HYMAN BLOOM: THE BEAUTY OF ALL THINGS
by Angélica Brisk
color, 57 min, 2010

Painter Hyman Bloom is one of the forefathers of abstract art in America. His career flourished in the 1940’s and 50’s garnering the highest praise in both art and popular press. His intense beliefs about composition and masterful command of color were breathtaking and are admired by artists to this day. But Hyman’s decision to continue exploring figurative work when the art world was moving towards total abstraction and his habitual disdain for the public eye brought him from being one of the infamous “Bad Boys from Boston” to a man little known in the mainstream art scene.

Weaving interviews, archival photos, and never before seen sketchbooks from the 1930s to the present this film chronicles an artist blessed with longevity and creativity who continued to work hard at his craft even as he approached his 95th birthday. Born in Brunaviski, Latvia, Bloom grew up in an orthodox Jewish family in the West End of Boston—ac neighborhood since vanished. The film highlights a body of work that is a vibrant manifestation of Bloom’s imagination and his dedication to envision what others didn’t dare. He painted rabbis and Christmas trees, cadavers and autopsies, séances and the astral plane, the woods of Maine and the shimmer of opalescent pottery. Told with humor and irony Bloom’s story is not a bitter one. It is a triumph of art and of the spirit.

SECRETS OF THE TRIBE
by José Padilha
color, 94 min, 2010

The field of anthropology goes under the magnifying glass in this fiery investigation of the seminal research on Yanomami Indians. In the 1960s and ‘70s, a steady stream of anthropologists filed into the Amazon Basin to observe this “virgin” society untouched by modern life. Thirty years later, the events surrounding this infiltration have become a scandalous tale of academic ethics and infighting.

The origins of violence and war and the accuracy of data gathering are hotly debated among the scholarly clan. Soon these disputes take on Heart of Darkness overtones as they descend into shadowy allegations of sexual and medical violation.

Director José Padilha brilliantly employs two provocative strategies to raise unsettling questions about the boundaries of cultural encounters. He allows professors accused of heinous activities to defend themselves, and the Yanomami to represent their side of the story. As this riveting excavation deconstructs anthropology’s colonial legacy, it challenges our society’s myths of objectivity and the very notion of “the other.”

( ) Sundance Film Festival, 2010

“Complex, shattering” — Kenneth Turan, LA Times
In an attempt to cut the often esoteric ice of anthropology, PBS released in 1980 the first season of *Odyssey*, a newly-created series of anthropological documentaries, with a second season in 1981. The entire series was produced by Public Broadcasting Associates of Boston, with major funding by the National Endowment for the Humanities. Additional funding was provided by the Corporation for Public Broadcasting and Polaroid. Michael Ambrosino is the Executive Producer of the series.

The subject matter of these films ranges from archaeological explorations in coastal Georgia’s former slave cabins (*Other People’s Garbage*) to the lives of women in a North Indian village (*Dadi’s Family*). (One film, *N!ai, The Story of a !Kung Woman* is part of John Marshall’s !Kung Bushmen (Ju/'hoansi) films and can be found listed under that collection.) DER is pleased to make these films available on DVD.

**TITLES AVAILABLE:**

- **Ben’s Mill** by Michel Chalufour and John Karol (color, 59 min, 1981)
- **The Chaco Legacy** by Graham Chedd (color, 59 min, 1980)
- **Dadi’s Family** by James MacDonald, Rina Gill, and Michael Camerini (color, 58 min, 1981)
- **Franz Boas** by T.W. Timreck (color, 59 min, 1980)
- **The Incas** produced by Marian White and Claire Andrade-Watkins (color, 59 min, 1980)
- **Little Injustices** by Terry Kay Rockefeller (color, 59 min, 1981)
- **Margaret Mead: Taking Note** by Ann Peck (color, 59 min, 1981)
- **Maya Lords of the Jungle** by John Angier (color, 59 min, 1981)
- **Myths and the Moundbuilders** by Graham Chedd (color, 59 min, 1981)
- **On the Cowboy Trail** by Randy Strothman and Barry Head (color, 59 min, 1981)
- **Other People’s Garbage** by Ann Peck and Claire Andrade-Watkins (color, 59 min, 1980)
- **Seeking the First Americans** by Graham Chedd (color, 59 min, 1980)
- **The Three Worlds of Bali** by Ira R. Abrams (color, 59 min, 1979)

