The Archipelago
41 minutes / Colour / 2015
Directed by Benjamin Huguet
Anthropologist Russell Fielding Seán Kerins
Country of production United Kingdom
The Faroe Islands: a remote group of islands, battered by the ever-changing weather patterns of the North Atlantic. For centuries, the Faroese have lived proudly off the natural resources that surround them – a pact between humankind and the wilderness based on balance and self-sustainability. True to their traditional customs, the modern Faroese continue to hunt pilot whales. This controversial practice has long been under the scrutiny of Western society, and now the international NGO Sea Shepherd announces its biggest anti-whaling campaign to date. The clash between these two opposing ecological visions could well change the face of the archipelago forever.

The Bride of the Nile (La fiancée du Nil)
63 minutes / Colour / 2015
Directed by Edouard Mills-Affif
Country of production France
A secluded village in the Nile Delta, a traditional Egyptian family. A drama of tragic proportions is being played out. Like millions of young girls throughout the world, Heba must marry a man that she has not chosen... This sentimental drama will slowly turn into a tragic family crisis, with secrets, intrigues, denunciations and lies.

Changa Revisited
60 minutes / Colour / 2016
Directed by Peter Biella Leonard Kamerling
Anthropologist Peter Biella
Country of production United States
This is the story of Tanzania Maasai elder Toreto ole Koisenge and his passage through three decades of cultural and economic change. Seen from two points across a thirty year divide, the film uses images taken in 1980 and contemporary video to create a view across time, one that brings viewers into the changing emotional landscape of a Maasai family. "Changa Revisited" is about the deeply personal unfolding of a family’s journey through thirty years of tumultuous change.
Read an interview with Leonard Kamerling: https://raifilm.org.uk/from-snow-to-sand/

The Cinema Travellers
96 minutes / Colour / 2016
Directed by Shirley Abraham Amit Madheshiya
Country of production India
An affectionate but melancholy ode to a vanishing phenomenon in rural India: the travelling cinema. The huge projector has been repaired countless times by its ingenious operator. The tent and screen have seen better days, and the rusty truck that carries it all from place to place will not hold out much longer. And even in the most remote villages, there is competition from TV. But this doesn’t deter the crew from doggedly carrying on. Beautifully filmed observations of the ups and downs of life on the road with the travelling cinema are punctuated by the musings of an elderly projectionist in his workshop. He dreamily tells of his love for cinema as he shows us his dusty film canisters and homemade projector. Time seems to stand still, yet transience is palpable as modern technology makes its mark. But will the hard drive turn out to be the travelling cinema’s saviour?
Damiana Kryygi
94 minutes / Colour / 2015
Directed by Alejandro Fernández Mouján
Anthropologist Susana Margulies
Country of production Argentina
The year is 1896. In the Paraguayan forest, a three-year-old Aché girl survives the massacre of her family by white settlers. She is baptised 'Damiana' by her captors. At the age of 14, she is committed to a mental institution, where she is photographed naked shortly before dying of tuberculosis. After her death, her body becomes an object of scientific interest, with studies taking place in La Plata and Berlin. Using extant photographs and anthropological records, this film reconstructs Damiana’s story and accompanies the Aché community in their effort to recover the girl’s remains and lay her to rest in the land of her ancestors.
Read an interview with the director: https://raifilm.org.uk/coming-back-from-the-dead/

The Day the Sun Fell (Als die Sonne vom Himmel fiel)
78 minutes / Colour / 2015
Directed by Aya Domenig
Country of production Switzerland Finland
Swiss-Japanese filmmaker Aya Domenig, the granddaughter of a doctor on duty for the Red Cross during the 1945 atomic bombing of Hiroshima, approaches the experience of her deceased grandfather by tracing the lives of a doctor and of former nurses who once shared the same experience. While gathering the memories and present views of these very last survivors, the nuclear disaster in Fukushima strikes and history seems to repeat itself.

