

DNEVI ETNOGRAFSKEGA FILMA DAYS OF ETHNOGRAPHIC FILM

8. marec 2022 / March 8, 2022

def.si



DEF

Dnevi etnografskega filma so član Evropske koordinacije festivalov antropološkega filma (CAFFE).
Days of Ethnographic Film is a member of CAFFE (Coordinating Anthropological Film Festivals in Europe).

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SPORED / SCHEDULE

Prizorišče / Venue

Slovenska kinoteka / Slovenian Cinematheque; Miklošičeva cesta 28, Ljubljana

8. marec 2022 / March 8th 2022

PREDAVANJE / LECTURE

15.00

Pogovor z Lisbet Holtedahl / Discussion with Lisbet Holtedahl

vodita Sarah Lunaček (Oddelek za Etnologijo in kulturno antropologijo, Filozofska fakulteta) in Manca Filak (ZRC SAZU, Inštitut za slovensko narodopisje) / led by Sarah Lunaček (Faculty of Arts) and Manca Filak (Research Centre of the Slovenian Academy of Sciences and Arts)

PROJEKCIJE FILMOV / FILM SCREENINGS

18.00

Before the feast: Fulani woman during ramadan / Pred praznikom. Fulani ženska med ramadanom

Lisbet Holtedahl 25 min.

The Sultan's burden / Sultanovo breme

Lisbet Holtedahl 49 min.

20.30

Wives / Žene

Lisbet Holtedahl 85 min.

PREGOVOR

Po dveh spletnih izdajah »iz karantene« bo tokratni festival Dnevi etnografskega filma posvečen zaslužni profesorici vizualne antropologije, Lisbet Holtedahl. Holtedahl prihaja z norveške Univerze v Tromsø, ki velja za evropsko središče vizualne antropologije z najdaljšo tradicijo in vpetostjo v mednarodne tokove. Ni naključje, da bo tradicionalni marčevski dogodek potekal ravno na praznični dan žena, 8. marec, saj je dogodek posvečen filmski ustvarjalki in raziskovalki, ki ji ta datum še prav posebej pritiče.

Lisbet Holtedahl (roj. 1946) je že od zgodnjega otroštva na Danskem navduševala Afrika. V času študija socialne antropologije v Oslu je svoje otroško navdušenje prepletla še strokovno z etnologijo in filmom. Njeno življenje, raziskovanje in snemanje je od študijskih let zaznamovano z dvema geografsko oddaljenima pogledoma: pogled z daljnega severa Norveške (kjer živi in dela od začetka 70-ih let 20. st.) in pogled z juga afriške celine (kjer opravlja terensko delo od konca 60-ih let 20. st.). Približevanje teh dveh pogledov se kaže v njenih filmih, raziskavah kot tudi skozi različne študijske programe in izmenjave, ki jih je organizirala ali vodila. Holtedahl je bila pionirka v več pogledih, tako z ustanovitvijo prvega Univerzitetnega komiteja za enakost med spoloma na takrat še novoustanovljeni norveški Univerzi v Tromsø, kot tudi z različnimi programi izmenjav med Norveško in Kamerunom, ki trajajo še danes. Med pomembnejšimi je vsekakor ustanovitev enega prvih programov magistrskega študija vizualne antropologije VSC (ang. Visual Cultural Studies) v Tromsø, ki je rezultat dolgoletnega mednarodnega sodelovanja med Evropo in Afriko. Program je od leta 1997 ustvaril izredno bogato produkcijo študentskih filmov.

Kot mednarodno priznana avtorica etnografskih in dokumentarnih filmov je zanimiva z več vidikov. Svojo filmsko kamero je usmerila predvsem v preučevanje vpliva hitrih družbenih sprememb na spol, etničnost in vsakdanje življenje lokalnih skupnosti vzhodnega Nigra, severa Norveške, najdlje pa med islamskimi skupnostmi na severu Kameruna. Skozi filme ne prikazuje le geografsko oddaljenega severa in juga, ampak tudi precej kompleksne razlike in podobnosti med moškimi in ženskimi vidiki. Na eni strani jih odstira skozi pogled izredno vplivnih moških osebnosti, katerih delovanje je vidno predvsem v javni sferi, na primer z dokumentarnim filmom *Sultanovo breme* (ang. *Sultan's Burden*, 1992) ali z etnografskim filmom *Palača* (ang. *The Chateau*, 2018), ki prikazuje bogatega poslovneža v Kamerunu (prikazan na DEF 2021). Na drugi strani uspe pokazati podroben pogled v relativno zaprte ženske poligamne skupnosti, ki so usmerjene v zasebna, notranja dvorišča, do katerih ima Holtedahl dostop ravno zaradi dolgoletnih terenskih raziskav. Kompleksnosti poligamnih ženskih realnosti pokaže v etnografskih filmih *Pred praznikom*. Fulani ženska med ramadanom (ang. *Before the feast: A Fulani Woman During Ramadan*

