American Museum of Natural History

Margaret Mead Film Festival

35th Anniversary | November 10–13, 2011
SUPPORT
The Presenting Sponsor of the Museum’s cultural public programming is

MetLife Foundation
The Margaret Mead Film Festival is made possible with public funds from the New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York State’s 62 counties.

The American Museum of Natural History gratefully acknowledges HBO for its generous support of the Mead Films and cultural programming for New York City Public High Schools.

The 2011 Margaret Mead Film Festival is proudly sponsored by

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The Museum acknowledges the generous projector donation by projectiondesign.

Beyond Planet Earth: The Future of Space Exploration is organized by the American Museum of Natural History, New York, (www.amnh.org) in collaboration with the Israel National Museum of Science, Haifa.

Beyond Planet Earth: The Future of Space Exploration is proudly supported by Con Edison.

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PLEASE SEE PAGE 35 FOR TICKET INFORMATION
A camera follows the procession of a wedding party down a grand staircase in grainy 16mm film. In voiceover, an elderly woman speaks in Portuguese about the joy of growing up alongside the white elite on the coast of Mozambique. Slowly the image dissolves from black and white to clean color images of a lone woman as she walks up the same staircase decades later. Now, there is no carpet or banister, and walls barely enclose the space. This revealing sequence in Mead’s opening night film, Lotte Stoops’s Grande Hotel, conveys the drastic transformation of this iconic building and is just one example of the power of visual storytelling found in this year’s slate of 40 intriguing films.

Thirty-five years ago the American Museum of Natural History founded the Margaret Mead Film Festival, the first documentary film festival in the United States. To honor this milestone, the Mead presents a retrospective series of some of the most influential documentaries of the last three decades, from the genre-bending innovations of Jean Rouch to the urgent activist video of Alanis Obomsawin. Found in the following pages are personal testimonials from Museum curator and chair of the division of anthropology Laurel Kendall and New York University professor Faye Ginsburg who share their first experiences of the festival, the inception of long, fruitful associations with the Mead.

Born of the spirit of intellectual ingenuity and scholarly rigor of anthropologist Margaret Mead, the Festival continues to be the destination where culture is explored through the moving image and takes full advantage of its home at the Museum, with events spilling over into the Museum halls. In conjunction with the upcoming AMNH exhibition Beyond Planet Earth: The Future of Space Exploration (opening November 19), the Mead series Dreams of Outer Space not only presents two stunning documentary films about space exploration but also a clip show by exhibition curator Michael Shara on 100 years of science-fiction cinema and a Radiolab listening party under the starry Hayden Dome. Further expanding beyond the movie theater, the Mead hosts an exhibit of the kinetic sculptures of Christiaan Zwanikken, portrayed in the film Convento. In addition, the Museum halls will feature ongoing screenings of archival footage taken during anthropological expeditions in the first half of the 20th century, when visual anthropology was in its infancy.

Whether absorbed in a movie, a lively panel debate, an after-screening discussion, or walking the Museum halls, Mead audiences can find something to engage their curious minds. We hope you can join us to inaugurate the Festival’s next 35 years.

See you at the movies, and beyond.

— Ariella Ben-Dov, Artistic and Festival Director, Margaret Mead Film Festival
I learned of the Mead Festival in 1978 after I had just returned from fieldwork in a South Korean village and was savoring all the intellectual and entertainment possibilities that New York had to offer even an impecunious graduate student. The year-old festival was a logical extension of anthropological possibility. Margaret Mead and Gregory Bateson had demonstrated in their 1930s Bali fieldwork that the study of culture—in their case, gestures and other body language, emotions, ambiance—can be addressed with unique insight through the moving image. Still, in an age before the video revolution, long before the digital revolution, the production of a satisfactory ethnographic film seemed a heroic enterprise. These early festivals were gatherings of heroes, opportunities not just to apprehend the world through the eyes of a visual anthropologist or a documentarian as anthropologist manqué but also to hear how the filmmakers pulled it off, working in sometimes stressful circumstances and making critical decisions for the final cut. These issues remain matters of abiding interest for festival audiences, how ever much they are drawn to a particular film on a particular subject.

The Festival had an immediate impact on my own work. In the early 1980s, Timothy Asch came to the Festival with films he and his wife Patsy had shot in collaboration with anthropologist Linda Connor recording the life and practice of Balinese healer Jero Tapakan. Tim offered this work as a model—a skilled and anthropologically savvy filmmaker teamed with an anthropologist who had an intimate knowledge of the film’s subject and setting. This model, so obvious once he had set it out, solved a problem for me. As a writer of ethnography who had spent nearly two years among Korean shamans, I felt that aspects of their rituals—questions of mood, nuance, an artistic presentation—could never be conveyed in my writing. At the same time, I knew from some bungled attempts to record rituals with an old Super-8 camera that I was not destined to wield a camera with any degree of skill. But thanks to Tim’s appearance at the Festival, and the knowledge that he was training students for this kind of work at the University of Southern California, I was able to team up with one of his students, Diana Lee, to produce the 35-minute video, An Initiation Kut for a Korean Shaman. This modest project provided me with a new depth of documentation on the dynamics of the rituals I had been studying, and many new insights about shamans and the performance of spirits followed. This path had been opened up for me at the Mead. I have no doubt that many more ideas, connections, paths resulted from this annual mustering of really fine film and conversation.

LAUREL KENDALL IS CURATOR OF ASIAN ETHNOGRAPHIC COLLECTIONS AND CHAIR, DIVISION OF ANTHROPOLOGY AT THE AMERICAN MUSEUM OF NATURAL HISTORY AS WELL AS AN ADVISOR TO THE MEAD FESTIVAL.
FAYE GINSBURG

In 1977, I was a recent graduate from Barnard College, Margaret Mead’s alma mater, wondering how I might combine my interests in anthropology and film, stimulated in part by my encounters with Mead when she taught at Columbia. Her interest in using film and photography in her anthropological research and bringing her insights to the public began in the 1930s with her expeditions to Bali and New Guinea and continued throughout her life. The first Margaret Mead Film Festival, held on Mead’s own 75th birthday and her 50th year at the Museum, was meant to be a one-time celebration, but it became one of her most enduring legacies in support of visual anthropology, inspiring generations of anthropologists and filmmakers, including myself.

Like many other students, I found my way to the American Museum of Natural History and started my association with the Mead Festival as a volunteer. I recollect being riveted that first year by an installation in the darkness of Boas’s Hall of Northwest Coast Indians, where analog video monitors played *In the Land of the War Canoes*, a version of Edward S. Curtis’s 1914 silent melodrama about the Kwakwaka’wakw, *In the Land of the Head Hunters: A Drama of Primitive Life on the Shores of the North Pacific*, which had been re-edited in 1972 by Kwakwaka’wakw community members along with anthropologists Bill Holm and George Quimby. It was deeply moving to see small groups of New Yorkers huddled around the screens, mesmerized by the images of the dramatic masked dances. Clearly, there was an audience for this work.

