside of which a brief interview takes place. We follow him to his work at a garage of Khartoum where he works as a welder and hear about his hopes of a garage of his own. Jamaica appears to be a typical exponent of his generation of migrant Nuba, the main difference from others perhaps being that he has a job and he is a distinguished wrestler.

Other scenes stem from meetings in the wrestling union and with officials. We learn about the 'formal' part of wrestling in contemporary Khartoum. In yet another sequence we attend an 'amateur' tournament in which wrestling is carried out in the 'old way'. But the major part of the film, image-wise, consists of scenes from the professional tournaments held in 'stadiums' demarcated by walls of cloth stretched onto poles stuck in the ground.

With very little knowledge about Nuba society beforehand, and absolutely no knowledge about Nuba wrestling, I must admit that this film was very enlightening and gave me a large amount of information. On the other hand, I must also admit that I am not too keen on the way the film did this. Apart from a few interviews (in which, incidentally, an interesting and innovative use of sub-titling is employed: the colour of the subtitles change when there is a change of the person who speaks. In this way the viewer is never in doubt to whom the words belong) all contextual information was provided by the narrator in a commentary which is well-structured but also very heavy. The question is, of course, whether the film could have accomplished what it has done with the available footage but without an explanatory commentary (or, for example, an accompanying brief study guide). I doubt it. The film consistently puts the audience in the role of outsiders who are told what they are watching. The camera is kept at distance in most scenes although a zoom occasionally is used to get closer to the energetic endeavours of the wrestling combatants. We see the wrestling but are somehow never permitted to fully sense it as well. To use a cliché I miss a sense of *rapport* between the film crew and the people they have filmed. Any film will always be a compromise, an act of balance between the intelligible and the sensuous, between explanation and understanding. There are many different approaches to solve the problems this entails and contextual information may be provided through the use of other conventions than a narrated commentary. The reason why I doubt whether this particular film could have successfully employed a different approach to the existing visual material is that I know that the film-makers know that there are other ways of doing it. Which leads me to believe that they have made the best of some hours of footage which did not quite exhibit the qualities they had hoped for.

This criticism may seem harsh. I do, however, maintain that *Nuba wrestling* manages to convey a large amount of information, in a form which would even make it suitable for a wide audience, on a topic which must be very difficult to approach filmically, because you do need a lot of contextual information to avoid the impression of a sporting event just being a sporting event. The film's major achievement is to explain in detail the social significance of Nuba wrestling in a world which is changing rapidly. It definitely does leave the viewer with the impression that 'this is their sport and nobody else's' to quote the final words of the narrator. I merely wish the film had put me in their sport and given me a sense of why this is their sport and not mine. Especially because I am neither a wrestler nor a Nuba.

**NEW
PUBLICATIONS /
PRODUCTIONS**

**YEARBOOK OF VISUAL
ANTHROPOLOGY**

The Institute of Anthropology, University of Florence, has reached an agreement with Angelo Pontcorboli Publisher, Florence, for the publication of the *Yearbook of Visual Anthropology* (first issue 1992)

The *Yearbook* will be published with the academic sponsorship of the Commission of Visual Anthropology, and has an international Editorial Board. Paolo Chiozzi is the Editor, and Allison Yablonko the Associate Editor.

The *Yearbook* is not a new journal, but a yearly publication where very specific topics will be discussed. The first issue will be devoted to the following subject:

**1942-1992: Visual Anthropology
50 years after "Balinese Character
by Margaret Mead and Gregory
Bateson**

The *yearbook* will accept articles on:

- analysis of the use of photography and/or film within Mead and Bateson's works;
- Mead and Bateson's contribution to the renewal of visual anthropology;
- innovative approaches in visual anthropology: case studies and research reports.

The deadline for receiving articles is July 15, 1992. Proposals should be submitted to the Editor as soon as possible, with a short abstract.

Paolo Chiozzi, Editor
Yearbook of Visual Anthropology
Istituto di Antropologia
University of Florence
Via del Proconsolo, 13
I-560122 FLORENCE (Italy)

Fax (+39) 55-2398065

**NEW BOOK BY BILL NICHOLS:
REPRESENTING REALITY
ISSUES AND CONCEPTS IN
DOCUMENTARY**

The book examines the styles, strategies, and structures of documentary film. It does not offer a general survey of documentary film history so much as a conceptual overview of the form itself: what qualities of cinema underpin it, what institutional structures sustain it, what rhetorical operations inform it, what interpretive perspectives encompass it. How these questions arrange themselves into recurrent patterns and preoccupations will be the central focus.

