### RAI@USC 2020 | Festival Schedule

*All events free and open to the public.*

For event locations on campus map, see [calendar.usc.edu/department/anthropology](http://calendar.usc.edu/department/anthropology)

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<th>Thursday • March 5</th>
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| SPECIAL: VR Digital Heritage Hands-On Experience Space  
Thursday & Friday 9:00 AM – 5:00 PM | ACADEMIC: Tensions in Digital Heritage Inside and Outside Indigenous Collaborations  
9:00 AM – noon  
Doheny Library, DML 241 | FILMMAKER: Guardians of the Night (17 min)  
Niishii | Night Worlds (22 min)  
9:00 – 10:30 AM  
School of Cinematic Arts, SCA 112 |
| ACADEMIC: Golden Wing, Silver Wings  
9:00 – 10:30 AM  
Taper Hall (THH) 208 | COMMUNITY: Walker’s (11 min)  
9:00 – 10:00 AM  
Ground Zero Performance Café (TRO)  

**FILMS: Student-Curated**  
10:00 – 2:00 PM  
Ground Zero Performance Café (TRO)  
Legacies (34 min)  
Zahida (30 min)  
After the Silence (28 min)  
Amazoninations (7 min)  
Living Here (16 min)  
Even Asteroids Are Not Alone (17 min)  
It Was Tomorrow (52 min) | FILM: Raven and the Seagull (70 min)  
10:30 AM – noon  
School of Cinematic Arts, SCA 112 |
| FILM: Knots & Holes: An Essay  
Film on the Life of Nets (74 min)  
1:30 – 3:00 PM  
School of Cinematic Arts, SCA 112 | FILM: Thank You for the Rain (87 min)  
2:30 – 4:30 PM  
Taper Hall (THH) 201 | COMMUNITY: LGBTQ+ Rainbow Reel  
4:00 – 5:30 PM  
Taper Hall (THH) 101  
See program for films screening.  
try to walk in the sun |
| FILM: This Is My Face/  
Esta es Mi Cara (57 min)  
2:00 – 3:30 PM  
Taper Hall (THH) 101  
See program for films screening. | FILM: Shorts  
2:30 – 4:00 PM  
Taper Hall (THH) 101  
See program for films screening.  
try to walk in the sun | FILM: CLOSING NIGHT  
The Book of the Sea (85 min)  
5:30 – 7:30 PM  
Taper Hall (THH) 201 |
| FILMMAKER: The Women  
Weavers of Assam (94 min)  
4:00 – 6:00 PM  
Grace Ford Salvatori (GFS) 106 | COMMUNITY: LGBTQ+ Rainbow Reel  
4:00 – 5:30 PM  
Taper Hall (THH) 101  
See program for films screening. | FILM: screenigns of films from the 16th RAI Film Festival |
| FILM: Opening Night  
Edge of the Knife (100 min)  
6:30 – 8:30 PM  
Grace Ford Salvatori (GFS) 106 | COMMUNITY: Recognizing & Honoring Native American Artists & Collaborations  
6:00 – 9:00 PM  
University Religious Center (URC)  
Fishbowl | FILMMAKER: filmmaker attending the screening |
| SPECIAL: Opening Reception  
8:30 – 9:30 PM  
Grace Ford Salvatori (GFS) Lobby | COMMUNITY: Anthropology’s Coming Out/First Friday  
8:00 – 11:00 PM  
Ground Zero Performance Café (TRO) | COMMUNITY: events bringing the festival into the public square |
|  |  | ACADEMIC: events with scholarly presentations |
|  |  | SPECIAL: Opening reception, lunch, and multi-day VR installation. |

### Event Types

- **FILM**: screenings of films from the 16th RAI Film Festival
- **FILMMAKER**: filmmaker attending the screening
- **COMMUNITY**: events bringing the festival into the public square
- **ACADEMIC**: events with scholarly presentations
- **SPECIAL**: Opening reception, lunch, and multi-day VR installation.
16th RAI Film Festival Prizes & Awards

The following films in the RAI@USC 2020 program were recognized with awards at the 16th Royal Anthropological Institute of Great Britain and Ireland (RAI) Film Festival in 2019.

RAI PRESIDENT’S AWARD
2019 Winner: *Edge of the Knife*, Directors: Gwaai Edenshaw, Helen Haig-Brown

Assigned by the Film Festival Committee to a film of truly exceptional merit that addresses issues of great contemporary importance and concern in anthropology or archaeology. This film may take the form of either fiction or fact-based documentary, and need not necessarily belong to any conventional ethnographic genre.

• Thursday, March 5th, 6:30-8:30 PM, Grace Ford Salvatori (GFS) 106

THE BASIL WRIGHT FILM PRIZE
2019 Winner: *Thank You For the Rain*, Director: Julia Dahr

Awarded biennially since 1986 this prize is for a film in the ethnographic tradition that takes advantage of the evocative faculty of film as a means of furthering a concern for humanity and for communicating that concern to others.

