

# Behind the screen: anthropologists work with film



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Curated by Astrid Anderson, Arnd Schneider and Cecilie Øien

Exhibition texts in English



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Film and photography have always been important media for anthropologists: for documentation, and as a means of communication and research. The exhibition *Behind the screen* will show some of the ways different anthropologists have worked with film, and takes as a point of departure seven anthropologists who have made films themselves, or cooperated with film-makers in Scandinavia during the last 30 years.

The films that are presented in the exhibition include televised lectures, television documentaries, classical ethnographic films, and films as research and teaching tools. The exhibition also focuses on how anthropological film is preserved and made available to the public, among others, by the University of Oslo Library that has an extensive collection of film available for loan.

The exhibition focuses on the material sides of film-making: from how the idea for a film is first conceived, to the stages of shooting, and editing the film; and to the preservation and distribution of the film through different media. It shows objects and photographs associated with these processes: among other things, different cameras, clips from diaries and manuscripts, stills from the shooting process, and other objects associated with the films. A selection of films will be shown, both in large format and on smaller screens.

The anthropologists and film-makers who are presented in the exhibition are Stig Holmqvist, Aud Talle, Arve Sørum, Frode Storås, Rosella Ragazzi, Jan K. Simonsen, Peter Crawford, Fredrik Barth and Ebbe Ording. We asked our contributors to write a short biography and a statement about their view of film-making. The exception was Fredrik Barth and Ebbe Ording of whom we have written ourselves. The following texts are our English translations of the original Norwegian and Swedish texts by Jan K. Simonsen, Frode Storaas and Stig Holmqvist, and the original texts in English by Rossella Ragazzi and Peter I. Crawford. In the exhibition, shortened versions of the texts in Norwegian appear on the wall together with photos.

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*Astrid Anderson, University of Oslo Library*

*Arnd Schneider, Department of Social Anthropology, University of Oslo*

*Cecilie Øien, Akershus Museum*

## Fredrik Barth

*Thomas Fredrik Weybye Barth was born in Leipzig, Germany, December 22<sup>nd</sup> 1928. He started out his academic career with studies in palaeontology and archaeology at the University of Chicago. He continued his studies in England, first at the London School of Economics, and later at the University of Cambridge, where he received his PhD degree in social anthropology with the dissertation Political Organisation of Swat Pathans.*

*Fredrik Barth held a research scholarship at the University of Oslo from 1953 to 1958, and from the National Research Council of Norway from 1958 to 1961. In 1961, he became professor at the University of Bergen where he founded Department of Social Anthropology. Barth remained in Bergen until 1974, when he became professor of social anthropology and head of the Ethnographic Museum at the University of Oslo. In 1985, he was granted a state scholarship by the Norwegian government. Later, Barth has been a professor at Emory University and at Boston University. He has been awarded honorary doctorates from the University of Edinburgh, University of Khartoum, University of Dacca, Memorial University of New Foundland, University of Bergen and University of Zurich.*

*Barth has conducted numerous field works in various locations through his career, starting with Kurdistan in Iraq in 1951, continuing to Pakistan, Iran, Sudan, New Guinea and Oman, and ending with Indonesia and Bhutan in the 1980's and -90's. He has also done fieldwork in Norway. Several of his many publications based on original ethnographic research have become classics. Since Barth's marriage to the anthropologist Unni Wikan in 1974, much of his field research has been carried out in collaboration with her.*

### **“Andres liv – og vårt”**

For decades Fredrik Barth has been the internationally best-known Norwegian anthropologist. His name has, however, also been a well-known name beyond academia in Norway. His travels to the field in the 1950s

and -60s were often announced in Norwegian newspapers, and in the 1950s Barth wrote letters with pencil drawings from the field that were published in the newspaper VG. As a young anthropologist, he travelled around and lectured for the public with *Folkeakademiet* (“People’s academy”), and in 1979 he made, together with journalist Ebbe Ording, a television series for the national broadcasting that kept many Norwegians spellbound in front of the TV-screens four Tuesday nights in a row. Barth is a gifted lecturer, and Ording says it was little he had to do in terms of directing and editing. In the series, Barth tells from his fieldworks while showing slides. The recordings were made in his office at the Ethnographic Museum in Oslo.

