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## **Bremen Days of Ethnographic Film (18.-20.01.2022)**

The Bremen Days of Ethnographic Film at the Department of Anthropology and Cultural Research at the University of Bremen go into the tenth round in January 2022. In a seminar, employees and students of the department created an exciting and diverse program.

The film festival starts on Tuesday with works from students from all over the world. Themes such as the illness dementia, the life in a marginalised city and a portraiture of the stereotypes people have of *others* will be shown. On Wednesday topics such as health and everyday life will be centered and presented in different ways. The films focus on the myth of a nurse in Třeboň, the archeology and tourism in Yukatan, the migration route of Russian reindeer breeders and Dagsverket, which is a place that helps drug addicts in a special way. The festival will come to an end on Thursday with topics such as resistance and the story of an inspirational woman from Senegal.

It is possible to discuss the films with the filmmakers after the screenings. We look forward to exciting and inspirational discussion between the audience and the filmmakers. For more information and changes at short notice, please take a look at the following website: <https://blogs.uni-bremen.de/ethnofilmtage/>.

The festival will prospectively take place in the lecture halls and the cinema. On Tuesday (18.01.2022) and on Wednesday (19.01.2022) the movies will be screened at the university of Bremen and the entrance is free. On Thursday (20.01.2022) the festival will come to an end at the cinema City 46, a regular ticket costs 9 euro and with reduced admission it costs 4 euro.

If the Covid-19 situation gets worse, the festival will take place online. There will be a video conference and discussions with the filmmakers after the screenings. After the registration via mail at [filmtage@uni-bremen.de](mailto:filmtage@uni-bremen.de), a Zoom link will be sent to all the participants. Further information can be found on our website <https://blogs.uni-bremen.de/ethnofilmtage/> and on Instagram <https://www.instagram.com/ethnofilmtagebremen/>.

Please do not hesitate to contact us in case of any queries: [filmtage@uni-bremen.de](mailto:filmtage@uni-bremen.de)

## The film program

The films will be shown on Tuesday and Wednesday at the University of Bremen. On Thursday the films will be screened at the cinema City 46. The films are shown in the original version and with subtitles.

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**Tuesday, 18.01.2022 (GW1 HS H0070)**

**6 - 10 pm**

**Trabolsi**

Ina Schebler, 2019, Lebanon, 56 min

**Wie ein Traum mit offenen Augen (Like a dream with open eyes)**

Lena Philipp, 2021, Germany, 34 min

**The Eastern Man**

Hassan Umer Amin & Rida Hariri, 2020, Germany, 4 min

**Home Sweet Home**

Humad Nisar, 2022, Pakistan, Germany, Island, Poland, 3 min

**Wir sind Chefin (We are boss!)**

Mara Schepsmeier, 2021, Germany, 40 min

**Ein Handgriff entfernt vom Wissen (Chores of Creativity)**

Luzie Gliese, Shajana Reuter & Janna Weseloh, 2021, Germany, 14 min

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**Wednesday, 19.01.2022 (HS1010 Keksdose)**

**6 - 10 pm**

**Past Present Future: Archaeology and Tourism in the Yucatan**

Sam Pack, 2021, Mexico, 35 min

**Černobílá/Black&White**

Eluned Zoe Aiano & Anna Brenner, 2019, Czechia, 19 min

**Reindeer Rider**

Ivan Golovnev, 2019, Kamtschatka Peninsula & Russia, 52 min

**A good day's work**

Siren Hope and Kirsti Sarheim Anthun, 2021, Norway, 42 min

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**Thursday, 20.01.2022 (City 46)**