• Saturday, March 7th, 2:30-4:30 PM, Taper Hall (THH) 201

ARCHAEOLOGY AND MATERIAL CULTURE FILM PRIZE
2019 Winner: *The Book of the Sea*, Director: Aleksei Vakhrushev

This award has been offered by the Film Festival Committee since 1990 and is for the best film about the social use and cultural significance of material objects, be it at the present time or any previous period in human history.

• Saturday, March 7, 5:30-7:30 PM, Taper Hall (THH) 201

ROYAL ANTHROPOLOGICAL INSTITUTE & MARSH SHORT FILM PRIZE
2019 Winner: *Even Asteroids Are Not Alone*, Director: Jón Bjarki Magnússon
2019 Commendations: *Father’s Prescription*, Director: Enke Huang and *Fire Mouth*, Director: Luciano Pérez Fernández

Introduced in 2019, this prize is for the most outstanding short film on anthropology or archaeology. This prize is sponsored by the Marsh Christian Trust.

• Friday, March 6th, 2:30-5:30 PM, Taper Hall (THH) 101

WILEY BLACKWELL STUDENT FILM PRIZE
2019 Commendation: *It Was Tomorrow*, Director: Alexandra D'onofrio

Awarded for the first time in 1990, and since 2005 sponsored by Wiley-Blackwell Publishing, this prize is given to the most outstanding film in the ethnographic tradition made by a student enrolled in a recognized educational institution.

• Friday, March 6th, 10:00-2:00 PM, Ground Zero Performance Cafe (TRO)
Welcome to RAI@USC 2020

The Royal Anthropological Institute of Great Britain and Ireland (RAI) celebrates ethnographic, anthropological and archaeological filmmaking from around the globe at the RAI Film Festival in Bristol, UK, every two years. The Center of Visual Anthropology brings a USC Edition of the festival to Los Angeles in alternate years. This year, RAI@USC hosts 28 films from the 16th RAI Film Festival, along with virtual reality projects, student-led programs, and community events, including invited performances of Tongva songs and in the sacred tradition of Bird Singers to recognize and honor the many Native American productions and collaborations among the festival films.

RAI@USC 2020 focuses on collaborative and participatory trends in ethnographic cinema and on what people—faculty, students, activists, and film subjects—do with films once they’re released in the world. This collaboration is pragmatic as well as thematic and carries over in screenings, student-led, and community events realized through the initiative of dozens of students and faculty; and in collaboration with the School of Cinematic Arts, Sidney Harman Academy for Polymathic Study, and USC student organizations: The Anthropology and Global Studies Club, USC Kinetic, First Friday, and Native American Student Union.

Festival Program

THURSDAY • MARCH 5TH

SPECIAL

VR Digital Heritage Hands-On Experience Space—Try It Yourself
Thursday, March 5th & Friday, March 6th, 9:00 AM-5:00 PM
Saturday, March 7th, 1:00-5 PM
Location: Ahmanson Center (ACB) 328, 330, 335

The VR Digital Heritage Experience Space allows you to preview the creative, virtual, and augmented reality products that are a focus of the session “Tensions in Digital Heritage Inside and Outside Indigenous Collaborations” (Saturday, March 6, 9:00 AM – Noon, DML 241). Presenters in that session will grapple with tensions around making sacred, fragile, unique and valuable places and materials available in the virtual domain. Come try out some of the projects discussed in this hands-on experience space open all three days of the festival!

ACADEMIC

Golden Wing, Silver Wings: Filmic Representations of the Autobiographical Ethnography of Lin Yueh-Hwa
Thursday, March 5th, 9:00-10:30 AM
Location: Taper Hall (THH) 208
Organizer: Gary Seaman, University of Southern California
Presenters: Gary Seaman (writer/director) and Joe Juanyao Zheng (producer/editor)

For students of Chinese society and culture, Lin Yueh-hwa’s autobiographical ethnography of his native village entitled The Golden Wing: A Sociological Study of Chinese Familism (1948) has long been considered a seminal and classic text. In the 1980s, Prof. Zhuang Kongshao of Yunnan University restudied Lin Yueh-hwa’s village, and he recently published a monograph in 2018 entitled The Silver Wings: Local Society and Cultural Change in China (1920s-1980s). The panel will also screen some clips from a video that Zhuang produced in 2017, entitled, The Winter Solstice in the Golden Wing Valley.
FILM

Knots & Holes: An Essay Film on the Life of Nets
Thursday, March 5th, 12:30-2:00 PM
Location: School of Cinematic Arts, SCA 112
Host: Michael Renov

Knots & Holes: An Essay Film on the Life of Nets (74 min, 2018)
Directed by Mattijs Van de Port
Country of production: Netherlands

A singular anthropological essay film that observes the various nets we find across different contexts in Bahia (from fishing nets to delicate nets of lace), and the emotions and sensations associated with them. It continues to ponder how these nets materialize principles of connection, of filtering and of patterning. As the scope widens to the nets of longitude and latitude that encircle the globe, and of virtual networks like Grindr, Van de Port wonders aloud how connection, filtering and patterning play themselves out in his own life—as a filmmaker, as an anthropologist, as a gay man-in-love.