For more information on this series, please visit our website:

[www.der.org/films/odyssey-series.html](http://www.der.org/films/odyssey-series.html)
**BIRDS OF PASSAGE**  
by Rachel Lears, produced by Martín Ubillos  
color, 6:9 widescreen, 52 min, 2009

*Birds of Passage* presents a lyrical journey through the everyday lives of two young Uruguayan songwriters. Ernesto and Yisela have moved to the capital, leaving behind their respective hometowns on the borders of Brazil and Argentina. After many years of composing songs that reflect their origins, both decide to explore new horizons and each seeks to fulfill the dream of recording an album.

While Yisela struggles to reconcile the emerging possibilities of a career in Uruguay with her plans to move to Argentina, Ernesto confronts personal conflicts that threaten to sabotage his creative passion. The film fuses the arts of documentary film and music, interweaving the songs and stories of these two young composers. With striking vérité cinematography and an unforgettable soundtrack, *Birds of Passage* explores the challenges of being a young artist and the art of searching, inside and outside oneself.

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**40 YEARS OF SILENCE: AN INDONESIAN TRAGEDY**  
by Robert Lemelson  
color, 86 min, 2009

*40 Years of Silence: An Indonesian Tragedy* tells the story of one of the largest unknown mass-killings of the 20th century. In 1965-66, an estimated 500,000 to 1,000,000 people were secretly killed when General Suharto began a bloody purge of suspected communists throughout Indonesia. For decades, the Indonesian government repressed all memory of this event, and the world looked away.

Based on the research of prominent anthropologist Robert Lemelson and edited by two-time Academy Award winner Pietro Scalia, this film follows the compelling testimonies of four individuals and their families from Central Java and Bali, as they break their silence for the first time. Told in understated detail, the cumulative effect of their stories is heart-breaking, profound and ultimately redemptive.

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**A PLACE CALLED LOS PEREYRA**  
by Andrés Livov-Macklin  
color, 82 min, 2009

In the impoverished and extremely isolated region of Northern Argentina known as “The Impenetrable”, the children of a tiny elementary school eagerly await an annual visit from their “Godmothers”: a charity mission from the city of Buenos Aires.

When the “Godmothers” arrive, life in the hamlet of Los Pereyra changes completely. Both delighted and bewildered, the children learn many things from their cosmopolitan visitors, including a glimpse of privileged life and, perhaps, a realization of their own poverty.

Subtle, sweet, humorous, and also poignant, *A Place Called Los Pereyra* examines adolescence, charity and the intersection of two worlds.
**JULIETTE OF THE HERBS**

by Tish Streeten  
color, 75 min, 2010

*Juliette of the Herbs* is a beautifully-filmed lyrical portrait of the life and work of Juliette de Bairacli Levy: world renowned herbalist, author, breeder of Afghan hounds, friend of the Gypsies, traveller in search of herbal wisdom and the pioneer of holistic veterinary medicine.

For more than 60 years Juliette has lived with the Gypsies, nomads and peasants of the world, learning the healing arts from these peoples who live close to nature. Juliette’s well-loved and now classic herbals for animals and for children have been a vital inspiration for the present day herbal renaissance and holistic animal care community. Juliette’s extraordinary life story is as colourful and as exciting as her tremendous wealth of herbal knowledge.

Filmed on location with Juliette and her Afghan hound in Greece, Spain, France, Portugal, Switzerland, England and America, and interwoven with Juliette’s vast collection of archival photographs, together with scenes of Gypsies dancing and Bedouins with their herds, *Juliette of the Herbs* is an inspiring portrait of a remarkable healer.