Dust
44:12 minutes / Colour / 2016
Directed by Deepak Tolange
Anthropologist Deepak Tolange
Country of production Nepal
Every winter, thousands of Nepalis and Indians migrate to various parts of Nepal to work in brick factories. Many of these labourers are children who drop out of school, engage in hard labour and never return back to school. "Dust" is an ethnographic film about the children working in these brick kiln areas in Nepal.

The Eagle Huntress
87 minutes / Colour / 2016
Directed by Otto Bell
Country of production United Kingdom United States Mongolia
Aishol-pan, a 13-year-old girl, trains to become the first female in 12 generations of her Kazakh family to become an eagle hunter and rises to the pinnacle of a tradition that has been handed down from father to son for centuries. While there are many old Kazakh eagle hunters who vehemently reject the idea of any female taking part in their ancient tradition, Aisholpan's father, Nurgaiv, believes that a girl can do anything a boy can, as long as she's determined.
Employment Office (Bureau de chômage)
74 minutes / Colour / 2015
Directed by Anne Schiltz Charlotte Grégoire
Country of production Belgium
An office interior, a row of desks, people facing each other. This is where unemployed people come to meet with their advisers. What is at stake are their benefit payments. Here everyone has to abide by the same rigid bureaucratic procedures, but each person has their own life and their own story. This film shows what it means to not have a job today, as work becomes more and more precarious, employed and unemployed alike are less and less secure, and the welfare state is under attack and shrinking.

Ever The Land (Ever The Land)
93 minutes / Colour / 2015
Directed by Sarah Grohnert
Country of production New Zealand
This film explores the bond between people and their land through a landmark architectural undertaking by one of New Zealand’s most passionately independent Maori tribes, Ngā Tūhoe. For the past 150 years, the relationship between the Tūhoe and the New Zealand government has been defined by longstanding grievances over severe colonisation experiences such as illegal land confiscations. The film captures a period of change: Tūhoe are negotiating an apology and settlement from the Crown, and constructing an architectural gem of a community centre using radically sustainable methods. Tradition and environmentalism are brought together, and the film gives us a stirring depiction of Indigenous pride.

Extended Family
31 minutes / Colour / 2016
Directed by Ramona Sonderegger
Anthropologist Ramona Sonderegger
Country of production United Kingdom Switzerland
This films offers an intimate insight into the lives of two same-sex families who found a way to create themselves within a legal grey area in Switzerland. Swiss law bans adoption and access to assisted reproductive medicine by same-sex couples. The families portrayed in this film therefore do not officially exist. Nevertheless, it has been estimated that there are between 6,000 and 30,000 children living in such 'non-existent' rainbow families across the country.

The Face Behind the Mask
54 minutes / Colour / 2015
Directed by Nirmal Chander Dandriyal
Country of production India
Weaving between past and present, performances and daily routine, this film focuses on the life and struggle of Shashadhar Acharya, a member of the fifth generation of a family of traditional Chhau dancers of Seraikella. Chhau derives its name from "Chavani" meaning cantonment and originated from the King's barracks. Masks are an integral part of Chhau, leading the performer through a series of meditative experiences, and allowing the dancer to become one with the character. How does Shashadhar relate to the tradition that he was born into? What meaning does it have for him at this stage in his life?
The Feast of Kurban Bayram
52 minutes / Colour / 2012
**Director/Anthropologist:** Liu Xiangchen  
**Country of Production:** China

Bulonkol is located at the foot of the famous Kongur Tagh on Pamir plateau. Ayinle is a small nomadic village with only five households in the valley. Grandpa Bilimkul Bolox, who was the first one settled here with his family, is already 91 years old. The construction of the grand Kongur hydroelectric power station will force his family and his neighbors to move away from here. The nomadic life style that Kyrgyz people have maintained for centuries in the Kongur mountain region will also change completely. To the old man, his granddaughter’s wedding ceremony and this year’s feast of Kurban Bayram imply a different meaning from the past years. With the rising of the seasonal wind, flocks of sheep start to migrate from the fall grazing ground to the winter grassland. The valley is gradually disappearing into the dust waves that follow the trucks carrying ore rocks everyday.

