**ELEPHANT’S DREAM**  
Kristof Bilsen  
74 min, 2014

*Elephant’s Dream* is a portrait of three state-owned institutions and their workers in the Democratic Republic of the Congo. The interwoven stories of a clerk in the dilapidated central post office, two colleagues at the railway station, and a group of firemen in the capital’s only fire station provide insight into daily life and survival in Kinshasa. Below the surface of these barely functioning state institutions, we see the complex world and rich imaginations of DRC’s citizens, shaped equally by the legacy of colonialism and the aspirations of a new era.

**SAILING A SINKING SEA**  
Olivia Wyatt  
65 min, 2015

*Sailing A Sinking Sea* explores the culture of the Moken people of Myanmar and Thailand. The Moken are a nomadic seafaring community and one of the smallest ethnic groups in Asia. Spending eight months out of the year in thatch-roofed wooden boats, they are wholly reliant upon the sea, and their entire belief system revolves around water. Filmed on boats, underwater, and on 13 different islands, this film weaves a visual and aural tapestry of Moken mythologies and present-day practices.

**THE TENTMAKERS OF CAIRO**  
Kim Beamish  
94 min, 2015

*The Tentmakers of Cairo* offers unprecedented access to a small community of talented craftsmen, known as tentmakers, who practice the uniquely Egyptian art of Khayamiya, or hand stitched appliqué. The film shows the techniques, practices, and changing audiences surrounding Khayamiya, as the tentmakers travel to the USA and France to showcase their work in quilting exhibitions. Spanning three turbulent years, from Egypt’s January 2011 revolution ending President Mubarak’s 30-year rule, to the June 2014 election of Abdel Fatah al Sisi, the tentmakers struggle not only to maintain their culture and craft, but also to survive.
REMEMBERING YAYAYI
Pip Deveson, Fred Myers, Ian Dunlop
57 min, 2014

Remembering Yayayi, a collaboration with members of a small aboriginal community in Central Australia, follows anthropologist Fred Myers’ repatriation in 2006 of footage shot three decades earlier by filmmaker Ian Dunlop. Pintupi elder Marlene Nampitjinpa comments on scenes in Dunlop’s footage in which she appears as a teenager, not long after her family first encountered Euro-Australians. Nampitjinpa and Dunlop share memories of a pivotal period in which the Pintupi struggled to take control of their future as part of a broader movement for Indigenous rights in Australia. The DVD includes Marlene’s Story (32 min), in which she recalls how, against all odds, the Pintupi eventually established settlements on their ancestral land.

THE DRUMS OF WINTER — REMASTERED
Sarah Elder, Leonard Kamerling
90 min, 1988, digitally remastered 2015

This classic of ethnographic cinema offers an intimate look at the traditional dance, music and spiritual world of the Yup’ik Eskimo people of Emmonak, a remote village on the Bering Sea coast. This film follows the elders of Emmonak as they prepare for the coming ceremonial gathering (potlatch) with a neighboring village. They show us how their history, social values, and spiritual beliefs are woven around the songs and dances that have been handed down through generations, and how new songs and dances are created to reflect modern life.

BEYOND RECOGNITION
Michelle Grace Steinberg, co-produced with Robyn Bykofsky
27 min, 2014

Beyond Recognition tells the story of a Native woman and her allies as they struggle to protect her ancestors’ burial places around San Francisco, and ultimately establish the first women-led urban Indigenous land trust. Over the course of the film, their journey transforms the way viewers see cities, revealing histories that have been buried by shifting urban landscapes. Beyond Recognition points to the intersection of human rights, women’s rights, and environmental protection, spotlighting a California story that has worldwide resonance.
**AWARD OF MERIT**
Accolade Global Film Competition

**US PREMIERE**
Frameline International LGBTQ Film Festival

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**THIS KIND OF LOVE**
Jeanne Hallacy
43 min, 2015

Following the end of Myanmar’s brutal dictatorship from 1962 to 2011, Burmese human rights activist, Aung Myo Min, returns to his home after 24 years in exile. As a well respected gay man, Myo sets a unique example in traditional Burma, where his work focuses on inclusion for vulnerable communities, from children to transgender people to ethnic minorities, in the national political debate. Through the lens of Myo’s life and actions, *This Kind of Love* presents a plan for creating meaningful political and social change in a country in transition.

