KING FOR A DAY
Barbara Santi
62 min, 2022

This film is an inspirational story of indigenous Britain following a marginalized community at the heart of one of Europe’s oldest and most famous folk customs. Told through the narratives and archives of its people, and filmed over nine years, the documentary reveals how the ‘Obby ‘Oss festival serves as a reaffirmation of communal pride and solidarity for the people of Padstow.

“King for a Day captures what Obby Oss means to the people of Padstow and the film manages to convey the process of community traditions passing down through the generations. The pride, joy and determination is infectious.”
- Mark Trevethan, Gorsedh of the Bards of Cornwall

LOCATION
England

SUBJECT AREAS
Cultural Revitalization
European Studies
Folk Studies
Ritual

EXPERIMENTAL CURATOR: THE SALLY DIXON STORY
Brigid Maher
56 min, 2022

Experimental Curator highlights the foundational work of film curator Sally Dixon, a key figure in Pittsburgh’s burgeoning experimental film scene in the 1970s. Through archival footage and interviews, the film reveals her role in this major American arts movement and in furthering the careers of filmmakers such as Stan Brakhage, Carollee Schneemann, James Broughton, Hollis Frampton, and Ken Jacobs.

On Sally’s influence, experimental filmmaking luminary Jonas Mekas stated, “she understood it very early and she promoted it, bringing attention to different poetic, non-narrative forms of cinema.”

LOCATION
United States

SUBJECT AREAS
Arts
Biography
Experimental Film
Women’s Studies

Honorable Mention, Experimental Forum, USA
Best Female Filmmaker, Lindsey Film Festival, USA
Cinefem 10, Uruguay
Stockholm City Film Festival, Sweden
The Women’s Festival, USA
TWO POETS AND A RIVER
Richard K. Wolf
75 min, 2021

With the Oxus River as its leitmotif, this film explores love and loss through the musical poetry of two Wakhi musicians: Gurbonsho in Tajikistan and Daulatsho in Afghanistan. The 3-disc package includes 2 DVDs (75 minute Festival Cut and 124 minute Director’s Cut), a soundtrack CD and an accompanying booklet with song lyrics and translations.

“[The filmmaker] traces the poets’ contemplations on separation, family, and environment, as well as their imaginings about what lies on the other side of the border.”
- Leslie Bannatyne, The Harvard Gazette

Martello Award, Cinque Ports International Film Festival
ICTM Prize for Best Documentary Film or Video
Society for Visual Anthropology Film and Media Festival
Association for Asian Studies Film Expo
Royal Anthropological Film Festival, UK

MACHANIC MANYERUKE: THE LIFE OF ZIMBABWE’S GOSPEL MUSIC LEGEND
James Ault
85 min, 2020

This intimate film about Gospel legend Manyeruwe focuses on his family, faith, culture, and music. The film explores the sources of his music and the syncretic nature of Christianity as practiced by the Shona, reflecting fundamental forces of Christian growth in Zimbabwe and other parts of Sub-Saharan Africa.

“Subtly weaves serious theological, missiological, and historical insights into the film’s moving personal story. Exquisitely done... One of the best teaching materials on how Christianity draws from its African context and is in turn transforming it.”
- Nimi Wariboko, Boston University School of Theology

IndieFEST Film Awards
Faith in Film: International Film Festival
Africa World Documentary Film Festival
Amsterdam International Film Festival
Religion Faith International Film Festival
UNEARTHED
Colin Rosemont
16 min, 2021

Unearthed opens up a necessary dialogue about contemporary archeology. Through the engagement of Tejon Indian Tribal members, the film raises questions about the role of museums, archives, and archaeology in the ethical stewardship of a local cave site in the Southern Californian backcountry.

“Unearthed succeeds in portraying how Indigenous peoples’ struggles are ongoing and increasingly intersect in positive ways with archaeology and senses of place, both to reawaken and rejuvenate venerable cultural traditions.” – Edward Jolie (Oglala Lakota/Hodulgee Muscogee), University of Arizona

Royal Anthropological Institute Film Festival, UK
Society for Visual Anthropology Film & Media Festival
Santa Barbara International Film Festival

UJIREI – REGENERATION
Mateo Sobode Chiqueno
54 min, 2017

For the Ayoreo people of Gran Chaco in northern Paraguay, the future remains unclear. In this radical experimental film, Ayoreo leader Mateo Sobode Chiqueno visually explores the conditions of contemporary life, creating a visionary cinematic reflection on what it means to affirm Ayoreo life in the wake of colonial violence, missionary presence, and social upheaval.