**THE STITCHES SPEAK (TANKO BOLE CHHE)**

by Nina Sabnani  
color, 12 min, 2009

*The Stitches Speak (Tanko Bole Chhe)* is an animated documentary which celebrates the art and passion of the Kutch artisans associated with Kala Raksha. The film traces multiple journeys made by the participants towards defining their identities and towards forming the Kala Raksha Trust and the School for Design.

The film uses their narrative art of appliqué and embroideries through which they articulate their responses to life, and events as traumatic as the earthquake and as joyful as flying a kite. Through conversations and memories four voices share their involvement in the evolution of a craft tradition.

**MARION STODDART: THE WORK OF 1000**

by Susan Edwards and Dorie Clark  
color, 30 min, 2010

*The Work of 1000* is a documentary about the parallel journey of two characters, one a young woman discouraged at her future as a suburban housewife, the other a river - once beautiful and teeming with wildlife - now a hopeless, toxic sludge pit.

Chronicling an important episode in U.S. environmental history, this inspirational story examines the human side of acclaimed environmental pioneer Marion Stoddart.

Marion Stoddart proved that with vision and commitment, an “ordinary” person can accomplish extraordinary things. This film reveals the secrets of her success and her methods for inspiring change.
Sensory Ethnography Lab Collection

DER is pleased to be distributing works from Harvard University’s acclaimed new Sensory Ethnography Lab. SEL supports original non-fiction media practices that explore the fabric of human existence through innovative combinations of aesthetics and ethnography. The film, video, and other works created in SEL are typically at an angle to the prevailing conventions of documentary and ethnographic film. Experimenting in the interstices of art and anthropology, the works included in DER’s SEL series represent an important new addition and expansion to the field of modern visual anthropology.

SEL is directed by anthropologist and artist, Professor Lucien Castaing-Taylor, and managed by anthropologist, phonographer, and musician Dr. Ernst Karel.

Demolition (Chaiqian)
by J.P. Sniadecki
color, 62 min, 2008

Demolition creates a compelling portrait of China’s “floating population” through a view of the fleeting social relationships and worksites of a group of rural migrant workers who have come to the city of Chengdu.

Songhua
by J.P. Sniadecki
color, 28 min, 2007

Addressing the social and urban space issues of a major waterway of northeastern China, this documentary reveals the intimate and complex relationship between Harbin city residents and their “mother river”, the Songhua.

Monsoon-Reflections
by Stephanie Spray
color, 22 min, 2007

The poet Lekhnath Paudyal depicts monsoons as “joyous from start to finish”, however Monsoon-Reflections reveals the melancholy of two female Nepali field hands as they carry out their monsoon routines, creating a poignant reflection of labor, gender, and the fleeting nature of pleasure in rural Nepal.

Kāle and Kāle
by Stephanie Spray
color, 50 min, 2007

Kāle and Kāle portrays the subtle everyday interactions and relationships between an uncle and nephew through a series of vignettes, inviting the viewer to engage sensorially with the subjects and their environment.

Still Life
by Diana Allan
color, 25 min, 2007

In Still Life, a series of photographs brought to an elderly Palestinian man intertwines the present with his recollections of life in Palestine before 1948. This is the first sequence in a triptych of portraits which explore the mediations of memory among three generations of Palestinian refugees living in Lebanon.
A cinematic icon in his native Argentina, Jorge Prelorán was a pioneer in the field of ethnographic documentary film and a professor emeritus at UCLA. He is best known for his intimate approach to ethnographic film, a style he termed “ethnobiography”. In many of his films, Prelorán’s protagonists tell their personal stories in their own words, while also revealing the story of their communities and cultures. During his lifetime, Prelorán collaborated with a wide variety of anthropologists, writers, musicians, filmmakers and others, both in Argentina and the United States. He produced and directed more than fifty films and has credits on many other fiction and non-fiction films.