That festival also introduced to the American public the work of brilliant French anthropologist and filmmaker Jean Rouch. His collaborative approach to filmmaking, in which his African friends participated in shaping the films about them, captivated audiences. The Festival was such a huge success that it became an autumnal tradition in New York. For 35 years, crowds of people have been flocking to the Museum to enjoy films about and by people from every part of the world and to debate issues of pressing concern regarding the study of culture and how it is portrayed on film, topics that are raised annually at the Mead.

The films selected for this year’s retrospective were directed by some of the most influential filmmakers in the history of ethnographic film. Each of these films challenged conventions of the time; its makers reframing ideas about the politics and aesthetics of cross-cultural representation, often ahead of the transformations occurring in anthropology and in the rapidly transforming field of documentary. Groundbreaking when first released, these works are still extraordinary today. They had set the stage for new works of the kind the Mead continues to showcase for audiences lucky enough to be part of this spirited annual ritual, as enduring as the form itself.

FAYE GINSBURG IS THE DAVID B. KRISER PROFESSOR OF ANTHROPOLOGY AND DIRECTOR OF THE CENTER FOR MEDIA, CULTURE, AND HISTORY AT NEW YORK UNIVERSITY AS WELL AS AN ADVISOR TO THE MEAD FESTIVAL.
At its very first event, the Margaret Mead Film Festival showcased the work of Jean Rouch, a seminal figure in the history of visual anthropology and of cinema as an art form. Born in France in 1917, Rouch found his voice among the people of Nigeria, documenting their lives in respectful and innovative ways. The series on Rouch included his ten-year-old feature Jaguar, whose untethered camera brought the viewer into the action. With this film, he also transcended an apparent limitation—the unavailability of portable sync-sound equipment—to put the power of portrayal into hands of the subjects themselves, spurring a revolution in visual ethnography and the wider world of movies.

Since that first festival in 1977, the Mead has striven to identify films made not only with the spirit of its namesake Margaret Mead, who broke ground incorporating moving images into the field of anthropology, but also of Jean Rouch and the heirs of his transformative methods. It is not surprising then to find classics of ethnographic filmmaking in the Mead archives. In addition to screening Rouch's Jaguar, this year’s 35th Anniversary Retrospective Series presents a program of short films on trance rituals and several feature documentaries from the Festival’s past: Nlai, The Story of a !Kung Woman by John Marshall, whose collection of films about the people of the Kalahari are part of UNESCO’s Memory of the World Registry; A Wife among Wives from David and Judith MacDougall’s Turkana Conversations Trilogy, a series of participatory films made among a nomadic tribe in Kenya; and Alanis Obomsawin’s Kanehsatake: 270 Years of Resistance, which took ethnography beyond participation into activism.

As the Festival looks back, it also endeavors to look forward, seeking out thoughtful and daring works by the next set of nonfiction cinema pioneers. Join the Mead for these landmark works, as we celebrate the past 35 years, and counting.
The Margaret Mead Filmmaker Award recognizes documentary filmmakers who embody the spirit, energy, and innovation demonstrated by anthropologist Margaret Mead in her research, fieldwork, films, and writings. The award is given to a filmmaker whose feature documentary displays artistic excellence and originality of storytelling technique while offering a new perspective on a culture or community remote from the majority of our audiences’ experience. Filmmakers with works making their U.S. premieres at the Festival are eligible. The seven contenders for this year’s Margaret Mead Filmmaker Award are: Vit Klusák for All for the Good of the World and Nošovice; Bettina Büttner for Kids; Robert Nugent for Memoirs of a Plague; Floris-Jan van Luyk for Rainmakers; Caroline Leitner, Daniel Mazza, and Giusepppe Tedeschi for Small Kingdom of Lo; Marian Kiss for Space Sailors; and Yuanchen Liu for To the Light.

The Mead Award jury is led by Academy Award-nominated director of Black Swan and The Wrestler Darren Aronofsky, who will be joined by Karen Cooper, director of New York City’s Film Forum; Liz Garbus, Academy Award-nominated director of Bobby Fischer Against the World, The Farm: Angola, USA; and 2002 MacArthur Fellow Stanley Nelson, director of the Emmy-winning documentary The Murder of Emmett Till. The winner(s) will be announced on closing night.
Grande Hotel

Lotte Stoops

**THURSDAY, NOVEMBER 10 | 7 PM | LEFRAK**

Filmmaker in Person  | NEW YORK PREMIERE

The Grande Hotel in the West African seaside town of Beira, Mozambique, was once the most opulent resort on the continent. Now, it is home to an estimated 3,000 squatters.

Living in this shell of former luxury, those on the margins of society create a self-enclosed community as the place they call home crumbles around them. As one voice in the film says, the history of the hotel is the history of the country itself.

Join us at the opening night reception with filmmakers.

Go to amnh.org/mead for tickets.

 Flames of God

Meshakai Wolf

**SUNDAY, NOVEMBER 13 | 7:30 PM | KAUFMANN**

Filmmaker in Person  | NEW YORK FESTIVAL PREMIERE

As a songwriter, Muzaffer Bislim collaborates with the biggest names in Romani pop music. As a poet, he is gaining renown with an invitation to the International Biennial of Poets in Paris. Meanwhile, his masterpiece, a handwritten, 25,000 word, multi-dialect dictionary containing the oldest and most obscure words in the Romani language remains unknown.

Seeing the trip to Paris as an opportunity to have the dictionary published, he gathers up the amassed pages and heads to France.

Join us at the closing night award ceremony with Darren Aronofsky.

Go to amnh.org/mead for tickets.
**Dreams of Outer Space**

To help launch the Museum’s upcoming exhibit *Beyond Planet Earth: The Future of Space Exploration*, opening November 19, the Mead Festival presents a series about the human quest to conquer space. Marian Kiss’s *Space Sailors* is a look back at the Soviet Union’s Intercosmos Program, which sent 13 intrepid travelers from socialist countries on highly publicized missions. Christian Frei’s *Space Tourists* contemplates the coming privatization of space travel and the implications for the earthbound. Astrophysicist and curator of the upcoming AMNH exhibit Michael Shara takes an armchair tour of the last 100 years of science-fiction cinema, from Georges Méliès’s whimsical *Le voyage dans la lune* (1902) through Duncan Jones’s existentialist *Moon* (2009), to see what these filmmakers got right about the future of space travel and what they got wrong. And, in the Hayden Planetarium, join co-hosts Jad Abumrad and Robert Krulwich for an immersive *Radiolab Listening Party* about humanity’s complicated relationship with space.