“Ujirei is a further illustration of how the collaborative production of Indigenous cinema remains an effective technique for enacting a decolonizing, anti-essentialist, and anti-extractive anthropological praxis.” – Lucas Bessire & Bernard Belisario, Tipiti – Journal of the Society for the Anthropology of Lowland South America

University of Zurich Ethnographic Museum, Switzerland
Cine Kurumun - Festival Int’l de Cinema Indígena, Brazil
Festival Int’l de Cine y las Artes Indígena de Wallmapu, Chile
Premio Internacional Anaconda, Paraguay
SANDANCE! A JOURNEY TO THE HEART OF AFRICA’S ORIGINAL DANCE CULTURE
Richard Wicksteed, Edwin Angless
60 min, 2021

This enchanting film follows San dancers from rehearsals in remote Kalahari villages in Namibia and Botswana to electrifying performances at the Kuru Dance Festival. The film expresses the hopes, fears, and dreams of San dancers, as they strive to revive traditions threatened by the marginalization of the San’s hunter-gatherer culture.

“This deep dive into Southern Africa’s native cultures touches on a wide berth of subjects including ancient history, recent history, colonialism, genocide, dance, language, subsistence, ecology, and philosophy.”
– Video Librarian

Best Feature Documentary, Bucharest Film Awards
Best Feature Documentary, Paris Film Festival
Osaka International Film Festival
African Human Rights Film Festival

MY REMBETIKA BLUES
Mary Zournazi
83 min, 2021

Rooted in early 20th century mass migrations, Rembetika (aka “the Greek blues”) is a music born of exile. Filmmaker M. Zournazi traces the journey of her forebears from Smyrna, Turkey to Sydney, Australia. Weaving together stories of music and migration, she learns how music connects people in times of struggle and crisis.

“[Filmmaker Mary Zournazi] totally engages us by making this her personal journey to discover more of her mother’s heritage which co-exists with Rembetika history from Turkey to Greece to Egypt and Lebanon and on to Australia.”
– Andrew Horton, Professor Emeritus, University of Oklahoma

Gold Remi Award, World Fest Houston Int’l FF, Melbourne Excellence in Filmmaking Award, Spotlight Film Awards
Platinum Award, Women’s International Film Awards
Best Doc Feature, World of Film Int’l Film Festival, Glasgow
German International Ethnographic Film Festival
Melbourne Documentary Film Festival
OPHIR
Alexandre Berman, Olivier Pollet
97 min, 2020

Leading up to the potential creation of the newest nation in the world, the Autonomous Region of Bougainville, Ophir reveals the visible and invisible chains of colonization and its enduring cycles of physical and psychological warfare. The film is a poetic yet dramatic story of an extraordinary Indigenous revolution for life, land, and culture.

“May be the best environmental documentary I have ever seen. It is rare to see an indigenous-led revolution succeed, and rarer still to hear about such success. This documentary gives the viewer a chance to hear the residents of Bougainville speak for themselves in their own words.” – Video Librarian

Grand Prix, FIFO Int’l Documentary FF of Oceania, Tahiti Grand Prix ‘Sol de Oro’, Suncine Environmental FF, Spain Audience Award, Noma Int’l Human Rights FF, Portugal Best Feature, All Living Things Environmental FF, India RAI Film Prize, Royal Anthropological Film Festival, UK

THREADS: SUSTAINING INDIA’S TEXTILE TRADITION
Katherine Sender, Shuchi Kothari
58 min, 2022

Threads explores the relationship between traditional weavers and fashion designers in India. After decades of declining demand for legacy fabrics, collaborative relationships between designers and artisans have led to fashion designers now recognizing the autonomy of artisan designers and the need to work with them.

“Threads tells us that traditional textile makers must welcome the future, and contemporary designers must embrace the past, for both to preserve their livelihoods and lifestyles. In the process, thousands of families survive and we get to keep our roots in the face of faceless screens and social alienation.” – Kinship Stories/Espace Fann

Jaipur International Film Festival, India
New Delhi International Film Festival, India
WAX PRINT
Aiwan Obinyan
97 min, 2018

Surprised to learn from her Nigerian grandmother that ‘traditional’ African wax print fabrics were a colonial invention made in the UK and Holland, British-born filmmaker and fashion designer Aiwan Obinyan sets out on a journey across the globe to trace the complex history and significance of these iconic textiles for today’s diasporic African community.