(2018, posneto 1984); *Štiri žene in Marabout* (ang. *Four Wives and a Marabout*, 1989) in *Žene* (ang. *Wives*, 2018), ki je bil posnet tekom 90. let prejšnjega stoletja. Tudi njen prvi primerjalni film *Niger-Norveška* (org. *Niger-Norge*, 1971) je pedagoški projekt za učenje medkulturnega razumevanja o življenju žensk in etnocentrizma.

Lahko trdimo, da filmski opus Lisbet Holtedahl tvori deloma netipično feministično pozicijo, saj prikaže vsakdanje življenje in vidike tako vplivnih moških kot tudi bolj nevidnih vsakdanjosti žensk z drugačnim načinom življenja, kot ga vidimo v filmskem gradivu s severa Norveške. S tem nakaže, da je preplet antropologije in feminizma še vedno kompleksen, a ne glede na to tudi izredno pomemben za razmislek o položaju žensk v različnih kulturnih kontekstih.

Manca Filak

FOREWORD

After two online editions „from the quarantine“, this year’s festival Days of Ethnographic Film is dedicated to Lisbet Holtedahl, professor emerita of visual anthropology. Holtedahl hails from the University of Tromsø – the Arctic University of Norway, considered a European hub of visual anthropology for its long-standing participation in international currents. It is no coincidence that our traditionally March event is taking place precisely on International Women’s Day, March 8, as it is spotlighting a lady creator and researcher especially distinguished in this context.

Lisbet Holtedahl (born 1946) has been deeply fascinated by Africa since her early childhood in Denmark. While studying social anthropology in Oslo, her youthful enthusiasm merged with an expert foundation in film and ethnology. Since study years, her life, research and filmmaking have been characterized by two geographically distant views: the view from the far north of Norway (where she has been working and living since the early 70s), and the view from the south of the African continent (where she has been engaged in the field since the late 60s). The interplay of these two reflects in her films and her research, as well as the various study programs and exchanges she has led and organized. Holtedahl pioneered in several ways, heading UiT’s first Committee for Gender Equality at the then-newly founded Tromsø university, and shaping exchange programs between Norway and Cameroon which continue to thrive to this day. Salient is also her establishment of a premiere Master’s program of Visual Cultural Studies in Tromsø, a result of lasting cooperation between Europe and Africa. Since 1997 the program has produced an extraordinary volume of student films.

An internationally renowned author of ethnographic and documentary film, Holtedahl is interesting from several perspectives. Her research and camera have been directed particularly at the examination of the consequences of rapid social change on categories of gender, ethnicity, and daily life of local communities of the eastern Niger, northern Norway, and most extensively among the Islamic communities in the north of Cameroon. Her films not only parallel the geographically remote North and South, but also the rather complex differences and similarities among the respective masculine and feminine social aspects. On the one hand she unveils them through the viewpoint of prominently influential male personalities, whose agency stands out in the public sphere in particular, for example with the documentary *Sultan’s Burden* (1992), or the ethnographic film *The Chateau* (2018), portraying an affluent businessman in Cameroon (screened at DEF 2021). On the other, she manages to provide close insight into the relatively hermetic female polygamous communities focused within private, inner courtyards; accessible to Holtedahl precisely through her extended committed fieldwork. The complexities of

polygamous female realities are shown in the ethnographic films *Before the Feast: A Fulani Woman During Ramadan* (2018, filmed in 1984); *Four Wives and a Marabout* (1989), and *Wives* (2018) filmed in the 90s of the previous century. Her debut, the comparative documentary *Niger-Norge* (1971), is a pedagogical project in building intercultural understanding about the lives of women and ethnocentrism.

It can be said that the film opus of Lisbet Holtedahl shapes a partly atypical feminist position, featuring also the daily lives and perspectives of influential male figures, as well as the somewhat invisible everyday of the women of Africa whose way of life differs extensively from that seen in materials from the Norwegian north. With this she hints at the intricate complexities at the intersection of anthropology and feminism, and nevertheless its profoundly valuable insight into the position of women in various cultural contexts.