FILM

This Is My Face/Esta es Mi Cara
Thursday, March 5th, 2:00-3:30 PM
Location: Taper Hall (THH) 101
Organizer/Host: Tracie Mayfield

This Is My Face/Esta es Mi Cara (57 min, 2018)
Directed by Angélica Cabezas Pino
Country of production: Chile

In Chile, people living with HIV fear stigma, and often conceal their condition and remain silent about what they are going through. This is My Face/Esta es Mi Cara explores what happens when a range of men living with the virus open up about the illness that changed their life trajectories. It follows a creative process whereby they produce photographic portraits that represent their (often painful) memories and feelings, a process which helps them challenge years of silence, shame, and misrepresentation. A lesson in the power of collaborative storytelling.
**FILMMAKER**

*The Women Weavers of Assam/Mihin Sutta, Mihin Jibon*

Thursday, March 5th, 4:00-6:00 PM  
Location: Grace Ford Salvatori (GFS) 106  
Host: Nancy Lutkehaus  
Director Aparna Sharma will take part in Q&A following the screening.

*The Women Weavers of Assam/Mihin Sutta, Mihin Jibon* (94 min, 2019)  
Directed by Aparna Sharma  
Country of production: India, United States

*The Women Weavers of Assam/Mihin Sutta, Mihin Jibon* focuses on the craft, labor and the everyday lives of a group of women weavers in India’s northeastern state of Assam. The weavers belong to a non-profit collective called Tezpur District Mahila Samiti (TDMS), which was founded a century ago by women activists and Gandhian freedom fighters of Assam. The TDMS weavers preserve traditional motifs and methods of Assamese weaving, which have been declining since the introduction of mechanized cloth production in the region. Montages of weaving blend with the weavers’ accounts of their personal experiences, generating an evocative representation of the environment and the rhythms of TDMS. Using techniques of observational cinema, *The Women Weavers of Assam/Mihin Sutta, Mihin Jibon* highlights the cultural significance of hand-weaving as a craft and industry in Assam. The film marks the centenary of Tezpur District Mahila Samiti.

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**FILM OPENING NIGHT**

*Edge of the Knife*

Thursday, March 5th, 6:30-8:30 PM  
Location: Grace Ford Salvatori (GFS) 106  
Hosts: Jennifer Cool, Tok Thompson

*Edge of the Knife* (100 min, 2018)  
Directed by Gwaai Edenshaw and Helen Haig-Brown  
Country of production: Canada  
RAI PRESIDENT’S AWARD, 2019 Winner

*Edge of the Knife* is the first feature film in the endangered Haida language, spoken in the Haida Gwaii archipelago off the coast of Canada and on Prince of Wales Island in Alaska. The film is a historical tale based on Haida oral storytelling and mythology. Set in a seasonal fishing camp, *Edge of the Knife* centers on the relationship between the nobleman Adiits’ii and his best friend Kwa. After Adiits’ii causes the accidental death of Kwa’s son, he flees into the rainforest, descending into madness and transforming into Gaagiixid—“the Wildman.” When the families return in the spring, they discover Adiits’ii has survived the winter. Can he be rescued and returned to his humanity?

Meanwhile, Kwa wrestles with his deepest desire—revenge. Having survived decades of hardship and cultural genocide, Haida today are reclaiming their language with hard work and dedication. The film is part of a thriving cultural and language revitalization program; fluent elders carefully translated the script into three Haida dialects and trained the fully-Haida cast in memorizing, pronouncing, and expressing their lines.
SPECIAL
OPENING RECEPTION
Thursday, March 5th, 8:30-9:30 PM
Lobby: Grace Ford Salvatori (GFS), Lobby

Come celebrate the opening of RAI@USC 2020 with food and drink. The event is free and open to the public.

FRIDAY • MARCH 6TH

COMMUNITY

Walker’s
Friday, March 6th, 9:00-10:00 AM
Location: Ground Zero Performance Cafe (TRO)
Organizer/Host: Etienne Green

The short film Walker’s portrays a historic black barbershop in North Carolina. This community forum invites barbers and patrons of The New Millennium Sports Barber Shop, operating in South Los Angeles for over twenty years, to discuss the role and significance of such barbershops in personal and community life and share their thoughts on the film.

Walker’s (11 min, 2018)
Directed by Kyle Myers-Haugh
Country of production: United States

In this portrait of a historic black barbershop in Wilmington, North Carolina, we witness the everyday rituals that bind the men in this community together. Tight close ups illuminate intimate physical interactions in this space, and the craftsmanship of the barber; an evocative soundtrack mingles the buzz of shears with the gentle chatter between customers and those who tenderly shave, wash and groom them. “Walker’s,” the eponymous barbershop, emerges as a key social institution, at the heart of a community.