**8 - 10 pm**

**A la recherche d'Aline**

Rokhaya Marieme Balde, 2020, Senegal, 27 min

**The Village Resists**

David Bert Joris Dhert, 2019, Brazil, 53 min

**Call Me Back**

Johannes Sjöberg, 2020, United Kingdom, 28 min

## Good to know: Information about the movies and the filmmakers

Tuesday, 18.01.2022

6 - 10 pm

### Home Sweet Home

Humad Nisar, 2022, Pakistan, Germany, Iceland, Poland, 3 min

If you think about the place of love, intimacy, bonding, early memories, belonging, care, and nurture, it is the place of 'home'. The documentary *Home Sweet Home* takes you to the whirlwind ephemeral space of 'home' for queer individuals. They are constantly displaced, rejected, and misplaced in those safe spaces, which many people take for granted. These individuals, who have been hurt, displaced, and constantly forming this heterotopic space of a home, where they feel safe, secure, and belong. The Filmmaker, who has been through the struggle of finding a 'home', takes the viewer on this semi auto-ethnographic journey of reminiscing, searching, and melancholic nostalgia of a 'home'. Combined with the voices of queer individuals, this documentary would create a glimpse into this heterotopic world of placeless placeness. Among covid displacements, restriction of mobility, and this paradoxical movements; filmmakers takes the route of online field research, in order to capture the moment in time, where this documentary would give a small glimpse into the lives of gay Pakistani individuals.

**Humad Nisar** has a degree in media studies with a focus on film. He has been practicing the documentary film format for 5 years and has worked on independent projects that have been nominated in several international and national film festivals. He is currently pursuing his Master's degree in Visual Anthropology, Media and Documentary Practices at the University of Münster, Germany, while working on international volunteer and educational programs in documentary and feature film in Poland, Germany and Iceland.



## Trabolsi

Ina Schebler, 2019, Lebanon, 56 min

“Tripoli is a tired city, it’s an exhausted city, it’s a beautiful, exhausted city” says Khalid. Together with his friends Mariam and Nazih, he navigates his life in a marginalized city, which has the reputation of being violent, dangerous and poor. Despite unfavourable conditions, these three young people continue dreaming and taking small steps to getting closer to their dreams by volunteering for the local NGO *We Love*. They aspire to overcome the struggles of history and shape the future of a city they love. *Trabolsi* is a window to Lebanon’s second biggest, forgotten city, which rarely sees visitors. The entire documentary was filmed on a smartphone and is part of a research on grassroots peace building for a M.A. thesis in Visual and Media Anthropology.

**Ina Schebler** holds a M.A. in visual and media anthropology from Freie Universität Berlin. With a background in international relations, she is particularly interested in combining political topics with anthropological methods and explorations of visual representation. In recent years, she has especially focussed her work on aspects of forced migration and grassroots peace building. Her films *Between Beats and Code* (2018) and *Planes* (2017) have been shown at film festivals and the latter also received the German Generations Film Award.



## The Eastern Man

Hassan Umer Amin & Rida Hariri, 2020, Germany, 4 min

*The Eastern Man* is an “Anthropological Mockumentary” that portrays the German gaze as experienced by a pizza delivering migrant. The film takes the work of classic anthropological filmmakers such as Margaret Mead, and turns it upside down in an attempt to show how absurd & dehumanizing their work was, while also showing how such ideas persist in everyday European imagination.

**Hassan Umer Amin** is a filmmaker, musician and event manager from Lahore, Pakistan, currently based & studying in Münster. Amin’s debut short film *VEHAM* premiered on December 3rd 2016, at South Asian International Film Festival in Village East Cinema, New York. Considered a pioneer in his country’s Hip-Hop scene, he also operated Inner City Art Center in Lahore, a multi-function space for artists and musicians. Nowadays Amin studies Visual Anthropology at WWU.

**Rida Hariri** is a filmmaker and scriptwriter from Beirut. He studied filmmaking at Lebanese University and worked in several fiction films and documentaries as a director, scriptwriter, and assistant director. At the same time, Hariri worked as a writer and editor in different newspapers and websites across the Arab world. Most of his writing is about cinema and literature. Nowadays, he is completing his Master's degree in Visual Anthropology at the University of Münster, Germany.





