

Thursday December 6th - Sala Dei Convegni

TREASURE OF THE LISU

3.00 p.m.

'Treasure of the Lisu' takes us into the world of Ah-Cheng, a master musician and tradition bearer of the Lisu minority people in southwest China. Originating in eastern Tibet, the Lisu people now live among the mountainous Nu(Salween) River canyon, an area caught between the ancient and the modern world. As a skilled craftsman, Ah-Cheng is the only person in his village who can still make the Chiben, an emblematic four-string lute, which alongside the knife and the crossbow, are the three most important objects to the Lisu People. When China exited the repressive cultural revolution era in 1980, Christianity, which had always been practiced by many Lisu people in secrecy, returned to the public and spread even further. As China develops further into the modern world, TV, cell phone, and new ideologies gradually penetrate into the idyllic lives of these mountain people. Being one of the last remaining tradition bearers of the Lisu people in his village, Ah-Cheng holds a vital role in the survival of his ethnic culture. Even though he is illiterate, he is able to keep a clear mind regarding what is important to Lisu cultural identity. Practicing all the essential traditions of the Lisus while still accepting Christianity, Ah-Cheng embodies the human capacity to embrace differences in the face of changes. Through intimate access to the daily life of three generations of Lisu people in Ah-Cheng's family, this 30-minute documentary film shows, with heart-felt compassion and humor, the effect of modernization and its implication on ethnic traditions. 'Treasures of the Lisu', observational in style with no scripted narration, paints an intimate portrait of one family of an ethnic minority living in modern day China. It presents a world rarely seen by Westerners, a world that seems so faraway yet we will find the unexpected similarities striking. Inspiring a deeper observation, the film provokes viewers to contemplate the value of simple living and traditions that are worth preserving.

Yan Chun Su

is a self-taught documentary filmmaker. She was born in China and received her education in both China and the US. After working as a computer software engineer for a number of companies in Boston, Yan took to the road and traveled to many far and distance places including the Patagonia, the Amazons, the Arctic, Mongolia, and many remote communities in China and southeast Asia, etc. Her first documentary, Sega, African School Dream, which aired on Current TV, was a product from teaching in a small village in Ghana during 2006. Since then, documentaries she produced and directed have been shown on cable TVs and international film festivals. Yan also works as a cinematographer, editor, and has created documentary style promotional videos for non-profit organizations. From 2007, Yan began to travel to the Nu(Salween) River Canyon in southwest China near the Burmese and Tibetan border and documented some of the uniquely diverse indigenous cultures of that area. Spending an extensive period of time with one family of Lisu people, one of the thirteen ethnic groups in the region, she worked as an one-woman crew and made Treasure of the Lisu, a 30-minute observational style documentary.

TENERE – MAPPING THE DESERT

3.35 p.m.

The film lyrically explores differing attitudes towards the 'cultural landscape' of the Libyan Sahara held by a group of European visitors to the region as well as the Tuareg 'locals' who guide them. Experimentally filmed and edited, it explores the extent to which we can seek to record the natural environment as a scientific domain, and what this means for the people who live there. The film was made within the context of an Oxford University archaeology trip researching the rock art of the area.

Ed Owles

is self-shooting documentary director based in London. For the last 5 years he has been working with the award-winning independent production company Native Voice Films, and has made films for broadcast, arts & cultural organisations and NGOs. He is an Associate Tutor in Ethnographic & Documentary Film at Goldsmiths University, University College London and University of East Anglia.

MAKING STOKE

4.00 p.m.

Stoke is an attempt to unravel the complexities of surfing culture. From the people who surf. Surfing stands among the earliest outcries of the rebellious youth in America. Often taken as the choice activity for potheads and beach bums who utter mumblings of “dude” and “radical”, surfing is often shrugged off in serious cultural analysis. In reality, it is a longstanding activity dating back to Polynesian settlers from Peru.

Sam Muther Bavaro

new england surfer, filmmaker, ethnographer. Business specialist with apple, independent research for university. Distinction in the migration of surfing from polynesia to new england.

MTRVA NOC – THE NIGHT OF THE DEAD 4.35 p.m.

In Raščane and the surrounding hamlets, located between Zagvozd and Vrgorac, a tradition on the Day of the Dead remains of chiming bells for the deceased. It is a synchronised effort of manually ringing the bells of St. Michael church in Raščane with strings. The film presents the content and duration of this particular custom, what it means to the people carrying it out and the contemporary social context in which it is kept alive. This includes the daily lives of the people keeping the custom alive, their worldviews and that which makes them tick.

Branko Istvancic

was born in Subotica in 1967 and graduated film and TV direction in 1999. at Academy of Dramatic Arts in Zagreb capital of Croatia. He has been involved with documentary films and has received Croatian as well as international rewards for his work (Oktavijan and Zlatna Uljanica being among them). The critics consider his film The Cormorant Scarecrow (1998) to be one of the best Croatian documentaries of the nineties

IN-CANTO E DISINCANTO

5.15 p.m.

La festa popolare come elemento e momento per descrivere una forma identitaria di una comunità. Questa festa ha la particolarità che è rivolta alla figura della Madonna dell'Arco, dove c'è un pellegrinaggio che coinvolge i paesi vicini, ma non si completa a Sant'Anastasia come avviene per le altre comunità di devoti, ma termina nel piccolo santuario della località casertana.

Aldo Colucciello

Antropologo con un forte interesse alla ricerca di campo ed all'etnografia. Interessato alla Visual Anthropology ed ad ogni forma di comunicazione visiva. Per la produzione video ha pubblicato L'odissea di San Basso per la pro-loco di Termoli (CB) ed è in uscita: Silenzi, come allegato ad un lavoro collettivo sui Riti Settennali di Guardia Sanframondi per la casa Editrice Vereja.

PEOPLECONNECTIONS

5.30 p.m.

VERANUNT

7.00 p.m.

Antonello Matarazzo

Dal 1990 è impegnato nella ricerca nel campo delle arti visive. Il suo lavoro si colloca nella più recente tendenza ("Medialismo") intesa come integrazione dei vari media (fotografia, pittura, video ecc.). Dal 2000, data del suo cortometraggio d'esordio, *The Fable* (18° Bellaria Film Festival) – prodotto da Fuori Orario (Raitre) – i suoi video sono stati accolti da numerosi festival cinematografici italiani ed internazionali (Mostra Cinematografica di Venezia, Festival Cinéma Méditerranéen Montpellier, Torino Film Festival, Festival du Film sur l'Art de Montréal, Festival des Cinémas Différents de Paris, Festival del Cinema Locarno ecc.) alcuni dei quali come la Mostra Int.le del Nuovo Cinema di Pesaro e il Festival Internacional de Cine di Mar del Plata hanno proposto sue retrospettive. Nel 2009 realizza un film documentario, *Latta e Cafè* (4° Festival Int.le del Film di Roma), prodotto per la Filmauro da Luigi e Aurelio De Laurentiis, che a partire dall'esperienza dello scultore e architetto napoletano Riccardo Dalisi, propone una visione singolare del territorio partenopeo. Il nucleo della sua ricerca si fonda sull'equivocità tra immagine fissa e movimento, spesso conferendo micromovimenti alle immagini fotografiche attraverso tecniche di morphing e warping, ma il trait d'union tra pittura, video e video-installazioni è costituito dalla marcata inclinazione nell'esplorare aspetti introspettivi e antropologici dell'umano. Il lavoro di A. M. è stato presentato nelle edizioni 2009 e 2011 della Biennale Arte di Venezia.

IL GIORNO DEL CIELO

7.10 p.m.

Cattolicesimo e totemismo. Arcaicità e canzoni pop. Tradizione e contaminazione. La Festa dei Gigli è un luogo di contraddizioni razionali e contrasti visivi. Vista sotto l'occhio della modernità questa manifestazione religioso-antropologica appare come estrema espressione di follia e di non-senso. Eppure "sotto al Giglio" ci sono tutt'oggi migliaia di persone con delle vite normali, partecipi di una festa che, come poche, smuove l'inconscio collettivo e rafforza l'identità dei partecipanti. A raccontarcela ci sono un agricoltore, un marketing manager, un magistrato, un imprenditore e un operaio. Persone diverse tra loro, ma unite dal fatto di vivere in prima persona uno degli eventi più potenti, spettacolari, coinvolgenti e controversi di tutta l'area mediterranea.

Andrea Parente

è cresciuto a Montemiletto, in Irpinia. Laureatosi in Scienze della Comunicazione presso l'Università degli studi di Salerno. Successivamente ha conseguito il Master in Scrittura Audiovisiva presso l'Università la Sapienza a Roma. Trasferitosi a New York ha lavorato presso Rai Corporation in qualità di producer/media analyst, a New York ha anche proseguito il suo percorso di studi frequentando un workshop in filmmaking presso la New York Film Academy. Tornato in Italia ha lavorato come producer per Skytg24 e sempre come news producer per il service H24. Attualmente lavora come filmmaker indipendente.

Friday December 7th - Sala Dei Convegni

ALL RESTRICTIONS END

10.00 a.m.

In the early days of the Iranian revolution, anyone with press lines on his trousers would be dismissed from work. How can one say his prayers to Allah without breaking his trousers' press lines?" This and other reflections on Islam and clothing characterize the thought-provoking free-form documentary *ALL RESTRICTIONS END*. With clothing as the leitmotif, the filmmaker provides the history of Iran, the country of his birth, where beheadings and hangings are commonplace occurrences. It is an endless series of confrontations between groups that all want something different for their country. Clothing remains the point of departure in the stories about Iran, a land that has tottered for centuries between East and West, the present and the past, freedom and repression. In Baudelairès words, fashion is the mirror of the times, and that makes it a great metaphor for what is going on in a country. The film is structured like a collage, interweaving archival footage from Iranian cinema, imagery from various stylistic epochs in the

history of Persian painting, graphics from the period of the Islamic Revolution, and works provided by various artists.

Reza Haeri

born 1974, is an Iranian filmmaker and producer of documentary and short films. He lives and works in Tehran. Some of his recent works include Landfill (2004), Waltzing (2004), Imam Internet (2005), 127 - An Iranian Band (2006), Final Fitting (2008) and FYI London underground (2010).

OUR SCHOOL

10.40 a.m.

The film made in southwest of Iran in 2012. Their mother tongue is Arabic. Official language of Iran is Persian. But mother tongue of all people in this country is not Persian. Nevertheless all children have to learn and study in Persian at school.

Reza Abeyat

Born in October 21st, 1982. I studied at Cinematography school. After that I went to the cinematography university and graduated in cinematography. In 2001 I got interested in documentary cinema and started to documentary cinematography.

GOING UP THE STAIRS: PORTRAIT OF UN UNLIKELY IRANIAN ARTIST 11.15 a.m.

Warm, revealing and often surprisingly funny, Iranian filmmaker Rokhsareh Ghaem Maghami's portrait of an unlikely artist shows us that true talent will refuse to be stifled and you don't need an education to channel your emotions into art. Akram is an illiterate 50 year old Iranian woman who became a painter unexpectedly when her young grandson asked her to work on a drawing; that simple act tapped into an explosion of powerful, primitive and colorful paintings, which she hid under the carpet from possibly disapproving eyes. She finally tells her Western educated children about her work and they arrange for her to have an exhibition in far-off Paris. The only hitch in this plan is that Akram must obtain permission from her husband - who she married when she was 8 and he was in his 30s - in order to attend. Their comfortable bickering covers up Akram's frustrations and fears that her chance for recognition of her magical talent lays completely in the hands of this conservative and traditional Iranian man. An inspiring resource for courses on contemporary Muslim and Islamic studies, women's studies, art and more.

Rokhsareh Ghaem Maghami

was born in Tehran. She has a BA in cinema and a MA in animation. She has done some researches on "animated documentary" and Cyanosis is her work for her MA degree. Her research has been published as a book in Iran.

THE AESTHETICS OF PROTEST

12.10 a.m.

Hamed Yousefi's recent project is a series of documentary films mapping an aesthetic history of Iranian politics during and since the revolution of 1979. 'Aesthetics of Protest' is the last episode of the series and deals with processes of political subjectivation in the aftermath of the presidential election in 2009.

Hamed Yousefi

is a postgraduate student of Aesthetics and Art Theory at Centre for Research in Modern European Philosophy at Middlesex University in London. He received an MA in Cultural Studies from Allameh Tabatabai University, Tehran (2007). He has worked on different aspects of a developing political culture in Iran. With a background in journalism – as an editor at Shargh Newspaper which was banned in 2006 – he has concentrated on the youth culture and its potentialities for constitution of a new politics.

FINAL FITTING

12,30 a.m.

