

Finnish Anthropology Conference 2013
**Culture, Creativity and
Performativity**
University of Tampere, May 16–17, 2013

Antropologipäivät 2013
**Kulttuuri, luovuus ja
performatiivisuus**
Tampereen yliopisto, 16–17.5.2013

Film Program

Room 5014, Väinö Linna Building
Every showing is followed by a 10-minute discussion.

Thursday May 16, 2013

14.40–18.00

- 14.40 **Welcome & Introduction by the conveners**
CARLO A. CUBERO and ENRICO BARONE
- 15.00 **A Chair in Six Parts (40')**
ANNA GRIMSHAW
- 15.50 **Alto do Minho (50')**
MIGUEL FILGUEIRAS
- 16.50 **All That Was Old Is New Again (15')**
AMANDA RAVETZ
- 17.15 **A Letter to Mohamed (35')**
CHRISTINE MODERBACHER

Friday, May 17, 2013

09.00–12.15

- 09.00 **Cello Tales (75')**
ANNE SCHILTZ
- 10.25 **The Camp (90')**
JEAN-FRÉDÉRIC DE HASQUE

The Films & the Filmmakers

1. A Chair in Six Parts (2013)

ANNA GRIMSHAW

In 1960, Bill Coperthwaite bought 300 acres of wilderness in Machiasport, Maine. Influenced by the poetry of Emily Dickinson and by the back to the land movement of Scott and Helen Nearing, Bill Coperthwaite is committed to what he calls “a hand made life”. For the last fifty years, Bill Coperthwaite has lived and worked in the forest. He is a builder of yurts, and a maker of spoons, bowls and chairs.

The film is part of a larger work entitled *Mr. Coperthwaite: a life in the Maine Woods*. A meditation on time and process, this project explores a frequently overlooked aspect of American culture and the critical place of nature within it.

ANNA GRIMSHAW is an anthropologist and filmmaker. She has made a number of documentaries in northern England including *Mr. Wade* (2003), Her video collaboration with British artist, Elspeth Owen, *Material Woman* was completed in 2005. She is the author of *Ethnographer's Eye: Ways of Seeing in Modern Anthropology* (2001) and, with co-author (with Amanda Ravetz), of *Observational Cinema: Anthropology, Film and the Exploration of Social Life* (2009).

2. Alto do Minho (2012)

MIGUEL FILGUEIRAS

Alto do Minho (Heights of Minho) is more than a documentary, it's an impression. It sets off from the lowlands to the high season, to show different shades. The before and after, which are, after all, the same immut-

able Atlantic cycles of the mountainous landscape. And the upper lands. Where the profane is mistaken for faith, such as the past with present times. *Alto do Minho* is more than a movie, it's a moving portrait. Glimpses that may bear the epic background of Gance, but that are an ethnographic pop observation, which rises up to the dormant feeling. It freezes up the anonymous and landscapes of popular festivals, geographies in shots with an impressionist editing, impregnated with an underlying randomness.

MIGUEL FILGUEIRAS was born in 1980 in Viana do Castelo, Portugal. He completed his degree in Fine Arts from ESTAGD CR (Superior School for Arts and Design – Caldas da Rainha, Portugal) in 2004. He likes to live in fraternity and loves the error.

He is the director of several non profit culture related associations. As a media artist he worked in collective and individual projects developed in the field of video art, video installation, performance, video-jamming, experimental video, motion graphics, animation of cultural and social events and short commercial documentaries. With this widespread range of disciplines, the accumulated knowledge resulted in his first author film, debuted in January 2012, called the *Alto Minho*, a documentary portrait about identity, spectacle and ethnography of the Alto Minho region. A project which he started in 2008.

