

REGARD BLEU

16–18
OCTOBER
2020

**ETHNOGRAPHIC
FILM FESTIVAL**

Ethnographic Museum Zürich

völkerkunde
museum

der Universität Zürich

REGARD
BLEU

Prices

Film Session CHF 5

Day Pass CHF 20 *

Festival Pass CHF 25

* CHF 10 with Legi or KulturLegi

Free for people with residence permits N or F

Cafeteria

We will be selling snacks and beverages at the venue.

Contact

regard.bleu.filmfestival@gmail.com

www.regardbleu.ch

Please check our website for updates and safety measures regarding Covid-19



Covid-19: Health and Security

Please be aware that Regard Bleu is subject to the Ethnographic Museum's regulations. Our website is regularly updated and the team is happy to assist you upon arrival. Please make sure to bring your own mask to the venue, as it may well be compulsory.

In line with the Covid-19 regulations, the number of visitors for each session will be limited. Pre-registration is therefore required. Registrations close 30 minutes before the start of each session. Please register through the link here above (QR code) or contact us via email.

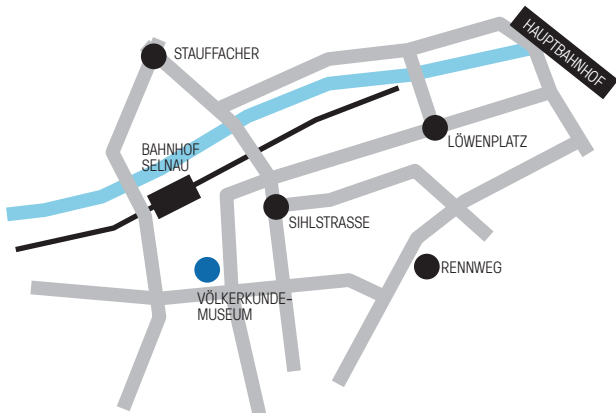
Make sure to be at the venue 15 minutes before the session starts: failure to do so cancels the reservation. Tickets have to be bought at the venue (cash only), the pay desk opens 30 minutes before the start of the first session.

Ethnographic Museum of the University of Zurich

Pelikanstrasse 40, 8001 Zurich

The Ethnographic Museum is easily accessible by public transport or by bike

- Trams 2 and 9 until Sihlstrasse
- Trains S4 and S10 until Bahnhof Selnau
- 15 minute walk from Zurich main station



Editorial

Since its beginning the ethnographic film festival Regard Bleu has grown and established itself as an international platform which invites people from different disciplines such as social sciences, arts and journalism, to meet and exchange. With the former director Michèle Dick, the festival acquired even a more specific character and status: it is not only a festival which celebrates the craft of ethnographic student films, but since 2016 it is a festival curated and organized by students from the Department of Social Anthropology and Cultural Studies at the University of Zurich. As the new director I aim to bring forward and establish these traditions.

In this year's 14th Regard Bleu, we not only have a change of director but find ourselves in a period of change. Now more than ever globalisation is manifesting itself through movements addressing universal issues such as climate change, women's rights and racism. Young generations are marching on the world's streets and demanding change. Alongside social movements, a pandemic is affecting the whole globe: Covid-19 is shaking societies and having a great impact on our lives on many levels. I dare to say that we have to deal with a global crisis which among other things pushes humankind to question the old. It is in this light that the team of the Regard Bleu 2020 has been looking not only for the known and already established *ethnographicness* in its films, but also for fresh and unconventional approaches.

This year we have received 544 submissions from over 70 countries. Like the past two editions, the students have been familiarizing themselves with the subject of Visual Anthropology while meticulously watching and discussing countless hours of films. I would like to thank very much the students involved in the organization for their hard work and constant engagement. I am also grateful to Michèle Dick for her advice and the great

support she has provided me to follow in her footsteps. Last but not least, in the name of the whole team I thank the filmmakers for sharing their inspiring works with us. Without the broad variety of films, we would not have had the stimulating discussions which finally brought us to this year's program, which we have the honour to propose.