Il signor Arabpour ha più di 80 anni. Durante gli ultimi decenni è stato il sarto ufficiale dei leader religiosi dell'Iran, a partire dall'Ayatollah Khomeini. Cuce i vestiti per il leader supremo, l'Ayatollah Khamenei, e anche quelli del presidente precedente, Mohammad Khatami e di altri importanti leaders nel medio oriente, come Imam Musa Sadr del Libano. Il vecchio sarto ci racconta dei diversi costumi e delle variazioni dell'aba e l'ammameh (il turbante e il vestito). Il signor Arabpour ci mostra come taglia e cuce i vestiti tradizionali e come li adatta per i diversi leader religiosi secondo i loro bisogni. Uno, per esempio, vuole una taschetta per mettere il cellulare, mentre un altro preferisce una versione più semplice ed austera, senza ornamenti. I modelli più moderni sono di buon taglio, più eleganti, con le cuciture più definite. Questi vengono creati per un nuovo tipo di leader: quello più aperto alle riforme, più democratico, di cui Mohammed Khatami è l'esempio perfetto.

Reza Haeri

born 1974, is an Iranian filmmaker and producer of documentary and short films. He lives and works in Tehran. Some of his recent works include Landfill (2004), Waltzing (2004), Imam Internet (2005), 127 - An Iranian Band (2006), Final Fitting (2008) and FYI London underground (2010).

DAY ONE

3.15 p.m.

In una piccola stazione ferroviaria di una piccola città, da qualche parte in Italia, una sala d'attesa è metafora del mondo intero. Un ragazzo italiano che aspetta il treno, forse uno studente di Belle Arti, incontra un saggio senza fissa dimora, un ex pittore che descrive gli incubi senza speranza della sua vita e le vite di altri tre barboni nella sala d'attesa: un uomo dell'Europa dell'Est proveniente da una terribile infanzia, un ragazzo caucasico scappato dalla guerra, un uomo africano con difficoltà e fame. Il ragazzo italiano offre a loro un nuovo "giorno uno" metaforico attraverso la creatività di un gesto simbolico.

Andrea Castellazza

Dopo la laurea in Scienze dell'Informazione a Milano, si dedica agli studi cinematografici a Milano e New York, realizzando cortometraggi (NYC Fatal Lovers, ZeroZero, La Cena) e documentari (South Africa the Rainbow Nation, Echi Boscimani, Un Tesoro da Scoprire). Nel 2011 la sua docu-fiction breve "Un Supereoe in Affidato" è in tabellone al Giffoni Film Festival. Nel 2012 realizza il cortometraggio "DAY ONE", con protagonista Alessandro Haber e presentato, grazie al patrocinio del CICT UNESCO, al Festival "Signs of Change", al Tribeca Cinemas di New York. Nel 2006 pubblica per Arcipelago Edizioni "Oltre la Macchina da presa: Manuale del cinema e del video tra nuove tecnologie e tradizione". Nel 2008, contribuisce a fondare a Busto Arsizio con la Regione Lombardia, l'Amministrazione Comunale di Busto Arsizio, la vedova Antonioni e numerose realtà territoriali l'Istituto Cinematografico Michelangelo Antonioni (ICMA), Accademia di cinema e tv di cui diventa Direttore.

MEET ME IN MEMORIAM

3.15 p.m.

Consuming images is a daily practice. Before reading words, we learn to read pictures. But are we indeed able to reconstruct past moments depicted in someone else's photographs? This film explores the limits of photography in reviving bygone moments to the eyes of the stranger who encodes images on subjective experience. We add new layers of meaning to the pictures we consume and create our own truth about a past we were not part of. In this way, the viewer enriches the unknown photograph just as it enriches him. A process of silent exchange evolves that requires more than the sense of sight. When watching a photograph together we journey on different paths into the past. Although our eyes may meet - in an oblivious gesture, a raised glass of wine - it is the details we get lost in. The film features people of uncertain times and places. The

filmmaker has never met them in person but only as two-dimensional representations, screened to the wall of her close friend's apartment.

Alina Trebbin

was born in 1983 in Berlin/ Germany. She is a graduate of the M.A. programme of Visual and Media Anthropology at Freie Universität Berlin (2011), holding a B.A. in human geography. In her research and work in Berlin, Jerusalem and the virtual platform Second Life she focused mainly on space-bound identities, the agency of photography and interpersonal relationships in virtual realities. Meanwhile she worked as assistant editor and producer's assistant for film and opera projects in Berlin. She is based in Berlin, working currently in the field of film education.

MY KOSHER SHIFTS

3.25 p.m.

The story of a little Orthodox Jewish hotel in London through the eyes of Iris, the receptionist. Being a complete outsider - a young atheist from Tel-Aviv, Iris was surprised by the intimacy and openness that have developed between her and the guests, religious Jews from different sects and backgrounds. Being a documentary filmmaking's student, she decided to document the interesting dialogues between a secular and religious Jews into a personal, quirky documentary, which opens a window to the fascinating Jewish culture.

Iris Zaki

Already an experienced media producer and content editor in Tel Aviv, Iris decided to move to London to pursue her academic studies in Documentary Practice, at Brunel University, London. Her professional background includes working at the Israeli Music Channel and being a part of the core team that established the MTV Israel project. Iris is about to start a practice based PhD programme in Ethnographic Filmmaking, in which she would further research the method she has developed in My Kosher Shifts, focusing on closed communities.

MESSAGGIO AL MONDO

3.50 p.m.

Una provocazione "mistico linguistica", per porsi dei dubbi su quanto il linguaggio e la comunicazione influiscano sulle nostre scelte e sul nostro mondo.

Simone Felici

Diplomato alla Scuola di Teatro di Bologna diretta da Alessandra Galante Garrone secondo il metodo di Jack Lecoque. Ha lavorato con: Francesco Macedonio, Giovanni Pampiglione, Pietro Maccarinelli, Walter Lemoli, Bruno Stori, Renata Palminiello, Vittorio Franceschi, Ivano Marescotti, Gabriele Marchesini.

NIETZSCHE THEORY

4.00 p.m.

A psychoanalytical short film reflecting the skepticism about religions. A provocative affirmations are shown through poetic imagery and voyeuristic experience.

Written by Félix Andrade, Directed & Edited by Félix Andrade, Cast by Raphael Despas & Vanessa Badi, Music & Sound by Raphael Despas, Production : Middlesex University

DARCUS MAZZANOBILO – IL MONACO SERVO DI DIO 4.15 p.m.

Di una battaglia in cui venne coinvolto l'avo del regista

Costantino Mazzanobile

nasce a Cagliari il 27/09/68, inizia la sua carriera come attore e scrittore protagonista televisivo di un noto tg locale satirico la rassegna stramba su un' emittente locale sarda TCS, e attore cantante

eccellente al teatro lirico di Cagliari, scrittore, giornalista di successo esperto di psicologia dell'autorealizzazione scrive libri sulla medicina naturale che hanno recensioni anche internazionali, studia al conservatorio di Cagliari storia della musica e musicoterapia, nel 1999 frequenta un corso di regia e sceneggi che gli dà il la per la produzione di corti nel 2009 si diploma presso l'accademia del cinema americano in elementi del cinema, più è considerato uno dei più bravi fotoreporter in sardegna autore di foto bellissime distribuite anche negli stati uniti d'america oggi è uno dei dieci migliori registi della Sardegna.

UN CAMMINO LUNGO UN GIORNO

5.00 p.m.

El Poshte è un piccolo villaggio sulle montagne del Guatemala. Non è molto lontano dalle città, ma l'unico modo per raggiungerle è un lungo e impervio sentiero, perciò raramente ci si sposta dal villaggio. La maggior parte degli abitanti sono bambini. Il documentario vuole raccontarne la giornata e i pensieri rimanendo ad "altezza bimbo".

Filippo Ticozzi

ha scritto e diretto il mediometraggio Lilli (2008) e il cortometraggio Dall'altra parte della strada (2010), che hanno ottenuto diversi riconoscimenti nazionali e internazionali. È autore anche di documentari indipendenti e per la televisione.

ON THE NOTES OF SEDDIK

5.15 p.m.

A short documentary about music and politics. Can music become an effective tool for political activism? The film aims to explore this research question, following the story of Seddik, a Berber musician grown up during the Algerian revolution, emigrated to France, now based in London, and the relationship with his daughter, Jaz Kahina, British rapper.

Linda Tonolli

obtained her BA in Philosophy from the Università Statale degli Studi di Milano in 2009, with a dissertation titled: 'Resonant Bodies. Reflections on the Practice of Empathy'. This research focuses on Edith Stein's phenomenological approach and identifies possible pathways for an 'empathy in practice'. As Linda considers Philosophy a praxis, she decided to move to Anthropology, considering it an application of Philosophy to social problems. She obtained an MA in Social Anthropology at the University of Kent in 2011, after having conducted 6 weeks fieldwork research in an Italian eco-village, writing a dissertation titled: 'The Growth of a Libertarian Ecovillage. When Ideology meets Praxis'. Afterwards she obtained a Diploma at UCL in Practical Documentary Filmmaking in 2012, realizing 'On the notes of Seddik', a 15 minutes documentary. Since we are surrounded by a world of images, Linda believes that one of the most effective ways to inform and affect people is through documentaries. In 2012 she has started to work as freelance videographer and event photographer, working also for the Royal Anthropological Institute.

RAMIRO

5.35 p.m.

Santa Maria de Guido, Morelia, Messico. Il lavoro fa parte della quotidianità del piccolo Ramiro, ma i suoi pensieri sono costantemente rivolti al mondo ludico e spensierato dell'infanzia...

Adam Selo

è nato a Napoli il 20 dicembre 1979. Dopo essersi laureato nel 2006 in Discipline dell'Arte della Musica e dello Spettacolo indirizzo Cinema presso l'Università di Bologna, ha continuato a vivere nel capoluogo Emiliano-Romagnolo dove, dal 2004, in collaborazione con altri filmmakers è tra i responsabili della Elenfant Film, casa di produzione indipendente, con la quale produce documentari, corti, spot e videoclip. È regista, aiuto regista, produttore, sceneggiatore e attore. Dal 2006 collabora con produzioni video e cinematografiche indipendenti a Morelia, in Messico,

collaborando anche con la Universidad Latina de America in cui ha organizzato laboratori di sceneggiatura, lezioni di Storia del Cinema e una conferenza sul potere dell'Immagine nelle diverse produzioni indipendenti. Nel 2010 ha lavorato come docente presso l'Università del cinema IMICH di Morelia.

MAKING IT IN HILLWOOD

4.25 p.m.

'Making it in Hillywood' was shot in Kigali, Rwanda between April and July 2012. It is a personal portrait of three young Rwandan filmmakers and follows each of them during the production of their respective film. Making up for their lack of financial means with determination, Danon, Sonia and Theo are eager to make films their livelihood. The film gives a personal insight into the lives of these young Rwandans, their difficulties, hopes and perspectives as filmmakers in Rwanda (and Africa). Set in a developing country where the market and support for filmmakers is still growing slowly, the film touches on the (negotiable) discrepancy between aspirations and means to achieve them, between one's own and someone else's expectations, between failure and success.

Alena Gärtner

has been exploring and working with film, photography and other audio-visual media since 2007. She has an academic background in filming, anthropology, philosophy and media. Born and raised in Germany, she is currently looking to further (visually) explore Africa. 'Making it in Hillywood' is her first film.

FESTA DEI CANESTRI

4.45 p.m.

Festa dei Canestri documentario realizzato da Damiano Tullio durante il mese di Aprile 2012 presso il piccolo comune di Civitella San Paolo è il racconto etnografico di una antica tradizione derivante dalle vestigia di un culto agreste precristiano. Durante l'ultima settimana di Aprile la comunità si prepara alla festa realizzando delle strutture floreali, che portate in processione il Primo Maggio, giorno in cui viene festeggiato San Giacomo, simboleggiano la fertilità del raccolto. Tali strutture di forma piramidale dette "Canestri" vengono realizzate con gli scopigli, arbusti raccolti dagli abitanti nelle campagne adiacenti. Durante la processione del Primo Maggio, le giovani donne trasportano i Canestri seguendo la statua del Santo. Terminata la funzione vengono distribuiti i pani benedetti che per tradizione sono legati a questo rituale di celebrazione e rinascita del ciclo agricolo annuale.

Damiano Tullio

nasce a Roma nel 1979 e dopo un percorso formativo complesso e variegato, caratterizzato da uno stretto rapporto con la natura e le tradizioni popolari, sceglie di approfondire i suoi studi e laurearsi in Discipline Demo-Etno-Antropologiche, specializzandosi in Antropologia Visuale. Terminati gli studi collabora con la Suttvues per l'organizzazione di "Astrolabio" (fiera mercato del cinema documentario europeo e mediorientale), sperimenta, diversi linguaggi della fotografia e del documentario spaziando dagli ambiti naturalistici a quelli etnografici. Realizza come free lance numerose ricerche sul folklore dell'Italia Centrale, per arrivare successivamente a lavorare ad etnografie commissionate dall'Istituto Centrale per la Demo Etno Antropologia. Attualmente alterna il suo lavoro nella realizzazione di reportages riguardanti il folklore e le tradizioni popolari e documentari che hanno come tematiche sport estremi in ambiente marino e montano.