The status of documentary as *discourse about* the world draws less wide-spread attention. Documentaries offer pleasure and appeal while their own structure remains virtually invisible, their own rhetorical strategies and stylistic choices largely unnoticed. 'A good documentary stimulates discussion about its subject, not itself.' This serves as many a documentarist's motto, but it neglects to indicate how crucial rhetoric and form are to the realization of his goal. Despite such a motto, documentary films raise a rich array of historiographic, legal, philosophic, ethical, political, and aesthetic issues. It is the patterns and preoccupations surrounding these issues that the book addresses.

Ca. \$ 17.50 paperback
Published by Indiana University
Press
ISBN: 0-253-20681-2.

**BIBLIOGRAPHY ON
ETHNOGRAPHIC FILM**

During the past years, Visual Anthropology in general and Ethnographic Filmmaking in particular have become an important part of Anthropology. Many books and articles have appeared, Newsletters have been established, films have been made.

This quickly growing field of interest has now been covered by a "BIBLIOGRAPHY ON ETHNOGRAPHIC FILM", compiled by Rolf Husmann, Johannes Rühl, Martin Taureg and Ingrid Wellinger, and edited by the "Association for International Scientific Communication" (AISC) in Göttingen, Germany.

The bibliography (available in June 1992) contains almost 2,000 entries on books and articles plus several hundred film reviews. It is extensively cross-referenced and provides indexes on authors of written material as well as film authors and of the film titles themselves.

It is the most comprehensive effort undertaken so far to make systematically accessible all published (and some of unpublished) material on ethnographic film.

The book will cost about 25.00 US \$ and will be published by LIT-Verlag, Hamburg (Germany)

For any further information please contact:

AISC
c/o Institut für Völkerkunde
Theaterplatz 15
D-3400 Göttingen
Germany
(OR: Fax (+49) 551-7906546)

NEW BOOK OUT IN
AUGUST '92:
FILM AS ETHNOGRAPHY

The similarity between the methods of ethnography, the classic research technique of social anthropology, in which the researcher takes part in and observes other people's everyday lives, and those of 'observational' documentary cinema has helped to stimulate a growing anthropological interest in the use of film and video in research, teaching and communication with non-specialist audiences. This book, edited by Peter Crawford and David Turton from Manchester University, is the most comprehensive appraisal yet published, by anthropologists and film-makers, of the relationship between filmed and written representations of other ways of life.

The essays were originally prepared for a major international conference held in Manchester in 1990 as part of the *Royal Anthropological Institute's Second International Festival of Ethnographic Film*. They set out the views of anthropologists and ethnographic film-makers on some of the main issues facing visual anthropology today. The authors assess the claims made for visual representation in anthropology, explore the implications of the 'constructed' nature of both written ethnography and documentary film and discuss problems of collaboration between anthropologists and television programme-makers.

Published by Manchester
University Press
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AN INFORMATION FROM DAVID
MACDOUGALL

"Photo Wallahs" - A Film on Indian
Photography

"Photo Wallahs", a new film by David and Judith MacDougall, was premiered at the 1991 Sydney and Margaret Mead film festivals. The film is an exploration of local forms of photography in Mussoorie, a hill station in northern India. Through resident Indian photographers, their clients, Indian tourists, owners of old photographs, and the photographs themselves the film examines photography as a source of both cultural and personal meanings in Indian society. Duration: 60 minutes. Color. Available in 16mm and PAL or NTSC videocassettes from Fieldwork Films, 12 Meehan Gardens, Griffith ACT 2603, Canberra, Australia. Fax and Telephone: (+61)-6-295-2002.

VARIA

CRITICAL ARTS
A JOURNAL FOR MEDIA
STUDIES

Call for Papers
Recuperating the San

Volume 7 (1993) of Critical Arts will be devoted to an archeology of an affirmative view of the San

The 'New' South Africa has reputed a different, affirmative, image of the San, in comparison to the negative, prejudiced, representation of 'Bushmen' previously popularised by pro-apartheid media.

The new image, perhaps excavated from Lourens van der Post's original nostalgic descriptions, projects the San as the bridge between the past and the future. Analysis of this positive, future-oriented view of the

San has been under-reached by anthropologists critical of Jamie Uys's *The Gods Must be Crazy* films and recently, of Paul Myburgh's *People of the Great Sandface* (1985).