3. All That Was Old Is New Again: an Australian Reverie (2012)

AMANDA RAVETZ

All That Was Old Is New Again: an Australian Reverie was filmed during a joint research residency at the National Film and Sound Archive of Australia in 2012. Featuring the filmmaker's sister, textile artist Antonia Riviere, it explores the play of inner and outer worlds in artistic and everyday improvisations - how a maker adds something of themselves to external materials and traditions and how emotional tears can sometimes be repaired through small committed acts of making. The film weaves together interview material, scenes of the artist reworking a pullover bought at a charity shop in Canberra, the handling of clothing made by prisoners of war and archival footage from Australia's clothes rationing campaign during World War 2.

AMANDA RAVETZ is a visual anthropologist and filmmaker. Her films have been screened in the UK, Portugal, Germany, Majorca, USA, India and Australia. Ravetz is the co-author and editor of several books including *Collaboration Through Craft* (2013) *Observational Cinema: anthropology, film, and the exploration of social life* (2009), and *Visualizing Anthropology* (2005).

Amanda's current research concerns artistic epistemologies; improvisation, play and reverie in art and anthropology; and collaborations through craft. She has contributed to several research networks including The 4 As (Art, Architecture, Archaeology and Anthropology) convened by Tim Ingold at University of Aberdeen and "Designing Environments for Life" a programme hosted by the Scottish Institute for Advanced Studies. She is currently a Senior Consultant on Professor Tim Ingold's 5 year Advanced ERC research project 'Knowing from the Inside'.

4. A Letter to Mohamed (2013)

CHRISTINE MODERBACHER

"A Letter to Mohamed" is a compilation of episodic fragments about the aftermath of a revolution, intercut with a letter about the personal impressions of the filmmaker's journey. Filmed during the first year of the Tunisian Revolution, "A Letter to Mohamed" is a poetic journey through a troubled country. Between revolution and a new political system, between dictatorship and first elections, between order and chaos the film shows a landscape of disillusion, but also humour and hope.

CHRISTINE MODERBACHER is an anthropologist and media trainer based in Brussels. She obtained a master in Visual Anthropology at the University of Manchester and is working as a documentary filmmaker, lecturer of Visual Anthropology and trainer for video workshops in Austria and Belgium. Having lived in Tunisia she is researching and publishing articles about Tunisia. "A Letter to Mohamed" is her first documentary film after completing her MA in Visual Anthropology.

5. Cello Tales (2013)

ANNE SCHILTZ

Four strings, a wooden box that has lived for 300 years. The cello is the most human-like of all musical instruments in shape, size and sound.

A daughter searches for her father's stolen instrument for a decade. An artisan looks for the best way to craft the perfect piece of wood. A soloist travels the world playing. A copyist recreates the sound of the great masters. The cello. More than just a musical instrument.

ANNE SCHILTZ studied at the Granada Centre for Visual Anthropology in Manchester. She now works as a filmmaker. Her documentaries include *Sweet Life and all that goes with it* (2002), a portrait of a Saxon family in Transylvania, and *Gordian Troeller Revisited - Eritrea* (2007). Her interest in music is reflected in her close collaboration with various artists and musical ensembles. *Cello Tales* is her first feature documentary.

6. The Camp (2012)

JEAN-FRÉDÉRIC DE HASQUE

The refugees modestly refer to their camp in Agamé, Benin as 'the site'. Walking along its paths, we make our way between the signs that reveal the true nature of the place and the daily lives of the men and women who transform it into a village. The refugees divide their time between worrying about being moved on and building homes to try and fill the void, finding reassurance in creating an environment that reminds them of the one they have left behind.

JEAN-FRÉDÉRIC DE HASQUE graduated from the Plastic Arts, Photography and Video at the *Ecole de Recherche Graphique (ESA-ERG)* in 1995. His filmography includes *36 Things to Do Before the Year 2000* (2001), *Three Little Houses* (2007), and *In Search of El Dorado* (2009). All his films have been shot in West Africa. He has recently completed a Master's in Anthropology at the *Université Catholique de Louvain*, Belgium, which addressed issues concerning the West African Elite in Benin.