**VISIBLE SILENCE**
Ruth Gumnit
43 min, 2015

*Visible Silence* offers a rare glimpse into the lives of Thai tomboys (toms), ladies (dees), and lesbians striving for recognition and acceptance in a traditional Buddhist society. The film highlights the experience of “toms,” masculine women who defy traditional female stereotypes and ideals, but are pressured by family and society to remain silent. While sexual orientation is not criminalized in Thailand, “toms” routinely face harassment from an unsympathetic society. This film captures the delicate interplay of sexuality, gender, and faith in Thai culture.

**HAPPY COLLABORATOR**
Mike Hazard
55 min, 2015

George C. Stoney (1916-2012) was a lifelong advocate of film as a medium for social change, and is known as the father of public access. His oeuvre includes over 200 films on issues from race and class to environmental protection. *All My Babies* (1952), a pioneering look at midwifery, received numerous accolades and was inducted into the National Film Registry in 2002. Featuring clips from 17 films, interviews with collaborators, and intimate recordings with the man himself, this film shows Stoney as the filmmaker, teacher, and media activist who believed “films should do, not just be.”

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Many of George Stoney’s films, including *All My Babies*, are available on DVD and streaming from DER.
AN AMERICAN MOSQUE
David Washburn
26 min, 2012

The Muslim community in Yuba City, California has roots dating back to the turn of the 20th century, but in 1994 its mosque was burned to the ground, marking the first arson to destroy a mosque in U.S. history. Now, for the first time, the community members respond publicly to the crime. They speak passionately about their hope and heartbreak, and their continued faith in religious freedom for all Americans. An American Mosque is a film about Islam in America, religious intolerance, and the interfaith response to an historic hate-crime.

SEND IN THE CLOWNS
Sam Lee
83 min, 2014

Armed with a unique set of skills and an earnest desire to change the world, the organization Clowns Without Borders aims to relieve stress through laughter. This film explores the clowns’ work in Haiti, the poorest country in the Western Hemisphere. Following the clowns for two years before and after the 2010 earthquake, the film questions their role in a place saturated by international intervention. Send In the Clowns begins as a film about artists with good intentions, but slowly reveals Haiti’s conflicted relationship with the global aid industry.

MY NAME IS SALT
Farida Pacha
92 / 52 min, 2013

Year after year, Sanabhai brings his family to a seasonal saline desert in Gujarat India, where they harvest what they proudly proclaim to be the world’s whitest salt. For eight months, they use the same painstaking, manual harvesting techniques as generations before them. Every monsoon their salt fields are washed away, as the desert turns into sea. Though hardships loom large, the filmmaker’s gaze is fixed on the poetry and ritual of Sanabhai and his family’s existence.
JEAN-MICHEL KIBUSHI: PALABRES ANIMÉES DU GRIOT
72 min, 1991-2004 — COMING WINTER 2017

This compilation DVD brings together Kibushi’s best-known works from 1991 to 2004. While all use stop motion animation, Kibushi draws widely on materials — from jointed paper cutouts, to clay, to puppetry to children’s drawings — set against elaborate backgrounds to convey poignant social and political messages. Whether offering traditional wisdom or political critiques, these animated films capture the spirit and culture of the people of the DRC.

The DVD includes:

The Toad Visits His In-Laws (color, 8 min, 1991), based on a Tetela fable, tells how the fight over the only spoon between toad and his friends ruins the feast for all. Kibushi reprises the work with part two, The White Orange (color, 14 min, 1992), in which toad’s wife seeks the Sage’s wisdom to restore order and bring back her husband and friends.

In Kinshasa, Black September (black and white, 7 min, 1992) Kibushi uses children’s drawings as the visuals in this “animated documentary” portraying the violent 1991 coup.

Muana Mboka (color, 14 min, 1999) offers a devastating portrait of a society rife with corruption, as experienced by a young boy in Kinshasa trying to survive.

Prince Loseno (color, 29 min, 2004) tells of King Ngolo, who is without a male heir. Jealousies among his three wives and with his first love — now the court witch doctor — thwart birth of a successor. Finally blessed with a male heir, the king dies during the Prince’s coronation; “Birth and death are twins in the destiny of man,” concludes the narrator-griot.
As the Egyptian people rise up in Tahrir Square, a rural community in the Nile valley follows the revolution on TV, radio and in the newspapers. Intimately shot over the three year period from the overthrow of Mubarak to the fall of Morsi, *I Am the People* provides an alternate view of the revolution through the eyes of Farraj, his family, and friends as they make sense of and debate national politics. Through the experiences and voices of a community in the periphery, *I Am the People* presents a complex picture of the struggle for democracy in Egypt.