When the series was shown on TV, Barth was interviewed by the newspaper VG: “Today developmental problems are the only place where other cultures are made relevant to us. Norwegians are exposed to thoughts of hunger and suffering to such a degree that foreign cultures merely become cultures with development problems. I wish to give people a different sort of curiosity.”

Barth uses his field experiences to communicate important insights about culture and society in an eloquent and accessible manner, and in living rooms across the country people were watching. In the newspaper interview, Barth talks about the choice of form:

“Barth has been met with great and positive response. This in spite of the fact that he has chosen a somewhat old-fashioned narrator style where he sits and talks about his own experiences and musings that he illustrates with slides from his many research travels. ‘In a foreign culture one is often confronted with things that are foreign and exotic. If we for instance showed a film with naked figures in conditions that are unfamiliar to us, people will react to it. Attention can easily be distracted and one has problems imagining what sort of life this really is. (...) Therefore I have chosen to use the anthropologist.’”(VG 1979.12.04).

## Frode Storaas

*Frode Storaas, dr.philos., works at the University Museum in Bergen. Anthropological film is a field of priority at the museum. Material and immaterial culture is documented with the video camera. In this way the camera complements and in some cases replaces the collection of concrete artefacts.*

*As an anthropologist, Storaas has mainly worked in nomadic societies in East Africa. As a filmmaker he has been involved in projects in eastern and southern Africa, Palestine, Nepal, China, Mexico, US, Greece, Macedonia and Norway. Storaas is the secretary general of the Nordic Anthropological Film Association (NAFA).*

### Meetings with people

I start out my film projects in the same manner as I do for ordinary anthropological fieldwork. Before travelling, I search for literature and other material to get an overview of the region and the place where the project is planned. Several of my projects have been in cooperation with an anthropologist who previously has done research in the place where I am going to film. In such projects, I will have a thorough knowledge of the place and people before arriving at the site. In other cases, I have worked with local people with knowledge of the region and the language.

Independent of previous knowledge, I attempt to meet the field with my mind as open as possible. I try to find a family to live with where I am welcome and that I feel comfortable with. Whether on fieldwork with or without camera, I try to establish a good chemistry with the people around me. If I succeed, I get close. Then I follow what happens with and around the people I live with. Sometimes I focus on a particular topic, like a certain ritual; other times I wait to see if a story emerges.

I do not have a script in advance. I do not direct. I try to capture what happens as it happens.

After a while – days, weeks – I try to envisage one or several possible stories in the material I have recorded. I then become more conscious as to which trails to follow. The last thing I do is to record interviews, but in general I use as few interviews as possible.

My goal is to communicate meetings with real people in my films. Through the way I film and edit, I try to pull the viewer into my own encounter with people, in order to let them share my experience. The observing camera that follows people close up is the technique that best achieves this.

I wish to communicate important insights about the people I meet and their life worlds. Too much information can, however, easily interfere with the experience of the viewers. My anthropological writings I can fill with information and explicit analyses, but with my films I wish to share experiences. Information and analyses are certainly the bases for what I end up showing on the screen, but film can convey experience in a more direct and involving manner than other forms of text can. I believe in combining different forms of text. The Internet provides a future for such combinations.

All meetings are unique, and my film projects are coloured by how the meetings have been.

On a scale where anthropological film is on the left side and anthropological television with voice-overs and music is on the right, most anthropological film projects will be towards the left side, but also across the entire scale.

Some stories need more explicit information to give meaning. In such cases, I rather use text than voice-overs. My idea is to not add distance between the people on the screen and the viewers. A voice over comes in like a voice from above, telling you what to experience, and added music is intended to create certain moods. Such interferences can push the viewer away from the people they meet on the screen.

I wish to convey authenticity and realism. I am aware that it is me who holds the camera, direct it towards something, frame what is

shown, and that it is me who controls the on/off switch. It is me who edit and order the filmed material. My films are constructed histories, but what people see on the screen is authentic in that what they see is what happened in front of the camera while I was there.