FILM

Student-Curated Films
Friday, March 6th, 10:00-2:00 PM
Location: Ground Zero Performance Cafe (TRO)
Hosts: Ulysses Salcido, Eric Heller
Discussants: Erin Moore, Inaya Riaz
Curators: Pudu Blamoh, Etienne Green, Qira Kong, Andrea Marin, William Pankey, Ulysses Salcido (ANTH 476)

Films in this program were selected—from among the 56 titles screened at the 16th RAI Festival in Bristol—by the students of Anthropology 476, Ethnographic Film Theory from an Historical Perspective, taught in fall 2019 by RAI@USC Festival Organizer, Jennifer Cool.

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**Legacies (34 min, 2018)**
Directed by Clair Maleney
Country of production: Netherlands, United States

The pioneering approach of Jubilee School in West Philadelphia seeks to empower its students (mainly black, and from low-income households), via a curriculum which highlights the arts, social justice, and Black History. In an approach reminiscent of Frederick Wiseman’s (though more modest in scope), Legacies surveys this institution from top to bottom. Filming over several months, the filmmaker present in the daily life of the school; footage of everyday classroom interactions and staff meetings mixes with interviews with students, past students, teachers and parents. The result is a fascinating examination of critical pedagogy, and what it takes to enact it on a day-to-day basis.

**Zahida (28 min, 2018)**
Directed by Seemab Gul
Country of production: United Kingdom

Zahida is a unique woman in Pakistan: she is the nation’s only female taxi driver. This sensitive film provides a fascinating insight into the personal and professional trials faced by this strong woman, who will not take no for an answer.

**After the Silence (28 min, 2018)**
Directed by Natalie Cubides-Brady
Country of production: United Kingdom

An affecting portrait of a small town on the Magdalena River in Colombia during Day of the Dead, exploring the spiritual impact of the forced disappearances that became endemic during the nation’s civil conflict. The film journeys into a world where government forensic investigators attempt to locate and exhume bodies from remote mountainside graves, where women remember and try to understand the loss of their relatives, and where rivers swell with the bodies of unidentified corpses. A powerful exploration of memory and loss in a community seeking to recover from decades of systemic violence.

**Amazonimations (7 min, 2018)**
Directed by Camilla Morelli, Sophie Marsh
Country of production: Peru, United Kingdom

A compilation of three animated films written, voiced and illustrated by the Matses people of the Amazon rainforest, on the Peru-Brazil frontier. Made in collaboration with an indigenous artist, a professional animator and an anthropologist, different generations of Matses chose aspects of their lives that they would like the world to know about; we hear of their skillful use of poisonous frogs, children’s perceptions of the dolphins, jaguars and boar that they share the forest with, and young adults’ experiences of moving to the city. These animations allow those who feel displaced, marginalized and underrepresented to tell their own stories, and become active agents of knowledge production.

**Living Here/Là où je vis (16 min, 2017)**
Directed by Sarah Baril Gaudet
Country of production: Canada

In Aupaluk, Northern Quebec, a small cluster of primary colored buildings cluster amidst the blinding white tundra. We are introduced to the tiny town (population 200, mainly Inuit) by a thoughtful teenager named Martha. Against footage of her painting in school, smoking with friends, and sewing her own clothes, Martha’s voiceover describes the pride she feels as an Inuk, and how she loves the peace, calm and beauty of her hometown—even if she occasionally feels lonely and isolated. A quiet and beautiful film about a quiet and beautiful place.
**Even Asteroids Are Not Alone** (17 min, 2018)
Directed by Jón Bjarki Magnússon
Country of production: Iceland
ROYAL ANTHROPOLOGICAL INSTITUTE & MARSH SHORT FILM PRIZE, 2019 Winner

Eve Online is a computer game in which players mine, trade and fight their way through computer-generated galaxies. Whilst computer game aficionados are often depicted as isolated, this game is deeply social: it is a “massive multiplayer game” that brings thousands of people together. As they play, participants can speak to each other. Co-operation in the virtual game-world builds into very real friendships that enrich players’ lives. As the players can’t see each other, neither can we; instead the virtual game world occupies the screen, and we hear the experiences of fourteen players from around the globe, told in their own voices. A warm testament to a community of trust forged in a virtual world far from our own.

**It Was Tomorrow** (52 min, 2018)
Directed by Alexandra D'onofrio
Country of production: Italy, United Kingdom
WILEY BLACKWELL STUDENT FILM PRIZE, 2019 Commendation

After living in Italy for almost ten years without documents, three Egyptian men—Ali, Mahmoud and Mohamed—are suddenly awarded legal residence. As a whole new world of opportunities open up to them, they revisit the ports where they arrived in Italy as teenagers after hazardous journeys across the Mediterranean. Here, difficult memories are intertwined with fantasies about what could be, or could have been, and their possible new lives. Through creative collaborative filmmaking that weaves animation, theatre and storytelling with documentary images, we are able to delve deep into the memories and imaginations of these young men.