NOSTOS

5.50 p.m.

Il viaggio di un moderno Ulisse verso la conquista di una propria rinascita come essere umano, individuo e parte di una comunità disgregata dalla guerra. Alle 19.42 dell'8 Settembre 1943, il Maresciallo d'Italia e Capo del Governo Pietro Badoglio legge, ai microfoni dell'EIAR, il proclama con il quale si annuncia l'entrata in vigore dell'Armistizio di Cassibile. Buona parte dell'esercito

italiano, lasciato sui vari fronti senza guida né ordini precisi, interpreta erroneamente tale notizia come la fine della Guerra e si disgrega.

In molti decidono di abbandonare le armi e di fare ritorno a casa. Tra questi c'è Michele, giovane soldato che, sfuggendo ad una violenta rappresaglia dell'esercito tedesco, trova rifugio tra i boschi e le montagne degli Alburni....

Alessandro D'Ambrosi e Santa De Santis

NON SIAMO SCARTI. Lettera a Tremonti dall' Italia peggiore

6.10 p.m.

The unemployed who have lost their jobs after 40 years is a half million in Italy. The "INCOLLOCABILI" (those over 50) are 200,000, they will never retire and nobody gives him work. 7 unemployed in the last 10 years are stuck in the "carousel does not work" are the protagonists of this film. Their testimony unfold as personal stories of life-joys, hopes, and resentments, - direct to a person who has been crucial in their history, working and living in the path of the past 10 years of the century.

Stefano De Felici

He graduated in 2005 with a degree in sociology of law on the redefinition of international human rights to 'University of Genoa. In the same year he founded the 'Cultural Association DLQ. In 2007, thanks to a grant of 'EU specializes with a masters in film direction and production of audio and multimedia studies cn Cralo Freccero, Mimmo Lombezzi, Tatti Sanguineti and Duccio Forzano. From 2008 he worked in Milan where he worked with production companies and E-policy Mir Film Ltd. developing production in various film projects, collaborating with directors, including Alina Marazzi, Bruno Oliviero, Chiara Brambilla, Giovanni Antonio Bocola Maderna and for whom he works as a co-author of the documentary "I'm not into" funded by the Province of Milan. In 2009 he undertook a search path, in video art, linked to paranormal phenomena and the public space and produces, together with the 'artist HR Stamenov, a video installation that was exhibited in several cities' Europe including Milan, Paris and Monaco. In 2010, explores the research on multimedia and audiovisual production and achieves with the production of 'Aamod "Big Game" which won the award for best documentary at the festival in Florence Italian Brava Gente 2010.

JATHILAN: TRANCE AND POSSESSION IN JAVA

6.30 p.m.

Practiced in Java for centuries, Jathilan is a folk dance that uses the power of music and dance to channel powerful and sometimes terrifying forces. Led by a spiritual guide and a whip-bearing ringleader, a group of dancers ride woven horses in rhythmic unison until they are entered by spirits. Once possessed they engage in a range of self-mortification behaviors until safely emerging from their altered state, left with no memory of the event and no lingering ill effects. The film combines footage of a number of Jathilan performances with interviews with dancers, spiritual leaders, anthropologists, and enthusiasts. This extraordinary practice becomes more than just spectacle as Jathilan is contextualized within broader processes of Indonesian historical, political and social change and the viewer is provided a window into the subjective experiences of those who participate. Multiple interpretations of Jathilan's significance ultimately emerge, from an empirical proof of spiritual presence, to a strategy of community building, to a resistant expression of folk identity.

Robert Lemelson

is an anthropologist and documentary filmmaker whose work focuses on the relationship of culture, psychology and personal experience in Indonesia. He received his M.A. from the University of Chicago and Ph.D. from the Department of Anthropology at the University of California, Los Angeles. He was a Fulbright scholar in Indonesia, exploring the relation of culture to mental illness, and has worked for the World Health Organization. Lemelson's area of specialty is Southeast-Asian studies, psychological anthropology and transcultural psychiatry. He is currently

an adjunct professor of Anthropology at UCLA and a research anthropologist in the Semel Institute of Neuroscience at UCLA. Lemelson is currently working on a number of documentary films based on his research in Indonesia. He has been filming on the islands of Bali and Java in Indonesia since 1997, exploring the relation to culture to such disorders as schizophrenia, obsessive-compulsive disorder, Tourettès syndrome and post traumatic stress disorder (PTSD). Lemelson founded Elemental Productions in 2007 and as Director & Producer has produced documentary films focusing on the relationship of culture, mental illness and personal experience in Indonesia and the United States.

THE LOVER AND THE BELOVED

7.00 p.m.

A documentary feature film about one man's journey across northern India and his search for enlightenment. Rajive McMullen, a history teacher suffering from a debilitating illness, makes the painful journey into the heart of Tantra, searching for meaning in holy shrines, coming close to death in cremation grounds and enjoying the chaos of the Aghori seekers. This film offers dramatic insight into Tantrik ideas about the life cycle, particularly death, and contributes much to our understanding of how we seek knowledge and how we die. The Lover and The Beloved also represents a realistic attempt to understand both the practice and illusive theory behind Indian Tantrism, and is intended to challenge widespread Western misinterpretations of this system of thought. Along the way we visit Kamakhya Devi in Assam and Tarapith in West Bengal, two of the most important centres of Tantrik Hinduism.

Andy Lawrence

is a film-maker and a teacher using anthropological theories and ethnographic research methods to explore issues in film and video. His work often explores birth and death. The Lover and The Beloved is currently screening at film festivals worldwide, and there is one more film from this series currently in post-production.

Friday December 7th - Museo Arte Contemporanea

RAIN IN THE MIRROR

Dorji Bhutia, a Buddhist monk and a reputed mask-maker with supernatural powers of bringing or stopping rain chose a self-determined death at the age of eighty-six. He forecast the day of his death and died peacefully on that very day. Dorji leaves his mystic image behind but not the mantras to control rain. He doesn't even pass these on to his son, Duduk. The craft of mask-making Duduk learnt from his father but he lives and breathes 'numbers', in that he is a compulsive lottery player. Duduk lost his chance to inherit his father's magical power but now he desperately wants it back in the family. For this, the best bet is Sonam, his ten-year-old-son. Duduk and the family believe that Sonam will get the power by the time he grows up. Sonam himself also aspires for this. This Bhutia family lives between the small city of Ganttok and the mountain hamlet of Tingchim, in the state of Sikkim in India which borders Tibet in the eastern Himalayas. Set in this context, Rain in the Mirror follows a ten-year-old boy's journey to manhood. Over nine years, from a close proximity, the camera quietly records Sonam's growing up, his physical transformations of adolescence and his changing world-view. The camera remains an observer looking at Sonam encountering various dilemmas in the conflicting milieus of tradition and modernity. How does Sonam resolve the conflicts? Which path does he choose? Rain in the Mirror voyages through the time and shows what finally happens.

Nilanjan Bhattacharya is a Calcutta based filmmaker involved in film making for the last eighteen years. He worked in feature films as an assistant director to Tapan Sinha. In 2005 Nilanjan received National Film Award (Best Scientific/Environment Film) for his documentary, Under This Sun and in 2010 he received another National Film Award, Best Narration (for writing the narration) for his film, Johar Welcome To Our World. Nilanjan's other works include, Bengalis in the World of Fish, It's Open and Bandhu Amar and Rain in the Mirror, which has been premiered at the Goteborg International Film Festival 2012. Ninety Degrees is his latest documentary.

TALES FROM PLANET KOLKATA

10.a.m.

A personal film about a city that may only exist in a film or on tv; a film about various dreams about Calcutta. It starts with a variation on the first image of Francis Ford Coppolàs APOCALYPSE NOW and takes the spectator along through a strange file full of ideas and images of the city. Some images come from the North - Hollywood films and European television. The commentators are a local, traditional painter and an Afro-American video-artist from New York ...

Ruchir Joshi

is a writer and filmmaker. He is the author of a novel, The Last Jet-Engine Laugh, and is currently working on another, set in Calcutta during the Second World War. 'Moving Parts' is a series of dispatches from the irregular landscape of Indian working life. Parts of it appear in Granta 109, 'Work'. 'Tracing Puppà is part of a series of irregular essays about memory and growing up. He has two sons, aged sixteen and twelve.

A RAY OF HOPE

10.45 a.m.

Purnia and Araria, are extremely isolated districts of Bihar. Purnia and Araria are very backward and especially when it comes to the condition of women. There is very little freedom given to women and they are still bound by the shackles of patriarchy which has amongst other things led to an extremely low literacy rate amongst women. Anhad an NGO is trying to bring a change by giving education to young girls and women and are also training them to make Jute products. This work done by Anhad has led to these women crossing barriers in the hope of a better future for them.

THAT FIRED SOUL

11.00 a.m.

A contemporary Shadow Puppetry show on Gandhi as a 'Fired Soul' takes the young narrator into a quest to explore a Gandhi today and eventually ends up surprisingly revised, finding a Gandhian couple. On careful reading, the ethos of this Dalit Gandhian leaders, Krishnammal (soon turning 90) and Jagannathan (100), with the dream and social vision of Sarvodaya (Welfare of All), have initiated a silent revolution on land reform and to defend the peoplès land against the corporate grab led by the Multi National Corporations (MNCs). The film explores their idea of land swaraj vis-a-vis the landless. More importantly, their worldview that challenges the notion of land as means of investment as opposed to shelter as means of survival. Much more than the legal implications of their intervention is the Gandhian challenge that they throw at the civil society who looks at "acres" and "hectares" as a means of accumulation and not for re-distribution. Our images look at the roadmap of compassion, at a time when the roadmap of so-called development is a shrill and majority cry.

Aravind Kumar

MUMBAIWALAS

12.35 a.m.

Multiculturalism is the essence of a city. Mumbai, the melting pot of Indiàs varied cultures has

attracted people from all parts of India. The desire to achieve something in life and the desire to succeed brings people to this city. Feuds instigated by certain factions banking on narrow regionalism and people's sentiments have led to conflicts between the local Maharashtrians and the 'outsiders'.

This film is an attempt to understand the dreams and aspirations of people who had come from different parts of India to make Mumbai their home and how they deal with the recent regional politics of hate and enmity towards the so called outsiders.

A DAWN AWAITED

3.50 p.m.

A small village named "Sarai Khatela" distt. Palwal, Haryana is not even 60 km. from the national capital, New Delhi, has both Muslims and Dalits living there. Sarai Khatela lacks even the basic facilities because of Government negligence. Anhad got to know about the conditions of the people when somebody contacted them. They decided to start working there. They faced a lot of opposition as Anhad also started educating the girls in the area. Its only later people saw that there was good work being done and decided to support "Anhad ". This Film is about Sarai Khatela, its people and the work done by Anhad in that area.

CRYING SHAME

5.35 p.m.

The 21st April, 2010 Mirchpur burnings of Dalit houses and the setting ablaze of a father and his physically challenged daughter over a drunken brawl shows the Jat community's intensely rooted contempt for the lower castes which has led to the deepening of caste divisions in Haryana society. What we have to think is that whether this was a village brawl gone too far or a brazen display of power by the upper castes to intimidate the lower castes? Based on the testimonies of the victims, the film proposes to show the destruction caused by the Jat violence both in terms of material and human life. The film brings to its audience an authentic account of the Mirchpur incident and its aftermath.

IN THE LINE OF FIRE

5.43 p.m.

Bhajanpur a quiet and secluded village of Bihar is a Muslim dominant area. In 1984 the Government and the administration acquired a major chunk of land to build a factory for a local businessman. The greed for land didn't end here as they forcefully blocked the road that connected the village to rest of the town. When the villagers protested against this encroachment the police came down heavily on the villagers and fired upon them leaving several dead and injured. The film is based on a fact-finding report done by a Delhi based NGO called ANHAD

THE HIGH CYBERCAFE: Internet in the Nepal Himalay **6.30 p.m.**

Internet and telecommunications have penetrated the world to a degree of not even being amazing any longer. We take the ability to connect to people and machines on the other side of the planet for granted. How does this technology adapt to a mountain village in Nepal, and how does the mountain village adapt itself to it?

„The High Cybercafe“ depicts the life of two young Nepalis working in a cybercafe in Namche Bazaar, on the trail to Mount Everest during the spring and summer of 2011. We see their working day and take a side trip to the computer lesson at the local elementary school. We witness the change as it happens.

Tanel Saimre

is an Estonian researcher trained in Archaeology (MA from Tartu University, Estonia) and Visual Anthropology (M Phil, Tromsø University, Norway). He is interested in the material culture, especially that of the technological aspect of human existence. He has worked on positions relating to archaeology, filmmaking, software development and many others.