A latter-day bridge-building view of the San has been appropriated by a number of corporate advertisers, for example, Spoornet and the SA Broadcasting Corporation's 1991/2 advertising/PR campaigns. The Lemontwist TV ads, and a group of San being outpaced by a Toyota four wheel drive vehicle, are both send-ups of the Gods films.

The trend is visible across a number of textual genres: a mystical, perhaps Jungian, representation is found in film narratives (eg. *Sarah*), TV (eg. *The Honeybird*, *The Mantis Project*), literature (Van der Post, Stuart Cloete), TV documentaries and magazines (*Sandface*, 50/50), PR and advertising (Toyota), tourist brochures, popular photo essays, etc. There has also been an explosion of books on San rock art, especially of introductory volumes in recent years.

At an ideological level, one scholar has tried to recuperate Lourens van der Post's writings on the "First People" as a way of identifying a common cultural heritage which predated all later immigrants to South Africa. Through such analysis, this writer sees in San culture a means to avoid the destructive competing nationalisms which threaten to sink the emergence of a non-racial South Africa.

What are the implications of the above genuflections to the classical historical image of the San in our age of post-modern TV advertising, CODESA deliberations and our history of annihilation of the San and the Khoi-Khoi? *Critical Arts* will deal with this and related questions evoked by the current recuperation of the San in popular media.

Three copies of articles intended for publication should be submitted to the Editor at the following address. Following refereeing procedures authors of papers selected will be

requested to submit their papers on disc form (Wordperfect, XYWrite, Wordstar).

Submission deadline: 1 October 1992 for publication in 1993.

Address: Critical Arts
A Journal for Media Studies
University of Natal
King George V Ave
Durban 4001
South Africa
Telephone: (031) 816-2505
Fax: (031) 816-2214

**FILM-MAKING IN BUDAPEST
NEWS FROM J. TARI,
BUDAPEST**

Since the beginning of this year, János Tari has been working to establish a unique ethnographic film-making centre in Budapest. Its aim is to promote and preserve the traditions of ethnic and minority groups in Hungary and other Eastern European countries. This new promotion is called the "Tradition Foundation" ("Tradíció Alapítvány" in Hungarian).

It aims at contributing to the employment of traditional values in order to strengthen the development of coming generations with the goal of peaceful, successful cooperation and cultural tolerance in a uniting Europe. To this end, the "Tradition Foundation" will assist the promotion, preservation, and study of cultural traditions of Hungarians all over the world, their neighbouring Carpathian basin cultures, and related peoples.

Cultural preservation:

- Assisting in expansion and conservation of folklore and folk music collections, both public and private.
- Procuring and introducing modern audio, visual, and documentation equipment for scholarly and educational purposes.

Support of traditional culture:

- Establishing a museum of emigrant and minority Hungarian culture.
- Sponsoring conferences, scholarships, and festivals devoted to traditional culture.
- Consultation and management of folk artists.
- Sponsoring traditional performance groups which lost financial support after 1989.

Education:

- Preparing teaching materials on traditional culture. Modernizing requirements for professional training on traditional culture.
- Publishing films, photo collections, videos, and audio recordings with the goal of establishing a presence for traditional culture in the mass media.

At the same time János Tari is finishing his documentary series, "As Far as Makó from Jerusalem", a series of documentary films made between 1989-1992 in association with the Hungarian Academy of Drama and Film; Hungarian Television, the Jerusalem Film and Television School (Israel) and the National Film and Television School (Great Britain).

In this film series it is examined whether it is possible for migrants to find a new home while still maintaining an old identity, whether the Makó Jews abroad continue to look to Hungary or whether they have succeeded in building a new life for themselves in another country? The films were shot in Hungary, Israel, Great Britain and the United States, and present the lives of members of the Jewish community of Makó at home in the Diaspora.

English subtitled prints and video copies are available from:

NFTS Library
Station Road
Beaconsfield; Bucks, HP9 1LG
England

To take both of these projects further, financial assistance is needed. The "Tradition Foundation" is in need of modern equipment while the documentary series needs to be made into English versions in both film and video formats.

If you know of any financial assistance or other resources which would help János Tari, please contact him:

János Tari
Ethnographical Museum
H-1055 Budapest, Kossuth Lajos tér
12.
Tel.: (+36) 1-132-6340 ext 43