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**FILM**

**Short Films**
Friday, March 6th, 2:30-4:00 PM
Location: Taper Hall (THH) 101
Host: Jennifer Cool

**Screenings in this program**

**The Sounds of Street Vendors: Havana, Cuba** (8 min, 2015)
Directed by Michael Brims
Country of production: United States, Cuba

On the streets of Havana, enterprising vendors offer peanuts, ice cream and flowers for sale to passers-by. With booming calls, tinny electronic jingles, and impressive songs, they advertise their wares, and shape the sensory landscape of the city. This simple but effective film captures the vendors’ artistry, and the way their distinctive rhythms and melodies echo through the streets, crafting an evocative sonic portrait of Cuban urban life.

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Fire Mouth (9 min, 2017)
Directed by Luciano Pérez Fernández
Country of production: Brazil
ROYAL ANTHROPOLOGICAL INSTITUTE & MARSH SHORT FILM PRIZE, 2019 Commendation

A film about a football match in Pernambuco, Northeastern Brazil, in which we see none of the action, or even a single player. We only catch glimpses of the fans as they bake, rather sluggishly, under the punishing sun, rendered in distinctly un-Brazilian black and white. We do, however, get plenty of color from the vigorous radio commentary, which describes every twist of the on-pitch drama with a combination of passion and mischief. We only fully grasp just how remarkable this commentary is in the final seconds of what is an inventive and highly enjoyable film.

Welcome Valentine 2017 (16 min, 2017)
Directed by Dhruv Satija
Country of production: India

In a temple dedicated to Hanuman in Ahmedabad, Gujarat, a priest flouts convention by marrying couples who are shunned elsewhere: mostly those who have eloped from families who disapprove of their union, but also, even more controversially, same-sex couples. A portrait of a staggeringly progressive and liberal institution, that counters the conservatism and orthodoxy found elsewhere in India’s religious communities.

Bonfires (6 min, 2017)
Directed by Martin Bureau
Country of production: Canada

Huge bonfires are lit by Protestants in Northern Ireland on July 12 each year, as part of the celebrations of the 1690 Battle of the Boyne. They are made from wooden pallets, tires, and garbage. To the Protestants, they are symbols of identity affirmation; to the Catholics, they signal arrogance and humiliation. This striking short documents the terrifying scale of these monumental statements, with the somewhat eerie melodies of marching bands lingering beneath the sounds of the infernos.

Father’s Prescription (11 min, 2017)
Directed by Enke Huang
Country of production: United Kingdom, China
ROYAL ANTHROPOLOGICAL INSTITUTE & MARSH SHORT FILM PRIZE, 2019 Commendation

A personal exploration of traditional Chinese medicine that considers the importance of its sensory qualities. Huang vividly recalls the extreme bitter taste and smell of the teas consumed by her family in her youth in China. These teas took expertise, care and patience to prepare; can the modern and convenient powdered remedies available to her in London today be as authentic? What is this tea without its smell? With an impressionistic approach to film form, Father’s Prescription is an evocative meditation on memory, embodied experience, family and tradition.

What Your Eyes Can’t See/Lo que sus ojos no ven (8 min, 2018)
Directed by Julieta Pestarino
Country of production: Argentina

An essay-documentary that explores the processes of archival research, and the limits of the kind of knowledge it can provide. Pestarino pursues photographer and traveller André Roosevelt into the archives, attempting to discover the nature of his time in Ecuador (filmmaker? entrepreneur? colonialist?). Curiosity, frustration and resignation.
COMMUNITY

LGBTQ+ Rainbow Reel
Friday, March 6th, 4:00-5:30 PM
Location: Taper Hall (THH) 101
Organizers/Hosts: Qira Kong, USC Kinetic

LGBTQ+ Rainbow Reel showcases films about the lives and social and political challenges of LGBTQ people in countries around the world. USC Kinetic, a student group that envisions “a culture of boldly engaged citizens who combine empathy, analysis, and action to create innovative solutions to social problems,” will host discussion of the insights, highlights, and dilemmas presented in the films. Join us for this opportunity to gather and reflect on our identities as active members of our society.

Screenings in this program

Domingo/Sunday (25 min, 2018)
Directed by Paulo Mendel & Vitor Grunvald
Country of Production: Brazil

A colorful and noisy encounter with Família Stronger, a LGBTQIA+ collective in the neighborhood of Jardim Nazaré, on São Paulo’s periphery. Across a split screen, Sunday portrays a single day in which the collective gather for a lively lunch get-together, then head out into the streets for a protest against the conservative forces behind the 2016 coup d’état. The camera moves freely amongst the boisterous group, capturing spirited banter amongst this alternative queer family (“hey DJ, why the fuck you changed the Spice Girls Song? I’m a fag and I want to party dammit”), and the force of their political will against a state that seeks to repress their voice.

Positive YouTubers — A Machinima Documentary (15 min, 2017)
Directed by Leandro Goddinho
Country of production: Germany, Brazil

An experimental documentary made with footage material recorded from the computer desktop screen, about four Brazilians who have created YouTube Channels to talk openly about their HIV status. They explain how this platform disseminates information, counters prejudice, and offers positive images of those living with HIV. A fresh and inventive look at activism in the Web 2.0 era.