**IMAGINERO - THE IMAGE MAN (HERMÓGENES CAYO)**

*color, 53 min, 1970*  
*English and Spanish language versions available*

Hermógenes Cayo is a self-taught woodcarver and painter who lives on the high, cold Andean plateau of Argentina. Devout, austere and dedicated to craftsmanship, he can make anything from religious figures to a working harmonium. Observed during times both festive and ordinary, Hermógenes and his family live much as their ancestors have, raising sheep and weaving cloth, but a train now makes the rest of the world closer; “the children play differently now that they have been to town,” he notes.

**COCHENGO MIRANDA**

*color, 90 min, 1974*

The reveries, pains and pleasures of a family in the Western Pampas of Argentina are revealed during a time of great change. Cochengo, a folk singer in his youth, now raises cattle in this remote land where the elders speak of the importance and value of traditions, and the young adapt to a life marked by modernization – most of them leaving to gain a better education in the cities. The result is a warm, intimate portrait told by the settlers themselves.

**ZERDA’S CHILDREN**

*color, 52 min, 1978*

Completely isolated from civilization, a family of woodcutters in Calden, Argentina make a living chopping down trees to open land for fields and grazing. Featuring an introduction by Henry Fonda, this film is another of Prelorán’s highly intimate portraits of an unusual community in a remote location.

**ZULAY: FACING THE 21ST CENTURY**

*Co-directed by Mabel Prelorán and Zulay Saravino*  
*color, 58 min, 1992*  
*English and Spanish language versions available*

Filmed over a span of 8 years, the film is based on a dialogue between Zulay Saravino, an indigenous Otavaleña of Equator, and Mabel Prelorán, an Argentine anthropologist living in Los Angeles, on the feelings and problems that both women suffered while adapting to the country to which they emigrated. A universal document on transculturation and the decisions that are faced on identity, education, economic advancement and emotional ties.
**DRUMS ON THE RED RIVER**
by Lan Phuong, Jayasinhji Jhala, Hoang Son, Lauren Meeker
color, 73 min, 2010

*Once a year* in Yen Vinh, Hung Yen Province a grand three-day festival is held at a temple by the banks of the Red River to worship the god Chu Dong Tu and his two wives, Tien Dung and Tay Sa. During the festival, three area villages converge on the main temple complex to participate in the ritual offerings, folk games, ca tru singing, and other events.

This film documents the Chu Dong Tu festival of 2007. The festival was revived in 1986, the year in which the economic and political reforms were passed in Vietnam. The festival is an important example of the widespread revival of traditional folk festivals that has followed reform.

**RETURN TO THE LAND OF SOULS**
by Jordi Esteva
color, 68 min, 2010

*In the 21st century* many ancestral beliefs are struggling to survive in a hostile, fast-changing world. In the southeast Ivory Coast, some Akan communities still make contact with the spirits through Komians or animistic priests who go into a trance and are possessed by the spirits of the Forest and the Waters.

Jean Marie Addiaffi (1941–1999), a writer and intellectual from the Ivory Coast, fought to conserve the Akans’ oral literature, myths and legends, and the knowledge and uses of plants. In this film, Yéo Douley, a disciple of Addiaffi, sets out on a journey to visit his master’s grave and carry out a ritual libation. During his travels, he attends the initiation rites of three people chosen by the spirits and witnesses one of them proclaimed as the new Komian or high animistic priest.

Yéo travels from Aniansé to Bettié, and Arrahon on this journey. Through conversations with local inhabitants, some staunch defenders of these practices and others who are opposed, the ever changing social landscape of modern-day Africa is examined.

**THE RISING WAVE**
by Shweta Kishore and Yash Desai
color, 65 min, 2008

*In India* water has a deep spiritual and functional significance, it is worshipped as a sacred common while also being essential for generating livelihood. Richly filmed in three different states of India, *The Rising Wave* focuses on cultures that have been dependant on their local natural water resource for generations as they fish and farm for livelihood.