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**I AM THE PEOPLE**
Anna Roussillon, 111 min, 2014

In fall 2015, DER inaugurated the John Marshall Award for Contemporary Ethnographic Media at the Camden International Film Festival to foster dialogue about the past, present and future of works that seek to document social processes and cultural traditions. Named in honor of DER founder, John Marshall, the 2015 award was presented to Anna Roussillon for her debut feature, *I Am the People (Je Suis Le Peuple)*, as it speaks directly to Marshall’s contributions to documentary filmmaking. In *Niai: The Story of a !Kung Woman*, Marshall was one of the first filmmakers to allow non-western characters to speak for themselves on camera and skillfully conveyed the larger social, political and economic forces which were shaping the lives and relationships at the center of the story. Similarly, *I Am the People* offers a local focus for understanding national, and even global, events — in this case the Egyptian revolution and its aftermath — through an intimate portrait of individuals in a rural community.
FACES OF CHANGE COLLECTION
produced by Norman Miller

A landmark project in the history of ethnographic filmmaking, Faces of Change utilized observational cinema for exploring cultures in transition by revealing the everyday dilemmas and decisions of real individuals. Designed as a resource for cross-cultural, comparative study of rural society, education, rural economy, women and belief systems, the collection is comprised of sets of films produced in distinct geographic and cultural contexts. The re-released films include the complete Afghanistan, Bolivia, China Coast, and Kenya series, offering invaluable documentation of each of the profiled communities, and insight into an important moment in ethnographic filmmaking.

TABLE SONGS OF KAKHETI
Hugo Zemp
80 min, 2016

At the foot of the Caucasus, the Kakheti province of eastern Georgia is famous for its wine and polyphonic songs. Banquets with ritualized toasts and collective singing are considered by Georgians to be a major part of their national identity. These table songs, as they’re known, have two ornamented solo voices — occasionally one melodic voice — while the choir sings the drone, a sustained tone in the bass. This film shows the performance of these songs in the traditional context of banquets (supra) led by toastmasters (tamada), including master folk singer Andro Smashvili. Long songs and elaborate toasts are shown as integral to the banquets, revealing insights into Georgian cultural values.

CHINA REMIX
Dorian Carli-Jones, Melissa Lefkowitz
29 min, 2015

The city of Guangzhou is home to China’s largest community of African immigrants. Despite facing prejudice and the risk of deportation, three African hip-hop artists strive to change perceptions and achieve a better life in their new land of opportunity. China Remix follows these entertainers as they prepare for their shows, perform, and live their daily lives with their Chinese and African family members and friends. In doing so, the film illuminates the broadening African diaspora, and challenges eurocentric views of globalization and cultural syntheses.
AN AUTOBIOGRAPHY OF MICHELLE MAREN
Michel Negroponte, Michelle Maren
81 min, 2015

Presenting a unique first person perspective, filmmaker/subject Michelle Maren gives access to the rarely seen innerworld of Borderline Personality Disorder. Inspired by Michel Negroponte’s film *Jupiter’s Wife*, Maren had contacted Negroponte, convinced that having him tell her story would change her life. He agreed. Each with their own cameras, Maren and Negroponte embark on a truly collaborative project over the course of 6 years. The result is a visceral experience of a psychological disorder that is both difficult to live with and to understand.

FORSAKEN FRAGMENTS
Robert Gardner
72 min, 1958-2010

These short films and “uncompleted” fragments span Gardner’s interests, from ethnography to the art world. This DVD includes *The Old Lady a.k.a A Human Document* (1958), filmed while shooting in the Kalahari with John Marshall; and the charming, *It Could be Good, It Could Be Bad* (1997), about friendship and storytelling, shot in Bob Fulton’s small plane over the Southern Chilean Andes. Also included: *Tide* (1966); *Creatures of Pain* (1968); *Three Non-commercials* (1973); *Healing* (1978); *Hauling Sharks* (1988); *Supplicating Women* (1985); *Life Keeps Passing On* (1985); *The Photographer* (2007); and *Deus Ex Boltanski* (2010). These short pieces stand alone as riveting cinematic experiences, offering insight into Gardner’s personality and curiosity.