**Inventing Home**

Home—both the physical place and our powerful attachment to it—is fundamental to our identity. Yet for many, home is not a birthright so much as a hard-won prize. This series of films depicts individuals carving out space for themselves and their families, and even forming wider communities in unlikely or inhospitable locations. In *Kinder*, a troubled boy returns to his family determined to find his place among them. A ramshackle scrap yard on the edge of Israel is the setting for *Hula and Natan*, a tragicomedy about two brothers who spend most of their time locked in battle over both the fundamental and the trivial. The ordinary Chinese citizens profiled in *Rainmakers* are transformed into political activists to protect their homes threatened by ongoing environmental disasters. *All for the Good of the World and Nošovice* tells the dramatic behind-the-scenes story of the giant car company that tore the bucolic heart out of a tight-knit village in the Czech Republic. And, *Blue Meridian* meanders down the Mississippi, taking measure of the myth against the reality of the communities that have thrived and founders along America’s fabled waterway.
From Christiaan Zwanikken’s captivating kinetic creatures parading around the grounds of the monastery his family calls home in Convento to the soaring sounds of Native American music in Skydancer, Mead Festival films are fueled by the power of artistic expression. This year, the Mead is pleased to extend beyond the movie screen onto the stage and into the gallery to present some of this art live and in person.

Sculpture From Convento, Christiaan Zwanikken’s kinetic sculptures, animated bones fused with electronics, are on display in the Grand Gallery, located just inside of the Museum’s 77th Street entrance throughout the Mead Festival.

Radiolab Listening Party: Space Join Radiolab co-hosts Jad Abumrad and Robert Krulwich for an immersive listening party in the Hayden Dome.

Radiolab Listening Party: Space November 12, 7:30 PM

Live Music Immediately following the screening of Skydancer, Bear Fox and Katsitsionni Fox, who appear in the documentary, and Robby Baier, who composed the film’s score, will perform traditional Mohawk songs with a waterdrum and rattles as well as present an oral history of the music’s origins.

Skydancer November 13, 2 PM

The rhythms of the Romani people pulsate through the poems and songs of Muzafar Bislim and the cadence of the language he obsessively documents. Flames of God, the documentary portrait of this singular Romani artist, closes out the 35th Annual Margaret Mead Film Festival and will be followed by a performance by the New York Gypsy All-Stars, whose music both honors and transforms the Romani sound.

Flames of God November 13, 7:30 PM
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The Grande Hotel in the West African seaside town of Beira is a monument to the grandeur and folly of Portuguese colonial rule. Once billed as Africa’s most luxurious resort, it was later used as a headquarters in Mozambique’s revolutionary war. Belgian filmmaker Lotte Stoops weaves in and out of the 120-square-meter complex, while off-camera, locals, former guests, and revelers recount their experiences of the hotel’s storied past. These memories clash with the black-and-white visuals as Stoops’s camera exposes the living conditions of the hotel’s new residents. Landings of staircases are converted into single-family dwellings, elevator shafts become dumps, expansive hallways are makeshift marketplaces, and the pool a rainwater laundry. Long since stripped of its valuable fixtures, the building’s glass windows, water pipes, the very cement holding it together are scavenged for scrap. Living in this shell of former luxury, the squatters manage to create a self-enclosed community as the place they call home crumbles around them. As one voice in the film says, the history of the hotel is the history of the country itself.

CO-PRESENTED BY FLANDERS HOUSE
**Trance and Dance in Bali**

One of the earliest ethnographic films made by trained anthropologists, *Trance and Dance in Bali* was shot in the 1930s by Margaret Mead and Gregory Bateson. Edited years later by Mead, it is a remarkable record of the Balinese ceremonial *kris* dance, which depicts the struggle between the death-dealing witch and the life-protecting dragon and captures imagery of the dancers turning daggers against their chests.

**Les maîtres fous (The Mad Masters)**

Banned by the British colonial government in Nigeria and decried by African intellectuals upon its release, *Les maîtres fous* is Jean Rouch’s dramatic and disturbing film about the annual trance ceremony of the Hauka, a religious sect that spread throughout West Africa in the early 20th century. Adherents roll their eyes and foam at the mouth, eat a sacrificed dog (in violation of taboo), and burn their bodies with torches as they are possessed by various spirits associated with the Western colonial powers: the governor general, the engineer, the doctor’s wife, the wicked major, and the corporal of the guard.

**Jero on Jero: A Balinese Trance Séance Observed**

The third film in the Asches’ series about Jero Tapakan. *Jero on Jero* documents the first time the Balinese medium sees herself possessed. Sitting with Australian anthropologist Linda Conner, Jero comments on *A Balinese Trance Séance*, shot two years earlier during a consultation with a family trying to communicate with a dead son.
Planet Kirsan (Planeta Kirsan)

Magdalena Pięta 2010 | 50 min
Poland

FRIDAY, NOVEMBER 11 | 6 PM | PROGRAM F4 | LINDER

NEW YORK PREMIERE Kirsan Ilyumzhinov was president in name and potentate in action of the Republic of Kalmykia from 1993 to 2010. A former chess champion, Ilyumzhinov issued a decree in 1996 calling for the establishment of Chess City and the creation of a mandatory chess curriculum in elementary schools. Now, throughout the tiny domain, a part of the Russian Federation, young school kids shout out the first rule of the game—“The king is the most important piece!”—alongside their Cyrillic ABCs. Two young players exhibit promise under the guidance of their demanding taskmaster who educates them in the Machiavellian tactics of the board game—“Your opponent must be finished off in the first move!” When the 13-year-old Alekhan goes to a national children’s tournament, we watch to see if he has what it takes to one day fulfill the Kalmykian collective dream of becoming a chess master.

CO-PRESENTED BY CEC ARTSLINK AND POLISH CULTURAL INSTITUTE

Memoirs of a Plague

Robert Nugent 2011 | 77 min
Australia, Egypt, Ethiopia, Italy, Tanzania

FRIDAY, NOVEMBER 11 | 6 PM | PROGRAM F3 | KAUFMANN
Filmmaker in Person U.S. PREMIERE With an opening reminiscent of a 1950s horror flick, Memoirs of a Plague brings the conventions of science-fiction bug movies to documentary. Visiting entomologists and sage locals track locust invasions in Ethiopia, Egypt, and Australia, looking for evidence of the dreaded insect in the landscape and in weather patterns. Bracing for the inevitable, farmers hunt down early signs of them in fertile seedbeds and dry riverbeds, scientists study their life cycle in the lab, schoolchildren learn early to hate them, and pilots wait for orders to drop insecticide bombs to kill them. Meanwhile, tales are told about the last time the unwelcome swarms ravaged crops and darkened the skies. Robert Nugent’s camera waits at each horizon line for the coming onslaught as preparations are made with a mishmash of outdated science and enduring folklore. Told with a storyteller’s relish for suspense, Memoirs of a Plague mixes archival footage of past plans to eradicate locusts with Nugent’s own remarkable macro-photography of the misunderstood and maligned “hopper,” which, after all, is only doing as nature intended.