The World is Round So That Nobody Can Hide in the Corners – Part I: Refuge (10 min, 2017)
Directed by Leandro Goddinho
Country of production: Germany

The first installment in a series of shorts that explore LGBTQ+ experiences across the globe, envisioning a queer diasporic community. In Refuge, we hear the moving account of a young man forced to flee Nigeria, and seek asylum in Germany, because of his sexuality.

The World is Round So That Nobody Can Hide in the Corners – Part II: The Kiss (5 min, 2017)
Directed by Leandro Goddinho
Country of production: Germany

The second installment in a series of shorts that explore LGBTQ+ experiences across the globe, envisioning a queer diasporic community. The Kiss stages an act of public sensuality at the Gay Holocaust memorial in Berlin, celebrating romance whilst considering the possible hate and terror this simple gesture can inspire.
Recognizing and Honoring Native American Artists and Collaborations
Friday, March 6th, 6:00-9:00 PM
Location: The Fishbowl, University Religious Center (URC), 835 W. 34th St.
Organizers: Lynn Dodd, Karras Wilson, Teri Brewer
in collaboration with USC Native American Student Union

Features a land acknowledgement recognizing the history and presence of Indigenous peoples and their enduring relationship to their lands; welcome from Tongva/Gabrielino; invited performances of Tongva songs and in the sacred tradition of Bird Singers. All festival attendees are welcome to attend the singing and dancing, as well as the screening of *Singing Bird* and Q&A with filmmaker, Teri Brewer.

**Screenings in this program**

*Singing Bird* (30 min, 2018)
Directed by Teri Brewer
Country of Production: United States

The Kumeyaay, an indigenous people of Southern California and Northern Mexico still perform more than a dozen ancient song cycles kept alive through a process of apprenticeship and study which can last a lifetime. The Kumeyaay share this Bird-singing tradition (and accompanying dancing) with other tribes as well, but they are sometimes credited as the originators of these specific song cycles, which incorporate traditional knowledge of their history and land with philosophical and moral teaching.

Bird-singers commit to singing for their people on a wide variety of occasions. Bird-singing is done in private community and family contexts, but also at public gatherings and celebrations, at competitive events and protests too. Kumeyaay Bird-singers often perform in multi-generational groups which may include children, young adult learners and master singers too. Their only instrumental accompaniment is the Halma, a specially made gourd rattle which provides rhythm and in the hands of the lead singer, guides the performance. Singers and dancers often travel to sing for events and competitions with those from other tribes.

From the Grand Canyon, down the Colorado, west to the Pacific Coast and in Mexico along the border and in the valleys of Baja California, Bird-singing is heard in public on an increasing variety of occasions. This film introduces singing “Bird” in contemporary Kumeyaay practice, and how it is transmitted.
COMMUNITY

Anthropology’s Coming Out
student-led, open call, art and culture celebration in collaboration with Ground Zero’s First Friday
Friday, March 6th, 8:00-11:00 PM
Location: Ground Zero Performance Cafe (TRO)
Organizers: Pudu Blamoh, Andrea Marin, Syann Cromwell, Quia McKnight, Ithalia Price

Join us for a special edition of Ground Zero’s First Fridays in collaboration with the RAI@USC Film Festival and USC Center for Visual Anthropology. Anthropology’s Coming Out is an interactive celebration of art and culture on USC campus. Whether you’re new to anthropology or an experienced practitioner, we all have experiences from our respective cultures or from studying cultures. We invite students to come share their work—performance piece, photography, spoken word, video, etc.—expressing the ways anthropology touches lives in and beyond academic walls. There are no criteria, just be open to an anthropologically-lensed dialogue throughout with the Ground Zero First Friday crowd. Questions? Email Ithalia Price iprice@usc.edu or Syann Cromwell gzprod@usc.edu.

SATURDAY • MARCH 7TH

SESSION

Tensions in Digital Heritage Inside and Outside Indigenous Collaborations
Saturday, March 7th, 9:00 AM-noon
Location: Doheny Memorial Library (DML) 241
Organizers: Lynn Dodd, Teri Brewer

Presenters: Lynn Dodd (USC), Teri Brewer (Archaeoikon), Eric Heller (USC), Eric Hanson (USC), Dave Robinson (University of Central Lancashire), Wendy Teeter (UCLA Fowler Museum), Cindi Alvitre (CSU Long Beach), Desireé Martinez (Cogstone Archaeology), Karimah Kennedy Richardson (Autry Museum/UCR), Cristina Mosconi (University of Exeter)
Discussant: Aparna Sharma (UCLA)

In recent years there have been an increasing number of productive visual media collaborations between indigenous Californian scholars and regional or international scholars, curators and filmmakers from a number of disciplines. Efforts to create evocative encounters with places and experiences that may be valued differently prompt critical anthropological discussions about the nature of heritage values, production, and experience in expanding modes of practice. This forum will support discussion of ongoing museum and archaeological collaborative projects including Unearthed, one of the planned multimedia outcomes of the Windwolves Archaeological Project, The Pimu Catalina Island Archaeological Project, VISTA/AR, and A Donation to the Museum (2015), a film and research collaboration with the Bristol City Museum and Galleries.