## **Wir sind Chefin! (We are boss!)**

Mara Schepsmeier, 2021, Germany, 40 min

The film portrays the female nursing collective AKB e.V. which has been offering outpatient care services since 1981 – 40 years of professional care without a boss. 15 certified nurses care for their patients in their neighbourhood of Berlin- Schöneberg; for ecological reasons solely on foot and by bike. The film accompanies meetings during which the work is organized and discussed, the introduction of a young woman into the field of office work and the nursing work with the patients. Four very different interviewees give intimate insights into the unique nursing service: one of them has worked in the company for 35 years, another one has decades of experience in nursing but has just begun to get to know collective work. Every collectivist has the same voice and receives the same wage. And everyone is required to take responsibility. The film shows the collective at a moment of transition: only two women are under 50, three are already retired and work a reduced amount of hours. Who takes responsibility when the older, experienced women leave? Will young colleagues be found? And who actually works for a uniform wage today?

**Mara Schepsmeier** studied European Ethnology in Frankfurt, Berlin and Göttingen. Her film on abortion and paragraph 218 has been shown at many locations throughout Germany since 2015. As part of the Göttingen Master's program with focus on Visual Anthropology the film "In labour" was created in 2019 as a team project – an ethnographic film on the university collection on the history of obstetric medicine. "We are boss!" is the cinematic part of her master's thesis.



## **Ein Handgriff entfernt vom Wissen (Chores of Creativity)**

Luzie Gliese, Shajana Reuter & Janna Weseloh, 2021, Deutschland, 14 min

Beside those doors to endless lecture rooms in the corridors of the University of Bremen, there are other doors which lead you to creativity. Places like a photographic laboratory, a bicycle workshop or a piano allow people of daily university life to enter creative processes beyond theoretical knowledge production. Those places also transport an autonomous, student-organized and political spirit, that since the emergence of the University of Bremen is part of its character. In this film you meet students who keep those places alive, tell stories of their development and are exerted about creating spaces for balance, art or support to create a student- and utopia-orientated university.

Detail shots and explicit sounds give an idea of how these places feel, look, sound and smell. The interviewed protagonists aren't just part of these places but are filling up the picture by adding their perceptions and ideas. This film also functions as an invitation to visit those places of creativity and find even more behind those many doors at the university.

**Shajana Reuter** is studying Cultural Studies and Communication and Media Studies at the University of Bremen.

**Luzie Gliese** studied Museology and Material Culture as a major and Art History as a minor as BA in Würzburg. She is currently studying for a Master's degree in Transcultural Studies in Bremen.

**Janna Weseloh** studied Material Culture: Textiles and Philosophy in Oldenburg and is now also in the Master's program Transcultural Studies at the University of Bremen.



## **Wie ein Traum mit offenen Augen (Like a dream with open eyes)**

Lena Philipp, 2021, Germany, 34 min

“Like a dream with open eyes” is a film about two people who get to know each other again in old age. A film about love, trust and letting go of your partner as you have known her up to now. Ingrid has not been able to remember and orient herself well lately. Gerald takes care of everything now, does the housework and looks after her in their everyday life. The film shows them on their journey to finding a way to deal with the diagnosis of dementia. The film shows a personal perspective because a granddaughter is filming her grandparents.

**Lena Philipp**, born in Berlin in 1990, found her interest in audio(-visual) works while living in Leipzig. She has been working as a freelancer since 2017 in the field of culture and media education, photography and film. In 2021 she completed her master's degree in Visual Anthropology at the Georg-August-Universität Göttingen. “Like a dream with open eyes” is her graduation film.





**Wednesday, 19.01.2022**

6 - 10 pm

**Past Present Future: Archaeology and Tourism in the Yucatan**

Sam Pack, 2021, Mexico, 35 min

This ethnographic film documents the tenuous relationship between Maya farmers, cultural heritage, archaeological landscapes and tourism in Yucatán Peninsula. This particular setting is well suited to share the stories of local peoples and how they see themselves in relation to their ancient past and the multi-layered ways in which they give meanings to their landscapes. Our objective is to explore current ideas about local identity, cultural heritage, and connection with a past that has been aggressively shaped by multiple layers of history, colonialism, and nation-building.