MARGARET MEAD FILMMAKER AWARD CONTENDER
CO-PRESENTED BY AUSTRALIAN CONSULATE GENERAL
High above the world on Mount Washington in New Hampshire, the wind is a constant companion. It whips violently around the mountaintop, craggy in winter from hardened snowfall and in summer from the brown rocks beneath. The sun rarely makes an appearance, bursting occasionally through the thin crack between thick cloud cover and the distant horizon. At the last human-operated weather observatory in North America, the shifts in wind speed, visibility, barometric pressure, and temperature have been measured hourly since 1932. By reenacting this solitary work, filmmaker Jacqueline Goss draws our attention to its repetitive and anachronistic nature and to the subtle forces acting on this dramatic landscape.

CO-PRESENTED BY ANTHOLOGY FILM ARCHIVES

How much does a dream cost? For Anoushesh Ansari, an Iranian American billionaire weaned on the glory days of American and Soviet space exploration, no price is too high. Since the dissolution of the Soviet Union, formerly secret installations are now open to the public with enough money to fund their space travel fantasies. In 2006, Ansari paid $20 million for her trip to the International Space Station. While she lives her dream high above the Earth, Magnum photographer Jonas Bendikson takes a ground tour of remote Kazakhstan where the shuttle launches are tracked by scrap metal scavengers and free-falling toxic rocket debris is cobbled together by farmers and shepherds for roofs, tools, and temporary shelters. By juxtaposing these parallel stories, filmmaker Christian Frei recasts the question: How much do such dreams cost the world?

PART OF THE SERIES DREAMS OF OUTER SPACE IN CONJUNCTION WITH BEYOND PLANET EARTH: THE FUTURE OF SPACE EXPLORATION

CO-PRESENTED BY THE DOCUMENTARY CHANNEL AND THE CONSULATE GENERAL OF SWITZERLAND
Prima ballerina Geraldine, photographer Kees, and their two boys, Christiaan and Louis, left Holland in 1980 to take up residence at the Convento São Francisco de Mértola. Strategically situated at the convergence of two rivers in southeastern Portugal, this vacant monastery was left decaying for centuries until the Zwanikken family arrived and transformed it with their eccentric and earthy endeavors. In the airy studio converted from the estate’s chapel, son Christiaan builds kinetic sculptures from discarded electronics and the skulls and bones of deceased wildlife. Combining the family’s home movies with his own observant photography, filmmaker Jarred Alterman casts these fantastical creatures as supporting characters in the film, as they literally move across the landscape, animating the ancient grounds.

Making his debut exhibit in New York, Christiaan Zwanikken presents select kinetic sculptures. They will be on display November 10–13. Free with Museum or Mead admission.
Cinema and the Future of Space

with Michael Shara

SATURDAY, NOVEMBER 12 | 1 PM | PROGRAM F9 | KAUFMANN

From Georges Méliès’s whimsical portrayal of astronomers landing on the soft-cheese surface of the moon in 1902’s Le voyage dans la lune through the action-packed apocalypses of more recent movies, filmmakers have always had something to say about outer space. If there is a lesson to be learned from these fictional prophecies about the nature of interplanetary and interstellar travel, it’s that technology rarely advances in the direction predicted on screen. Depictions that come closest to reality are based in physics and mathematics, and a few are remarkably prescient. Astrophysicist and Museum curator Michael Shara tests this hypothesis with a clip show covering 100 years of science-fiction cinema. Shara will also speculate about what our descendants’ trips out of Earth’s orbit might look like, inviting audience predictions about what the future holds for space exploration.

PART OF THE SERIES DREAMS OF OUTER SPACE IN CONJUNCTION WITH BEYOND PLANET EARTH: THE FUTURE OF SPACE EXPLORATION

Michael Shara is Curator of the Upcoming Exhibition BEYOND PLANET EARTH: THE FUTURE OF SPACE EXPLORATION, which opens at the American Museum of Natural History on November 19.

Kanehsatake: 270 Years of Resistance

35TH ANNIVERSARY RETROSPECTIVE SCREENING

SATURDAY, NOVEMBER 12 | 1 PM | PROGRAM F10 | PEOPLE CENTER

Filmmaker in Person Alanis Obomsawin, a Native American of the Abenaki nation raised in Quebec, began her career as a singer in the folk clubs of New York City, influenced by the aboriginal songs learned as a child. Invited by the National Film Board of Canada to make a film on native culture, Obomsawin directed Christmas at Moose Factory (1967), which became the first of 30-plus documentaries she has directed about First Nations people. In the summer of 1990, when the Mohawks outside Montreal protested a neighboring town’s efforts to extend a nine-hole golf course into their sacred piney woods and a 78-day siege ensued, Obomsawin documented the entire struggle from the inside. As riveting as it is disturbing, Kanehsatake not only offers a history lesson in the centuries-long land swindle perpetrated by whites on the natives but also demonstrates the camera as a tool of resistance.
Hula and Natan

Robby Elmaliah 2010 | 55 min
Israel

SATURDAY, NOVEMBER 12 | 1:30 PM | PROGRAM F11 | LINDER
NEW YORK PREMIERE Two brothers live in an Israeli settlement on the edge of Gaza. One brother has been divorced for 13 years, while the other hides out from his wife and kids. Spending most of their time together in the scrap yard they own, Hula and Natan fix the occasional automobile and sell parts from stripped cars to neighbors on both sides of the border. Threatened with constant eviction by the authorities, the brothers are also permanently locked in battle with each other—over dinner shared with cats, over who owns what, but mostly over nothing of much importance. As epithets fly across the cluttered room, Qassam rockets and fighter jets fly overhead. Hula has sympathy for the Palestinians—“I know Arabs. They have honor.”—while Natan cheats them—“If an Arab comes in, I’ll stick him with it.” Neither brother forgets for a minute that they all live on contested ground.