An important note: like many other festivals, Regard Bleu 2020 is not untouched by the constantly changing regulations due to Covid-19. Unfortunately, we cannot predict the unpredictable and we may have to make last minute changes. Nevertheless, we stay optimistic and are doing our best to hold Regard Bleu in its classic form. But if adaptations must be made, we also recognize opportunities in a (partly) virtual Regard Bleu. Please find important updates on our website and social media.

I like to conclude by inviting you to immerse yourself with us in places near and far, in museums, protesting streets and virtual spaces; in individual stories and collective struggles and memories; to linger at the waters and immerge into forests. Let yourself be led by narratives, engage in observations and the mere act of seeing. See not just with your eyes and through the lens of someone's camera, but also listen to speeches and engage with us in discussions. We hope for enriching encounters and illuminating dialogues. Welcome to the Regard Bleu 2020 #14!

Saada Elabed
Festival Director



23 – *Nichts ist so wie es scheint* von Hans-Christian Schmid

filmbulletin

Mehr
für's Geld

10 Fr. Rabatt für
Neuabonnent_innen:
Code UNI20

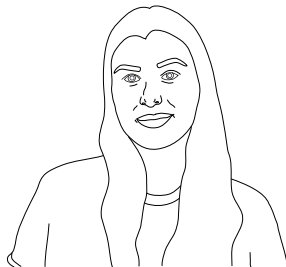
Filmbulletin für Studierende
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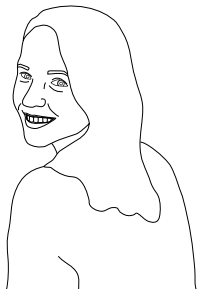
Team



Saada Elabed
Festival Director



Olivia Sacker
Communication



Sandra Künzle
Finance



Olivia Bianchi
Public Relations



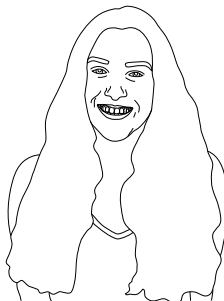
Zoë Strub
Public Relations



Edna Becher
Program Design



Fabio Buchmann
Tech



Michelle Anzelini
Program Design

Friday 16.10.20

SESSION I

An Introduction to Visual Anthropology

18:00–18:45

What is visual anthropology? Let us show you through a behind-the-scenes that refuses to be just that.

Welcome Speech

Prof. Dr. Mareile Flitsch
Director of the Ethnographic Museum at the University of Zurich

Saada Elabed
Festival Director

—

Safe Stage (2 min)

Switzerland, 2020 – Swiss-German / English sub.
Directed by Vanessa Zallot

Audio collage of unspoken emotions from five researchers.

Vanessa Zallot has a BA in European Ethnology and Language/Literature/Culture in. She is currently an MA student of European Ethnology in Berlin with a focus on visual anthropology and queer studies.

16.10.
SESSION I
18:00

This is not a behind-the-scenes (16 min)

Serbia, 2019 – Serbian / English / English sub.

Directed by Vanessa Zallot

The film explores the rhetorical performances of anthropological filmmaking. It follows two groups conducting their research in a Downtown Hostel and the neighbourhood Blok 23 during the School of Visual Anthropology 2019 in Belgrade. The filmmaker joins them in instances of interacting in, filming of and reflecting on the field while also throwing a glance at the anthropologists' own approach on representing and researching with the other groups.

Vanessa Zallot has a BA in European Ethnology and Language/Literature/Culture in. She is currently an MA student of European Ethnology in Berlin with a focus on visual anthropology and queer studies.



