Ethnografilm in Boston, 2017

A selection of short films from the most recent Ethnografilm festival in Paris, France

Thursday – Saturday 12:45 – 1:45
Floor 3 - Commonwealth
The Ethnografilm Festival

*Ethnografilm* seeks to enhance our understanding of the social world through film. From the 11th through the 15th of April 2017 in Paris, France, the festival features over 100 works by documentary and academic filmmakers.
Paris! City of Light & Cinema

"Ciné 13 Théâtre" is located next to the Moulin de la Galette in Montmartre, the summit of the city. History, character, ambiance? Countless films have been inspired by this corner of Paris.

Take the metro to Blanche station. Step outside to find yourself in front of the historic Moulin Rouge, so memorably re-imagined by Baz Luhrmann. You’re at the foot of the delightful market street, Rue Lepic, where Amélie Poulain worked as a waitress, in director Jean-Pierre Jeunet’s eponymous film. Take a moment to buy a delectable tart at the Petit Mitrons bakery, then stroll up the hill. You’ll pass the apartment where Van Gogh lived with his brother Theo, and the Moulin de la Galette, famously painted by Renoir.

This part of the city is filled with historic film theatres—from the blockbuster Pathé on Place Clichy to the tiny Studio 28, the first avant-garde cinema in France. Here, Luis Buñuel premiered his surrealist collaboration with Dali, *L’Age d’or*, though by the time it premiered the two temperamental creators were no longer speaking!

The home of Ethnografilm, "Ciné 13", is at the corner of Junot and Girardon. The cinema is right across the street from the print shop where Picasso once studied print-making. Down rue Junot is the former home of famous Dadaist Tristan Tzara. Austrian architect Adolf Loos designed the unusual home in
1926. The house next door once belonged to famous poster designer Francisque Poulbot. His illustrations of Parisian street urchins were so well-known that street kids became “poulbots” in the city’s ever-evolving slang. Street life in the 18th arrondissement is still fascinating. On the far side of the Butte, or hill, of Montmartre, is one of the city’s most varied and vibrant neighborhoods, with thriving West African food markets and traditional Arab cafés where you can smoke a hookah or narghile.

Our venue Ciné 13 has its own amazing story. Director Claude Lelouche bought the cinema in 1983 to use as a set. He renovated it into a 1920s-era club for his movie Edith et Marcel, the story of singer Edith Piaf’s tragic love affair with a boxer. Upon completing the film, Lelouche turned his set into an atmospheric movie theatre. Today his daughter, Salome Lelouche, runs the programming. And during Ethnografilm, April 17th to 20th 2014, every festival night we will retire to the argumentarium (that is, the cosy Ciné 13 lounge) to discuss the films over a glass of superlative Bordeaux.
Director’s Welcome

The 2017 edition of *Ethnografilm* is a moment to cherish for filmmakers, scholars, and all those who brought this diverse group to Paris. The *Society for Social Studies of Science* and the *International Social Science Council* have been instrumental in implementing the vision of a festival to celebrate excellence in movies that enhance our understanding of the social world.

Ethnographic film—“*ethnografilm*” in Greg Scott’s coinage—has been broadly defined, yielding a huge variety of styles, formats, and themes.

We have the best fringe theatre on the planet! Most important, we have a community of filmmakers and scholars gathered for present inspiration and collaborations yet to come. What could be better?

*Wesley Shrum*

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Our 2017 festival is dedicated to the memory of

Sundar Raminathaniyer (Student of Life) Kerala, India
Challenging Audiences—and Filmmakers

How does ethnographic film articulate critical analysis with critical participation? Videographic study can make visible in powerful ways what is hidden in an arena of study. It can challenge dominant images of that arena while formulating and attempting to scale up alternative images. As a form of knowledge production and committed expertise, ethnographic film often races past the written text, challenging audiences both within and beyond its chosen field to think and do differently. To have effect, it must theorize without jargon. It must provoke without driving away or pandering to its viewers. Ethnographic film must both trouble and fit.

The Society for Social Studies of Science (4S) has long supported critical analysis of the production, distribution, and utilization of knowledge and expertise. It now also formally supports creative initiatives to articulate critique with participation. For this reason, the 4S enthusiastically supports Ethnografilm. What is videographic study for? What are ethnographic filmmakers for? The 4S challenges videographers and their audiences to wrestle with these questions, and we look to you for insight and direction. Thank you for accepting the risks and making the effort to rethink and redo knowledge and expertise through film.

—Gary Downey, Past President, 4S
Ethnografilm 2017

Partners

International Social Science Council (ISSC), has the mission of advancing the social sciences – their quality, novelty and utility – in all parts of the world.

The Society for Social Studies of Science (4S), is a nonprofit, professional association with an international membership of over 1200. The objective of 4S is to bring together those interested in understanding science, technology, and medicine in their social contexts.

The Video Ethnography Laboratory was established at LSU as a resource for graduate teaching and video ethnographic research.
Art for Film

*Ethnografilm* has partnered with Lee Magnet of Baton Rouge, Louisiana to embellish the gallery of the festival theatre (*Cine 13 Theatre* in the Montmartre District) with artwork representing the selected films.