Manca Filak

IZBRANI FILMI / SELECTED FILMS

Before the feast: Fulani woman during ramadan (Pred praznikom. Fulani ženska med ramadanom)

Lisbet Holtedahl, 1984/2018, 25 min.
Ngaoundéré, Northern Cameroon

Filed in 8mm, during the Ramadan of 1984 in Ngaoundéré, Cameroon, the film relates the everyday life of Zeinabou, a Fulani woman. Scenes recorded in a joyful and relaxed atmosphere present domestic activities and interaction between the main protagonist and her husband, children, and neighbours as they await the Ramadan feast.



Film, posnet na 8-mm trak med ramadanom leta 1984 v mestu Ngaoundére v Kamerunu, prikazuje vsakdanje življenje Zeinabou, žene ljudstva Fulani. Igrivi in sproščeni prizori iz domačega življenja slikajo odnose med protagonistko in njenimi otroki, možem in sosedi v skupnem pričakovanju praznovanja ramadana.

<i>Research / Raziskava</i>	Lisbet Holtedahl
<i>Photography / Snemanje</i>	Lisbet Holtedahl
<i>Editing / Montaža</i>	Konrad Pilot
<i>Sound / Ton</i>	Malam Oumarou Nduudi

The Sultan's burden (Sultanovo breme)

Lisbet Holtedahl, 1993, 49 min.
Adamaoua Province, Cameroon

Sultan Issa Maigari of the Adamaoua Province, Northern Cameroon, is a traditional political and religious leader, struggling to maintain power and respect of the local population during a time of his country's violent socio-political transformation. How is he to keep the confidence of his court and the people, satisfying at once the President and the central authorities? His servants, his praise-singers, his wives and his concubines are all offering various solutions, though not necessarily successful ones.

Issa Maigari, sultan province Adamaoua v severnem Kamerunu je tradicionalen politični in verski voditelj, ki mu oblast in spoštovanje lokalnega prebivalstva uhajata iz rok, medtem ko njegova dežela doživlja pretresljive socialne in politične spremembe. Kako naj obdrži zaupanje dvora in ljudskih množic, zadovolji predsednika in še centralne oblasti? Služabniki, priležniki, njegove žene in konkubine, vsi ponujajo vrsto rešitev, četudi ne najbolj posrečenih.

<i>Research / Raziskava</i>	Lisbet Holtedahl
<i>Photography / Snemanje</i>	Jon Jerstad, Enrica Colusso
<i>Editing / Montaža</i>	Piphey Wood
<i>Sound / Ton</i>	Alastair Kenneil, Lisbet Holtedahl
<i>Production / Produkcija</i>	Northern Lights Film Production & Lisbet Holtedahl



Wives (Žene)

Lisbet Holtedahl, 2017, 85 min.

Cameroon, Nigeria

Alhajji Ibrahim was an Islamic scholar, serving as judge at the Sultanate of Ngaoundéré in Northern Cameroon for 46 years. *Wives* follows Alhajji during the final years of his life, focusing on the relationships within a polygamous family from the perspective of the many wives and their husband. Shot during the years 1997-2001 and edited over 15 years later, the film presents a way of life typical of the societies and cultures of the Borno and Adamaoua provinces (Nigeria and Cameroon), where people living far from the capital struggle to adapt to modern education, suffering marginalization and increasing poverty. In recent years, the region has been under constant threat of the Boko Haram insurgency.



Alhajji Ibrahim je bil islamski učenjak, ki je 46 let služil kot sodnik sultanata Ngaoundéré v severnem delu Kameruna. Film spremlja Alhajjija med poslednjimi dnevi življenja, z osebnim uvidom v razmerja znotraj poligamne družine, kot jih izpričujejo žene in njihov mož. Posnet med letoma 1997–2001 in zmontiran 15 let pozneje, film prikaže način življenja družb in kultur provinc Borno in Adamaoua (v Nigeriji in Kamerunu). Prebivalstvo, ki živi daleč od prestolnice, pestijo težave s prilagajanjem na moderno izobraževanje, vse večja revščina in marginalizacija. V zadnjih letih je regija tudi pod stalnim udarom ekstremističnih upornikov skupine Boko Haram.

Research / Raziskava

Lisbet Holtedahl

Photography / Snemanje

Lisbet Holtedahl

Editing / Montaža

Konrad Pilot

Sound / Ton

Adamou Ahmadou, Adamou Galdima, Trond Waage

Zahvala vsem, ki so omogočili izvedbo festivala. /
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