16.10.
SESSION I
18:00

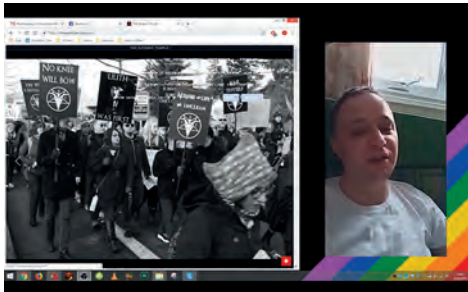
Satanic Pride (14 min)

USA / Canada / Germany, 2019 – English / English sub.

Directed by Christian Tröndle (Germany)

A desktop ethnography that explores the links between LGBTQ+ and the religion of Satanism. Explains what Satanism is, how Satanists incorporate their religion in their everyday and social life and what links between their sexuality and their religion LGBTQ+ Satanists see.

Christian S. Tröndle is currently an MA student of Visual and Media Anthropology at Freie Universität Berlin. In his MA project he focuses on perceptions and ideas of the future.



16.10.
SESSION II
19:00

Ghostly (12 min)

Germany / Turkey, 2020 – Turkish / English sub.

Directed by Sevim Buse Yildirim

Ghostly is designed to be the artistic interpretation of an academic study that the filmmaker conducted as her Masters research. The research explores the patterns in the emplacement of the new wave migration movement; namely, the recent highly skilled migration from Istanbul, Turkey to Berlin, Germany. The film examines the challenges of integration in which the participants look into coping strategies and self-management in the conditions of a new living environment in Germany. In the research, the structure of this trajectory in place-making stretches from displacement to emplacement; from the confrontations with the language barrier to the sense of solidarity in online and offline milieus.

Sevim Buse Yildirim has an MA in Visual and Media Anthropology from Freie Universität Berlin.



16.10.
SESSION II
19:00

Caravagyo (16 min)

Portugal, 2019 – Portuguese / English sub.

Directed by Joana Lourenço & Ana Manana (Portugal)

A documentary about two Portuguese-Brazilian DJs who introduced Brazilian funk music to Lisbon's nightlife. They have created an alternative and queer-friendly space supporting and promoting new projects, with a strong message of female empowerment. The documentary was recorded in spaces and contexts which currently cease to exist in the city, due to its gentrification. In addition to a portrait of a young community, *Caravagyo* is also a record of today's Lisbon, its agents and events.

Ana Manana and **Joana Lourenço** study Visual Anthropology in FCSH Nova in Lisbon. Prior they studied Communication and Design in Fine Arts School of Lisbon.



16.10.
SESSION II
19:00

Motels (27 min)

Colombia, 2019 – Spanish / English sub.

Directed by Claudia F. Quigua

📌 sensitive content

Motels explores a prominent yet often overlooked aspect of Colombian culture through the memories and experiences of motel occupants. By capturing these spaces, the filmmaker's aim is to characterize them, understand their organization and the types of practices that take place in them, and identify the relationship to themes of sexuality and gender in the urban landscape.

Claudia F. Quigua has a BFA in film and video from Massachusetts College of Art and Design and an MA in Visual and Media Anthropology from Freie Universität Berlin. Her work expands between research, filmmaking and art.



16.10.
SESSION II
19:00

Saturday 17.10.20

SESSION I

Until the Sun dies

10:30–12:00

Until the sun dies (74 min)

Costa Rica / Panama, 2019 – Spanish / English sub.

Directed by Claudio Carbone

Adan and Byron, two indigenous people from Terraba in Costa Rica, show us the daily life and resistance of the current Native American peoples, between the re-appropriation of the land and the rediscovery of a lost identity.

The documentary follows the story of two young native friends, with different strategies of resistance, linked by a feeling of belonging to their roots and the desire to redeem a lost identity. Within a territory tormented by arson and constant forest cuts for the creation of intensive pastures of cows, where one of the greatest claims of these communities is to reforest in order to continue to live in their ancestral landscape.



Claudio Carbone is currently doing a PhD in development studies at the University of Social Sciences in Lisbon. His cinematographic interest focuses on the concept of territoriality.

