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 USC Center of Visual Anthropology brings a USC Edition of the festival to Los Angeles in alternate years. This March, USC will host over thirty films from the 16th RAI Film Festival, along with conference sessions and special events celebrating the many Native American productions and collaborations showcased in the festival.

**RAI@USC 2020** will focus on collaborative and participatory trends in ethnographic cinema and on reception, that is, what people—faculty, students, activists, and film subjects—do with films once they’re released into the world. The theme of collaboration is carried over in community and student-organized events and through outreach to students and faculty across Los Angeles to participate in the festival in a variety of ways—from attending events to incorporating festival screenings in their classes.

If you are interested in participating, please contact Festival Coordinator, Jennifer Cool (cool@usc.edu).

### Preliminary Festival Program

*Event locations to come, check USC Anthropology calendar for updates: [calendar.usc.edu/department/anthropology](calendar.usc.edu/department/anthropology)*

#### THURSDAY • MARCH 5TH

**SESSION**

*Golden Wing, Silver Wings: Filmic Representations of the Autobiographical Ethnography of Lin Yueh-Hwa*

*Thursday, March 5th, 9:00-10:30am*

Organizer: Gary Seaman, University of Southern California

Presenters: Gary Seaman (writer/director) and Joe Juanyao Zheng (producer/editor)

*Screenings in this program*

**The Golden Wing on Taiwan: A Visualization of Lin Yaohua’s Study of Chinese Familism (1940s) as observed in Pearl Mountain Village (1970s)**

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.
LGBTQ+ The Rainbow Reel  
Thursday, March 5th, 11:00-12:30pm  
Organizers/Hosts: Qira Kong, USC Kinetic

LGBTQ+ The 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.
Knots & Holes: An Essay Film on the Life of Nets
Thursday, March 5th, 12:30-2:00pm
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.

This Is My Face/Esta es Mi Cara
Thursday, March 5th, 2:00-3:30pm
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 EVENT: Aparna Sharma
Thursday, March 5th, 4:00-6:00pm
Host: Nancy Lutkehaus

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.

>> Director Aparna Sharma will take part in a Q&A following this screening.

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**OPENING NIGHT FILM**
Thursday, March 5th, 6:30-8:30pm
Host: Tok Thompson

*Edge of the Knife* (100 min, 2018)
Directed by Gwaai Edenshaw and Helen Haig-Brown
Country of production: Canada

*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 Gaagiiixid—"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 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.

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**OPENING NIGHT RECEPTION**
Thursday, March 5th, 8:30-9:30pm
COMMUNITY EVENT

Walker’s
Friday, March 6th, 9:00-10:00am
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.

Student-Curated Films
Friday, March 6th, 10:00-2:00pm
Host: Eric Heller

Screenings in this program

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.

>> Discussant: Erin Moore (USC Anthropology faculty)

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.

>> Discussant: Ulysses Salcido (USC Anthropology major)

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.
It Was Tomorrow (52 min, 2018)
Directed by Alexandra D’Onofrio
Country of production: Italy, United Kingdom

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.

SHORT FILMS
Friday, March 6th, 2:30-5:30pm
Organizer/Host: Jennifer Cool

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.

Fire Mouth (9 min, 2017)
Directed by Luciano Pérez Fernández
Country of production: Brazil

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.

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**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.

**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

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.

**Even Asteroids Are Not Alone** (17 min, 2018)
Directed by Jón Bjarki Magnússon
Country of production: Iceland

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.

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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.

*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.

Directed by Leandro Goddinho
Country of production: Germany

The first installment in a series of shorts that explore LGBTQIA+ 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 LGBTQIA+ 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.

**COMMUNITY EVENT**

*Recognizing and Honoring Native American Artists and Collaborations*
Friday, March 6th, 6:00pm-9:00pm
Venue: ORL Fishbowl and adjacent outdoor spaces
Organizers: Lynn Dodd, Karras Wilson
Possible collaboration with USC Native American Student Union

Land acknowledgement recognizing the history and presence of Indigenous peoples and their enduring relationship to their lands. Welcome and invited performances by Tongva and others 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.

(Continued on next page)
**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.

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**Community Event**

**Anthropology's Coming Out**
Student Open Mic in collaboration with Ground Zero’s First Friday
Friday, March 6th, 9:00pm-11:30pm
Organizers: Pudu Blamoh, Andrea Marin, Syann Cromwell, Quia McKnight

In the age of informational overload, the discipline of anthropology has drifted away from center stage. Its theories and works seem to only find light within the walls of academia. However, there’s so much more to anthropology, its traditional and contemporary practices continue to shape our world. *Anthropology’s Coming Out* aims to open up the discipline and reveal the ways in which it touches lives in and beyond USC’s academic walls. We all have something to learn from each other and our respective culture(s)—this event invites students to share their work (performance piece, photography, spoken word, video, etc.). There are no criteria, however, be open to an anthropologically lensed dialogue throughout the night. Join us for a special edition of Ground Zero’s First Fridays in collaboration with the Royal Anthropological Institute and the USC Center for Visual Anthropology for an interactive celebration of art and culture on USC’s campus.
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 two part 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, and A Donation to the Museum (2015), a film and research collaboration with the Bristol City Museum and Galleries.

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**FILMMAKER EVENT: Saranya Nayak**  
Saturday, March 7th, 9:00-10:00am  
Host: TBD

*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, 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.  

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A sensuous ethnography, *Niishii* richly evokes the lightscapes and soundscapes that characterize this affective, and highly active, zone of life.

>> Q&A with filmmaker Saranya Nayak (USC School of Cinematic Arts) following the screening.

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**Raven and the Seagull**
Saturday, March 7th, 10:30-noon
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.

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**SESSION**

*Teaching Anthropology with Film*
Saturday, March 7th, 1:00-2:30pm
Organizer: Jennifer Cool
Presenters: Stephen Hughes, Steven Schindler, Nancy Lutkehaus, Jennifer Cool

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 (USC)
- “Using Hollywood Films to Teach Anthropological Concepts,” Steven Schindler, CSU Long Beach
- “Teaching Anthropology with Film in the Contemporary Media Ecology,” Jennifer Cool (USC)
- *Title to come*, Stephen Hughes (SOAS, Univerisity of London)
Cantadoras: Musical Memories of Life and Death in Colombia
Saturday, March 7th, 1:00-2:30pm
Host: TBA

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 bullerengeue (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.

Thank You for the Rain
Saturday, March 7th, 2:30-4:30pm
Organizer/Host: Sayd Randle

Thank You for the Rain (87 min, 2017)
Directed by Julia Dahr
Country of production: United Kingdom

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.
**CLOSING NIGHT FILM**
Saturday, March 7, 5:30-7:30pm  
Host, Discussants: TBA

*The Book of the Sea* (85 min, 2018)  
Directed by Aleskei Vakhrushev  
Country of production: Russia

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 verite 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.