Fighting for Nothing to Happen (Perjuangan Tiada Akhir)
48 minutes / Colour / 2015
**Directed by** Nora Wildenauer  
**Anthropologist** Nora Wildenauer  
**Country of production** Netherlands Indonesia

After the volcanic eruption of Mount Rokatenda, the people of the island of Pulau Palue in east Indonesia are to be relocated. But are the planned relocation and the "new" life at the neighbouring Pulau Besar really promising? This film accompanies Father Cyrillus, priest and employee of a Christian NGO, in his efforts to promote and drive forward the relocation project. A worried host community, unclear land rights at the relocation site, a corrupt and disorganized government in the district capital as well as impatient refugees in temporary shelters are challenging the protagonists in their attempts to make the best of the situation.

Ignacio's Legacy
52 minutes / Colour / 2016
**Directed by** Titus Fossgard-Moser  
**Anthropologist** Stephen Hugh-Jones Christine Hugh-Jones  
**Country of production** Norway

Between 1960 and 1992, the acclaimed documentary filmmaker Brian Moser made four films concerning indigenous peoples of northwest Amazonia: "Piraparana" (1960), "War of the Gods" (1971), "A Small Family Business" (1983), and "Before Columbus" (1992). The film "Ignacio’s Legacy" documents a journey in early 2016 by Brian, his son Titus and anthropologists Stephen and Christine Hugh-Jones to show and return these films and other audio-visual material to the Barasana and Makuna peoples. Alongside capturing the journey and the peoples’ reactions to the films, it draws upon the earlier films to explore various forms of cultural change over nearly sixty years.

J. C. Abbey, Ghana's Puppeteer
55 minutes / Colour / 2016
**Directed by** Steven Feld  
**Anthropologist** Steven Feld  
**Country of production** Ghana United States

This film presents an exceptional fifty-year artistic career, from Accra’s streets to Ghana’s villages to international TV. In fifteen delightful puppet shows, Mr. Abbey chronicles Ghana’s music since independence in 1957. The marionettes perform ethnic songs, dances and stories, but equally the sounds of highlife, Afro-jazz, Afro-rock, reggae, and contemporary hiplife. This fifth feature in Steven Feld’s "Jazz Cosmopolitanism in Accra" series mixes the styles of historical documentary and contemporary music video.
**Journey to the Maggot Feeder (Teekond Ussinuumajani)**
68 minutes / Colour / 2015
**Directed by** Liivo Niglas Priit Tender
**Anthropologist** Liivo Niglas
**Country of production** Estonia
This film tries to solve the mystery of a bizarre Arctic fairy tale. Priit Tender, an Estonian animator, makes a film about an old Chukchi legend – The Maggot Feeder. The unconventional narrative is misunderstood by western audiences and Priit takes off on a journey to Chukotka in the north-eastern corner of Siberia, where he unearths deeper layers of the tale and local culture. This anthropological road movie deals with the importance of storytelling and it invites the viewers to undertake a journey into the depths of the Chukchi inner world.
Read an interview with the director: [https://raifilm.org.uk/chukchi-or-not-chukchi-that-is-the-question/](https://raifilm.org.uk/chukchi-or-not-chukchi-that-is-the-question/)

**Kivalina**
64 minutes / Colour / 2016
**Directed by** Gina Abatemarco
**Country of production** United States
More than a hundred miles above the Arctic Circle, an Inupiaq Eskimo community is living on an island that is fast disappearing into the ocean. With no resources to move and only a precarious sea wall to protect them, the community struggles to maintain its way of life within a landscape and a system that is failing them. Weaving together observational storytelling and cinematic imagery, “Kivalina” offers an evocative and rare portrait of one of the last surviving Arctic communities.