“Obinyan’s enthusiasm for wax print and her excitement at being witness to the process of its making are infectious. [The film] makes poignant observations about counterfeiting and cultural identity... [and] ultimately ties the fabric’s identity to the black experience itself.”
- Debbie Onuoha, Humboldt University, Berlin

Pan African Film Festival, USA
Women of the Lens, UK
Africa Movie Academy Awards (AMAA), Nigeria
AFRIFF, Nigeria

FOLLOWING THE THREAD
Kathy Brew, Roberto Guerra
22 min, 2021

In the Peruvian Andes, textiles are omnipresent in the lives of indigenous people. This short film takes viewers into contemporary Andean communities where members are involved in the revitalization of traditional dyeing, weaving, and knitting practices. The film also considers the challenges of maintaining artisanal practices in today’s economy.

“Highly Recommended. This concise piece apprises viewers to the values of Andean weaving groups, efforts made to continue the tradition, as well as the manufacturing process of weaving traditional textiles in the Andean community... Pleasant in tone, a quiet informative cinematic experience.”
- Andrew Koval, Educational Media Reviews Online

Best Documentary Short, Miami Indie Film Awards
Best Documentary Short, San Diego Art Film Festival
Honorable Mention, Toronto Int’l Women Film Festival
International Manhattan Film Awards
Amsterdam Short Film Festival
DEATH OF THE ONE WHO KNOWS
Dana Rappoport
82 min, 2020

In the Toraja highlands of Sulawesi, Indonesia, Lumbaa is one of the last masters of ritual speech. After his forced conversion to Pentecostalism, he is compelled to stop all ritual activity. By recounting the life and death of Lumbaa, the film shows how the intrusion of a world religion disrupts a Southeast Asian society.

“This documentary concerns the struggle to keep Aluk Todolo and its rituals alive in the face of government efforts at erasure. There is a beauty, order and moral sophistication to Lumbaa...its brilliance is haunting.” – Asia Pacific Journal of Anthropology

Royal Anthropological Institute Film Festival, UK
Riga Pasaules Film Festival, Latvia
Bayonne Film Festival Haizebegi, France
Maison de l’Asie (EFEO), France

A YEAR IN THE FIELD
George Gmelch, Dennis Lanson
33 min, 2020

A Year in the Field follows Estonian anthropologist Joonas Plaan as he studies the impact of climate change in a Newfoundland fishing village. The film shows how cultural anthropologists carry out their research, revealing the value of long-term ethnographic fieldwork and particularly participant observation, the quintessential method in cultural anthropology.

“A Year in the Field weaves its observation of a young anthropologist’s rigorous fieldwork methods with his personal story in a Newfoundland fishing village and his discovery that the human cost of overfishing and global warming is the end of a cultural world. ...a valuable addition to introductory and methods courses in anthropology.”
- Peter Biella, San Francisco State University
SANKARA IS NOT DEAD
Lucie Viver
109 min, 2019

After the popular uprising in Burkina Faso in October 2014, the young poet Bikontine starts to question his dreams of seeking a better life in the West. He decides to go meet his fellow citizens along the country’s only rail line. On his journey from south to north, through cities and villages, he learns about their dreams and disappointments.

“Lucie Viver’s film is a beautifully shot and expressively scored portrait of Burkina Faso and its people in this moment of uncertain yet hopeful change. It integrates poetry and travel writing, with splices of Sankara’s speeches and footage of the 2014 revolution to capture people’s experiences in the aftermath of the uprising.” - Jacobin Magazine

John Marshall Award, Camden International FF, USA
Special Jury Prize, AFRIFF, Nigeria
Big Sky Documentary Film Festival, USA

MUNDO
Ana Edwards
19 min, 2020

Every day, the elderly Matilde tends her herd of sheep and alpacas. Her daily life is steeped in the gospel; the Bible is her faithful companion. Mundo explores the influence of Christianity on the Aymara community’s relationship with the environment and how it is manifested in everyday experiences.

“Edwards not only expresses deep respect toward Matilde but also, and more importantly, models a practice of profound understanding.” - Samuel Lagunas, PhD, Autonomous University of Querétaro, Mexico

Best of Fests, IDFA, Netherlands
Best Short Documentary, FESAALP, Argentina
Trento Film Festival, Italy
Athens Ethnographic Film Fest, Greece
Festival Cine+Video Indigena, Chile
In addition to PADAUK, we have an extensive selection of films dedicated to the stories of human rights in Southeast Asia.