On the screen I portray the people I have met. I film for a long time, and people get used to me being there with the camera. They forget that I am filming, and I record people in many different situations. Some people will be unprepared of how they appear on the screen. To work with anthropological film-making demands a high degree of ethical responsibility in how I display on screen the people I have met.

*Frode Storaas, Bergen, February 2013*

### **Jan Ketil Simonsen**

*As a teenager I became a member of Oslo Filmklubb and, after a while, I was elected to the board of the club. As several other cultural institutions in the radicalised 1970s, the club was seen as a part of class struggle, and in the first half of the decade the slogan of the club was "Film in the service of the people". The number of members decreased, and after pressure from a representative from the Norwegian Film Institute, a group of cineastes, including me, was elected to a new board. We quickly changed the slogan to "Film in the service of film". At Oslo Filmklubb, and through courses held by the Norwegian film club association, we cultivated an interest in genre history, film narratives, imagery and semiology. In the beginning of the 1980s, several of us were involved in starting the film journal Z film-tidsskrift where we could develop this interest.*

*In those days there were few opportunities to get a professional education in film art and film analyses. Friends from the film club and Z went to Stockholm to get an education in film analyses and film theory at the university. I started to study social science at the University of Oslo, and found that my interests in semiology and semiotics and the visual could be further devel-*

*oped within social anthropology. Arve Sørsum's lectures about rituals and cosmology were formative for this interest.*

*My interest in film I carried with me to the Nordic Anthropological Film Association (NAFA), where I have been a member since 1987. I have arranged two of NAFA's yearly conferences: in 1991 in Oslo about narrative structures in ethnographic film (together with Hilde Lidén), and in 2007 in Trondheim about the significance of sound in ethnographic film and documentaries (together with Gunnar Iversen). I have also organised screenings of and taught ethnographic film at the University of Oslo and the Norwegian University of Science and Technology in Trondheim.*

### **Video camera as a tool in the field**

In my anthropological work I have used the video camera mainly as a research tool in field studies. I have used recordings as pedagogical support in lectures, and recordings have also been shown at conferences and ethnographic film festivals. Some cuts have been used in professional TV-production. I have not had ambitions to use the video material to make independent ethnographic films. There are both ethical and logistical reasons for this decision.

The video material consists of recordings from different types of rituals, life cycle rituals, church ceremonies, spirit possession and exorcism in Zambia. The main part of the material is from life cycle rituals. Many of the sequences that are filmed are private for the participants; they are only dressed in loin-cloths. Decency has a high value in Zambia, and such nudity should in principle not be shown outside of the ritual contexts. The deal I have with the participants is that the films shall be used in my research work and for educational purposes only.

The video recordings have been done within the budget of ordinary anthropological field-work; with non-professional equipment and without assistance from professional film creators. Several of the recordings were made in the 1990s with Hi8 video camera. The

battery capacity on such cameras was limited, and I had to travel 160 km to reload them. Priorities thus had to be made of which scenes were necessary to record. The films were edited 1:1 in the camera, and I had to avoid uses of the camera that used a lot of battery, such as filming indoors in the dark rooms where many of the ritual sequences took place, or the use of zoom and close-ups. Therefore, I had limited film material to establish the filmic narrative necessary for an independent documentary – such as interviews, scenes from daily life and so forth.

The purpose of the recordings was to analyse social interaction (in the various ritual sequences) that could be seen as a dramatization of central aspects of social life and values (cf. Victor Turner). Among the Mambwe, whom I studied, a ritual sequence is a complex, multi-medial event where the relations between body movement, the use of ritual objects and songs work together in the production of meaning and message. Video and audio recordings and still photos became important tools for me as an outsider to understand the enactment and production of meaning. I transcribed the recordings for both song lyrics and dialogue between the participants and looked through the recordings several times for analytical purposes. I also showed the recordings to informants as a means to engage them in dialogues about the rituals. Due to the lack of electricity, I had no means of showing the films to people in the villages. However, I also studied the urban transformations of the rituals. The recordings from the villages were shown to the ritual experts and performers in town, and I could listen to their comments and dialogues about differences and similarities during the screening.