**Lampedusa in Winter**
93 minutes / Colour / 2015
**Directed by** Jakob Brossmann
**Country of production** Austria Switzerland Italy
The Italian “refugee island” of Lampedusa is in the firm grip of winter's tristesse. The tourists have left, the remaining refugees fight to be taken to the mainland. As a fire destroys the worn out ferry that connects the island to the mainland of Italy, the mayor, Giusi Nicolini, and local fishermen campaign for a new ship. When the refugees are finally transferred by plane, the fishermen occupy the port in protest. The island is isolated and as food supplies run out, the protesters start to argue.
The coastguard tries to prevent the tragedies of the upcoming season out on the sea, while many islanders try to describe the role of Lampedusa to the never-ending stream of reporters that stop by on the island. This tiny community at the edge of Europe is engaged in a desperate fight for dignity, and for solidarity with those who many consider the cause of the ongoing crisis: the African boat people.
Read an interview with the director: [https://raifilm.org.uk/memory-and-migration-lampedusa-in-winter/](https://raifilm.org.uk/memory-and-migration-lampedusa-in-winter/)

**The Land Beneath Our Feet**
60 minutes / Colour / B & W / 2016
**Directed by** Sarita Siegel Gregg Mitman
**Country of production** United States United Kingdom
The Land Beneath Our Feet weaves together rare archival footage from a 1926 Harvard expedition to Liberia with the journey of a young Liberian man, uprooted by war, seeking to understand how the past has shaped land conflicts in his country today. This film is an explosive reminder of how large-scale land grabs are transforming livelihoods across the planet.
Land of Udehe (Strana Udehe)
26 minutes / Colour / 2015
Directed by Ivan Golovnev
Anthropologist Ivan Golovnev
Country of production Russia
This film takes us into the world of Udehe – indigenous people of the Far East of Russia. According to the census of 2010, their population dropped to 1,490 souls...

The Last Lineage Opera in Zhouguan Village
42 minutes / Colour / 2016
Directed by Xun Xiong
Anthropologist Xun Xiong
Country of production China, United States
In the summer of 2006, I went as a student to Zhouguan, a Tunpu village in a multiethnic area of southwest China. Renowned for its performances of the Dixi exorcism operas, the village elders believe that they are descendants of ethnic Han military colonists in the early Ming Dynasty. When local businessmen and government officials began to take control of the staging of these plays, the elders told me that “authentic” performances were no longer possible. They therefore asked me to make a record of the Dixi opera which they planned to perform that year for the very last time.

Living with Boko Haram
37 minutes / Colour / 2016
Directed by Trond Waage
Anthropologist Trond Waage Mouzamou Ahamadou
Country of production Norway Cameroon
January 2015. Boko Haram's violent insurgency is approaching Mogdé, on the Nigerian/Cameroonian border, where Antoniette lives. Just outside Oslo, Norway, lives her son Vakote, worried and afraid for his family and friends back home. This film follows Antoniette and Vakote over a period of 6 months, whilst extremely violent events take place and Antoniette's youngest son disappears. Through a close portrait of a mother and her son, we gain a new insight into how Boko Haram is seen from ‘below’. The making of this film was possible only due to long-lasting collaboration between visual anthropologists in northern Norway and northern Cameroon.
Read an interview with the director: https://raifilm.org.uk/love-loss-across-borders/

The Log Rafters of Lake Aegeri (Vom Flössen am Ägerisee)
29 minutes / Colour / 2016
Directed by Thomas Horat
Country of production Switzerland
Aegeri, in a remote part of Switzerland, is one of the few lakes in Central Europe where professional log rafters can still be found. This film is based on the gentle observation of the work of a group of these rafters who follow a unique tradition that has not been impacted by modern technology. Adopting a respectful approach to woodland management, the film offers a deep insight into the work that takes place in the forest, including wood cutting as well as log rafting.
Moana Rua: The Rising of the Sea
57 minutes / Colour / 2015
**Directed by** Peter Espiritu  
**Country of production** Fiji, Norway  
Based on a stage production that toured Europe in 2015, this film uses music, song, dance, poetry, and storytelling to explore the human dimension of climate change, especially the experience of being forced out of the land of your birth because of rising sea levels.

My Name is Eeooow
52 minutes / Colour / 2016
**Directed by** Oinam Doren  
**Country of production** India  
Imagine a village where you sing every time you call someone's name. In the village of Kongthong, everybody has a song tune as a name - the 'Jingrwai Iawbei'. The name comes from a mother as an expression of her love for her new-born. But what happens to that perpetual symbol of mother's love when the children come to the town for higher studies or to seek jobs, and are exposed to contemporary music?