Here are just a few of our related titles:

**BURMA DIARY**
Jeanne Hallacy, 55 min, 1997

*Burma Diary* focuses on a young Burmese man involved in protests for democracy. Forced to flee, he takes refuge along the Burmese-Thailand border. As the film chronicles his struggle, it provides a study of challenges facing the movement.

**MOTHER, DAUGHTER, SISTER**
Jeanne Hallacy, 55 min, 1997

The film tells the stories of four women: Shamima, a volunteer working with survivors of military rape; Dil Kayas, a teenage survivor; and San Lung and Lu Ra, sister and mother of two Kachin teachers raped and killed in 2015.
SITTWE
Jeanne Hallacy, 20 min, 2017

*Sittwe* is about Phyu Phyu Than, a Rohingya girl, and Aung San Myint, a Buddhist boy, two teenagers separated by conflict and segregation in Burma’s Rakhine state. Both youth saw their homes burned down during communal violence in 2012.

DON’T FENCE ME IN
Ruth Gummit, 30 min, 2004

This film chronicles the life of Major Mary On and the Karen people’s struggle for self-determination. Mary explains the Burmese military’s goal is “to wipe the Karen away.” Her storytelling is accompanied by clandestine footage smuggled out of the refugee camps.

TRADING WOMEN
David A. Feingold, 77 min, 2003

*Trading Women* investigates the trade in girls and women from the hill tribes of Burma, Laos, and China, into the Thai sex industry, entering the worlds of brothel owners, trafficked girls, voluntary sex-workers, corrupt police and anxious politicians.

A RIGHT TO BELONG
David A. Feingold, 11 min, 2002

The recognition of citizenship is a basic human right, however the people of the mountain region of Thailand – referred to as “Hill Tribes” – are facing a citizenship crisis that has led to the trafficking of women and children.

WAITING FOR CAMBODIA
David A. Feingold, Shari Robertson, 58 min, 1988

Ten years after the fall of the Khmer Rouge in 1979, Cambodia still struggled to rebuild society. This film features discussions with a variety of citizens, some representing change and hope, and many who remain dedicated to the Khmer Rouge.

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

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 on one of the largest mass-killings of the 20th century.
The films of groundbreaking Hopi filmmaker Victor Masayesva, Jr. challenge the ethnographic imposition of cultural interpretation. He has created a distinct oeuvre that represents the culture, traditions, language, and voice of the Hopi people of Southwest Arizona, using poetic visualizations — including computer animation and graphics — to produce lyrical translations of Indigenous myth, ritual, and history.

In his creative approach to his work, he has written of “developing a new iconography originating from the mythical and visual songplay of our forefathers...recognizing the foundations of communications on the North American continent is the first step in participating in the development of a bold communications iconography by which we can become involved in a vibrant visual literacy.”

Masayesva’s numerous awards include fellowships from the Ford Foundation, the Rockefeller Foundation and the Southwest Association on Indian Affairs; and grants from the National Endowment for the Arts and the Arizona Commission on the Arts. He has been guest artist and artist-in-residence at the School of the Art Institute of Chicago, Princeton University, and The Yellowstone Summer Film/Video Institute, Montana State University.

DER distributes some of the most important works of his oeuvre. Recently inducted into the National Film Registry, Itam Hakim Hapiit (1984) is a landmark in Indigenous filmmaking. In the film Imagining Indians (1992) Masayesva employs a keen sense of humor to reveal a Native American perspective on the appropriation of Native American arts and material culture by Hollywood. His latest release Waaki (2022) further cements his legacy.
WAAMI (SANCTUARY)
Victor Masayesva, Jr.
56 min, 2019

Renowned Hopi filmmaker Victor Masayesva, Jr. explores the centrality of corn for the Hopi, Nahua, and Maya, from creation stories to today’s struggles against climate change. By tracing the lineage and mysterious origins of corn, we gain a deeper understanding of the ancestry of communities that transcend borders.

“Waaki presents Hopi knowledge with a self-assured visual sovereignty.” – Dorothy Christian, Simon Fraser University

“The film is a fascinating blend of genres - part ethnographic, part documentary and part animation.”
– Vicky Westover, Hanson FilmTV Institute, Univ of Arizona

Native Crossroads Film Festival, USA
imagineNATIVE Film & Media Arts Festival, USA
Cornell University

ITAM HAKIM HOPIIT
56 min, 2009

Itam Hakim Hopiit, which translates as “we / someone, the Hopi,” is a radical interpretation of Hopi philosophy translated to moving images. Made at the time of the Hopi Tricentennial – marking 300 years since the 1680 Pueblo Revolt against Spanish colonial rule - the film presents a Hopi-centric view of culture and history.