17.10.
SESSION I
10:30

مهرجان
الفيلم
العربي
الخامس
زيورخ

«If the aim of the film is to capture the topic in all its complexity, then it fails to do so. What it does is to make the viewers try to understand this complexity by themselves. Doing so they face similar difficulties which social anthropologists face when being in the field.»

– Fabio Buchmann on *Until the sun dies*

Saturday 17.10.20

SESSION II

Observe.

13:30–15:30

The name speaks for itself: observe. Immerse into a world of (un)familiar sounds, movements and pictures.

Of Blood and Piss (12 min)

Canada, 2019 – French / English sub.

Directed by Julien Falardeau

The day-to-day routine in a scrap yard melts into a meditative experience while mechanics and carcasses waltz in the smell of death.

Julien Falardeau has a BAC in Cinema from UQUAM, Montreal. During his studies he discovered his passion for documentary, especially through direct cinema and cinema vérité.



17.10.
SESSION II
13:30

LAND/SCAPE (7 min)

Italy, 2020 – without speech

Directed by Michal Krawczyk & Giulia Lepori

17.10.
SESSION II
13:30

The word ‘landscape’ is made of two parts: ‘land’, from the Old English lond, land, meaning “ground, soil” + -skap, related to the word ‘shape’ from the Old English scieppan, meaning “to create, to form.”

This short film is a multispecies ethnographic collaboration between humans and donkeys, in the permacultural site of Centre Thar dö Ling, in the Valley of Sagana (Sicily, Italy), where the land is being regenerated, and regenerative, through human and other-than-human ecological interactions.

Land is shaped as land shapes.

Michal Krawczyk is a PhD candidate at the Environmental Futures Research Institute at Griffith University. He combines ethnographic research with *ecocinema*.

Giulia Lepori is a PhD candidate in the School of Humanities, Languages and Social Science at Griffith University. She works on the regeneration of the imaginaries of water, plants, food and waste.

Dondolo and **Giorgiana** are two donkeys that live and work the land at Thar dö Ling, a permaculture site in Italy.



The Depth Beneath, The Height Above (18 min)

Italy / Switzerland, 2019 – Italian / English sub.

Directed by Andrea Bordoli

The film explores the high alpine region of Robieï, southern Switzerland. Conceived as a sensory piece, the film particularly focuses on the existing relationships between the human, animal, infrastructural and natural elements that compose Robieï's specific landscape. Through a juxtaposition between the aesthetics and activities that takes place above - the continuous stream of water, the movement of animals, the processes of production of cheese - and respectively below the ground level - the mechanisms and technologies involved in the hydroelectric production, as well as the humans interacting with them -, the film invites to question the nature of contemporary alpine landscapes.

Andrea Bordoli holds a MA in Visual Anthropology from the University of Manchester and is currently studying cinema at the Haute Ecole d'Art et Design, Geneva



17.10.
SESSION II
13:30

In the Devil's Garden (25 min)

Algeria, Sahrawi Arab Democratic Republic, 2018 – Hassaniya / English sub.

Directed by Pavel Borecký

📌 sensitive content

The film situates the viewer within a makeshift space of an animal market in Algeria. Drifting between feeding and waiting, one attunes to the bodies of goats and camels, the oldest companions of Arab men. As we move deeper into the desert, the site turns into a sacrifice zone and reveals its dark geopolitical secrets.

The sensory ethnography film invites you to question the banality of displacement, confinement and exploitation in an out-of-sight territory.

Pavel Borecký holds a MSc in Sustainable Development and MA in Social Anthropology, Audiovisual Ethnography. He is finishing his PhD project on water scarcity in Jordan at the University of Bern.



17.10.
SESSION II
13:30

Saturday 17.10.20

SESSION III

Craft, Reflexion and Boundaries

16:00–18:00

Craft, Reflexion and Boundaries is about gaining access to the field, unexpected occurrences and limits anthropologists experience while doing fieldwork.

Documentary Movie (18 min)

Poland, 2019 – Polish / English sub.