I only used hand held camera with wide -angle lens, and did all the takes as long or medium long shots. These choices were made, in order to capture the interaction between the actors. When it comes to cinematography and the subjective position of the camera, I have been inspired by Jean Rouch's perspective on *cinéma vérité*, but not of his concept and method; *cinétrance*. I believe I have been more

inspired by John Marshall's many films about the Khoisan of Botswana. Marshall aims at "seeing" a social situation from the different actors' location in the room and moves the camera position between the different locations. There is a basic formula for ritual performance among the Mambwe. The people in focus of the ritual attention, for instance a bridal couple or a novice, perform dances, dramatizations and actions together with or under supervision of a teacher. The dances and dramas are usually enacted around ritual objects like sculptures and wall paintings made for the occasion. The other participants encircle the performers, as spectators and as performers of songs and music. The spectators change roles in between them and take turns in participating as teachers in the performances. The subjective position of the camera has usually been from the point of view of the spectator. I have, however, also moved the camera to the spectator's position in order to capture the interaction between the audience, ritual subject and teacher.

I have used the video recordings when teaching different courses at bachelor and master level. Film text and written text convey phenomena in very different ways, and to present text, theory and moving images together in the lectures improves the students' understanding. It enables them to better understand the connections between people's lived experiences and anthropology's conceptualisations of them. The greatest pedagogical gain is that the film screenings motivates the students to participate in dialogue about various issues during lectures. The combination of text, theory and moving images is particularly useful in the teaching of the basic insights of anthropology, for instance that social facts are interpretations and that representation is positioned and only "partial truths" (cf. James Clifford).

In my opinion it is in teaching, seminars, conferences and exhibitions where moving images are shown in combination with written text and dialogue that the potential of the ethnographic film is best realized. In other channels of distribution and screening, as in television, the ethnographic film recordings are

forced into narrative forms that create a series of dilemmas in relation to the genre's potential as translator and conveyer of culture.

*Jan Ketil Simonsen, Oslo, February 2013*

### **Peter Ian Crawford**

*Peter I. Crawford was trained in social anthropology at Aarhus University, Denmark (1985). He has been an active member of the Nordic Anthropological Film Association (NAFA) since the late 1970s. He has written extensively on visual anthropology and ethnographic film-making and has wide experience in teaching the subject both theoretically and practically, having conducted workshops and taught in Europe, Australia, Asia, and South America. He is currently Professor II at the Visual Anthropology Programme (Visual Cultural Studies) at the University of Tromsø, Norway, as well as involved in building up of a new visual anthropology programme at Aarhus University, commencing September 2013.*

*Together with Dr. Jens Pinholt he has led the Reef Islands Ethnographic Film Project (Solomon Islands) since 1994 and is producing a number of ethnographic films based on material recorded in 1994, 1996, 2000, 2005, and further field and filmwork in 2010. The project has also led to several publications, such as 'Solomon Islands is our country – Reef islands is our home' (Intervention Press, 2010), which was made for and distributed to the village communities involved in the project. In cooperation with Moesgaard Museum in Aarhus, the project has also formed the basis of an educational package (a so-called UNESCO box) combining ethnographic artefacts with text, sound, and still and moving images. Produced by Birgitte Hansen, the package is contextualised through a website: <http://www.moesmus.dk/salomon/forside/>*

*Otherwise Crawford mainly works as a publisher/editor and as a socio-economic consultant on development issues. His publishing company, Intervention Press ([www.intervention.dk](http://www.intervention.dk)), has published*

*numerous books on anthropology and visual anthropology. As a consultant in development he has mainly worked in southern, East and West Africa, and the Pacific, e.g. in projects involving the use of video.*