Saturday December 8th - Sala Dei Convegni

AFRICAN IDENTITIES – SHADES OF BELONGING

9.00 – 13.00

A documentary project called African Identities Shades of Belonging, a youth film that gives thought-provoking insight on various issues that youth in South Africa are faced with. Speaking to VOC, Nosindiso Mtimkulu, the producer for the project, said the film will be screened at the District Six Museum as part of the museum's Heritage Month theme. "I am quite proud of the team who helped put this piece together. It's very touching and interesting to watch," said Mtimkulu. Although it was launched at the Museum, the filmmakers want to also showcase it at various community halls in Cape Town for interested people to view. The first African identity piece was screened nationwide in different communities across the country last year, revealing the extent to which South African youth were inspired by engagement and conversation about issues affecting them. Mtimkulu said the team chose to be more inclusive with their project this year. "Regardless of race, religion and creed, we mostly had foreign nationals and black people last year. We decided to be more comprehensive this year and therefore it is mainly white South Africans who feature in this year's film," she said. The team gathered 17 participants from all over the country. Ten of them were from SA and the rest were foreign nationals who were based in Cape Town. Each participant was free to talk on their identities and the producers went around to different communities and schools to put the film together, she said. "A lot of research was done and we made sure that they chose the correct people to feature in the documentary as well," she added. Mtimkulu said the documentary filmmakers worked hard throughout the year to make the film a success. "We searched for these participants at various schools and universities. In order for them to have been part of the film they had to be over the age of 18 and below 35 years old due to the topic being so important," she added. During the time, they were taught certain skills like directing, camera work, script writing and sound. "Once they had the groove of it we sent them on stories and places of their choice to start filming their documentaries," she said. "A lot of people asked us if this was a competition that the Institute for Justice and Reconciliation was running," said Mtimkulu. "No it was not, but rather a gift from the Institute to give youth an opportunity and platform to discuss their identity..." Even though the participants were trained, they had a professional film crew that travelled with them at all times in case anything went wrong. "Shades of Belonging is very powerful."

DANCHI NO YUME

3.00 p.m.

Sam Cole

has been making videos since 2002. He has directed music videos for top Japanese artists Ai, Nitro Microphone Underground, Dev Large + Anarchy. In 2004 his video for Nitro's track Still Shinin' was nominated by Space Shower TV for best hip hop video.

In 2010, Sam directed and produced a feature length documentary about Japanese Hip Hop artist Anarchy called "Danchi no Yume" which debuted, out of competition, at the SXSW film festival at a special screening for International Hip Hop films. For the past 5 years Sam has worked with luxury skin care brand La Prairie, through his production company Make Believe, founded along with fellow artist and filmmaker Jonathan Turner, as director of all of their moving image advertising, producing commercials and industrial videos.

Sam recently completed his first narrative short film Untitled Folder which hopes to make its debut at a Film Festival this year.

DRAMMA, SCEMPIO E FAMA

4.15p.m.

Le province dell'impero. Sottocultura urbana globalizzata. Piccola borghesia al confino. Adolescenti di periferia. Effetti collaterali da musica hip-hop. L'antropologo Marc Augé, i sociologi David Brotherton e Agostino Petrillo, la psicologa Marie-Agnès Beau. Le TAG del writer Blef. Il desiderio di morire con la pelle nera, crivellato di colpi d'arma da fuoco sulle strade del Bronx. Canzoni sul dramma, lo scempio e la fama. La notte. Un lembo di Genova...

Alessandro Diaco

videomaker e assegnista presso il Laboratorio di Sociologia Visuale dell'Università di Genova, lavora come videomaker free-lance ricoprendo incarichi da regista, direttore della fotografia, montatore e autore per progetti audiovisivi di vario formato: documentario, mockumentary, fiction, sigle, spot e videoclip. Come cineasta indipendente ha diretto i film-documentario "La settimana spirituale", "in between", "Yo no me complico" e "La nostalgie du corp perdu"

SINFONÍA DE MERCADO - (MARKET SYMPHONY)

5.15 p.m.

Along 27 minute, this film presents a musical documentary based on a portrait of the largest marketplace in Colombia, called Corabastos. Rhythms, sounds, colors, textures, types of jobs and people, are exalted during a regular day in the heart of this location, offering a poetic opine of view, distant from the one that citizens in Bogotá commonly have.

Jimena Prieto Sarmiento

Born in Bogotá (Colombia) in 1982 (Feb.8), she is Professional in Audiovisual Media with an emphasis on film production and photography, graduated on 2006. Director and producer of short films: "Animagina" (2006) and "The Scent of Iris" (2006) as part of the research project "The aesthetics of the feminine in Colombian contemporary cinema" (2005). She has produced the next documentaries: "Market Symphony" (2012); also co-produced "A Handful of Dust" (actually in post-production); the film "Encarnación de un Tambor Alegre" (2009); and lately made the production assistance of the documentary "Wherès Health?" (2011/2012 in post-production). She has developed skills in the creative area of audiovisuals, production and film exhibition. Participated in the colombian feature film "Paraíso Travel" (2006) in the department of production and art design. She also made an animated short film on the rights of women for the International Theatre Festival: Women In Scene, Theatre Corporation of La Candelaria (2008); made the assistance of production and direction assistance in the Video Clip "Mental y Clear" of the musician Paul Moreno (2010). She produced the short film under construction called "La Avenida de Los Santos" (2010) and did art direction and video production assistance in VideoClip "Mascota" of the musician Andres Correa. She is specialist in Production with an interest in cultural management through the development of film audiences. She has participated in various workshops and meetings about strengthening the management and development of cultural projects and self-sustainability of cultural industries. She created "La Muestra Itinerante de Cine en Femenino" (Traveling Showcase of Feminine Cinema) in 2009 and since then has been supported by the Ministry of Culture in Colombia and in 2011 by UN Women. Has worked in the area of exhibition and distribution of Colombian short and medium length films.

Helena Salguero Velez

Born in Bogotá (Colombia) in 1982 (Sep.6), began her studies at the Politécnico Grancolombiano in the same city on Audiovisual Media, working in parallel as a production assistant on commercials. Involved in several short films, she worked in different fields such as production, art, direction, and writing scripts; for this last case collaborated in the script of the short film called "Echoes of a Sailor" (2006) and "The Black Day" (2012), in addition the script, direction and

production of two commercials for the film journal called Kinetoscopio (2006). From the year 2007, she becomes part of the production team of Karamelo, an audiovisual production company; there, she worked as the assistant director of an institutional series for television, focused on violation of human rights called "Time for Truth", that was developed in different regions of the country. Subsequently she got involved in the developing of other documentary projects related to human rights, working in the field of research, analysis of topics, and development of budgets. In 2009, took the Diploma in Creative Documentary on school Observatorio de Cine de Barcelona (Spain). In parallel, during 2009 and 2010, she developed part of the research and writing of the documentary series project "Being a Human Being" produced in 2011 by the International School of Cinema and TV in San Antonio de los Baños (Cuba) in collaboration of 6 cinema schools and 8 communities from around the world, and focused on the human condition. For this series she directed 3 short documentary chapters about the Wayuu native community in La Guajira, Colombia. During this process she attended to the workshop "Being a Human Being: meeting with filmmakers" and "Screenplay and Editing Workshop", taught at the headquarters of the EICTV. In 2012 launched the documentary short film "Sinfonía de Mercado" (Market Symphony) in which she was co-director and co-producer. She is currently in the post-production of the documentary "Children of Sand" also made in La Guajira and is the actual manager of "Entre Paréntesis" a Cultural Foundation, where projects with indigenous communities are developed in terms of photography and filmmaking.

MEMORY OF MY FACE

6.45 p.m.

"Memory of My Face" looks at the life of Bambang Rudjito, a highly intelligent and urbanized Javanese man in his late 30's, diagnosed with schizoaffective disorder. The film captures Bambang in a mental hospital with florid psychosis, during bouts of mania and depression, and during remission, when he is capable of clearly articulating his struggles with mental illness. "Memory of My Face" demonstrates the impact of globalization on how Bambang expresses his illness. His psychotic thoughts and delusions, his understanding and interpretation of his illness and treatment, and his economic livelihood are all deeply entwined in and influenced by globalization. The film follows his treatment with pharmaceuticals, search for meaning in a Muslim religious community, and for reward in the work that he is capable of doing. At the same time, "Memory of My Face" examines Bambang's relationship with his wife and children and the role they play in his struggle to live with his "mental disease."

Robert Lemelson

is an anthropologist and documentary filmmaker whose work focuses on the relationship of culture, psychology and personal experience in Indonesia. He received his M.A. from the University of Chicago and Ph.D. from the Department of Anthropology at the University of California, Los Angeles. He was a Fulbright scholar in Indonesia, exploring the relation of culture to mental illness, and has worked for the World Health Organization. Lemelson's area of specialty is Southeast-Asian studies, psychological anthropology and transcultural psychiatry. He is currently an adjunct professor of Anthropology at UCLA and a research anthropologist in the Semel Institute of Neuroscience at UCLA. Lemelson is currently working on a number of documentary films based on his research in Indonesia. He has been filming on the islands of Bali and Java in Indonesia since 1997, exploring the relation to culture to such disorders as schizophrenia, obsessive-compulsive disorder, Tourettès syndrome and post traumatic stress disorder (PTSD). Lemelson founded Elemental Productions in 2007 and as Director & Producer has produced documentary films focusing on the relationship of culture, mental illness and personal experience in Indonesia and the United States.

E NESER?

7.30 p.m.

...“Oggi una favola voglio raccontare. Comincia di là... dove si trovano i nostri avi. Quando i cristiani vivevano felici. E Skanderbeg si struggeva per noi.” ...

Sono gli Arbreshe: minoranze linguistiche "sparpagliate" nel corso dei secoli lungo le coste della nostra penisola, in fuga dalle terribili invasioni turche nei Balcani e portatori di una cultura lontana. Nei loro canti, nei racconti e nelle tradizioni tramandate oralmente, emerge un costante richiamo alla patria di origine. La speranza è riposta nelle nuove generazioni: che siano esse a prendere per le mani il tempo, accompagnarlo lungo le strade di paese e dare nuova linfa al loro Molise, terra di transito, luogo d'incontro, di dialogo e scambio di culture.

Daniela Giammarino

Nata a Chieti nel 1981, dopo la laurea come interprete e traduttrice ha coltivato una grande passione per il cinema, sperimentando la regia ed il montaggio di spot, videoclip, cortometraggi e documentari tra cui: "Al di là della vetrina" del cantautore Paolo Fiorucci, finalista al festival "Corti sonanti" 2010, il pluripremiato "Terre al Marigine.Wasted" di Alessandra Ondeggia, "E nesër?" proiettato in diversi festival nazionali ed internazionali.

NAPOLI PARKOUR – LA CITTÀ PIÙ BELLA DEL MONDO 8.05 p.m.

La Motion Production di Napoli, associazione che si occupa di video e foto inerenti a discipline freestyle tra cui anche il parkour ha da poco pubblicato un video su youtube che rientra nel progetto South Motion Project utilizzando il brano "Kore Napulitan" di Gransta MSV, Dj Fresella e Ciro Rigione, come colonna sonora.

Motion Production

nasce come associazione di produzione video e foto occupandosi principalmente di Parkour e Musica ma è anche un Associazione Italiana di discipline Freestyle.

THE GREAT WALK 8.15 p.m.

A Great Walk is a work in progress which intends to give a broad impression of modern pilgrimages. The goal is to eventually film three different pilgrims waking three different pilgrimages. This short preview shows the first pilgrim, a middle-aged Dutch lady walking the increasingly popular pilgrimage to Santiago de Compostela. The idea is to give the viewer an impression of her experience by letting her talk about it while walking rather than reflect on it afterwards.

Fedor Ikelaar studied anthropology at the VU University in Amsterdam. Anthropology became the ideal field to explore not only his interest in culture, development and conflict, but also to combine these with his passion for filmmaking. Currently he combines his research position at the municipality of Amsterdam with independent filmmaking. General theme in his ethnographic productions is people in motion.

CYANOSIS 8.30 p.m.

Jamshid Aminfar is a painter, forced to work on the streets of Tehran but determined to pursue the art he loves despite constant interruption and hassle from officials and the public. With the help of his friends he prepares for an exhibition. Without the help of his friends he falls in love. This is a documentary film, included with 10 minutes of animation sequences. Aminfar's animated paintings are talking about his inner life, dreams, nightmares and memories...

Rokhsareh Ghaem Maghami

was born in Tehran. She has a BA in cinema and a MA in animation. She has done some researches on "animated documentary" and Cyanosis is her work for her MA degree. Her research has been published as a book in Iran.

Saturday December 8th - Museo Arte Contemporanea

AMMAJI

9.00 a.m.