ON-SEA
20 minutes / Colour / 2016
**Directed by** Hatty Bell  
**Country of production** United Kingdom  
on-sea is a portrait film about the small community that lives on the Bush Estate at Eccles-on-sea, Norfolk. It is a film about landscape, and how people interact with it through day-to-day minutiae as well as being a celebration of Englishness. The film’s pace adjusts to the tempo of the community.  
Having visited a caravan at Eccles-on-Sea for most of her life, the filmmaker set out to satisfy a curiosity about what inspires the lives of those that live on the Bush Estate and the changes in their lives that took them there in the first place.

Putting on Face
27 minutes / Colour / 2015
**Directed by** Matthew Purifoy  
**Country of production** United States  
Go behind the wigs, makeup, and outfits to discover the beauty of gender fluidity and the power of performance to create a sense of family. Putting on Face follows three groups of drag queens who give back through charitable works, helping to bridge the gap between the gay and straight communities and inspire future generations of LGBTQ individuals.

Pulse
26 minutes / Colour / 2015
**Directed by** Robin Petré  
**Country of production** Hungary Portugal Belgium  
This poetic, highly sensorial film takes place on one of Europe’s largest deer farms, which is home to 1,500 red deer and their caretakers. The animals are essentially still wild. They were first caught in the forest and brought to the farm only 25 years ago – and the handling of them becomes a physical conflict between man and animal. This is both an immersive experience and a close look at human-animal relations as well as the way we co-exist with nature.
Socotra, the Island of Djinns (Socotra, la isla de los genios)
64 minutes / Black and White / 2016
Directed by Jordi Esteva
Country of production Spain
The film is the story of a journey across the island of Socotra in the Indian Ocean, off the coast of Yemen. Socotra is isolated during the monsoon season, when it is impossible to land on it. This isolation has preserved a unique environment. Frankincense and myrrh trees grow freely. Ahmed Afrar, his companions and three cameleers with their animals trek to the mountains before the rainy season. During the trip, the Socotrians tell stories by the fire. During the night, the conversation turns to legends of djinns and monstrous snakes that dwell in the cavernous interior of the island.
Read an interview with the director here: https://raifilm.org.uk/socotra-the-island-of-djinns/

Tracing Roots: A Weaver's Journey
26 minutes / Colour / 2015
Directed by Ellen Frankenstein
Country of production United States
This film follows master Haida weaver Delores Churchill on a journey to replicate the spruce root hat found with Kwäday Dän Ts'ìnchi, also known as the Long Ago Person Found. The remains of the traveller were discovered in Northern Canada and DNA testing discovered living descendants in Canada and Alaska. Delores Churchill's search crosses cultures and borders, and involves artists, scholars and scientists. The documentary raises questions about understanding and interpreting ownership, knowledge and connection.

Treasured Moments
33 minutes / Colour / 2016
Directed by Ravi Hart Lloyd
Country of production United Kingdom
This is the personal story of a boy who grew up mixed in every aspect of his life, his parents, where he was from, his race. The black kid who thought that he was white. The white kid who thought that he was black. The director, Ravi Hart, narrates the film along with interviews with his family. The film begins with Ravi's love of boats. Born on the island of Anguilla, British West Indies, he grew up sailing and fishing. A catastrophic hurricane hits the island in 1995 and the family leaves for the United States. The film goes on to articulate the mixed race experience in the US through themes of identity, displacement, educational inequalities and police harassment.

Twenty Two (二十二)
95 minutes / Colour / 2016
Directed by Guo Ke
Country of production China
The film focuses on Chinese 'comfort women' during World War II. At the time of filming, only 22 of the 200,000 Chinese victims forced into sexual slavery remained alive. Quietly humanistic, this challenging film follows these elderly women as they go about their lives, listening to them talk about their experiences and their own perspectives, including both suffering and happiness. Avoiding intrusiveness, the film assembles and preserves fragments of histories both factual and highly personal, ensuring their voices are heard. This is a new 2016 Director's Cut of the documentary, edited from the 2015 original.
Undercover in Underwear
19:15 minutes / Colour / 2016
Directed by Diane Agatha
Country of production United Kingdom
The Internet provides an infinite place of freedom where self, mind and body are dislocated. We are able to reinvent and present ourselves the way we want. It is in this world that Circle, my alter ego, was born. This film is the result of my journey, exploring and embracing my own desire, while reflecting on representations of female sexuality in the era of the Web 2.0.