VR Digital Heritage Hands-On Experience Space—Try It Yourself
Thursday, March 5th & Friday, March 6th, 9:00 AM-5:00 PM
Saturday, March 7th, 1:00-5 PM
Ahmanson Center (ACB) 328, 330, 335
Some of the VR projects discussed in this session will be showcased.
**FILMMAKER**

*Guardians of the Night & Niishii / Night Worlds*

Saturday, March 7th, 9:00-10:30 AM  
Location: School of Cinematic Arts, SCA 112  
Host: Yumeng (Shirley) He  
Q&A with directors Saranya Nayak (in person) and Eleonora Diamanti (video interview) following screenings

*Guardians of the Night* (17 min, 2018)  
Directed by Alexandrine Boudreault-Fournier, Eleonora Diamanti  
Country of Production: Cuba, Canada

A survey of the happenings in Guantánamo, Cuba during nighttime. We see neighborhood watchmen on lonely streets, bustling crowds of revelers in illuminated squares, families as they relax at home by the glow of their phone and television screens, and workers as they toil through the night. Whilst there is no dialogue in the film, it captures the rich nighttime soundscapes. With a keen eye and an acute ear, *Guardians of the Night* contributes to the growing body of sensory ethnography, illuminating our grasp of the feeling of a Cuban city at night.

*Niishii / Night Worlds* (22 min, 2017)  
Directed by Saranya Nayak  
Country of Production: United Kingdom

What happens to a town after sunset? What happens to life and light? *Niishii* is an evocative tour through the night time hours in the town of Dubrajpur (West Bengal, India). Here, amidst inky darkness, faces are illuminated by cool fluorescent light. Their owners tell stories of night - as it used to be, prior to electrification, as it is now, and the ghosts one may encounter in it. We see families gather to eat, we visit amusement parks, markets and “drinking dens” (where, one drinker tells us, “darkness is best”), and witness the labor that continues through the night. A sensuous ethnography, *Niishii* richly evokes the lightscapes and soundscapes that characterize this affective, and highly active, zone of life.

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**FILM**

*Raven and the Seagull*

Saturday, March 7th, 10:30 AM-noon  
Location: School of Cinematic Arts, SCA 112  
Hosts: Andreas Kratky, Michael Bodie

*Raven and the Seagull* (70 min, 2018)  
Directed by Lasse Lau  
Country of Production: Denmark

Denmark and Greenland have been tied together by a complex colonial relationship for centuries. Today, Greenlanders fight for autonomy, whilst acutely aware of their economic dependence on the “mother country.” Danish artist and filmmaker Lau reflects on an emerging postcolonial consciousness in Denmark’s northern empire, and on the possibility of knowing Greenland. How can a Dane know Greenland, enshrined as it is in myth and fantasy? How can the native Greenlander know its own land, after so many generations of foreign rule? Lau attempts to represent an authentic Greenlandic experience by watching and listening intently to its natives over the course of a long-term research project, crafting a film rich with their voices, their beautiful landscapes, and an emerging political awareness.
ACADEMIC

Teaching Anthropology with Film
Saturday, March 7th, 1:00-2:30 PM
Location: Doheny Memorial Library (DML) 241
Organizer: Jennifer Cool
Presenters: Stephen Hughes (SOAS, University of London), Steven Schindler (CSU Long Beach), Nancy Lutkehaus (USC), Jennifer Cool (USC)

This session looks at the role of film in teaching anthropology past, present, and future—from a Sputnik-era elementary school science curriculum to the tradeoffs of using Hollywood films to teach anthropological ideas and classroom tactics addressed to the changed place of media in contemporary society.

• “Cold-War Pedagogy: Man, A Course of Study (MACOS), Ethnographic Film, and Teaching American Kids Science,” Nancy Lutkehaus
• “Using Hollywood Films to Teach Anthropological Concepts,” Steven Schindler
• “Teaching Anthropology with Film in the Contemporary Media Ecology,” Jennifer Cool
• “Decanonizing Ethnographic Film: What should twenty-first century students be learning from anthropological film?,” Stephen Hughes

FILM

Cantadoras: Musical Memories of Life and Death in Colombia
Saturday, March 7th, 1:00-2:30 PM
Location: Taper Hall (THH) 201
Host: Ithalia Price

Cantadoras: Musical Memories of Life and Death in Colombia (70 min, 2017)
Directed by María Fernanda Carrillo Sánchez
Country of production: Mexico

A portrait of life in rural Colombia, towards its Caribbean coast, told through the words and songs of the resilient Afro-Colombian singers that farm there. Through intimate interviews and the evocative chants of the bullerengue (cumbia-based style traditionally sung exclusively by women), we learn of their everyday experiences of hardship and survival. They speak movingly of memories of violence at the hands of paramilitaries, and the power of song to build intergenerational strength and give voice to dignity and creativity. Weaving songs, interviews, and archive footage, Cantadoras is a musical journey through ancestral resistance to violence, from working in white-owned mines, civil war in which violence rests heavily on rural communities, and the challenges of today’s situation.
**FILM**