### **Access to culture and knowledge in the making**

I believe my initial interest in ethnographic film, and visual anthropology, although I did not know what that was at the time (do I yet?), was triggered by something covered by the old cliché that one image can tell more than a thousand words. I got hooked, as it were, while still an undergraduate at the Department of Social Anthropology at Aarhus University in Denmark. We were a handful of students who attended occasional film screenings organised by our lecturers. Klaus Ferdinand, already the grand old man of anthropology in Aarhus, enthusiastically, and often inviting us down to the ethnographic collections in the basement, lectured on his field work in Afghanistan and Central Asia, and what struck us students as all the colourful 'expeditions' he had been on. One such film evening he came to show a film about 'nomads', about the Bakhtiari nomads of the Zagros Mountains in Persia (Iran). I was spellbound by a very old black-and-white silent (apart from the overlaid music and horrible Danish narration of that particular version) film showing the immense drama of the everyday lives of people moving from winter to summer pastures with their hordes of animals across the towering mountains and strong currents of a river, children walking with their bare feet in deep snow. I was unaware that I was watching one of the most important classics not only of 'ethnographic film' but also of cinema in general: *Grass: A Nation's Battle for Life* (Cooper & Schoedsack, 1925).

Why this relatively long and personal, even anecdotal, preamble to a short statement accompanying a display of 'my' work? Well, because that particular film can be used to explain my fascination and long-term engagement with film in anthropological practice and research. First of all, the film was dealing with what I believed (and still do) was the main object of enquiry of an academic discipline I was on the brink of being initiated into, the



everyday lives of 'ordinary' people, gradually realising that this is what constitutes all of us, both individuals and groups, as being 'extraordinary'. Secondly, it dawned on me that film had the capacity to 'touch' me in ways that written texts, especially of the academic kind, were either unable to or could only do in roundabout ways. Thirdly, and related to this, that film somehow more easily lent itself to a dramaturgical structure that would not only correspond with and reflect the 'drama' of people's everyday lives but also convey to me, as well as a wider general public, a *sensuous understanding* of this, sensuous (and being multisensory, since employing both image and sound) understanding reaching beyond the scope of not only written texts but also many so-called mainstream documentary films, which often succumb to the temptation of didacticism and using more explanatory modes. Finally (although there are many other points one could raise), and especially since the advent of digital video technology, the film medium seems to be more conducive towards truly collaborative projects in which local communities work together with anthropologists in producing something of value to both parties. This final point is obviously linked, also, to questions of anthropological ethics.

I would like to summarise with a summary I once formulated in the context of our Reef Islands Ethnographic Film Project, featured in this display:

*Film, being both record and language, offers ways of looking at and hearing some cultural aspects which word-based research can only manage with great difficulty, perhaps most evidently those aspects that relate to what we describe as the 'corporeal' and forms of embodied culture and knowledge, involving the senses in a more direct way than the intellect. It simultaneously captures embodied culture as process and product, i.e. filming allows us access to culture and knowledge in the making – together with the local communities.*

*Peter I. Crawford, Aarhus, March 2013*

## Rossella Ragazzi

*I was born in Rome, May 1965. One of my first memories is seen from below the ironing table and my mother is swinging to "(I Can't Get No) Satisfaction" coming from a portable record-player 45's. It is a cult object of my childhood, a unique item, tangerine color, imported from N.Y. thanks to her friend, a steward at Alitalia. Another remembrance is the excitement riding my father's shoulders: it is May-Day parade in 1969 and the red flags of the union CGL and the Partito Comunista Italiano (P.C.I.) are like a tsunami mounting from lower via Cavour.*

*In 1975, I am this time facing my father at the kitchen table, in a misty but sunny morning: he is absorbed in a silent trauma, he listens to the radio immersed in the smell emanating from an espresso machine still whistling. It is the 2nd of November, everything is looking as sad as if any hope for a better world is lost forever: the voice of the reporter from the national radio broadcasting describes the murder of poet and film director Pier Pasolini, on a beach at Ostia Scalo. I remember these details, the heavy silence, the smell of the espresso, but I can reconstruct some of the dates only thanks to History. My personal recollections meet the collective history of my family, my people, perhaps a nation; yes, indeed. And some aspects of subculture are also grasped, like rock and roll, hard rock and perhaps disco music, liberating many women and girls in the late 70s.*