In the rapidly transforming economy of India, corporations now lay claim to control and determine access to this natural resource. A contrasting picture emerges between the two divergent views of water: water as a billion dollar industry versus water as a sacred natural gift for all humankind.
Reframe, an innovative online project that helps individual filmmakers, broadcasters, distributors, public media organizations, archives, libraries and other media owners digitize, market and sell their classic and hard-to-find films and video content using the Internet, continues to add titles in a wide range of subject areas and genres. Many of these classic and hard-to-find films and video are suitable for classroom use and for other educational settings as well as for your personal enjoyment. The titles are available for purchase in DVD and/or for rental or purchase via digital Video On Demand (VOD), most often with an option for purchasing educational, institutional and/or public performance rights. Reframe aims to offer a trusted place for finding quality films, with new titles added daily.

SCREENING ROOM SERIES

Screening Room was a 1970s television series that for almost ten years offered independent filmmakers a chance to show and discuss their work on a commercial (ABC-TV) affiliate station. Nearly 100 programs were produced during the years the show was broadcast. Thirty episodes have been edited for release on DVD, featuring film luminaries such as Jean Rouch, Richard Leacock, Les Blank, Alan Lomax, Michael Snow, Robert Breer, Jonas Mekas, Hillary Harris, Suzan Pitt, Yvonne Rainer, Bruce Baillie, Derek Lamb, Peter Hutton, Robert Fulton, and many others.

All of these episodes Screening Room are now available for rental or download-to-own via Reframe.

FILMS FROM THE !KUNG SERIES

A frequent innovator in the field of ethnographic film, John Marshall produced twenty-three films and videos and one multi-part series from his extensive archive of film and video of the Ju/'hoansi (!Kung Bushmen) of Namibia's Kalahari Desert, whom he filmed over the course of more than forty years. This body of work is unrivaled as a long-term visual study of a single group of people.


FILMS FROM THE YANOMAMO SERIES

In 1968 and 1971 filmmaker Timothy Asch and anthropologist Napoleon Chagnon collaborated on a project to film the Yanomamo Indians. In all, they shot nearly 50 hours of film on the Yanomamo, much of it in Mishimishimaboweteri. Thirty-seven films were produced from this footage, many of which have become classics of visual anthropology which continue to be studied in classrooms throughout the world.

Several of the Yanomamo titles are now available on Reframe, including A Man Called “Bee”, Magical Death, and Yanomamo: A Multidisciplinary Study.

THE BALLAD OF ESEQUIEL HERNÁNDEZ

In 1997, 18-year-old Esequiel Hernandez was tending goats just outside his family's home in Redford, Texas when he was shot and killed by Marines on an anti-drug border patrol. Featuring candid accounts from the Marines, Esequiel's family and friends, FBI investigators and defense attorneys, The Ballad... is a riveting tale that reveals the dangers of using the military as domestic law enforcement and exposes this complex tragedy, which was virtually ignored by the media.
Set in the aftermath of the devastating financial crash of the Thai baht and the Asian monetary crisis, *Ghosts and Numbers* is a fantastic meditation on Thai encounters with the spirit world and the world of numbers, as these intersect in unexpected ways.

The film journeys with displaced farmers who can no longer work the land for a living and can only eek one out by selling lottery tickets on Bangkok streets. They are double-threatened by an impending conversion of the Thai national lottery to completely virtual form, displacing the paper ticket and cutting them out of the economy of numbers altogether. Intercut with the story of migrant lottery sellers are the stories of an avid lottery seller who communicates with spirits and the story of the devastating financial crash visually represented through a surreal journey through Bangkok streets.

The film includes an amazing possession séance that is boosted by mobile technology and also relates stories of ghosts and haunting that span past and present and which are set among frightful trees in the country and ruined buildings in Bangkok, left half-built after the financial crash.

On the basis of a social anthropological case study, this film documents the birth practices of the Bunong in Mondulkiri province, located in the northeast of Cambodia. Social, economic and political changes are transforming the province tremendously and are affecting villagers’ beliefs, perceptions and habits regarding pregnancy, delivery and early motherhood. Traditional midwives, pregnant women, mothers and their families give a personal insight into their present decision-making strategies, which intersect at the crossroads between tradition and modernity.