IMAGINING INDIANS
60 min, 1992

Imagining Indians is an alternately funny and biting critique of the intrusion of a Hollywood production into native communities. The film combines staged sequences and interviews with native people in Arizona, Montana, New Mexico, South Dakota, Washington, and the Amazon. Filmed with an all-Indian crew, this remains one of Masayesva’s most controversial works.
Makah filmmaker Sandy Sunrising Osawa launched her independent film career in 1974 by producing and writing Native American Series for NBC, marking a turning point for the emergence of Native voices in mainstream media. Prior to this defining effort, films about Native Americans were primarily produced and directed by non-Natives.

In 1980, Osawa formed Upstream Productions with her husband and long-time collaborator, Yasu Osawa. Throughout her career, Osawa has received many awards for her work including best documentary in 1994 at the American Indian Film Festival and the Taos American Indian Filmmaker of the Year in 1996.

“I jumped into the film world early,” Osawa said. “At a time when no other Indians were producing. I did so mainly because the images I saw of Indian people in everyday life and the images I saw on the screen were so vastly different. I also thought it was difficult for us to achieve the political victories we sought in the 60’s and 70’s because our image in the media was so poor. I thought American Indians should be portrayed as contemporary figures with a vibrant culture, full of humor and strength, and with our own inspiring role models.”

DER is proud to present three classic works by Osawa. The only full-length documentaries about these remarkable individuals, the films replace earlier stereotypical portrayals of Native Americans on screen with a cinematic encounter of masters of their medium at work, Sandy included.
MARIA TALLCHIEF
Sandy Sunrising Osawa
57 min, 2007

Maria Tallchief, whose Native name means “woman of two worlds,” made the leap from Osage Indian Territory in Oklahoma to the center stages of the world. Recognized as America’s first prima ballerina, she is also one of the few dancers to hold the title of prima ballerina assoluta. This is her story, told through her voice and those who knew her.

“Maria Tallchief is a must-see for anyone interested in ballet, American art, feminism, or indigenous lives in America. It is as close as we can get to glimpsing Tallchief’s out-of-this-world artistry.” – Kathryn Hightower, Seattle Dances

“Breathtaking clips of this legendary dancer document not only the birth of ballet in America but Tallchief’s inspiring journey to become America’s first prima ballerina.” – Vision Maker Media

Opening Night Film, American Indian Film Festival
PBS Broadcast

ON AND OFF THE RES WITH CHARLIE HILL
57 min, 2000

Stand-up comedian Charlie Hill uses satirical humor to counter media stereotypes. The film includes Hill’s first appearance on Johnny Carson, and interviews with Richard Pryor, Steve Allen, and Dick Gregory. Described by author Vine Deloria Jr. as “One of the best documentaries on an Indian subject I’ve ever seen – no stops for slogans and stereotypes.”

PEPPER’S POW WOW
59 min, 1999

A tribute to the musical and cultural legacy of Jim Pepper, a contemporary Native American jazz musician and an innovator in jazz rock fusion as well as world music. He learned peyote chants at his grandfather’s knee and then went on to successfully fuse Native American music with jazz. “Witchi Tai To,” based on a peyote chant, has become a jazz classic.
LIGHT UPON LIGHT
Christian Suhr
78 min, 2022

In this film, filmmaker/anthropologist Christian Suhr seeks to understand what light – in the context of faith – means to the practitioners of Sufi Islam he meets in Cairo and back home in Denmark. Through conversations and observations of Sufi rituals, the film offers a nuanced portrayal of religious practices that are too often reduced to simplistic clichés.

“Christian Suhr’s feature documentary offers a respectful yet compelling peek into the surprisingly diverse communities of Sufi worshippers within the Islamic tradition of Egypt.”
– Deborah Young, Film Verdict

World Premiere, CPH:DOX, Copenhagen
International Premiere, Cairo Int’l Film Festival, Egypt
Opening Film, Athens Ethnographic Film Festival, Greece

A THOUSAND FIRES
Saeed Taiji Faroucky
90 min, 2021

In the Magway region of Myanmar, a country home to one of the oldest petroleum industries in the world, live husband and wife Thein Shwe and Htwe Tin. Running an unregulated oil field, they produce a barrel every few days. They wish above all else to see their youngest son succeed, to break the cycle of poverty.