PART OF THE SERIES INVENTING HOME
CO-PRESENTED BY THE CONSULATE GENERAL OF ISRAEL IN NEW YORK

We Still Live Here (Âs Natayuneân)

Anne Makepeace 2010 | 56 min
United States

SATURDAY, NOVEMBER 12 | 3:30 PM | PROGRAM F12 | KAUFMANN
Filmmaker in Person NEW YORK FESTIVAL PREMIERE
Hyaannis. Narragansett. Sippewissett. Shawmut. Chappaquiddick. Algonquin. These names litter the signposts of New England and are spoken with little thought to their origins. For Native Americans, these words are all that remain of languages that once rang out across the Massachusetts seaboard. Anne Makepeace, director of Coming to Light (2000) about Edward S. Curtis’s photography of western tribes, follows Martha’s Vineyard islander Jesse Littledooe Baird, who was called by a vision to return the Wampanoag language to its people. Baird reconstructs it using the only tools available, a Bible translated into Wampanoag by the British missionary John Eliot and official deeds, letters, and petitions of the colonial era, which form a collective history of how the tribe’s land and culture were stolen in the first place. Laced with evocative silhouette animation, We Still Live Here shows how the Wampanoag people have resurrected a part of their culture with the very devices once used to defeat it.

CO-PRESENTED BY ENDANGERED LANGUAGE ALLIANCE AND FILM AND VIDEO CENTER, SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN
TO THE LIGHT

Yuanchen Liu
2011 | 69 min
China, United States

Saturdays, November 12 | 4 PM | Program F13 | Linder

U.S. PREMIERE
The father of two, Luo originally became a coal miner to pay off the fine for violating China’s One Child Policy. Young Hui, son of another miner, prefers to be coal-train driver than take work far from home. For many families, coal mining has become a principal source of income and the only alternative to factory jobs in distant cities. But the mines are notoriously dangerous and, every year, claim an estimated 5,000 lives. Taking his camera deep underground, Yuanchen Liu exposes the perils faced by these miners, the slim rewards, and dire consequences when things go wrong. In spite of the risks, the working poor continue to flock to the mines, unable to heed the warning that earning a living wage may also mean dying for it.

MARGARET MEAD FILMMAKER AWARD CONTENDER
CO-PRESENTED BY ASIA SOCIETY

PRECEDED BY

Extraction

Myron Lameman
2011 | 15 min
Canada

U.S. PREMIERE
A son of the Beaver Lake Cree Nation crafts a quiet plea to save his people’s territory, which is threatened by tar sands oil extraction.

JAGUAR

Jean Rouch
1967 | 93 min
France, Niger

Saturdays, November 12 | 6 PM | Program F14 | People Center

35TH ANNIVERSARY RETROSPECTIVE SCREENING

Three Nigerian men leave home to seek wealth and adventures on the Gold Coast of Ghana in 1953. A chronicle of their travels, Jaguar was shot before the availability of portable synchronized-sound equipment. More than a decade later, Rouch assembled the silent footage into a feature in collaboration with Damouré Zika, one of the travelers in the film. He then asked Damouré and the other two main characters, Illo and Lam, to improvise their own narration while watching the edited footage. The resulting soundtrack is a lively combination of invented dialogue, jokes, and observations that bring the viewer closer to an understanding of these men than any traditional narration could ever do. A watershed figure in cinema who helped define documentary’s cinema verité movement, Rouch was revered by ethnographers and embraced by the French New Wave. His loose shooting style and close relationship with his subjects make Jaguar a classic across genres, as engaging today as when it first screened.
Mthetho taught himself to sing in Italian by playing the music a phrase at a time and sounding out the lyrics until he had learned the whole song. Now, in his untrained, heartfelt tenor, he can belt out tear-inducing renditions of “Santa Lucia” and “O Solo Mio.” This young man is just one of the many dedicated Cape Town artists and musicians profiled in Laura Gamse’s pastiche documentary about art in hard times. Rappers, b-boys, graffiti artists, jazz and blues musicians share their work and describe how post-Apartheid South Africa has served as both agent and obstacle to the act of creation. Shot with the intensity of breaking news footage, The Creators reminds us how urgently the world needs its artists.

CO-PRESENTED BY THE MUSEUM FOR AFRICAN ART

PRECEDED BY

Deus Ex Boltanski

Robert Gardner
2010 | 11 min

Filmmaker in Person

NEW YORK PREMIERE

France, United States

Robert Gardner’s précis of the manpower and machinery used to mount French artist Christian Boltanski’s Personne exhibit at the Grand Palais in Paris in 2010.
GUÁNAPE SUR
 Hundreds of workers descend on Guánape Sur off the coast of Peru to harvest the excrement of the island birds, hardened over the course of many years by the locale’s unique weather patterns.

VOICE UNKNOWN
 NEW YORK PREMIERE An elderly woman shuffles around the neighborhood grocery store where she works, attending to the mundane tasks of shopkeeping. Her face is obscured to protect the family she left behind as she describes her harrowing escape from North Korea. Through her disembodied voice, a universal story unfolds, one of loss, exile, and cultivating roots in a new land.

WHITE ELEPHANT
(NZOKU YA PEMBE)
 U.S. PREMIERE At Kinshasa’s central post office, an ossified remnant of the Congo’s colonial past, employees sit idle in vast rooms built for more bustling times. Sixty years since achieving independence from Belgium, and the country’s hopes for a prosperous and just future are unrealized but not abandoned.

CO-PRESENTED BY ASIA SOCIETY, MUSEUM FOR AFRICAN ART, PACHAMAMA PERUVIAN ARTS, AND ROOFTOP FILMS
All for the Good of the World and Nošovice (Vše pro Dobro Světa a Nošovic)

Vit Klusák
2010 | 82 min
Czech Republic

SATURDAY, NOVEMBER 12 | 6:30 PM | PROGRAM F17 | LINDE

American premiere

Czech provocateur Vit Klusák is at it again. Co-director of the 2004 documentary comedy Czech Dream about the opening of a fake hypermarket, he has turned his sardonic attentions to another micro-front in the globalization skirmishes. In September 2009, Hyundai inaugurated its latest factory at the foot of the Beskid mountains in a Czech village of cabbage fields and pasturelands with less than one thousand inhabitants. Nošovice’s bucolic heart was carved out when the Korean automobile manufacturer pit neighbor against neighbor and forced the principle landowners to sell and make way for the mechanized behemoth. Motivated as much by activism as by a sense of the absurd, Klusák gains unprecedented access to the shiny new plant and to the now altered lives of the Nošovice villagers. Combining cinematic flourishes normally reserved for feature films, Brechtian techniques of participatory drama, and old-fashioned journalistic muckraking, Klusák shows how Hyundai broke its corporate promise to contribute “all the best for the world.” Stick around through the end credits for the director’s hilarious sauerkraut commercial.