*When I studied philosophy, even if I was in awe reading Kant's texts on anthropology from a pragmatic point of view as an example that would predispose me to this discipline, but also to critical thinking, it was only the discovery of "Steps to an Ecology of Mind" that gave me a proper illumination. I immediately imagined a metalogue between Mary Catherine and her daddy Gregory, filmed in a Godard-like style.*

*I have studied anthropology, philosophy, art sciences and cinema. I have laboriously brought together disciplines and practices that were flirting with each other, needing but also criticizing each other since the time of Bateson and Mead. As perhaps others of my generation, I have been pilgrim to Jean Rouch's*



*Saturday morning lessons at the cinemathèque, to David and Judith MacDougall ateliers, to festivals, workshops, classes and events, and I have practiced long standing fieldwork (with camera) in places where I had to build everything from scratch. The camera was perhaps an impediment, but mostly a passe-partout.*

*I have taught many students and enjoyed the laboratory-life that is peculiar to visual anthropology and cross-cultural filmmaking. I have theorized transcultural cinema and made films as ethnographic film-maker financed by myself, or by universities and research councils. I cannot imagine my life without this activity, even if sometimes the conditions seem threatened and some of the constellations vanishing. But as David MacDougall once stated, Visual Anthropology departments can be like phoenixes, reborn from their own ashes: new locations, new technologies, new alliances, more generations involved. It is exciting to be part of it. Even if the price to pay is to be treated as the "black sheep" of cinema industry, scorned by documentary filmmakers for being "boring academics" and being marginalized by cultural and social anthropologists because flirting with some sort of entertainment, I think that those who have been involved in this enterprise, know how rewarding it is. How different for anything else in the university and indeed, how "other", in a "discipline of words".*

### **Cinema is about incarnation**

Cinema is about incarnation. In any phase of corporeal transformation (as, for example, in rituals, childhood, disguise, sexuality, initiation) cinema renders the motion of bodies in space, their shapes, interactions and expressions in a unique way that cannot totally be described in their synchronicity by linear speech. The voice, incorporated, is unmistakable. The space surrounding actions and shaped through interactions, can be measured not as much as an objective territory, but through the movements of the *actants*. The body of the filmmaker, behind the camera, breathes, moves, waits, contemplates and intrudes with his or her perceptive presence, and becomes one of the self-inscriptions of the "out of frame". The

latter is as important as the frame filled with light in motion; the off-frame sound is as meaningful as the synchronous sound emanating by elements, things, non-humans and people.

These are the peculiar qualities which I explored when choosing anthropology of performance and later anthropology of childhood, as my main fields of interest. Cinema helped the subjects and objects of such a research to be seen in these dynamics, to be contextualized and to see themselves in these relations and possibilities, as in the accounts of Alpha and Nawel (*La Mémoire Dure*), Lawra (*Firekeepers*) and Else (*At Home in the World*), for instance. Things became animated, animals became actors, people became personae, filmmakers became masters of ceremony, and so forth, in an ongoing construction of gestures, interactions and communication available for the spectator, who is the invited guest and latest witness of such filmic inscriptions. Spectators are invited in this laboratory to bring their own perception and feedback. Audiences with a different expertise, gaze, cultural and social background become as well part of the research's outcome. The contributions collected and analyzed through these various stages make anthropological films a different artifact from, let's say, documentaries, theoretical essays or TV reportages. They are acted upon differently and with other aims. The filmmakers, researchers, and academics, take the responsibility to follow these multiple peregrinations of the filmic artifacts, from their early conception, to the latest stages of presentation in university auditoriums. They are the responsible agents of this construction, but without the contribution of all the diverse social actors involved, their enterprise would only be partial. This is what Jean Rouch meant with *anthropologie partagée*, I guess. Anthropological cinema allows to explore, more than to demonstrate. This is perhaps why it is not always welcomed as a methodology in the academic world. To claim its validity, for me, is also a political act, because I wish this practice as inclusive of multiple agencies that act upon the analysis and the representation.