**Sam Pack** is Professor of Anthropology at Kenyon College (USA). His research interests address the relationship between media and culture and specifically focus on an anthropological approach to the production and reception of television, film, photographs, and digital media. His ethnographic films (*Celebrating Semana Santa: Change, Conflict, and Continuity in Rural Honduras* (Berkeley Media, 2012) and *Water Puppetry in Vietnam: An Ancient Tradition in a Modern World* (Berkeley Media, 2012)) have been screened at film festivals around the world.



## Černobílá/Black&White

Eluned Zoe Aiano & Anna Brenner, 2019, Czech Republic, 19 min

The film *Černobílá/Black&White* follows the traces of the local legend about a young nurse, that took place in the czech small town of Třeboň in times of the German occupation through nazi Germany. It is told that she used her body as a weapon against the soldiers, as she seduced them to infect them with Syphilis. Although her identity remains unknown to this day and her motives are part of an ongoing discussion, she is celebrated as a national hero by the city's locals. Her case gained the media's attention in recent years and has been debated since. Through the people of Třeboň's retelling, a picture of a possible resistance activist is coming to life in this film.

**Eluned Zoe Aiano** is a British filmmaker and translator, her work often focuses on the Visual Anthropology of Central and Eastern Europe. She won the small pitch of Tibeca IF/Then with her film "Black and White". Additionally, she is a regular contributor to the East European Film Bulletin.

**Anna Brenner** is a German artist, working across animation, drawing and installation. Her work often deals with psychology and emotions. Her animated short films have screened worldwide and won prizes at international film festivals like Annecy, Encounters and Stuttgart Trickfilmfestival.



## Reindeer Rider

Ivan Golovnev, 2019, Kamtschatka Peninsula & Russia, 52 min

The film *Reindeer Rider* follows the past and present migration routes of Russian reindeer herders from the Kamtschatka Peninsula. The Orochel are taiga and tundra wanderers, who got the nickname Reindeer Rider, due to making a living from meat and skin productive husbandry. This practice serves as an inter-temporal cultural bridge between the past and present of the people native to the Kamtschatka region. Golovnev is highlighting the similarities of migration areas, the herders' everyday life and customs, while comparing passages of a written diary from a herder of the 1960s to sequences of a video diary of a present day herder. The film shines a light on a recent struggle the herders face, since parts of the migration area are being leased to a Moscow tourist company. Causing a mass culling of the herd, this pressing matter might result in the Orochel struggling to find their place in this World.

**Ivan Golovnev** is a Russian director and screenwriter. He graduated from the Omsk State University, History department. He finished college at the Sverdlovsk Film Studio, as well as the Highest Courses of Film Writers and Directors in Moscow, department of film directors. Golovnev is a winner and participant in international film festivals and film projects, such as the Berlinale. Further renowned artworks of his are *Tiny Katerina*, *Oil Field* and *Land of Udehe*.



## A good day's work

Siren Hope & Kirsti Sarheim Anthun, 2021, Norway, 42 min

The film *A good day's work* gives a portrait of everyday life at Dagsverket, a low-threshold work-offer scheme for people with drug-related problems. Dagsverket offers work on a voluntary and flexible day-to-day basis, where people with drug addiction may enter work and benefit from participating in a work community whenever they can and want. The film gives way to an understanding of what coming to Dagsverket and participating in work mean to those involved, and presents an alternative story of drug addicts as capable, willing and resourceful.

The film is part of a research project financed by Stavne, a municipal undertaking that promotes work and inclusion for vulnerable groups. The filmmakers/researchers conducted participant observation at Dagsverket from February 2000- February 2021.

**Siren Hope** has a MA and PHD degree within visual anthropology from UiT the Arctic University of Norway. She has made several ethnographic films from India and Norway and has, as part of her PHD, engaged in participatory video projects in collaboration with social workers and youths facing social and health challenges. Currently, she works as a researcher at the Norwegian University of Science and Technology (NTNU) where she employs video in applied social and health research.