MARGARET MEAD FILMMAKER AWARD CONTENDER

PART OF THE SERIES INVENTING HOME

CO-PRESENTED BY THE CZECH CENTER NEW YORK

amnh.org/mead
Radiolab Listening Party: Space

Since 2005, WNYC’s Radiolab has been piquing the childlike wonder in adults with its radio show that explores the esoteric and essential of our universe. With its unique reporting style and inventive sound designs, Radiolab epotimesizes the new kinds of documentary storytelling the Mead Festival is dedicated to showcasing. Join hosts Jad Abumrad (recently named a MacArthur Fellow) and Robert Krulwich in AMNH’s Hayden Planetarium for an immersive Radiolab “listening party” charting humanity’s paradoxical relationship with space exploration, from wide-eyed romanticism to cynical fear. While Radiolab conjures expert aural wonders, the Zeiss Mark IX projector conjures brilliant stascapes in the Hayden Dome. The show includes interviews with Ann Druyan, widow of Carl Sagan, Brian Greene, host of NOVA’s The Elegant Universe, and Hayden Planetarium Director Neil deGrasse Tyson. Abumrad and Krulwich will be on-hand to share behind-the-scenes anecdotes about their program and field questions from the audience.

Part of the Series Dreams of Outer Space in conjunction with Beyond Planet Earth: The Future of Space Exploration

Co-presented by WNYC

amnh.org/mead
A series of tableaux in black and white, *Empty Quarter* is a 16mm portrait of Lake, Harney, and Malheur counties in southeast Oregon, a region that represents one-third of the state’s landmass yet holds less than two percent of its population. Portland filmmakers Alain LeTourneau and Pam Minty alternate extended takes of the economy in motion—cows crowded in a stockyard, cowboys preparing for a rodeo, workers packing onions for transport—with local voices describing their histories, struggles, and pleasures. As the images and stories accumulate, the quiet beauty of the landscape and rich diversity of the communities belie the monotonous mechanisms that have come to dominate their daily lives.

**CO-PRESENTED BY ANTHOLOGY FILM ARCHIVES**

**THE END OF THE WORLD (KRES SWIATA)**

*U.S. PREMIERE* Only a handful of elders remain in a remote Polish village, where they fill the hours waiting for the bread truck to arrive.
citizens turned private detectives as their last hope for resolution. Based in Kolkata, Rajish Ji of the Always Detective Agency comes face to face almost daily with the lowest forms of human depravity, as family members are suspected of murdering their own and bodies are dumped on train tracks to be forgotten. Rajesh, however, remains unflappable, bolstered by the singular joy of Bollywood dancing. Hoping for the chance to become a star, he enlists the other investigators in his firm to enter a television competition. Engrossed in his improbable dream, Ji transcends the despair that pulsates through his life, demonstrating popular culture’s power to light up even the darkest corners of the human experience.

KINDER (KIDS)
Bettina Büttner 2011 | 65 min
Germany

As the Sun’s rays stream through the palatial Bavarian woods, four young boys dart among the trees, engrossed in a joyful game of hide-and-seek. These brief moments of innocent abandon provide a stark contrast to the reality of their lives in a German children’s home, which is rife with aggressive teasing, loneliness, and unfocused anger. First-time filmmaker Bettina Büttner spent three months observing a selection of interned boys, capturing them in moments of startling candor. Intrigued by the preternaturally thoughtful 10-year-old Marvin, she continues to follow him after he returns home, where he tries to fit in among the family who left him scarred. Shot in crisp black-and-white, Kinder expresses the indelibility of a dysfunctional childhood and the resilience of a young mind.

MARGARET MEAD FILMMAKER AWARD CONTENDER
PART OF THE SERIES INVENTING HOME
CO-PRESENTED BY THE GOETHE-INSTITUT, NEW YORK
N!ai, The Story of a !Kung Woman

35th Anniversary Retrospective Screening
SUNDAY, NOVEMBER 13 | 1 PM | PROGRAM F22 | PEOPLE CENTER

John Marshall and Adrienne Miesmer
1980 | 59 min
Namibia, United States

Co-founder of the distributor Documentary Educational Resources, John Marshall created an unprecedented body of work about the Ju/'hoansi of Nyae Nyae in the Kalahari. His first film, The Hunters (1957), is culled from footage shot on a family expedition in the 1950s. In subsequent years, he shot more than one million feet of film of these nomadic people, tracing the changes to their culture over half a century. N!ai, The Story of a !Kung Woman falls in the middle of this work and takes us from when N!ai was a young girl gathering berries into her 30s making a living as a film subject for anthropologists. Addressing the camera directly, either in song or conversation, N!ai guides us through her own story and that of the Ju/'hoansi as they adjust to government imposed restrictions on their movements and a changing economy. Marshall, who died in 2005, made many more films about life in the Kalahari, including the five-part series A Kalahari Family, which premiered at the Margaret Mead Film Festival in 2002.

Space Sailors
(Fliegerkosmonauten)

Marian Kiss 2010 | 87 min
Germany, Hungary

SUNDAY, NOVEMBER 13 | 1:30 PM | PROGRAM F23 | LINDER

Filmmaker in Person | U.S. PREMIERE

When his capsule touched back to Earth, Bulgarian Aleksandr Aleksandrov was met with parades and songs and rewarded with a high-ranking position in the National Assembly. His acclaim was both intense and short-lived as part of the Soviet Union’s Intercosmos Program, which, between 1978 and 1988, sent 13 “space sailors” from Soviet-allied countries on highly publicized weeklong missions to outer space. Hailing from Afghanistan to Vietnam, each man became a state-sponsored emblem of the socialist ideal. However, when the Iron Curtain fell in 1989, “everything was swept away,” as filmmaker Marian Kiss notes, “including the heroes.” A Hungarian with fond memories of her country’s own space sailor, Kiss tracks down 10 of the travelers to find out where they landed after the collapse of the U.S.S.R.

MARGARET MEAD FILMMAKER AWARD CONTENDER
PART OF THE SERIES DREAMS OF OUTER SPACE IN CONJUNCTION WITH BEYOND PLANET EARTH: THE FUTURE OF SPACE EXPLORATION
CO-PRESENTED BY THE CONSULATE GENERAL OF SWITZERLAND AND CEC ARTSLINK
Skydancer

Katja Esson
2011 | 75 min
United States

SUNDAY, NOVEMBER 13 | 2 PM | PROGRAM F24 | KAUFMANN

Filmmaker in Person

Charles C. Ebbets’s 1932 photograph “Lunch atop a Skyscraper,” taken of 11 men balanced on a girder during the construction of New York’s RCA building, is instantly recognizable. What is less well known is that three of the men pictured are Native Americans of the Mohawk tribe. Jerry McDonald Thundercloud and Sky Fox know the history intimately, as their fathers and grandfathers took on the dangerous work building the outlines of Manhattan’s iconic skyline when few other jobs were available to them. Traveling six hours from their home on the Akwesasne Reservation and staying away for weeks at a time, these men continue the proud tradition of Mohawk ironworkers as they struggle to preserve more deeply rooted traditions. Filmmaker Katja Esson spends time with these men and their families as they try to reconcile their lifestyle with their responsibilities to their families, to their ancestors, and to themselves.