Directed by Katarzyna Warzecha & Piotr Pawlus

Krycha is a strong woman who runs a farm in a remote corner of the Polish mountains. Her daily routine is disturbed by the arrival of young filmmakers. The director tries to convince the woman that her ordinary life is worthy of a movie. In return, Krycha invites the filmmakers to join her in seemingly simple physical work. Mutual expectations transform into an extraordinary bond. *Documentary Movie* collides the two worlds that interpenetrate and pose a question about purpose, about what we have and what we miss.

Piotr Pawlus graduated in Painting at the University of Silesia. He is a director of photography of short movies, documentaries and commercials.

Katarzyna Warzecha studied directing at Krzysztof Kieślowski Film School and Wajda School & Studio.



17.10.
SESSION III
16:00

Those Who Have Eyes To See (19 min)

Trinidad / Tobago, 2019 – English / English sub.

Directed by Melanie Grant

The Spiritual Baptists of Trinidad have a common saying - “Those who have eyes to see, shall see”. This refers to their ability to see and access both the carnal and spiritual realms. This film explores this way of seeing through comparing the carnal, spiritual and ethnographic eye.

Melanie Grant holds a BA in Creative Arts and an MA in Visual Anthropology from the University of Manchester. Her most recent films explore the themes of gender, sexuality and spirituality.



17.10.
SESSION III
16:00

«If the audience is open-minded and ready to engage with the film without prejudice, they will gain an insight into ritual practices methods of the Spiritual Baptists and will experience the limits of the physical eye as well as the camera as a medium of ethnographic fieldwork.»

– Zoë Strub on *Those Who have Eyes to See*

«Melanie Grant explores and portrays three different ways of seeing. Thus, she reflects on the position of the camera in the field and the limits of the medium film, as well in a wider sense the limits of visual anthropology.»

– Michelle Anzelini on *Those Who have Eyes to See*

Now I am Dead (20 min)

Ghana, 2019 – English / English sub.

Directed by Isabel Bredenbröcker & Philipp Bergmann

Anthropologist Isabel Bredenbröcker and director Philipp Bergmann had planned to explore the status quo of the ethnographic encounter through the lens of Isabel's anthropological fieldwork on death in a Ghanaian town. Shortly after their arrival in Ghana, in the midst of filming, Isabel's grandfather dies in Germany. People in town now teach her how to mourn.

Isabel Bredenbröcker is an anthropology PhD candidate at the Goethe-University Frankfurt. She works with different formats on an interdisciplinary level.

Philipp Bergmann is a director. His works address the narration and representation of cultural heritage.



17.10.
SESSION III
16:00

SATURDAY

17.10.20

FRIDAY

16.10.20

Session I
An Introduction to Visual Anthropology
18:00–18:45

Welcome Speech
Safe Stage
This is not a behind-the-scenes

Break

Session II
Visual What?!
19:00–20:30

Satanic Pride
Ghostly
Caravagyo
Motels

Reception 20:30–21:30

Session I
Until the Sun dies
10:30–12:00

Until the sun dies

Lunch

Session II
Observe.
13:30–15:30

Of Blood and Piss
LAND/SCAPE
The Depth Beneath, The Height Above
In the Devil's Garden
Dialogue

Break

Session III
Craft, Reflexion and Boundaries
16:00–18:00

Documentary Movie
Those Who Have Eyes To See
Now I am Dead
Dialogue

SUNDAY 18.10.20

Break

Session IV
Klartext im Kontext – Give it to me, straight!
19:00–21:00

Pain and Repair
J'étais un enfant qu'on ne voyait pas
Marielle's Legacy Will Not Die
Dialogue

Break

Session V
About Sharing Common Ground
21:30–23:00

Village in the sky
Home Soon Come
Purification

Brunch 10:00–11:00

Session I
Abiding Culture, Shifting Identity
11:00–13:00

Holy Land
Habitat

Lunch

Session II
agua | 水 | آب | eau
13:30–15:00

Between Mangroves and Drifts
Hooked On
Gando
The Last Fishing Journey

Break

Session III
Let's talk Gender
15:45–17:45

They
Ocak
Just Go Fucking Surfing

Saturday 17.10.20

SESSION IV

**Klartext im Kontext –
Give it to me, straight!**

19:00–21:00

**We discuss and watch films about current issues of
global importance.**

Pain and Repair (16 min)

Germany, 2019 – English / German / English sub.