MONIR
Bahman Kiarostami
54 min, 2015

*Monir* explores the life and practice of Iranian artist Monir Shahroudy Farmanfarmaian, one of the most innovative and influential artists working in the Middle East today. Known as a pioneer of contemporary geometric mirror works, Monir created a new artistic language informed by both traditional Iranian craft and architecture, and years spent in New York City during the height of Abstract Expressionism. Through intimate cinema verite and archival footage, this film shows Monir’s artistic methods, as well as the deep effects Iran’s politics have had on her life and craft.
TASHI’S TURBINE
Amitabh Joshi
57 min, 2016

This film follows two friends, Tashi and Jeevan, on a journey to build a stronger Nepal through sustainable energy. The friends set out to install a wind turbine in the remote Himalayan village of Namdok, where only a few homes are lit at night. They work with the villagers but still meet many obstacles, including choosing which homes will receive one of the first fifteen light bulbs. Tashi and Jeevan’s efforts to bring light to the community are part of an ideology of grassroots nation-building, environmental consciousness, and their desire to help villagers out of poverty.

CHANGA REVISITED
Peter Biella, Leonard Kamerling
90 min, 2016

Changa Revisited is the story of Tanzania Maasai elder, Toreto ole Koisenge, and his family seen from two points in time across a thirty year divide. His life has drastically changed since anthropologist Peter Biella first visited his home thirty years ago. Then he had six hundred cattle. Now disease has reduced his herd to twenty. The world of Maasai pastoralists has gotten smaller and smaller since the Tanzania government forced them to live in permanent villages and end the seasonal cattle migrations. “The world is upside-down... what can you do except change?” says Toreto.

TRANSNATIONAL FIESTA: 20 YEARS LATER
Wilton Martínez, co-produced with Paul H. Gelles
82 min, 2014

Transnational Fiesta: 20 Years Later offers an updated look at the Andean migrant community first documented in Transnational Fiesta: 1992. The film follows the Quispe–Abril family as they travel from Maryland back to Peru to celebrate the patron saint fiesta of Cabanaconde. The film highlights the persistence of Andean culture over time and space, as well as the relationship a new generation of immigrants have to their parents’ homeland. Packaged as a 2-DVD set which includes the original film Transnational Fiesta: 1992 in its entirety.
COTTON ROAD
Laura Kissel
110 min, 2015

Americans consume nearly twenty billion new items of clothing each year, and at least one billion of them are made in China. *Cotton Road* traces the transnational movement of cotton, from farms in South Carolina to factory cities in China. This film reveals a contemporary landscape of globalized labor through human stories, and provides an opportunity to reflect on the ways our consumption impacts others and drives a global economy.

THE REDFERN STORY
Darlene Johnson
57 min, 2013

In 1972, inspired by the Civil Rights and Black Power movements in the U.S., a small group of Australian activists founded the National Black Theatre in the Aboriginal neighborhood of Redfern. Under the direction of actor/playwright Bob Maza, the group used satire to engage diverse Australian audiences and bring the cause of indigenous people to public notice. Through interviews and archival footage, this film illuminates a crucial moment in the struggles of Australian indigenous people to gain land rights and better treatment.

LIVE FROM UB
Lauren Knapp
82 min, 2015

*Live From UB* focuses on the contemporary rock music scene in Mongolia’s capital, Ulaanbaatar (UB), to explore music’s role in shaping the modern nation. The histories of western rock and Mongolian traditional music are understood within the context of Soviet socialism and the emergence of democracy. Following the musicians in Mohanik — one of today’s most promising independent bands — the film reveals the contemporary synthesis of Mongolian and western influences in the creation of a new sound, and forging of a new Mongolian identity through music.

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by David Lebrun, Rosey Guthrie

MAY IT FILL YOUR SOUL
by Tim Rice
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A 501(c)(3) non profit, DER’s mission is to promote thought-provoking documentary film and media for learning about the peoples and cultures of the world. DER’s catalog is one of the most significant collections of anthropological film in the world today. As stewards of this important resource of our collective history, we are committed to ensuring access to our collection for both scholarly and general audiences. DER believes that film and media can engage emotions and intellect to alter preconceptions and foster tolerance across social and cultural barriers.

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