*Thank You for the Rain*
Saturday, March 7th, 2:30-4:30 PM  
Location: Taper Hall (THH) 201  
Organizer/Host: Sayd Randle

*Thank You for the Rain* (87 min, 2017)  
Directed by Julia Dahr  
Country of production: United Kingdom  
THE BASIL WRIGHT FILM PRIZE, 2019 Winner

Over the last five years, Kisilu, a smallholder farmer in Kenya, has used his camera to capture his family life, his village and the impacts of climate change. He has filmed floods, droughts and storms — and their human costs. Following a storm that destroys his house, Kisilu starts building a community movement of farmers fighting the impacts of extreme weather and he takes this message of hope all the way to the UN Climate Talks in Paris, COP21 — where he faces inertia, bureaucracy and arrogance. Thrown together with Norwegian filmmaker Julia Dahr, a remarkable film emerges that tells his story of strength, but also of the murky contradictions in the global climate change movement.

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**CLOSING NIGHT FILM**

*The Book of the Sea*
Saturday, March 7, 5:30-7:30 PM  
Location: Taper Hall (THH) 201  
Host: Jennifer Cool  
Discussants: Chris Finley, Eric Hanson, Silvia Tomášková, Tok Thompson

*The Book of the Sea* (85 min, 2018)  
Directed by Aleksei Vakhrushev  
Country of production: Russia  
ARCHAEOLOGY AND MATERIAL CULTURE FILM PRIZE, 2019 Winner

An intimate look inside day-to-day life on the frozen fringe of the Bering Strait in Russia, home to the Inuit and Chukchi. We follow community leader Alexei, his wife Galya (a nurse) and their son Igor from season to season in this frigid, harsh land. Like their ancestors, their community still survives by hunting marine mammals, but today they must navigate hunting quotas, endemic alcoholism, and the tricky balance between tradition and the modern world. With compelling verité footage woven with animated sequences that represent ancient myth, *The Book of the Sea* is a vivid account of a struggle for survival, and preservation of a traditional lifestyle in one of the most remote places on earth.
Festival Organizer • Jennifer Cool

Design & Publications Coordinator • Sean David Christensen

Copy Editing • Rebecca Truszkowsi, William Pankey

Projectionists • Sean David Christensen, Jade Crenian

Program Selections • Pudu Blamoh, Jennifer Cool, Etienne Green, Qira Kong, Nancy Lutkehaus, Andrea Marin, Tracie Mayfield, William Pankey, Sayd Randle, Ulysses Salcido

Administrative & Event Support • Rita Jones, Sandra Dymally, Dennis Miranda

Participating Filmmakers • Eleonora Diamanti (video interview), Saranya Nayak, Aparna Sharma

Event Organizers

Pudu Blamoh
Teri Brewer
Jennifer Cool
Syann Cromwell
Lynn Dodd
Etienne Green
Yumeng (Shirley) He
Qira Kong
Tracie Mayfield
Andrea Marin
Quia McKnight
Ithalia Price
Sayd Randle
Ulysses Salcido
Gary Seaman
Karras Wilson

Hosts & Discussants

(Film Events)

Michael Bodie
Jennifer Cool
Chris Finley
Etienne Green
Eric Hanson
Yumeng (Shirley) He
Eric Heller
Qira Kong
Tracie Mayfield
Andreas Kratky
Nancy Lutkehaus
Ithalia Price
Erin Moore
Ithalia Price
Sayd Randle
Michael Renov
Inaya Riaz
Ulysses Salcido
Tok Thompson
Silvia Tomášková

Presenters

(ACademic Events)

Gary Seaman, USC
Joe Juanyao Zheng, USC
Cindi Alvitre, CSU Long Beach
Teri Brewer, Archaeoikon
Jennifer Cool, USC
Lynn Dodd, USC
Eric Hanson, USC
Eric Heller, USC
Stephen Hughes, SOAS, University of London
Karimah Kennedy Richardson,
Autry Museum/UC Riverside
Nancy Lutkehaus, USC
Desireé Martinez, Cogstone Archaeology
Cristina Mosconi, University of Exeter
Dave Robinson, University of Central Lancashire
Steven Schindler, CSU Long Beach
Wendy Teeter, UCLA Fowler Museum

Partners

Anthropology and Global Studies Club
First Friday
The Royal Anthropological Institute
of Great Britain and Ireland (RAI)
School of Cinematic Arts
Sidney Harman Academy for Polymathic Study
USC Kinetic

Special Thanks

David Edgar, RAI
Curtis Fletcher,
USC Sidney Harman Academy for Polymathic Study
Gözde Fryc, USC Classroom Scheduling
Caterina Sartori, RAI
Sonia Seetharaman, USC School of Cinematic Arts
David Shankland, RAI