Directed by Emil Klattenhoff

Currently, several million objects of non-European origin sit within ethnological museums across Germany. Severed from the sites which once gave them their intended purpose and meaning, their unsettling presence is now a testimony to an ugly colonial past.

At a time of renewed interest in debates about restitution and repatriation, the film “Pain and Repair” is an attempt to approach the manifold questions that these objects invoke. Drawing parallels with the physical experience of loss, this historically charged space appears as both a site of remembrance and the perpetuator of painful privation.

Emil Klattenhoff studies documentary film at the University of Television and Film in Munich (HFF).



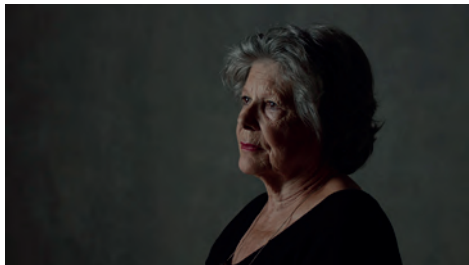
J'étais un enfant qu'on ne voyait pas (25 min)

Switzerland, 2019 – French / Swiss-German / English sub.

Directed by Daniela Wildi

In Switzerland, tens of thousands of children, adolescents and adults, were placed in foster care or admitted to closed institutions despite their innocence. The exploitation and violence, both physical and emotional, experienced by foster children left a severe impact on many which accompanied them for life. The documentary *J'étais un enfant qu'on ne voyait pas (I was an invisible child)* reports on a repressed chapter in Swiss social history from the perspective of those affected. Four people speak about their experiences before, during and after the placement.

Daniela Wildi's film was part of her Matriculation Project at Kantonsschule Wohlen. Since autumn 2020 she studies International Affairs in Geneva.



17.10.
SESSION IV
19:00

Marielle's Legacy Will Not Die (23 min)

Brazil, 2019 – Portugese / English sub.

Directed by Leonard Cortana

Rio de Janeiro, Brazil, February 2019, artists and activists used the 2019 Carnival to call for justice for Afro Brazilian Councilwoman Marielle Franco, assassinated in March 2018. In the midst of social protest and rising fear over the far right government of Jair Bolsonaro, Rio de Janeiro has become an active site of resistance and memorialisation of Franco's legacy. Black women and lesbian activists take the city to the street to ask "Who ordered Marielle Franco's murder?"

Leonard Cortana is a PhD student in Cinema Studies at NYU Tisch School of the Arts. He investigates intersectional activism onscreen and processes of memorialization in activist communities.



17.10.
SESSION IV
19:00

Village in the sky (20min)

India, 2018 – Marathi / English sub.

Directed by Ramesh Holbole

The village of Aagaswadi is located in Satara district on the hills of Maan Maharashtra India. Due to recurring drought and a lack of livelihood options, the village's youth are forced to abandon home for city life, leaving behind the old and children. Out of desperation, Bhimrao digs a well to quench his own as well as his farm's thirst. This documentary portrays the people of Aagaswadi and their confrontation with drought and other adversities, as well as relations affected by it.

Ramesh Holbole holds an MA in Marathi literature from Fergusson college, Pune. Currently he studies Directing and screenplay writing at the Film & Television Institute of India.



17.10.
SESSION V
21:30

Home Soon Come (21 min)

UK, 2020 – English / English sub.

Directed by Hope Strickland

Home Soon Come is part of an on-going project with the elderly Caribbean community in South Manchester. The film plays between archival footage of the Caribbean islands, domestic spaces in Manchester and scenes shot in a day centre for the Caribbean elderly. It is a film that sits between past and present, with an emphasis on memory-placing through the people around us and what it means to find ourselves at home.