Stay after the screening for a performance by Skydancer musicians Bear Fox and Katsitsionni Fox, who will be joined by the film’s composer Robby Baier.

CO-PRESENTED BY FILM AND VIDEO CENTER, SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN

A Wife among Wives

David MacDougall, Judith MacDougall
1982 | 72 min
Australia, Kenya

SUNDAY, NOVEMBER 13 | 2:30 PM | PROGRAM F25 | PEOPLE CENTER

Husband-and-wife anthropologist team David and Judith MacDougall spent 14 months in the early 1970s living alongside the Turkana, semi-nomadic camel herders in Kenya. Their stay resulted in the Turkana Conversations Trilogy, three classics of ethnographic filmmaking. The last in the series, A Wife among Wives, was edited in 1981 and focuses on the women in the tribe and their views on polygyny, the practice of men taking more than one wife. While the women talk openly about their lives, the filmmakers track down the rumors that another wedding is about to take place. By preserving traces of their original encounters in the final film, the MacDougalls reveal as much about their own perceptions of the Turkana as they do of the Turkana themselves. The MacDougalls were among the first to subtitle tribal languages, allowing the indigenous peoples to speak for themselves and the audience to identify more closely with them. The Margaret Mead Film Festival has presented the couples’ work numerous times over the years, including a retrospective in 1980.

amnh.org/mead
Small Kingdom of Lo

Caroline Leitner, Daniel Mazza, and Giuseppe Tedeschi
2010 | 54 min
Italy, Nepal

SUNDAY, NOVEMBER 13 | 4 PM | PROGRAM F26 | LINDER

TO YOUNG THINGS The village of Tsarang seems to exist in another time. Against the immense backdrop of clouds sculpted by the day’s weather and Himalayan peaks sculpted by the ages, life goes on as it has for centuries. The fields are plowed by cows, bricks are handmade out of mud, and goods are transported on mule-back. But modernity has also shaped the village, with the arrival of a motorized tractor, Bollywood reruns on the communal television, and polyester soccer jerseys. Set to the rhythms of this world, the film portrays an old trader who accepts things as they are, a Buddhist nun who longs for more schooling, and a young man who wants to buy a car. Soon, a new road will connect Tsarang to Nepal, paving the way for only some dreams to come true.

MARGARET MEAD FILMMAKER AWARD CONTENDER
CO-PRESENTED BY RUBIN MUSEUM OF ART

PRECEDED BY

Moroloja

Alexander Ingham Brooke
2010 | 10 min
Italy, United Kingdom

U.S. PREMIERE Alexander Ingham Brooke revisits Martano, Italy, the setting for Cecilia Mangini’s 1962 documentary Stendali (Suonano ancora), which reenacted the pagan funeral rites practiced by female mourners in the town’s Greek enclave.

Blue Meridian

Sofie Benoot
2010 | 80 min
Belgium, United States

SUNDAY, NOVEMBER 13 | 4:30 PM | PROGRAM F27 | PEOPLE CENTER

NEW YORK PREMIERE Following the Mighty Mississippi as it flows from Cairo, Illinois, to Venice, Louisiana, where it empties into the Gulf of Mexico, Blue Meridian encounters the diverse people and places along America’s fabled waterway. A forgotten blues singer performs a soulful song. A couple that run a soup kitchen discuss the importance of going to church. A prison warden complains about the growing number of prisons. A New Orleans poet recites an angry poem. A nature conservationist explains the power of kudzu. These and many others bear witness to the turbulent history, natural disasters, and economic misfortunes that have affected the communities along the riverbank. Belgian filmmaker Sofie Benoot stays just long enough at each depot to take a brief impression or record a song and then, like the river she traces, meanders on her way.

PART OF THE SERIES INVENTING HOME
CO-PRESENTED BY FLANDERS HOUSE

amnh.org/mead
How Do We Look?

PANEL DISCUSSION | SUNDAY, NOVEMBER 13 | 4:30 PM | PROGRAM F28 | PROFESSIONAL DEVELOPMENT SPACE, FIRST FLOOR

The objective of the Margaret Mead Film Festival has always been to champion films that portray culture in innovative and surprising ways. From its inception in 1977, when the Festival honored the work of the groundbreaking French anthropologist and filmmaker Jean Rouch, it has been alert to originality in the field, from postcolonial and indigenous documentary work to poetic experiments in cross-cultural expression. The Mead has also endeavored to keep pace with revolutions in media-making technologies that have enabled new relationships between filmmakers and subjects, democratizing access for people who had traditionally been the object of the ethnographic gaze. Looking at the ground covered over 35 years and with an eye to the territory ahead, panelists will discuss “What can the innovations in the genre over the last four decades—in terms of the ethics, aesthetics, and politics of ethnographic documentary—help us understand about the future of this kind of work in a rapidly transforming media landscape?” In doing so, we hope panelists and audiences can ask simply: “How do we look—inside the Festival, outside the walls of the Festival, and into the future?”

Panelists: Alanis Obomsawin, filmmaker, whose Kanehsatake: 270 Years of Resistance (1993) screens as part of this year’s Mead Retrospective program; Nancy Christine Lutkehaus, University of Southern California professor of anthropology, gender studies, and political science and author of 2008’s Margaret Mead: The Making of an American Icon; Orlando Bagwell, award-winning filmmaker and director of the Ford Foundation’s JustFilms initiative; and Elaine Charnov, director for the New York Public Library’s Education, Programs, and Exhibitions division and former director of the Margaret Mead Film Festival.

Moderated by Faye Ginsburg, David B. Kriser professor of anthropology and director, Center for Media, Culture, and History, New York University.

Introduced by Laurel Kendall, curator and chair of the division of anthropology, American Museum of Natural History.