A woman who threw away her burqa at the age of 9, wrote her first book at the age of 69, did her M.A. at the age of 70, learnt Persian so she could get her father's poetry published, spent years under extreme poverty and did not give up. We are celebrating a woman, her will, her strength, her determination and her vibrancy. We are making a film on Qamar Azad Hashmi also known as Ammaji. It is a film about her life and the never say die attitude that she has had even in the worst of times. A woman who not only inspired others but also gave strength to them and made them better and stronger people. It is a film about the struggle that she and her family had to go through and how they came out of it. It is a life that not only gives hope to people around her to fight against all odds and emerge as a winner. It is a 10 min film which is in hindustani. It consists of interviews by her, her children and her colleagues. We have also gone and shot at some of the houses she lived in and some of the schools she worked in. It is an honest attempt to look at her life and the times that she lived in.

Mohan Kumawat

Coordinated 'National Student Video Film Festival.' Coordinated the 'National survey on the Conditions of Muslims ' in India and a survey on 'Public Understanding of Science in rural areas. Directed documentary film 'Our Kashmir' WON Prize in National Student Festival for Peace Communal Harmony and Justice, Ahmedabad, in July 6-8, 2007. Directed a documentary film 'Our Kashmir' selected in Prabhat Film Festival; Film and Television Institute of India (FTII), Pune for Screening in May 10, 2007.

Sania Hashmi

Examples: currently working on a documentary film on Water and Sanitation problem in Sheohar, Bihar. Directed and scripted a documentary film "Ek Aaghaz" based on the tribals of Udaipur, Rajasthan in 2012. Directed and scripted a documentary film "Journey to Their Dreams" based on Orphans and Widows of Kashmir, 2012. Worked as an Asst. Director on the feature film "Say Salaam India" in 2007. Directed and scripted a documentary film "Ek Koshish" based on a women self help group in Odisha in 2011. Directed and scripted a documentary film "A Ray of Hope" based on female literacy and empowerment in Bihar.

365 WITHOUT 377

9.25 A.M.

Imposta sotto il dominio inglese nel 1860, la "Section 377" del Codice Penale Indiano criminalizzava qualsiasi atto di naturale sessuale fra due adulti dello stesso sesso, stigmatizzandoli come "contro natura". Il 2 luglio 2009 la Corte Suprema di Delhi ha emanato una legge storica che ha finalmente cancellato quel retaggio coloniale accogliendo la domanda della comunità GLBT indiana che, negli ultimi dieci anni, tanto ha combattuto per abrogarla. Tre personaggi, Beena, Pallav e Abheena attraversano Bombay per celebrare il primo anniversario di quell'evento di libertà. Un reportage prodotto da Ivan Cotroneo.

Adele Tulli

Laureata in Lingue e Civiltà Orientali, da anni Adele Tulli si occupa di movimenti sociali nell'India contemporanea. Ha realizzato diverse ricerche sul campo sui movimenti femministi ed ecologisti indiani. Sempre in India ha lavorato per progetti di cooperazione rivolti all'emancipazione femminile. Gli studi di genere e queer sono parte integrante del suo percorso accademico e ha condotto workshop e seminari su "gender and sexual identities" in India ed in Europa. 365 without 377 è il suo primo film da regista.

SO HEDDAN SO HODDAN

9.25 a.m.

Shah Abdul Latif Bhitai, a medieval Sufi poet, is an iconic figure in the cultural history of Sindh. Bhitai's /Shah Ji Risalo/ is a remarkable collection of poems which are sung by many communities in Kachchh and across the border in Sindh (now in Pakistan). Many of the poems draw on the eternal love stories of /Umar-Marui/ and /Sasui-Punhu/, among others. These songs speak of the pain of parting, of the inevitability of loss and of deep grief that takes one to unknown and mysterious terrains.

Anjeli Monteiro, K.P. Jayasankar

For the duo who have won 22 national and international awards for their films, an integration of their academic and filmmaking energies translate into meaningful journeys as documentary filmmakers, researchers on media consumption, marketing and audience responses, as well.

IL DONO DI ARJUNA

11.00 a.m.

Dalla seconda metà degli anni settanta, gli attori del Teatro tascabile di Bergamo si recano in India una volta all'anno per approfondire e praticare varie forme teatrali. In Kerala il teatro-danza tradizionale è il Kathakali. Il film racconta un particolare momento, in cui quattro attori, che rappresentano quattro diverse "generazioni", si confrontano su diversi livelli con le tecniche del Kathakali.

Alberto Valtellina

fotografo e documentarista dal 1985, oggi socio di Lab 80 film. Da produttore esecutivo ha favorito lo sviluppo di numerosi film, soprattutto in ambito sociale. Per Bergamo Film Meeting cura, con Andrea Zanolì e Sergio Visinoni, la sezione documentari Visti da vicino. Collabora con l'Università di Bergamo e organizza la rassegna di cinema documentario Laboratorio Tascabile.

MITHIC REFLECTIONS

11.45 a.m.

Last 4-5 decay was very much important with respect to the history of art. This time period was the real witness of transformation from one art to another. The sub caste of the Gond was as known as the story teller for many years before. With the affect of integral Time span, circumstances and social powers have left many symbolic impression on its creative journey for long ago. Late Shri Jangarh Singh Shyam and now Durgabai are the virtual traveller of this journey. Undoubtedly, it is natural action and reactions which has been mentioned as the sign in the Vishnudharmottar Puraan. Now, it will be our next issue that at which stage this journey stopped. We are trying to excavate this question by this film.

Abhinaw Dwivedi

is a freelance director & editor in Bhopal. His work includes Ganesh Ji Ka Roza, Winner of Best Video Programme In The Category Of Guided Student Production at 14th All India Children's Educational Audio- Video Festival- 2009 & Vijaya Mulay Award in 2009. Abhinaw believes that a film is the best way to Communicate to the masses your views on anything and everything. He is founder member of Silver Pixels Educational Multimedia Development Society which is well known all over the world for Cine literacy among School children. He has edited many documentaries like Water a drop of life, Vikas ki dagar (based on mnregs development on naxalite area). Recently he is directing a documentary on tribal artist 'Durgabai vyam'.

Samrat P. Singh

is a documentary film maker. He lives in Bhopal where he did diploma in applied videography. He has also worked for cameraman in different news channel so his collective experience and passion toward wild life, shape him as a film maker. He has made a documentary 'water a drop of life' current water crises at Bhopal which has been screened at cms vatavaran, new delhi and 'vikas ki

dagar' Based on mnregs development. His biggest passion is wildlife and now he is trying to search his next destination.

Sunday December 9th - Sala Dei Convegni

WATER PUPPETRY IN VIETNAM

9.00 a.m.

Water puppetry in Vietnam has recently gained worldwide fame for its lively and unique reflection of agrarian life in wet-rice villages of North Vietnam. As water puppetry has gained popularity among tourists, modern practitioners have altered key components of their performances in terms of both content and format in order to appeal to Western audiences. This film seeks to examine the interplay between the rise and development of the international tourism industry and the production of culture in the performance of Vietnamese water puppetry. Our objective in this project was to return a series of government-made films about the ancient tradition of water puppetry to the village of Bao Ha in the Red River Delta where they were originally shot in order to make this invaluable cultural heritage available to the very community of which they are records. Beyond simply expressing their opinions about these films, five villagers were selected and trained to make films of their own on the topic of water puppetry. We organized a second community screening, but this time, the featured films were made by members of the community themselves. In a very powerfully symbolic way, these second set of films represent the process of digital repatriation traveling full circle. The hope is that this collaboration will serve as a model for ethnographic filmmaking, as more and more historically marginalized peoples are gaining the skills, technology, and need for a fuller understanding of their own past as wells as a means to articulate their present and future.

Sam Pack

is an associate professor of cultural anthropology at Kenyon College. 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 new media. In this capacity, he has conducted ethnographic studies among school-aged children in inner city Philadelphia, middle-class families in suburban Pennsylvania and New Mexico, and adults in two different Native American communities (Navajo Nation and Salt River Pima-Maricopa Indian Community). More recently, he has undertaken research and film projects in Southeast Asia (Thailand, Vietnam, and Philippines), Central America (Honduras and Costa Rica), the Arctic (Labrador, Canada), and the Middle East (West Bank, Palestine). His next major research project will explore what has now been referred to as the "Korean New Wave" or "hallyu" to describe the phenomenon by which South Korean media exports, such as cinematic films, television dramas, and popular music, are spreading throughout Asia and, increasingly, the world.

THE ARMENIAN BREAD

9.40 p.m.

The neutral line, which separates the borders between Armenia and Turkey, has always been the main source of the stones meant for the construction of Armenian churches. The jug fractures in an archeologist's hands reminds of separated parts of Armenia, the wholeness of which he tries to restore in his dreams. In a real life he confronts with old Arusyak, a woman who reveals the real Armenia to him, which is the land where stone becomes bread and bread becomes Faith.

Armen Gasparyan

Studied at Leninakan Art School named after S. Merkurov (1980-1984). In 1987 worked as an assistant to a projectionist and in 1988 got the job of a projectionist at Leninakan "Oktyabr" cinema. In 1989 worked as a fireman at the Leninakan State Dramatic Theatre named after V. Adjemyan. In 1991 had a film directing course in A. Mkrtchyan's master class at Kumayri- Phoenix Film Studio. In 1993 moved to Moscow and studied screenwriting at the All-Russian State Institute of Cinematography (Master class of V. Chernikh). Organized A-Art Film Studio in Gyumri (1995-1998) producing four documentaries. The film *The Eclipse Witnesses* got a special Critics' Award at the San Gio IFF in Verona, Italy, 1999. Since 2000 Armen Gasparyan has been living in Kaliningrad, Russia where he made four documentaries. The film *Chronicles of the Restorers* got a special prize at the Debut- Kinotavr IFF, Moscow, Russia. 2001. In 2006 Armen Gasparyan was included in the international jury board of the Niepokalanow International Catholic FF, Poland. Filmography: *Self-portrait with the Bible* (1995), *The Liturgy* (1995), *The Hermits of Alexandropol* (1996), *The Eclipse Witnesses* (1998), *Chronicles of the Restorers* (2001), *Christmas Territory* (2001), *The Russian Name* (2002), *My Brother Is a Bishop* (2008), *The Armenian Bread* (2011).

OSS TALES

10.30 a.m.

Padstow, a town on the north coast of Cornwall, celebrates May Day with a unique custom: two hobby horses, or osses dance through the town streets, accompanied by drums and accordians. All Padstownians participate in this exciting event, which has now become a tourist attraction, drawing over 30,000 visitors the first of May to this fishing town of 3000. Folklorists Alan Lomax and Peter Kennedy visited Padstow in 1951, producing a film called *Oss Oss Wee Oss* (1953). In 2004, filmmaker John Bishop and folklorist Sabina Magliocco returned to Padstow to see how the custom was faring fifty years later.

Sabina Magliocco

Professor of Anthropology, grew up in Italy and the United States. She has published on religion, folklore, foodways, festival, witchcraft and Neo-Paganism in Europe and the United States. A recipient of Guggenheim, National Endowment for the Humanities, Fulbright and Hewlett fellowships, and an honorary Fellow of the American Folklore Society, she also serves as editor of *Western Folklore*. Her non-academic interests include music (she plays guitar and banjo), gardening and animal welfare: she is Faculty Advisor of the CSUN Cat People, a group dedicated to humane population control and maintenance of campus feral cats.

John Bishop

has been making films in folklore and anthropology since 1975. In addition to *New England Fiddles*, his other films include *Land Where the Blues Began* (with Alan Lomax and Worth Long), *Himalayan Herders* (based on 25 years of working in a Nepal temple village), and *Oh What A Blow that Phantom Gave Me* (about Edmund Carpenter the pioneering media ecologist). He has also made many short films including *Yoyo Man*, *Hand Play*, and *Tango in the Toilet*, which are being collected on a DVD. He has been an Adjunct Associate professor at UCLA for the past ten years, and runs media-generation.com which produces and sells DVDs.

MILONGUEROS - Tango is not only a wonderful and sensual dance, but it's a "way of life"

11.00 a.m.

Each night, in the most historical and important Milongas of Buenos Aires, the most famous Milongueros tell and explain, not only how Tango is a wonderful and sensual dance, but how it is a "way of life".

On 1st October 2009, UNESCO declared Tango a World Humanity Heritage. Milongueros has the goal of telling the traditional tango of the milongas in Buenos Aires. To be able to tell the truth hidden in the true tango, were involved and interviewed, with the help of Jorge Juanatey (tango

teacher and expert), the most famous milongueros still-living (Alberto Dassieu, Flaco Dany, El Nene Masci, Hector Pellozo Cachirulo, Julio Duplaa, Ricardo Suarez, Tito Roca, Tito Escarpe Franquelo). What was really great it was receiving permission to "break" with the film machine the most famous milongas (Cachirulo, Nino Bien, Porteno y Bailarin, El Beso, Sin Rumbo...). The documentary tells and shows the night side of the Argentine capital that only a select few know.