*In an exhibition called "Behind the Screen" I think that what stated above is a peculiar ingredient of some of the methodologies available to anthropology. I stated it not as an oath, or a disciplinary polemic, nor to claim that other forms of anthropology or cinema aren't fully effective: I pursue what my fields of interest (the sensuous and the sensorial, the verbal and the body language, the creative and the performative) demand, in order to be better constructed, rendered and shared with the subjects and objects of this type of research, and with communities of interest contributing with their expertise all along the process.*

*Rossella Ragazzi, Berlin/Tromsø, February 2013*

### **Stig Holmqvist**

*Stig Holmqvist – born 1942 in Helsingborg, Sweden – is a documentary film-maker and author. After exams in engineering, he continued his education at the Swedish Film Institute's film school in Stockholm. Since the late 1960s, Holmqvist has made more than 40 films and television series from various parts of the world. He has also made a number of films on assignment from UNICEF, SIDA and Norad.*

*Several of the films Holmqvist has made in cooperation with his wife Aud Talle (1944-2011) who was a professor in social anthropology at the University of Oslo. He has also cooperated with the anthropologists Arve Sørum in Papua New Guinea and Odd Are Berkaak in Zambia, both from the University of Oslo.*

*Among Holmqvist's films and television series can be mentioned: Mangati (Tanzania), Vi vill hem til kamelarna (Somalia), Varför kastar dom sten? (Northern Ireland), No Baas – Nej Herre (Rhodesia), Folket som fick korna från himlen and Nayianis bröllop (Kenya), Resa til okänt mål (Ethiopia), I Sten Bergmans fotspår (Irian Jaya/West Papua), I Sven Hedins spår (China), Krönika om ett äktenskap på savannen (Kenya). In the television series Six of Six Millions, and the movie Din plats på jorden Holmqvist*

*returns to six teenagers that he filmed 25 years earlier (in Papua New Guinea, Japan, Kenya, Tanzania, Northern Ireland and Guatemala). Facing AIDS is a series of five films that describes the HIV/AIDS situation in some African countries (Burundi, Malawi, Tanzania, Uganda and Zambia). Fredens pris and Visions of a Secretary General are about Dag Hammarskjöld and his period as secretary general of the UN. Holmqvist's last film is Blommorna i lägrets skugga, a story that spans over nearly 30 years about the destiny of a Somalian refugee family.*

*Holmqvist has written 15 books, among them the novels Utvecklaren, På andra sidan floden and Helige ande. Together with Aud Talle, he wrote Barn i Belfast that was awarded the newspaper Expressen's prize "Heffaklump" as best book of the year for young people. Holmqvist and Talle have also written three books that follow the fate of a Barabaig family in Tanzania. One of them, Barheida's fjärde hustru, was nominated to the August prize as best non-fiction book in Sweden. Holmqvist's latest book is På väg til presidenten from 2010; starting with the search for Tanzanian president Julius Nyerere in 1968, it tells the story about 40 years of travel in African countries.*

### **Aud Talle and Stig Holmqvist – a life-long collaboration**

*When, during fall 1971, I was working with the film series Mangati in Tanzania, I met a charming and vibrantly beautiful Norwegian student. She turned out to have as much nomadic blood in her veins as I. We went to the field together, and while Aud was gathering material for her thesis in ethnography (Barabaig, Oslo 1974), she helped me to get an anthropological perspective in my films.*

*Not only did I wish to have Aud as a colleague but also as a wife, and after thinking about it for a while, she realised that this was a good idea. We got married at the Norwegian embassy in Nairobi in 1975. At that time we had already been in what was then called Rhodesia and made the film No Baas - Nej Herre and in Northern Ireland and made Varför*

*kastar dom sten?* We settled in Bergen where Aud got a job at the university. In Bergen, our oldest son, Andreas, was born, and in an attic in Hordagaten I was editing films between diaper changes. In 1977, Aud got a position as research assistant at the section for development studies at Stockholm University of which she later was to become the head. We moved to Sweden, and even though during the years to come we were to live for longer periods in Kenya, Tanzania and Somalia, our house in Danderyd became the base of our lives. In the period 1982-1986, Aud had a doctoral scholarship at Stockholm University, and while she was working on her dissertation, our youngest son Dag was born. In 1994 Aud became a professor at the University of Oslo and a weekly commuter between Oslo and Stockholm.