**Kirsti Sarheim Anthun**, MA in Medical Anthropology and PhD in Social Anthropology, currently Senior Researcher in the Dept. of Health at SINTEF, a Norwegian independent research organization. Anthun's expertise is in public health research, studies of dynamics of power, governance, empowerment, user-involvement and health services research. Her research methods involve use of i.e., photo, film, ethnographic studies, participatory observations and case studies.





**Thursday, 20.01.2022**

8 - 10 pm

**À la recherche d'Aline**

Rokhaya Marieme Balde, 2020, Senegal, 27 min

Rokhaya, a young director, returns to her home in Dakar to make a film about a local historical figure. Throughout her research, which consists of interviews with local personalities, discussions with her team and fictional scenes, we discover the story of Aline Siteo Diatta.

**Rokhaya Marieme Balde** was born in Dakar (Senegal). She began her studies at the Sup Imax Dakar in 2017. After a year of study of international business management in China and a semester of political science at the university of Montreal, she completed her Bachelor's degree in filmmaking at the HEAD of Geneva in 2020. She is now starting her Master's degree in screenwriting.



## The Village resists

David Bert Joris Dhert, 2019, Brazil, 53 min

What happens when your land is being claimed as an event zone for the two biggest sport events on the planet? A question that applies to the multi-ethnic urban Indigenous community of Aldeia Maracanã in Rio de Janeiro, Brazil, as they face increased pressure ahead of the 2014 FIFA World Cup and the 2016 Rio Olympic Games. The Indigenous group lives right next to the sport stadium that stages the finals of both sport events. They wish to maintain their land as an Indigenous meeting place, like it has been since the early 20th century, but that does not correspond with the plans of the Brazilian authorities and the corporations coming with the sport events. From within the Indigenous settlement, *The Village resists* explores how the arrival of the sport events is being experienced, how the pressure rises and how the community resists.

**David Bert Joris Dhert** is a Belgian documentary filmmaker, researcher and visual artist working on the theme of Indigenous land conflicts and politics/economical ethics in the post-colonial era. Resulting from long term involvement and collaboration with communities, the output of a project is made to cross borders of disciplines and epistemologies. David's work has been invited for film festivals as well as for contemporary art exhibitions and for anthropological symposia. He is based in Belgium and Australia, where he is currently in the research stage for a forthcoming film.



## Call Me Back

Johannes Sjöberg, 2020, United Kingdom, 28 min

Ethno science fiction is my own development of Jean Rouch's 'ethnofiction' film method. Ethno science fiction is an ethnographic film method that explores how participants relate to the future through their imagination and how it impacts on their lived experience in present and future temporalities. In 2014, I asked James Hudson-Wright to start a dialogue with himself in a phone booth outside his house in Shipley in the film *Call Me Back*. During 2014-2018 I recorded James discussing his life and the impact of climate change with his present persona and imagined future selves from the years 2036 and 2056. These scenes were intercut with his gradually changing environment including the flooding of his home on Boxing Day 2015. Ethno science fictions also explore how participants relate to scientific predictions of climate change in relation to their immediate environment, through their personal experience and imagination. The importance of imagination to shape strategies to prepare for and cope with climate change on an individual and community level are further examined through screen backs of the film.

**Johannes Sjöberg** is a lecturer in Screen Studies at the Department of Drama and Film at The University of Manchester. He specialises in screen practice as research and his approach is based on the practice and critical study of qualitative research methods, such as extended fieldwork and participant observation, using participatory and improvisational art forms to mediate complex cultural understanding to popular and academic audiences within a reflexive context. Sjöberg has recently conducted research on ethno science fiction as an ethnographic film method asking how British youth relate to scientific predictions of the future through their imagination, especially in relation to climate change. He has also published work on the anthropological study of futures and the epistemology of play in ethnographic film.