Unity: Dress-scapes of Accra
37 minutes / Colour / 2016
Directed by Mara Lin Visser
Country of production Netherlands
This is a film about African fashion in the capital of Ghana. African printed fabrics seem to making a comeback in the fashion system of Accra. While following Allan, a fashion designer and his wife Cynthia, this mosaic film shows the great diversity and hybridity of tailor-made fashion in the city, the variety of ways in which African clothing may be used and the cultural expression that is implicit in the wearing of African printed fabrics. The process of sewing a dress involves the marriage not only of fabric and design, and of tradition and creativity, but also of husband and wife.

Uzu
27 minutes / Colour / 2015
Directed by Gaspard Kuentz
Country of production Japan
Held every October in the city of Matsuyama, the Dogo Autumn Festival is one of the most violent religious festivals celebrated in Japan. Eight teams of men carrying massive portable wood shrines that can weigh up to a ton collide them together in a holy battle, leaving many injured and exhausted. "Uzu" is an immersive documentary film that focuses on the physical and spiritual experience of the festival from within. A thrilling ride into the violence as well as a penetrating insight into its meaning, "Uzu" propounds a unique cinematic experience, between sensory ethnography and "war" reporting.

The Way We Live Now
32 minutes / Colour / 2016
Directed by Sophia Hersi Smith
Anthropologist Lars Christian Smith
Country of production Tanzania
'The Way We Live Now' is an intimate portrait of the daily routines and rituals of the Hadza; modern-day hunter-gatherers living in the acacia-baobab woodlands surrounding Lake Eyasi in North-Central Tanzania. The film traces the daily rhythms of this small community while allowing them to reflect on how their way of life has changed. We are with them from dusk until dawn, where we get a glimpse of their world from their point of view: hunting for wild animals and honey, making food and poison, sitting around the fire with family and dancing under the stars.
Where the Wind Blew
75 minutes / Colour / 2017
Directed by André Singer
Country of production Kazakhstan/USA
The story of how the Cold War superpowers, in their race to develop more and more deadly bombs, spent forty years developing weapons capable of wiping out entire nations, while sacrificing their own vulnerable populations in the name of national security. It narrates the horrors of the Soviet and US nuclear-weapons testing and the damage it has inflicted upon the health of populations living around or downwind from the testing sites in Kazakhstan and the United States. It also tells the story of the popular anti-testing movement that brought together victims and activists from the two countries and helped achieve the closing of the Semipalatinsk nuclear test site. The film serves as a stark reminder of the grave humanitarian impacts of nuclear weapons and implicitly underscores the importance of achieving the entry into force of the Comprehensive Nuclear-Test-Ban Treaty (CTBT).

Youth Group
28 minutes / Colour / 2015
Directed by Wanwan Lu
Country of production United States
Set in the predominantly Asian “ethnoburbs” of Los Angeles County, this film follows a vibrant Buddhist youth group in a Chinese-American temple. Youth group members, most raised by immigrant Buddhist parents, attempt to define Buddhism on their own terms as they struggle to understand the rituals and beliefs of their parents’ Buddhism. Interweaving the stories of teenagers in the midst of their identity formation, and young adults faced with the challenge of cultivating the next generation of Buddhist youth leaders, "Youth Group" paints a lighthearted and intimate portrait of a generational gap, hyphenated identities and flexible beliefs in Asian America.

Zul (Liu Xiangchen Zul)
55 minutes / Colour / 2015
Country of production Inner Mongolia
Liu Xiangchen Zul documents an annual festival of lighting of butter lamps for the Goddess Guanyin by yak herders of Inner Mongolia.