In 1937 a young missionary, Father John Nilles, arrived in the highlands of Papua New Guinea. There he would stay for the next 54 years, living with the people of Chimbu, learning their language and way of life, introducing them to his God and Western culture. More than just a priest, he would become an anthropologist, linguist, politician and clan leader. Through Nilles’ extraordinary archive of photos, diaries and letters as well as interviews with those who knew him, filmmaker Verena Thomas pieces together a portrait of this fascinating man – her great uncle. What she discovers is an unexpected new family, who had made ‘Papa’ Nilles one of their own. Presenting a personal perspective on ‘big picture’ history, *Papa Bilong Chimbu* offers a thought-provoking insight into the complexity of cultural exchange.
COFFEE FUTURES
by Zeynep Devrim Gürsel
color, 22 min, 2009

Coffee Futures weaves individual fortunes with the story of Turkey’s decades-long attempts to become a member of the European Union. Promises and predictions made by politicians, both foreign and domestic, are juxtaposed with the rhetorics and practices of coffee fortune telling.

July 31, 2009 marked the 50th year anniversary of Turkey’s application to apply to the elusive European Union. Touching upon the psychology of collective waiting and anticipating a national future, Coffee Futures attempts to render the emotional texture of a society whose fate has been nationally and internationally debated - often in relation to its “Europeanness” - for a long, long time.

RACE OR REASON: THE BELLPORT DILEMMA
by Betty Puleston and Lynne Jackson
produced by George C. Stoney
color, 59 min, 2003

In 1969-70, when race riots were sweeping across America in the wake of the civil rights movement, Bellport, a small town on Long Island, NY, was caught in the storm. To help out, community resident Betty Puleston used her house as a meeting place where black, white and Latino students could air their grievances. She gave the students two port-a-pac video cameras. The hope was that media could be used to facilitate dialog. That hope was realized, as the students recorded their concerns and felt empowered by being able to question adults in their community.

This film will introduce today’s youth to the civil rights problems of the 70’s, where suburban schools, even in the North, did not employ African-American teachers nor teach black history. It will inspire students, learning that they can make a difference as their predecessors did. And it will show how effective media can be to facilitate conflict resolution.

A MODEL FOR CONSERVATION
by Anne Zeller
color, 18 min, 2010

Providing insight into alternatively-structured models of conservation, A Model for Conservation documents Operation Wallacea. They are a UK based group of scientists who have established a conservation strategy with outposts in six areas of the world which they consider to be “biodiversity hotspots”. A rainforest area of the Island of Buton, off the south coast of Sulawesi in Indonesia is the locus of this video. Operation Wallacea’s scientists have been active here for a number of years, operating by a 4 stage process in which they survey the level of biological diversity, plan ways to maintain it, help the local people develop strategies to maintain income without harming the ecology and work to obtain grants to help development in the local area.
Documentary Educational Resources is a 501(c)(3) non-profit organization founded in 1968 and incorporated in 1971 for the purpose of producing and distributing cross-cultural documentary film for educational use. We were early innovators in developing 16mm film and media based curriculum for classroom use. Our company focus, then and now, is to support filmmakers who have long-term commitments to the people that they film. We find that filmmakers who work collaboratively with their subjects produce film with integrity.

It is also our focus to distribute media that has the power to overcome barriers to cross-cultural understanding. Media can be the first step in growing sensitivity and awareness of other cultures. This in turn may lead to tolerance and acceptance and eventually give way to appreciation and admiration of other cultures.

Our archive is one of the most historically important resources of ethnographic film in the world today. In 1975 DER co-founders John Marshall and Timothy Asch were key figures in establishing the Human Studies Film Archives at the Smithsonian Institution and their bodies of work are among the most significant ethnographic collections within the HSFA. We continue to collaborate with the Smithsonian on the use of our films for research. Our films have been screened everywhere, from villages and refugee camps in Africa, Native American reservations, to classrooms, museums and theatres worldwide.

If you have further questions please visit our website:

www.der.org

Or contact us by email, fax, phone or mail

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