Hope Strickland is a PhD candidate at UCL and explores Haitian, female water deities as an opportunity for Black agency and watery resistance.



17.10.
SESSION V
21:30

Purification (25 min)

Bulgaria, 2019 – German / English sub.

Directed by Ivaylo Georgiev, Dolores Alvarado

A short documentary about an isolated community that is seeking spiritual purification and salvation of the soul through their way of living.

Ivaylo Georgiev is a Bulgarian Film Director, editor, and producer. Purification is his senior academy project in NATFA Bulgaria.



17.10.
SESSION V
21:30

H.k.k.k.

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Hier kommt kurz.

24. Internationale Kurzfilmtage Winterthur

The Short Film Festival of Switzerland

3.–8. November 2020, kurzfilmtage.ch

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Sunday 18.10.20

SESSION I

Abiding Culture, Shifting Identity

11:00–13:00

One's identity can be the cause of oppression, or for celebration. These films show the difficulty of finding one's identity in a world where religions and cultures do not align with geographical borders.

Holy Land (12 min)

Poland, 2020 – Arabic / English / Hebrew / English sub.

Directed by Lea Bloch

The Christian Arab Juan, who is originally from Nazareth, struggles with his identity. He is of Palestinian origin, but lives in Israel. His identity crisis and his experience of racism due to his Arab roots, haunts him as far as Poland. As a student there, he discusses his identity with Ben, his fellow Jewish student from Israel.

Lea Bloch studied communication and religious studies, currently she is working as a video journalist. During a semester break in 2020, she produced her first documentary *Holy Land*.



18.10.
SESSION I
11:00

«Since the film deals with a topic that we all have been confronted with before, everyone watching can take something away from it. Holy Land offers great impulses for discussions around identity, religion, culture and ethnicity.»

– Olivia Sacker on *Holy Land*

Habitat (64 min)

Russian Federation, 2020 – Russian / English sub.

Directed by Pola Rader

The Sami culture had to face a battle for survival during the Soviet Union and the struggles continue even in today's Russia. The narrative unfolds in the Sami's homeland of Lapland, which today is divided between four countries. This film tries to create a common memory of the past 100 years by following the memory tracks of 19 Sami protagonists from the Kola Peninsula. Although the past and present flow into each other, a huge gap between "today" and "yesterday" is noticeable.

Pola Rader holds a BA in film and theatre studies from Freie Universität Berlin and an MA in film and photo studies from HFBK Hamburg. She works on the border between documentary and art.



18.10.
SESSION I
11:00

Sunday 18.10.20

SESSION II

agua | 水 | آب | eau

13:30–15:00

Human life does not exist without water. Flood and drought. Delicious fish and dangerous crocodiles. Life and death.

Between Mangroves and Drifts (15 min)

Ecuador, 2020 – Spanish / English sub.

Directed by Camille Enriquez

Francisca (69) and Adrián (24) live in the vast Gulf of Guayaquil, in the Bellavista community. Their lives maintain a close relationship to artisanal fishing, water, tides and a history that is not so different from that of the other small communities that are in drifting territory.

The daily life of two generations embarks on a history of transit, displacement and travel, between the strong tension of a natural territory and an industrial landscape.

Camille Anais Enriquez Males attended the University of the Arts in Guayaquil.



18.10.
SESSION II
13:30

Hooked On (25 min)

China, 2020 – Chinese / English sub.

Directed by Nikola Polić

The film tells a story about fishermen who live in the Dachangshan Island which is a part of Dalian. This place has a lot of families which live there and fish in the traditional way. The natural scenery and local customs of Dachangshan Island unfolds by showing the original ecological attractions and the fisherman's lifestyle. Director Nikola Polic follows many families for one week and investigates their day to day life, their hard work and what they do when the work is done. This documentary tries to encompass an authentic atmosphere of the island.