Our film cooperation developed as Aud in the middle of the 1970s started to do research among the Maasai in Kenya. The sister of Aud's Maasai assistant became the main character in the two films *Folket som fick korna från himlen* and *Nayianis bröllop*. The films tell the story of a young Maasai woman's passage into adulthood. Without Aud's deep and insightful knowledge about the Maasai culture, I could never have made these films. Aud could, on the other hand, utilize my photographs in her dissertation *Women at a loss* (Stockholm 1988). In the film *Krönika om ett äktenskap på savannen*, we returned to Nayiani and her family. Nayiani now had two younger co-wives, and in the film Aud appears in the picture while having a warm and intimate conversation with the three women. During the years 1991-1994, Aud worked with a Norad supported project about HIV/AIDS in Tanzania. Ten years later I made a series of films on behalf of UNICEF, *Facing AIDS*, about the critical conditions in five African countries. Even though Aud did not participate directly, her knowledge about the pandemic was of great value to my work with this project.

Since I am also a writer, it was natural that Aud and I started writing books together. The first one, *Barn i Belfast*, was based on the film from Northern Ireland and won the prize "Heffaklump" in 1976 for the best children/youth

book of the year from the newspaper *Expressen*. We returned to the Barabaig in Tanzania where we started out several times through the years. The Barheida family, whom we met already in 1971, remained our friends through all the years. We wrote three books about the fate of this family through dramatic times and great changes: *Barheida's tre hustrur*, *Barheida's fjärde hustru* and *På Barheida's tid*. The books cover a period of 35 years. The last one was published in 2005. In 1995 *Barheidas fjärde hustru* was nominated to best non-fiction book of the year in Sweden.

When, in the fall of 2010, Aud and I worked in Kenya/Tanzania, we started to plan the last and closing book in the story of the Barabaig and Barheida's family. But nothing turned out as we planned and hoped for the future. In January 2011 we got news about Aud's cancer, and half a year later she passed away. Now I am writing our last book on my own. For Aud I will tell the end of the story about all our wonderful years together.

*Stig Holmqvist, Stockholm, February 2013*

### **Films screened in the exhibition:**

*Andres liv – og vårt.* First episode. 1979. Anthropologist: Fredrik Barth. Production: NRK/Ebbe Ording.

*Six of the Six Billion (Din Plats på Jorden). Adawi Gaibale in Papua New Guinea.* 2001. Anthropologist: Arve Sørum. Filmmaker: Stig Holmqvist. Production: Rørliga Bilder.

*Kissed and Kissed Again - the miraculous icon of Tinos.* 2010. Anthropologist and filmmaker: Frode Storaas. Production: Bergen Museum.

*Firekeepers.* 2007. Anthropologist and filmmaker: Rossella Ragazzi. Production: *Sonar* film.

*Tuo dolphins.* 2006. Anthropologists Peter I. Crawford, Rolf Scott and Jens Pinholt. Filmmakers: Rolf Scott and Peter I. Crawford. Production: SOT film and Intervention Press. (N.B.: not available at the time of the opening, but will be part of the screening later).

### **Film and clips from films shown on iPads in the exhibition cases:**

Clip from the film *Chronicle of a Savanna Marriage (Krönika om ett äktenskap på savannen)*, 1997, by Stig Holmqvist, showing Aud Talle in conversation with three Maasai women.

Clip fra Jan K. Simonsen's film material from the Chisungu rituals of the Mambwe in Zambia, 1995.

Clip from the youth program *Midt i smørøyet* about rites of passage, made by NRK and screened April 5, 1997.

*Our courtyard: Bai People of South West China.* 2006. Anthropologist: Frode Storaas. Filmmakers: Frode Storaas and Wang He. Production: Bergen Museum.