Andrea Zambelli

lavora sul documentario creativo dal 1997. Esordisce alla regia nel 2001 con Farebbero tutti silenzio, girato tra i tifosi della curva nord dell'Atalanta. Nel 2002, in Palestina, gira la docu-fiction Deheishe Refugee Camp. Nei mesi successivi visita i campi profughi del sud del Libano. Da questa esperienza nasce il lavoro successivo, Identità. Nel 2006 collabora con Teleimmagini a un progetto di alfabetizzazione comunicativa in Colombia, e realizza Mercancía. Nel 2008 Di madre in figlia è l'unico documentario italiano selezionato al festival di Toronto. Tekno – Il respiro del mostro è stato presentato in anteprima al Bergamo Film Meeting 2011.

Andrea Zanolli

operatore e documentarista, esordisce nel 2005 con A tratti coda, uno spaccato sul pendolarismo europeo. In motu gratia, documentario a tema ambientale sul riutilizzo della celebre bici "Graziella", è stato presentato con successo in vari festival nazionali. -CASO- Dieci capitoli e Verdena, Amatour sono invece documentari musicali. Milongueros è la prima co-regia con Andrea Zambelli, con cui collabora abitualmente alla fotografia.

IL CORTILE DELLA MUSICA

12.00 a.m.

Gianluigi Trovesi, uno dei più grandi jazzisti italiani, viene seguito in un viaggio nelle estetiche musicali a cui ha contribuito a dare forma. Dal cortile, un ambiente protetto e familiare, dal paesaggio visivo e sonoro noto e rassicurante della suo paese natale, il film accompagna il protagonista, condividendone il piglio disinvolto ma attento e curioso, lungo continui sconfinamenti in nuovi territori musicali, sconosciuti e stimolanti, e altrettanti ritorni a casa.

Sergio Visinoni

Si è laureato in Discipline dell'Arte, Musica e Spettacolo (DAMS) all'Università di Bologna nel 2004. Collabora all'organizzazione di Bergamo Film Meeting dal 1999, facendo parte della commissione selezionatrice della sezione documentari "Visti da vicino". Dal 2001 organizza rassegne cinematografiche per Lab 80 film. Il suo primo documentario, Venticinque sul filo, è stato realizzato nel 2005.

CHRISTMAS IN AUGUST: BOSTON'S ST. ANTHONY'S FEAST

4.00 p.m.

Filmed in Boston in August 2011 and 2012, this documentary combines interview and archive material to explore the shared imaginaries surrounding the popular Italian Saint's festivals that dot the summers of East Coast cities such as Boston and New York. The testimonies focus around St. Anthony's Feast, the crowded three-day event highlighting the end of summer in Boston's Little Italy, the North End. The abundance of archive material circulating on the web's social networks constitutes an anthropological fieldwork per se, a terrain where personal and family memories intertwine with historical documentation and ethno-musicological traces. The film contours the boundaries that literally reconfigure history around the celebration of shared spaces, as the North End's red bricks become common places (luoghi comuni) imbued with collective and exclusive meaning at once.

Cristina Grasseni

is Assistant Professor of Anthropology at Bergamo University. Her books Skilled Visions: Between Apprenticeship and Standards (Berghahn Books, 2007) and Developing Skill, Developing Vision: Practices of Locality at the Foot of the Alps (Berghahn Books, 2009) focus on visual apprenticeship

as a form of relational and situated learning. Whilst filming Christmas in August, she was David and Roberta Logie Fellow of the Radcliffe Institute for Advanced Study at Harvard University, and Radcliffe-Harvard Film Study Center Fellow (2011/2012). Her ongoing research project on ecologies of belonging focuses on collective strategies of self-representation and the social apprenticeship of stereotypes.

Federico De Musso

is CORES Junior Research Partner at Bergamo University. After obtaining a MA in Anthropology of Food at University of London, focusing his research on ethical consumption and body construction patterns, he now works as a filmmaker. His latest works focused on the use of archive super8 footage in documentary films and on inclusion patterns in farmer markets.

MRS. PRESIDENT: WOMEN AND POLITICAL LEADERSHIP IN IRAN

4.30 p.m.

In the summer of 2001, 47 Iranian women neither affiliated with nor supported by any political party registered themselves as candidates for the presidential elections. Due to the Guardian Council's interpretation of a clause in the constitution, none of the women were allowed to run. This documentary presents the thoughts and opinions of six female candidates who agreed to be interviewed, along with the commentary of two female Iranian journalists who cover political developments for magazines in their country. They discuss their efforts in trying to change both governmental and popular opinion regarding the role of women in Iranian politics and society. Produced by Shahla Haeri, Director of Boston University's Women's Studies Program.

Shahla Haeri has conducted research in Iran, Pakistan, and India, and has written extensively on religion, law, and gender dynamics in the Muslim world. She is the author of *No Shame for the Sun: Lives of Professional Pakistani Women* (Syracuse University Press in the United States, and Oxford University Press in Pakistan, 2004), and *Law of Desire: Temporary Marriage, Mut'a, in Iran* (1989, 1993). She was involved in the University of Chicago's multi-year program on global fundamentalism, Fundamentalism Project, which was funded by a John D. and Catherine T. MacArthur grant, and contributed an article to the second volume, "Obedience versus Autonomy: Women & Fundamentalism in Iran & Pakistan" (1993). Dr. Haeri is also the director of the Women's Studies Program. She has been awarded several grants and postdoctoral fellowships, including one Women's Studies in Religion at Harvard Divinity School (2005–2006), Fulbright (1999–2000, 2002–2003), St. Anthony's College, Oxford University (1996), Social Science Research Council (1987–88), Pembroke Center for Teaching and Research on Women, Brown University (1986–87), and the Center for Middle Eastern Studies, Harvard University (1985–86). Dr. Haeri made a short video documentary (46 min.) entitled "Mrs. President: Women and Political Leadership in Iran," focusing on six women presidential contenders in Iran in 2001. This documentary is distributed in the United States and Canada by the Films for the Humanities and Sciences

HOSAY TRINIDAD

5.15 p.m.

The multivocalic rite known as Hosay in the Caribbean developed out of earlier practices originating in Iraq and Iran which diffused to Trinidad by way of South Asian indentured laborers brought to the Caribbean by the British from the mid-1800s to the early decades of the twentieth century. The rituals are important as a Shi'i religious observance, but they also are emblems of ethnic and national identity for Indo-Trinidadians. Frank Korom investigates the essential role of Hosay in the performance of multiple identities by historically and ethnographically situating the event in Middle Eastern, South Asian, and Caribbean contexts. *Hosay Trinidad: Muharram Performances in an Indo-Caribbean Diaspora* is the first detailed historical and ethnographic study of Islamic muharram rituals performed on the island of Trinidad. Korom's central argument is that the annual rite is a polyphonic discourse that is best understood by employing multiple levels of interpretation. On the symbolic level the observance provides esoteric meaning to a small

community of Indo-Trinidadian Muslims. On another level, it is perceived to be representative of "transplanted" Indian culture as a whole. Finally, the rituals are becoming emblematic of Trinidad's polyethnic population. Addressing strategies used to resist integration and assimilation, Hosay Trinidad is engaged with theories concerning the notion of cultural creolization in the Caribbean as well as in the general study of global diasporas.

Frank J. Korom teaches religion and anthropology at Boston University. He is coeditor of *Gender, Genre, and Power in South Asian Expressive Traditions*, also available from the University of Pennsylvania Press.

ALONE

6.00 p.m.

è un viaggio attraverso un paesaggio sconcolato e irreali della memoria, fluiscono luoghi, immagini e ombre appena messi a fuoco dalla mente. Alone è un flashback nostalgico e inquietante, che mette in evidenza la solitudine dell'esperienza rivissuta attraverso la dimensione del ricordo.

Matilde De Feo

è interprete, regista, operatrice culturale. Si è laureata in regia, con una tesi in teatro e tecnologie, al Dams di Romatré. Si è diplomata all'Accademia d'Arte Drammatica del Teatro Bellini di Napoli, formandosi con Alvaro Piccardi, Paolo Giuranna e inoltre con Giulia Varley, Roberto Lun, Elena Bucci. Ha lavorato in teatro con: Gerard Watkins, Marion Aubert, Guy Delamotte, Renato Carpentieri, Pierpaolo Sepe, Pierre Yves Chapelain e i videoartisti Milica Tomic, Lutz Gregor, Vanessa Beecroft, Paolo Rosa (Studio Azzurro), Silvano Agosti. È titolare dal 2003 del progetto mald'è che mette in relazione le arti visive a quelle sceniche, e con cui ha realizzato una serie di lavori a cavallo tra cinema, videoteatro, installazione interattive e spettacoli multimediali, presente in festival nazionali e internazionali: Festival del film di Roma, Short film Corner Festival di Cannes, Festival di Volterra, Milano in digitale, Caffè Fandango, Menzione speciale al Napolifilmfestival, Riccione TTV. Lavora, come docente di teatro e operatrice culturale, e inoltre come doppiatrice di documentari provenienti da tutto il mondo per la Rai, Radio Televisione Italiana.

RESISTENZA ARTIGIANA

6.05 p.m.

Con la motivazione: "Un ritratto puntuale di un artigiano, non solo per mestiere, testimonianza di un'Italia che resiste con eleganza al mercato, alle critiche, a tutto. La macchina sembra prendere vita grazie ad una regia sapiente e ad un montaggio ben ritmato" il documentario "Resistenza Artigiana", vince il Napoli Film Festival - sezione documentari. Protagonista del documentario è Carmine Cervone, 37 anni, giovane artigiano del quartiere San Lorenzo, nel centro storico di Napoli. Custode dell'antica arte della tipografia, riporta in vita macchine del secolo scorso. In mancanza di leggi che ne riconoscano il valore, il suo lavoro potrebbe finire da un momento all'altro, ma Carmine, "moderno bandito", fuorilegge innamorato dei ferri vecchi, resiste ostinatamente e ogni giorno la sua bottega si trasforma in un meraviglioso museo in movimento. Una storia di resistenza nel proprio lavoro, a dispetto della globalizzazione, delle grandi imprese, e della crisi economica che caratterizza la società attuale. Ma anche la dimostrazione che è possibile continuare a utilizzare macchine che per molti sarebbero da buttar via, e che invece tornano a nuova vita grazie alla tenacia e alla passione di un giovane tipografo.

Antonio Manco

Nasce a Napoli il 6 Aprile del 1980. Nel 1997 concluso il Liceo Classico presso il Vittorio Emanuele II di Napoli si trasferisce a Perugia dove nel 2004 consegue la laurea in Scienze della Comunicazione con una tesi sul Linguaggio Cinematografico applicato alla comunicazione politica e sociale. Nel 1998 frequenta il C.U.T. (Centro Universitario Teatrale) diretto da Roberto Ruggieri fino al 2000, anno in cui fonda e sostiene il laboratorio sperimentale di cinema diretto da Gabriele Anastasio. Nel 2001 fonda un associazione culturale denominata Prhomosapiens attraverso la

quale crea nel 2002 il Bianco film festival, primo festival di cinema sociale in Italia a carattere internazionale, ne è direttore generale fino al 2004.

Tra il 2003 e il 2004 frequenta a Bologna "Ipotesi Cinema" la scuola-non scuola diretta dal regista italiano Ermanno Olmi. Partecipa inoltre ad un corso propedeutico sul cinema creativo diretto dal regista argentino Fernando Pino Solanas. Realizza due documentari "on the road" che lo porteranno a viaggiare e vivere in India per circa un anno. Nel 2005 è la volta di Barcellona, dove frequenta prima l'Observatorio del Cinema de Barcelona, realizzando un documentario sociale a Buenos Aires sulla crisi del lavoro e sui movimenti sociali a seguito della crisi del 2001 in Argentina. Nel 2007 lavora presso l'Accademia del Cine 15, organizza e insegna diversi corsi, tra cui uno come "Operatore di Camera". Nel 2008 lavora presso l'agenzia pubblicitaria Portabella Segarra Kolbe, dove realizza come regista spot di carattere politico. Scrive e dirige "Come se niente fosse" un cortometraggio di 10m, ambientato a Barcellona e interpretato dall'attrice e modella Maria Reyes, vincerà due premi come miglior film e miglior attrice al Festival del Cinema di Corciano nel 2009. Nel 2010 scrive e dirige per la HOBOS FACTORY "Il Sogno di Gennaro" un cortometraggio di 25m, ambientato a Napoli che ha come protagonista un non-attore, Gaetano Guida, meccanico e saldatore, residente ai quartieri spagnoli di Napoli. Vince il premio Miglior film al Festival Internazionale del Cinema O'CURT a Napoli e riceve lo stesso anno due premi, Napoli Cultural Classic come miglior film e miglior attore non protagonista per Arduino Speranza. Tra le numerose proiezioni in ambito internazionale, vanta la selezione nella vetrina italiana presso il festival internazionale ShortShorts & Asia di Tokio 2011. Selezionato da Shorts stories è trasmesso in onda presso il canale televisivo "Coming Soon", aprile 2012. Nel 2011 è aiuto regia della docu-fiction Sara sarà a Piscinola(Na) per la produzione cinematografica FIGLI DEL BRONX, scritta e diretta da Peppe Lanzetta; Sempre nel 2011 è aiuto regia in Colombia per la EMME produzioni cinematografiche del film "Breve storia di lunghi tradimenti" scritto e diretto da Davide Marengo; Scrive e dirige per la TV insieme al collettivo di CULTURAL VIDEO FOUNDATION la puntata pilota di "Appunti per una fiction a Castelvoturno" la prima di una serie tragicomica che vede gli immigrati africani di Castelvoturno, interpretare la loro vita quotidiana da un punto di vista "clandestino".