Nikola Polić is currently doing his Masters at the Faculty of Dramatic Arts, at the department of Film and Television Directing.



18.10.
SESSION II
13:30

Gando (8 min)

Iran, 2020 – Persian / English sub.

Directed by Teymour Ghaderi

Due to a lack of water, girls in Sistan and Baluchestan province of Iran have to go far away from their villages to get water from the ponds. Most of these ponds are home to a kind of Iranian crocodile called *Gando*. These crocodiles attack humans and they are the reason why most of the children have lost a limb. However, people of this province still treat *Gandos* nicely, believing that when there is a *Gando*, there is water. This documentary tells the story of a 9-year-old girl named Hawa, who lost her hand while fetching water.

Teymour Ghaderi graduated in screen writing and photography. He writes short stories and works as a film director.



18.10.
SESSION II
13:30

The Last Fishing Journey (12 min)

Switzerland, 2019 – French / English sub.

Directed by Tanguy Guinchart

"Will lake fishing stand alongside the old forgotten jobs?"

On the shores of a Swiss lake, an old fisherman sees his job coming to a critical turn because of the present climate conditions. The long tradition that drives a fisherman's family may be coming to an end...

Tanguy Guinchart is trained in advertising technology. He is currently studying Digital Film Production at SAE in Geneva.



18.10.
SESSION II
13:30

Sunday 18.10.20

SESSION III

Let's talk Gender

15:45–17:45

There is not one path to gender equality, but many. There is the path of exposing injustices. Another uplifts and empowers by breaking through stereotypes. Yet another attempts to erase gender. These films each have their path.

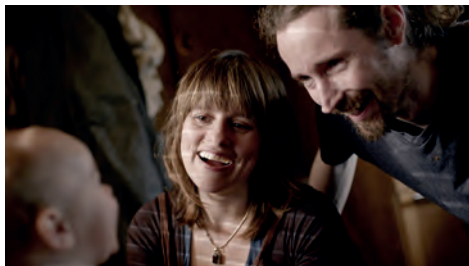
They (12 min)

UK, 2019 – English / English sub.

Directed by Louisa Rechenbach

They is an intimate portrait of Hobbit and Jake, who have decided to raise their one-year-old child Anoush gender open. The family lives on a houseboat in the UK and in order to prevent people from making gender-related assumptions, they are keeping the biological sex of their baby a secret.

Louisa Rechenbach graduated from the University of the Arts London. With a passion for storytelling as a force for social change, Louisa's focus is on the documentary film genre.



18.10.
SESSION III
15:45

Ocak (28 min)

Turkey, 2019 – Turkish / English sub.

Directed by Zeynep Kaserçi

Ocak tells the story of a family who earns their livelihood as hazelnut cultivators in rural north-eastern Turkey. Filmed in an observational style, it offers glimpses into the local social life of the village's residents and explores the relationship between people and their hazelnut gardens which have been inherited throughout generations. Ocak gives precedence to the sensory qualities of the domestic family life and it reflects on labour, gender and generational differences. It aims to portray the women in the film as having their own agency and their distinctive individual ways to negotiate their roles in their families and the wider village environment.

Zeynep Kaserçi is an anthropological filmmaker based in London, UK. She completed her MA at the Granada Centre for Visual Anthropology in Manchester.



Just Go Fucking Surfing (27 min)

Australia, 2019 – English / English sub.

Directed by Juul Hesselberth

Although more women are surfing, their stories still remain rarely told. What does the marketed 'sexy surfer girl' image do with women who never felt like they suited this image? How has this influenced their career and self-esteem? For her ethnographic documentary *Just Go Fucking Surfing* Juul Hesselberth spent three months in Australia, where she followed four female pro surfers whom pursue(d) a surfing career. This film moves through the online representations to the lived reality of female athletes.

Juul Hesselberth holds an MA in Visual Ethnography and is interested in continuing documentary work regarding topics such as gender, social communities and sport.



18.10.
SESSION III
15:45

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