Through this initiative, Lee Magnet has created an absorptive environment for the screening and discussion of films selected by the festival committee. Each attending filmmaker will be presented with an artwork based on a screen shot from their film.

*Susan Arnold*
Director, *Art for Film Program*, Lee Magnet

Student Artists

Me-Gann Adolpho  Everett Castle
Brionna Anderson  Albert Cho
Asyiah Armwood  Lynn Chung
Hallah Bakari  Ajah Claiborne
Summer Beatie  
Asher Bordelon  
Kaylee Borrel  
Kayla Bullard  
Jyranie Burrell  
Taylir Burton  
Jaiante Caldwell  
Ella Calhoun  
Destiny Campbell  
Daisya Collins  
Kaleb Colomb  
Maya Cook
Throughout the 19th century, scientists transformed living birds into dried, stuffed, and otherwise preserved scientific specimens. Today, scientists seek to transform these lifeless specimens into living birds through the emerging science of de-extinction. Exploring these transformations, Archives of Extinction evokes questions about de-animating and re-animating forms of life and about the human role in disassembling past and reassembling future ecologies.
Booked For Safekeeping addresses faltering outlets for the containment and expression of violent impulses, the reactionary bluster of discourse in contemporary society and the isolation and paranoia developing within American communities.
Bounce Brothers (rough cut)
Jahaan Chandler / US / 8 min, rough cut

Three bouncers in New Orleans share their night life on Frenchman Street in New Orleans.
In this ethnographic documentary, anthropologist Mark Neupert explores life at the human-scale in Leiden, the Netherlands, examining how urban planning principles, such as mixed-use, walkability, bikeability, and public spaces create a good human habitat. Filmed over the course of a year, this film shows modern life in an old urban pattern and looks at the connection between urban design, physical activity, and the sense of community.
For centuries, exorcism has been a daily practice in the Ethiopian Orthodox Church. But as Ethiopia has undergone extensive social change, exorcism has been revolutionized. New problems produce new demons, and new demons require dramatic new rituals. Shot in Addis Abeba, ‘The Devil and the Holy Water’ is a short documentary that portrays exorcisms conducted by the controversial priest Mehmer Girma, whose charisma gathers hundreds of people from across Ethiopia and around the world. Narrated by a woman exorcized by Mehmer Girma, the film gives an intimate account of the reality of demonic affliction in modern Ethiopian life.
'It's like having thousands of pets' What scientists really think about the stem cells they look after.
Kanu belong Keram is a document of the building of a canoe in the remote village Kambot. It is located at the jungle river Keram, which is a side stream of the great jungle river Sepik in Papua New Guinea. The building of a canoe can be seen as an example of the importance and greatness of community work. Just the strength of many people can achieve something so big and heavy. The indigene population is highly adapted to their environment. The strength of their bodies, the synchronization as a group and practical know how is compensating the lack of technical equipment.
Meïssa
Emilia Rüf / Senegal/Finland / 23 Min

Meïssa is a portrait of Meïssa Fall a Senegalese bicycle repairman, artist and philosopher. The camera follows Meïssa on his daily ventures juggling between the identities of an artist and that of a mechanic. At a metal workshop, under the supervision of the artist, workers transform abandoned metal parts into imaginative sculptures and masks. Through his down to earth philosophy Meïssa explores the role of the artist in society and the meaning of making art as leaving a trace in the world.
Mile

MELODY HOWSE / GERMANY / 6 Min

Machinima and visual interpretation of the online experience of motivation.
In Haute-Gaspésie (Qc), it is still impossible to get a high-speed Internet connection in some areas. Thankfully, there is Ginette and her trusty relay system.
How do you cope with being convicted of a crime you know you did not commit? What happens when you are condemned to death row and spend over 18 or 30 (sometimes many more) years of your life locked away; often not knowing how long you will be alive? How do people survive when placed in such extraordinary situations? Since DNA evidence has come into play, approximately 300 people have been released from death row after tests showed they had been wrongfully convicted. Resurrection After Exoneration (a charity based in the US) is continuing the battle to release those condemned to death in the US where scientific evidence can contradict the verdict.
The advent of the anthropocene was preceded by the advent of the holocene. One of the characteristics of the holocene is that it was a period with stable temperature and weather patterns, which in turn enabled the development of an agricultural society. Before that, human subsistence relied heavily on hunting and gathering. Given climate change and more unstable weather patterns, present-day practices of hunting and gathering for subsistence become relevant to explore. In this study, focus is turned onto hunting and gathering in urban environments. Empirical cases mainly in the Göteborg region (Sweden) are documented.
White Mountain is 16mm docu-fiction focusing on the Pionen Data Center in Stockholm. In 2008, this former Cold War-era civil defence bunker was redesigned by architect Albert France-Lanord as a data center to house servers for clients, which at one point included Wikileaks and The Pirate Bay. Playing on the science fiction aesthetic, White Mountain uncovers the varying forms of temporality brought about through an exploration of data space and geology. Starting by surveying the rough topography of the surrounding Södermalm landscape, the film gradually pushes beneath the surface, illuminating the ordinarily concealed network infrastructure. As the camera idles on the florescent-lit server stacks, issues of privacy, surveillance and digital sovereignty inevitably emanate.

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