CO-PRESENTED BY THE CENTER FOR MEDIA, CULTURE AND HISTORY, NYU
Rainmakers

Floris-Jan van Luyn 2009 | 70 min
China, The Netherlands

SUNDAY, NOVEMBER 13 | 5 PM | PROGRAM F29 | KAUFMANN

Filmmaker in Person U.S. PREMIERE Filmmaker and journalist Floris-Jan van Luyn is on the front lines of modern China, depicting the country’s major historical shifts through the experiences of the individuals living them. In Rainmakers, he introduces us to four ordinary people who have become environmental activists out of necessity. Kept awake at night by the noxious fumes of a garbage incinerator, a Beijing woman unites her neighbors in a mass protest. A fisherwoman in a southern province circulates a petition to clean up the river polluted by a nearby paint factory. A tough-minded housewife from Hunan writes letter after letter to officials demanding the shutdown of a nearby factory poisoning her village’s groundwater. A small community of shepherds in Inner Mongolia devise a plan to reclaim desiccated pastureland. While the government pays lip service to green economic policies, these hopeful citizens brave bureaucracy, cynicism, greed, and violence in their fight for the most basic of human rights: clean air and clean water.

MARGARET MEAD FILMMAKER AWARD CONTENDER
PART OF THE SERIES INVENTING HOME
CO-PRESENTED BY ASIA SOCIETY

Preceded by

Broad Channel

Sarah J. Christman 2010 | 13 min
United States

Filmmaker in Person NEW YORK PREMIERE Along a narrow band of shore on Jamaica Bay in Queens, New York, man and water meet across the seasons.

At Night, They Dance (La nuit, elles dansent)

Isabelle Lavigne and Stéphane Thibault 2010 | 90 min
Canada, Egypt

SUNDAY, NOVEMBER 13 | 6:30 PM | PROGRAM F34 | LINDER

Filmmakers in Person NEW YORK PREMIERE Belly dancing’s origins are unknown, but its roots reach as far back as 12th century BC Persia and 14th century BC Egypt. For some, it is a complex form of female expression, for others a fertility dance designed to seduce men. For the matriarch Reda, who lives amid Cairo’s urban sprawl, it is a way for her and her daughters to earn a living. Whether negotiating with disreputable thugs or arguing with her disapproving mother, Reda exhibits the slippery logic and shrewd instincts that have allowed her and her daughters to survive thus far. Sought after by the closed society of men, these women are marginalized by society as a whole, while still managing to pass down this ancient art to the next generation of girls.
Bislim comes up with some of his most insightful songs while sitting on the floor, recording lyrics into a cassette recorder bought at a flea market. A poet and songwriter who collaborates with the biggest names in Romani music, the 54-year-old lives a life of modest means with his family in Shutka, Macedonia. Stored in the corner of his one-room house is a tottering, ceiling-high stack of handwritten, 25,000-word, multi-dialect dictionary of the oldest and most obscure words in the Romani language, which he has painstakingly collected over 35 years. When he’s invited to the International Biennial of Poets held in Paris, he sees the trip as an opportunity to have his dictionary published. A testament to the endurance of a people who have been scattered across Europe, the dictionary is not only a work of art but also a rare link to a divided past. Punctuated by Bislim’s poetry and original songs, some of which we hear at the moment of their creation, *Flames of God* immerses the viewer in the literary and musical traditions that this extraordinary artist is committed to preserving.

Followed by a performance by the **New York Gypsy All-Stars Band**, playing jazz-inflected Romani songs from Turkey, the Balkans, and all along the Mediterranean.

**CLOSING NIGHT / INTRODUCED BY DARREN ARONOFSKY**

**Meshakai Wolf**

2011 | 62 min

France, Macedonia

**NEW YORK FESTIVAL PREMIERE**

Mazafer

**FLAMES OF GOD**
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DEUS EX BOLTANSKI
Robert Gardner
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DOCUMENTARY PANEL DISCUSSION
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EMPTY QUARTER
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Mateusz Skalski
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HULA AND NATAN
Robby Elmaliah
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JAGUAR
Jean Rouch
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JERO ON JERO
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KANEHSATAKE: 270 YEARS OF RESISTANCE
Alanis Obomsawin
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KINDER (KIDS)
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LES MAÎTRES FOUS (THE MAD MASTERS)
Jean Rouch
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N!AI, THE STORY OF A KUNG WOMAN
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PLANET KIRSAN (PLANETA KIRSAN)
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SMALL KINGDOM OF LO
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TO THE LIGHT
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WHITE ELEPHANT (NZOKU YA PEMBE)
Kristof Bilsen
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A WIFE AMONG WIVES
David MacDougall and Judith MacDougall
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Margaret Mead Film Festival

Each year, the Traveling Festival chooses films from the current program and brings them to venues in the United States and around the world, offering select gems from the Mead to audiences far and wide.

To find out more, visit our website at amnh.org/meal and click on “Traveling Festival.”
**American Museum of Natural History**

**ENTRANCE**
Entrance for screenings is on 77th Street between Central Park West and Columbus Avenue.

**GETTING HERE**
- B train (weekdays only)
- C train to 81st Street – Museum of Natural History
- I train to 79th Street
M79, M7, M11, M86, M10, M104

**MOBILE SCHEDULE**
Create a personalized online film schedule. Go to mead2011.sched.org

**TICKETS**
Tickets are not refundable. Programs are subject to change. Please check our website for the most current schedule and updated information.
Tickets may be purchased in advance for any program on the Festival schedule. Each program is identified by a program code. Please refer to the program code when purchasing tickets.
Buy tickets now!

**ONLINE**
Visit amnh.org/mead

**BY PHONE**
Call (212) 769-5200
Monday – Friday: 9 am–5 pm
Saturday: 9 am–4 pm
Have your credit card, membership category, and program codes ready when you call.

**ON-SITE PURCHASE**
October–November 13
Tickets may be purchased during Museum hours at the Advance/Group Sales desk in the Theodore Roosevelt Rotunda (Central Park West at 79th Street entrance) and at the Rose Center for Earth and Space (81st Street entrance).

**DURING THE FESTIVAL**
November 10–13
Tickets may be purchased one hour prior to show time at the 77th Street entrance only, between Central Park West and Columbus Avenue.

**TICKET PRICES**
- **General Public** $12
- **Opening Night** $15
- **Opening Night and Closing Night** $15
- **Opening Night film** $45
- **PLUS reception with the filmmakers**
- **Closing Night film** $45
- **PLUS reception with Darren Aronofsky**
- **Radiolab Listening Party** $20

**BECOME A FRIEND OF THE FESTIVAL TODAY**
- **The Friend of the Festival** $99 (a $150 value!)
- **35th Anniversary Retrospective Package** $50 (a $72 value!)

**Festival package**
- Invitation to the Opening Night film and reception for TWO
- Six (6) tickets — your choice of programs

**35th Anniversary Retrospective Package**
- Entry for one (1) to the five (5) screenings in the 35th Anniversary Retrospective
- Entry for one (1) to the Documentary Panel Discussion

To find out more about the range of programs offered at the Museum, including talks, tastings, nature walks, courses, festivals, and more, visit amnh.org/calendar.
Margaret Mead Film Festival

35th Anniversary | November 10–13, 2011

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