GIARDINI DI LUCE

7.00 p.m.

Short doc sperimentale ispirato alla festa dedicata a San Trifone, patrono di Adelfia, città in provincia di Bari. Attorno all'immagine del patrono, esposta in trionfo tra luminarie scintillanti, il paese festeggia con fuochi artificiali e mongolfiere liberate in cielo, in un succedersi di luci e musiche.

Lucia Pepe

Nata a Ceglie Messapica (BS) nel 1975, è parte del gruppo Kindergarten e coautrice del cortometraggio "Simple present – Future perfect" (2008). Attrice, nel 2009 ha recitato nel videoclip di Lucio Dalla "Anidride Solforosa".

Davide Pepe

Nato a Ceglie Messapica (BS) nel 1970, si laurea in Scienze dell'Informazione presso l'Università degli Studi di Bologna. Dal 1995 realizza, come regista indipendente, cortometraggi, videoclip, video arte e videodanza. Tra i lavori autoprodotti ricordiamo: "Senza titolo - Italia '61" (2004), "Soluzioni di continuità" (2004), "Tensione di superficie" (2004), "Body electric #1" (2005), "Famiglia di gru con nido" (2005), "Little Boy" (2006), selezionato al 56° Festival di Berlino e "Last Kodachrome 40 for a Nizo S800" (2007), vincitore della IX edizione del Circuito OFF - Made in Italy del Festival di Venezia. "Giardini di Luce", la sua ultima opera, ha partecipato nella sezione Berlinale Short alla 60° edizione del Festival del Cinema Internazionale di Berlino.

VISIONABILI SU RICHIESTA

FROM GRAIN TO PAINTING

Le "ragazze della paglia", sono semplici artiste croate del gruppo etnico Bunjevci, che vivono nella parte settentrionale della Voivodina. Sono un miracolo dimenticato: intrecciano la paglia per descrivere la bellezza e la poesia della loro vita solitaria trascorsa in casa, una capanna immersa nella distesa dorata della Pannonia, con qualche albero e il solito pozzo. Questo materiale leggero e fragile permette loro di raccontare il paesaggio che le circonda, i campi, il sole, la polvere, le schiene curve, la vita pulsante su quella terra che per loro è tutto. Ritratti di vita quotidiana con un poetico tocco personale. Un documentario su una minoranza croata ignorata e marginalizzata in Serbia e dimenticata in patria.

Branko Istvencic

Nato nel 1967 a Subotica, si laurea nel 1999 in regia cinematografica e televisiva presso l'Accademia di Arte Drammatica di Zagabria. Profondamente radicato nella tradizione documentaristica croata, nei suoi lavori tratta i temi che affronta con ironia e sguardo umano. Il suo documentario Wellman (2003), ne è la prova evidente. I critici considerano il suo film The Cormorant Scarecrow (1998) uno dei migliori documentari croati degli anni novanta. Dal 2003 lavora stabilmente per la televisione nazionale croata, nella regia di documentari, serie di educativi programmi e fiction.

SHOOTING FREETOWN

A decade since Sierra Leonè devastating civil war, from the ashes rises a new dawn of creativity in audio-visual media. Inspired by Jean Rouch's 'shared anthropology' and 'ethno-fiction', Shooting Freetown follows three people forging their way in film and music in the nation's capital, facing the constant struggles with vision and resourcefulness. By incorporating collaborative video projects, their stories give a fresh image of post-war Freetown - presented to the world through their own lens.

Kieran Hanson

is a film-maker and Visual Anthropology graduate from Preston, UK. He recently attained his MA Visual Anthropology from the Granada Centre, University of Manchester. His thesis was an ethnographic film project carried out over the summer and autumn of 2011 in Sierra Leone, West Africa. This produced the short documentary Shooting Freetown, plus a number of collaborative video pieces.

Shooting Freetown recently won Best Film in the Student Short Documentary category at the Manchester Film Festival, has been nominated for the One World Media Awards 2012 and is currently showing at festivals around the world. Kieran is currently in Manchester working as a filmmaker and planning his next film project, looking at the experiences the Sierra Leonean diaspora in the UK against the backdrop of the Sierra Leone general election.

CERTO ESISTE UN POSTO MIGLIORE

La famiglia Joginder è parte della comunità indiana che negli ultimi dieci anni si è insediata numerosa a Casazza, in Val Cavallina, cambiando il volto di questo luogo. La crisi ha colpito le aziende della valle mettendo in dubbio quelle certezze economiche su cui gli Joginder hanno costruito il loro presente. Sospesi tra l'immaginario del cinema e della televisione indiani ed il quotidiano grigiore della vita reale, Pal, Babli e Jessica Joginder sono oggi alla ricerca di un nuovo equilibrio.

Sara Luraschi

nata nel 1979 a dove attualmente vive. Si è laureata in Scienze dei Beni Culturali all'Università degli Studi di Milano nel 2006. Come videomaker ha realizzato documentari sui temi delle migrazioni, delle donne, della memoria e della tutela del territorio, collaborando con realtà del mondo del sociale, della cultura e dell'arte contemporanea.

ZURKHANEH – The House of Strength Music and Martial Arts of Iran

Voices, aspirations and contradictions of contemporary Iran through the lens of the nearly undocumented world of Zurkhaneh – the ancient Iranian gymnasium where traditional martial arts and music merge. Based on three years of ethnographic research, the film journeys from the Iranian diaspora in Canada, across urban Iran, to the first international Zurkhaneh Olympic tournament in South Korea. Music and martial arts performances are woven into encounters with vivid human experiences as athletes, musicians and experts reveal a variety of subjectivities within the religious, ethical and social world of Zurkhaneh. What emerges is the integration, and also the tension, between the ethical and competitive aspects of Iranian martial arts, between Sufi-inspired mysticism and the modernist fundamentalism of post-revolutionary Iran, between grassroots community engagement and Olympic aspirations.

Federico Spinetti

is an ethnomusicologist and Assistant Professor of Music at the University of Alberta, Canada. He has conducted extensive ethnographic research in Central Asia and Iran, and his academic publications have focused on the anthropology and political economy of music, particularly of the musics of the Middle East and Central Asia. An active filmmaker, he has produced three short documentaries and a documentary feature film.

SAN MARTINO

Quale è l'immaginario entro il quale andrebbe poggiata una leggenda perché possa continuare ad essere raccontata? Questo film è il risultato di due mesi passati in Valle Camonica, zona montana che interessò l'uomo fin dalla preistoria, alla ricerca delle trecce lasciate dal patrimonio immateriale. Le persone coinvolte nel film sono il film stesso, luoghi di una topografia filmica, luoghi parlanti, luoghi storie, per raggiungere le quali bisogna servirsi di svariati mezzi di trasporto, metafore di narrazione. Ogni volta che si racconta una leggenda la si ricrea, allora questo San Martino sa di acqua elettrica e dell'olio di un'officina meccanica.

Silvia Poeta Paccati

Bergamo, classe 1982, dopo non aver mai finito il DAMS cinema di Torino e aver frequentato il corso di montaggio biennale della Scuola Civica di Cinema di Milano, s'impiglia per anni nella televisione, montando prevalentemente su musica.

Da un paio d'anni, cerca di dare forma a idee proprie, nei limiti del possibile, interessandosi di geografia anche astratta e di tecniche di narrazione.

IL RUMORE DELL'ERBA

Isola è un paesino incastonato tra le montagne della Val Camonica. È un paese fantasma, dove ormai c'è più nessuno. La gente se ne è andata via, dopo che la centrale elettrica ha smesso di funzionare. Nessuno vuole più vivere lì, in un paese dove non ci sono negozi né bar e dove il sole non arriva fino ai primi giorni di marzo. Solo una luce da una finestra accende di calore tutto il paese. Esce dalla casa di Angelo, l'ultimo abitante di Isola. Resiste Angelo. Resiste alla solitudine e al silenzio, anche quando durante l'inverno diventano davvero insostenibili. Santicolo è una frazione molto piccola di Corteno Golgi e, proprio come Isola, sta diventando completamente disabitata. Le case di pietra sono ormai vuote, e verranno demolite perché nessuno le vuole più.

abitare. Sono vecchie, tutte addossate, con porte e finestre piccole. Lucia dalla finestra della sua casa osserva la valle e si commuove. La sua voce ci lascia immaginare il tempo della sua infanzia, gli spazi della casa dove è cresciuta con la sua famiglia. Lei è la voce di tutte le case ormai vuote che racchiudono le stesse storie, le stesse memorie.

Alessandra Locatelli

si è laureata in discipline pittoriche presso l'Accademia di Bella Arti di Brera di Milano nel 2007. Nel 2010 ha frequentato il Master in Filmmaker presso IED Milano. Nel 2010 il suo film "...e invece era una volpe" è stato selezionato al Festival dei Popoli di Firenze.

IL TURNO

Valle Camonica. Mentre a Cedegolo, in bassa valle, un dipendente della società di forniture elettriche svolge le proprie mansioni quotidiane, in alta montagna, sulla diga del Lago d'Arno i suoi colleghi, guardiani della diga, aspettano il cambio del turno che arriverà in elicottero. Il tempo sospeso dell'attesa è scandito dai gesti quotidiani, dalle azioni ripetute, dal ritmo placido dei lavoratori della diga.

Pietro de Tilla

Vive e lavora a Milano. Filmmaker, ha studiato Fotografia presso la CFP Bauer e Documentario presso le Scuole Civiche a Milano. Ha curato la regia del documentario Atelier Colla, 2011, selezionato al MilanoFilmFestival, Viaemiliadocfest, Bergamo Film Meeting e al London international doc fest. Nell'anno in corso ha realizzato 'Il turno' vincitore del finanziamento 'Casadolcecasà promosso dal centro culturale della Valle Camonica. Attualmente sta partecipando alla realizzazione di un progetto di documentario sul Museo di Fotografia Contemporanea e ad un progetto sul Trallallero, una forma di canto polifonico tipico dell'area genovese. Lavora come fotografo e filmmaker.

Elvio Manuzzi

Vive e lavora a Milano. Filmmaker, ha studiato Fotografia presso la CFP Bauer e Documentario presso le Scuole Civiche a Milano. Ha curato la regia del documentario Atelier Colla, 2011, selezionato al MilanoFilmFestival, Viaemiliadocfest, Bergamo Film Meeting e al London International Doc Fest. Nell'anno in corso ha realizzato 'Il turno' vincitore del finanziamento 'Casadolcecasà promosso dal centro culturale della Valle Camonica. Attualmente sta dirigendo un documentario sul Museo di Fotografia contemporanea di Cinisello Balsamo e un progetto sul Trallallero, una forma di canto polifonico tipico dell'area genovese, ideato in collaborazione con l'artista Luca Vitone.

Lavora come filmmaker e operatore culturale.

Tommaso Perfetti

Vive e lavora a Milano. Ha studiato fotografia e video-documentario presso CFP Bauer e Civica Scuola di Cinema. Dal 2004 lavora come fotografo free-lance e video-maker. Nell'anno in corso ha realizzato 'Il turno' vincitore del finanziamento 'Casadolcecasà promosso dal centro culturale della Valle Camonica.

Attualmente lavora come consulente presso il Museo di Fotografia Contemporanea (MuFoCo) per progetti video, con organizzazioni sociali per interventi educativi con utilizzo delle arti visive e collabora con l'Archivio di Etnografia e Storia Sociale (AESS) della Regione Lombardia con incarichi di antropologia visiva.

SANGUE NEL CANTO

Serle, Prealpi bresciane. Alcune persone sono depositarie di un eccezionale patrimonio della cultura immateriale, il canto di tradizione orale. Il cantare è vissuto come una manifestazione spontanea e trova il proprio spazio nell'ambito dell'intrattenimento collettivo e in momenti non

formalizzati. I protagonisti parlano del loro modo di cantare, delle regole del canto, dei luoghi esecutivi, della dispersione progressiva di questi saperi appresi nella forma orale. La quotidianità si intreccia alle interviste e alle performance canore, portando alla luce tradizioni musicali legate al passato, che sopravvivono all'anonima attualità.

Paolo Vinati

si è laureato al DAMS di Bologna in etnomusicologia. Ha svolto diverse ricerche sulla musica di tradizione orale in Lombardia, in Trentino Alto Adige, in Austria e in Montenegro, pubblicando libri e curando diversi CD. Tra i suoi saggi: Canti di tradizione familiare nella montagna bresciana (1997) e Sotto l'ombra di un belfior. Canti di tradizione orale a Brione (2004). In collaborazione con Roberto Leydi ha curato il libro Tanti fatti succedono al mondo. Fogli volanti nell'Italia settentrionale dell'Otto e del Novecento (2001). È Presidente dell'Associazione Culturale Etnostudi, ha collaborato alla sistemazione e alla catalogazione del Fondo Roberto Leydi presso il Centro di Dialettologia e Etnografia di Bellinzona. Ha collaborato con diversi enti tra i quali l'Universität für Musik und darstellende Kunst di Vienna. Attualmente collabora con l'Istitut Ladin "Micurà de Rù" in Val Badia (BZ). Filmografia: Le us per aria (Italia 2009) di Emiliano Migliorini, Paolo Vinati

HOW TO BECOME A SERIAL KILLER

Nell'autunno del 2009 un regista indipendente - fingendo di girare un reality show - monitorò con una troupe video la vita di uno studente universitario, aspirante serial killer. Dopo soli 25 giorni di ripresa, l'esperimento fu drammaticamente interrotto. Il materiale video originale è stato girato, nell'anno 2009, in diverse località della Campania: Salerno, Fisciano, Baronissi e Paestum. In seguito all'interruzione del progetto originario, nel 2012 è stato realizzato un documentario utilizzando il prezioso girato del 2009.

Fabrizio Gammardella

Ho conseguito a Salerno la maturità scientifica nel mese di luglio del 2004. Nello stesso anno mi sono iscritto alla facoltà di Giurisprudenza presso l'Università Federico II di Napoli. Da circa sette anni coltivo ininterrottamente una faticosa attività di archiviazione di film dell'epoca muta. Nel settore della regia cinematografica ho studiato vari manuali, quali "L'ABC della ripresa cinematografica" di J. Mascelli, "L'ABC della regia" di D. Arijon, "Come girare un film" di M. Rabiger, "Visualizzare il film" di Stephen D. Katz. Per quanto concerne la sceneggiatura, ho studiato diversi testi, tra i quali "Gli strumenti dello sceneggiatore" di D. Howard e E. Mabley, "The Screenwriter bible" di David Trottier, "Il viaggio dell'eroe" di Chris Vogler. A seguito dell'esperienza teorica e pratica maturata, sono stato scelto come collaboratore dal regista-documentarista Mediaset Filippo Marmo, con il quale tuttora intrattengo rapporti di lavoro.

PICCOLA TERRA

Valstagna, Canale di Brenta, Vicenza: su piccoli "fazzoletti di terra" un tempo coltivati a tabacco si gioca il destino in controtendenza di personaggi molto diversi, impegnati nel dare nuova vita ad un paesaggio terrazzato per lo più in stato di abbandono. C'è chi rimane aggrappato con ostinazione e orgoglio all'antico potere di famiglia, chi lascia il posto di operaio presso una cava per ritrovare se stesso, chi venendo dal mondo urbano decide di prendersi cura di campi e muri a secco grazie ad un innovativo progetto di adozione, e chi originario del Marocco coltiva il sogno dell'integrazione per i propri figli. Piccola terra è un messaggio di speranza per montagne marginali, un racconto sul valore universale del legame con la terra, che prescinde da interessi economici, impedimenti politici, steccati culturali. Il "mondo dei vinti" degli anni Sessanta, qui immortalato dal regista Giuseppe Taffarel (1922 - 2012), oggi è una montagna che torna a vivere.

Michele Trentini

è nato a Rovereto nel 1974, si è laureato in sociologia presso l'Università di Dresda con una tesi di taglio antropologico sul comunitarismo ecologista nella Germania Est. Svolge attività di ricerca e di documentazione utilizzando i metodi dell'antropologia visuale presso il Museo degli Usi e Costumi della Gente Trentina, per il Museo Etnografico della Provincia di Belluno e per l'Istituto di Etnografia e Storia Sociale della Regione Lombardia. È autore di documentari, tra i quali "Furriadroxus" (ISRE 2005, Miglior Documentario Festival Arcipelago Roma 2006, Menzione Speciale Cinemambiente Torino 2006), "Cheyenne, trent'anni" (Trotzdem 2009, Primo Premio Valsusa Film Fest 2009), "Il canto scaltro" (ISRE 2009, Premio Nigra - Antropologia Visiva 2009) e "Carnival King of Europe" (MUCGT 2009, Grand Prize all'Academic Film Competition in Kyoto, 2009).

IN-BETWEEN

HOMES

There are travelers who regularly undertake continuous cosmopolitan travels. Why do they keep returning to some places? Where do they feel home? And how does it feel being home, anyway? A film in the context of research in Sensory Ethnography seeks to share a protagonist's view on being "home" and "away" in terms of senses. Taking us from Russian Chelyabinsk to Istanbul, In-between Homes analyses the interrelation of movement and sensory experience of place and self that results in a fluid state of existential authenticity or the "sixth sense". Through close-ups, interviews, and filmmaker's narrative summarizing of protagonist's statements, In-between Homes explores what makes self-dependant travelers return to some places and how this places become integrated into an everyday landscape of home.

Karina Klimenko

Born in Chelyabinsk, a city in the Ural Mountains, always felt more at home outside the industrial landscape. She says she writes to "investigate" what inspires people, be it singing, sailing, building ships or climbing mountains. She has a degree in Regional European Studies and studied journalism in Germany. She contributes as a freelance journalist to a number of publications and specializes in cultural anthropology, traditional culture and its impact on modern life.

NOMOS

"Uomo sacro è colui che il popolo ha giudicato per un delitto; e non è lecito sacrificarlo, ma chi lo uccide, non sarà condannato per omicidio." (Festo, "De Verborum Significatu", II sec. d.C.) Nomos è un documentario ed un progetto di ricerca che indaga la "forma-campo" e le sue declinazioni moderne.

La ricerca prende spunto dagli scritti di Giorgio Agamben, in particolare dal testo "Homo sacer. Il potere sovrano e la vita nuda". Il documentario è un viaggio in una delle più grandi baraccopoli africane, in un campo profughi fra Kenya e Sudan, e in ad un piccolo villaggio recintato nella metropoli di Nairobi. Riprese in: Kakuma Refugee Camp, Kibera slum (Nairobi), "Kihingo Village" (Nairobi). gennaio-luglio 2012

Andrea Gadaleta Caldarola

è regista, direttore della fotografia, reporter, cameraman, editor e animatore grafico.

Si è laureato in Scienze della Comunicazione a Bologna nel 2005, e ha conseguito il Master in Multimedia Content Design nel 2007. Ha esperienze di docenza di animazione grafica e post-produzione in corsi Adobe. Ha esperienza triennale in studio di produzione video a Roma. Ha realizzato reportage indipendenti e per la RAI, video musicali, ha lavorato per televisioni italiane ed estere (Presa Diretta, Agenda nel Mondo, SF Schweizer Fernsehen), ha collaborato a numerosi documentari internazionali. È direttore della fotografia e autore della serie TV "Wazi?" attualmente in lavorazione, prodotta a Nairobi da Cultural Video Foundation

NULLA È ACCADUTO

Mentre in Italia le testate giornalistiche, le televisioni, il governo, si concentrano sulla “emergenza” degli sbarchi, e mentre nel vicino e medio oriente sboccia la Primavera Araba, Nulla è accaduto è l'incontro sull'isola con tre persone che ci dicono altro rispetto al bombardamento del mainstream.

Sebastiano Luca Insinga

Ha collaborato con varie realtà produttive, dalla Kr Movie, alla FilmWork, alla KurajFilm, come operatore video, fonico, montatore. Dal 2011 collabora strettamente con Luigi Pepe, per la casa di produzione Jump Cut, nella creazione di documentari, film di finzione, video; e con l'agenzia di comunicazione Cool - comunicare oltre - diretta da Gianluca Schiavi, per la creazione di spot, video industriali e promozionali.

KOSOVO VERSUS KOSOVO

A tredici anni di distanza dalla guerra, le zone abitate dai serbi all'interno del Kosovo indipendente formano un vero e proprio Stato dentro lo Stato. Piccole “enclave” monoetniche sulle quali il governo del Kosovo non ha alcuna autorità. Gli abitanti di queste aree votano sindaci riconosciuti solo da loro stessi, utilizzano una propria moneta, hanno infrastrutture, scuole e ospedali gestiti direttamente da Belgrado. Ma vivono senza libertà di movimento e senza lavoro, evitando di addentrarsi nelle città albanesi per paura di subire aggressioni. Una situazione che ha spinto oltre duecentomila serbi a lasciare il Kosovo. Viaggio attraverso una realtà dimenticata dai media occidentali.

Andrea Legni

Giornalista freelance, laureato in Antropologia Culturale ed Etnologia. Collabora con il Corriere della Sera e con la rivista Terre di mezzo, realizzando principalmente articoli e video-reportage su tematiche sociali. Kosovo versus Kosovo è il suo primo documentario.

Valerio Bassan

Giornalista professionista, ventisei anni. Risiede a Berlino, da dove collabora con diversi quotidiani online italiani. Ha fondato e dirige “Il Mitte”, primo quotidiano online per italiani di Berlino. “Kosovo versus Kosovo” è il suo primo documentario.

PM2012L

abbreviazione di Primo Maggio 2012 Locri, un viaggio all'interno dell'organizzazione di un nuovo evento. Il 1° maggio di Locri visto attraverso un (voluto) modesto supporto digitale, che cattura silenzioso, grazie al potere della semi-invisibilità dato dalle piccole dimensioni, i veri entusiasmi e il reale lavoro di un gruppo di giovani locresi alle prese con "il nuovo". Si gioca su una di quelle linee d'ombra che separano e uniscono la disperazione e la voglia di rinascere, di fuggire dal passato culturale “oscuro” per trovare nuove fonti di luce. Lontano dalla politica e da lugubri compromessi di ogni genere, il film documentario vuole essere lo specchio di quanto accaduto, il sogno dell'arte pura attraverso le energie dei giovani talenti locali, per tentare di (ri)costruire una provincia dimenticata.

Renato Mollica

Impegnato nell'associazionismo culturale ha fondato, nel suo piccolo paesino, un Centro Interculturale dove bambini e ragazzi si sono cimentati anche nella produzione di piccoli film d'animazione. Attualmente dirige l'Epizephiry International Film Festival in Calabria. Da sempre appassionato di cinema documentario, con PM2012L lavoro (in) canto, è al primo vero esordio “ufficiale” di regia. Dopo tantissimi anni passati a riprendere e documentare situazioni ed avvenimenti in Calabria per motivi di archivio/studio antropologico ha deciso di iniziare a far conoscere, al grande pubblico, il proprio lavoro filmo grafico.

DEMETRA

“From the very beginning, the feminine feature had been experienced as a recurring cyclical one. Youth, maturity and old age are bound to the moon, which waxes, becomes round and then disappears. She is Demetra... the one who donates power, wealth and fertility to the earth. The one who knows the herbs, the one who is bound to the cycles of the sun and the moon, the one who creates new life, the one who gives pleasure during the nocturnal feasts, the one who was painted before the Madonna on the houses of the farmers.”

Ebe Giovannini

Born in 21/09/1965 Graduate in anthropology, letter and philosophy “La Sapienza”. Diploma of cameraman (Fotocinetv,Rm.) Anthropological researches in Brasil, Bolivia, Perù, Mexico. Have worked for important television broadcast. Films “Contrasto di simultaneità” and “Perdido”. 16mm fiction; “Heaked” musical video; “Monte D'Accoddi; “20 anni di solidarietà con la CUT” ;“Cancun 2003 WTO”, “Interview with Savino Pezzotta”; “globalizzazione e disinformazione”; “Balamn na Kampocolchè: L'ultima casta?”;“Tuscia tossica” “Astri e Megaliti” L'Ultimo Mastro d'Ascia – Viaggio nelle Memorie; Demetra - Il Mito, la Leggenda Le Tradizioni;

Maurizio Pellegrini

Born on 7/5/1951. Officer of the Ministry for Cultural Heritage as Archaeologist- Director. Diploma of photographic documentation in archaeology at the University of London. Free-Lance photographer in the years 75/80, the only Italian photographer in Iran during the revolution of 1979. Films Lo Sport nell'Italia Antica; La Donna si Fa Bella; Demetra - Il Mito, la Leggenda Le Tradizioni; Vinum, Storia del Vino nell'Italia Antica;L 'Ultimo Mastro d'Ascia – Viaggio nelle Memorie.