“[The film focuses] on the connection between oil and the human body—the tactile, painful efforts to dig up the remnants of millions of years of sedimented histories. It’s a beguiling, epic journey.” – Leonardo Goi, The Film Stage

Riga Pasaules Film Festival, Latvia
Royal Anthropological Film Festival, UK
Big Sky Documentary Film Festival, USA
ADEUS, CAPITÃO
Vincent Carrelli, Tatiana Almeida
175 min, 2022

Vincent Carrelli, the founder of the Indigenous film collective Vídeo nas Aldeias, presents the last film in his Martyrdom trilogy, co-directed with Almeida and Ernesto de Carvalho. In this film, we meet Captain Krohokenhum, from the Gavião people in Brazil, who persistently works to reclaim his world: reunitifying his people, reclaiming their language, reconnecting the younger generations with their collective history and heritage.

“[This film is] an almost universal allegory about the history of capitalism and a farewell to a specific world and its people. It is also, in a way, Carelli’s farewell to the history of over three decades of work encapsulated and embedded in three films, his Martyrdom trilogy.”
– Cíntia Gil, Outskirts Film Magazine

Sheffield International Documentary Festival, UK
Doclisboa International Film Festival, Portugal
Amsterdam Int’l Documentary Film Festival, USA
It’s All True - International Doc Festival, Brazil

THE SONG OF AIDA
Giovanni Princigalli
98 min, 2023

*The Song of Aida* profiles a young Roma woman’s dreams and struggles over a 20-year period. Based in Bari, Italy, Aida dreams of a career as a model and singer and of a new life outside the camp. Through Aida’s story, the film offers an intimate view of one Italian Roma community beleaguered by persistent poverty and marginalization.

Filmmaker Giovanni Princigalli’s 20+ years documenting the Roman community in Bari began with *Roma Stories (Japigia Gagi)*, released in 2003.

LOCATION
Brazil

SUBJECT AREAS
Cultural Anthropology
Indigenous Studies
Memory
Postcolonialism

CULTURE GROUP
Gavião

LOCATION
Italy

SUBJECT AREAS
Immigration
Mediterranean Studies
Minorities

CULTURE GROUP
Roma
WE ARE THE WARRIORS
David Camlin, Megan Grumbling
71 min, 2023

This film addresses the history of Wells, Maine as the citizens come to terms with the need to remove an outdated and racist mascot from their local high school. For decades, students and alumni of the school have called themselves the “Warriors.” But after an incident at a football game, a debate opens up revealing fresh wounds about the damage of cultural appropriation.

“[The film] reveals how difficult conversations about identity and history are key to addressing Native American mascots.”
– College of the Atlantic blog

Tourmaline Prize, Maine International Film Festival, USA
Monadnock International Film Festival, USA
Global Peace Film Festival, USA

THE INTERSECTION
Jessamine Irwin, Daniel Quintanilla
30 min, 2021

*The Intersection* explores the bonds developed between members of two generations of Francophone immigrants to Maine; one Canadian, the other French-speaking African. Through the film, language emerges as a central feature of identity and of bonding across cultures.

“[This] heartfelt and gritty short documentary shines a bright light on the intersection of past and present immigrant realities brought together by French and encapsulates the struggle to find pride in being Franco-American and Franco-African in the United States today.” – *The Courier-Gazette* (Camden, Maine)

Audience Award, Best Short, Camden IFF, USA
Royal Anthropological Film Festival, UK
Independent Film Festival Boston, USA
Maine International Film Festival, USA
BRIDE MARKET OF IMILCHIL
Christian Pierce, Steffen Fisker Pierce
47 min, 1988

This classic ethnographic film introduces viewers to the Amazigh bridal market held each September in the Atlas mountains of Morocco. Men and women gather in front of the Imilchil shrine to choose partners and marry. Through observational footage and interviews, the film reveals both the excitement of the market and the casual view with which men and women approach marriage and divorce.

“In this provocative documentary, Christian and Steffen Pierce have captured the tension, excitement and charm of the bride market, but also its fading beauty, as the influx of tourism - in which the filmmakers implicate themselves - takes its toll.” – Berkeley Art Museum & Pacific Film Archives

“(An) intimate view of a Muslim society where openness, affection, tenderness, even playfulness contrast with the rigid dour Islam of Khomeini so often presented by the media.” – SVA Review, Spring 1990

SHORT FILMS FROM THE DER COLLECTION

The length and conciseness of short films make them an ideal media format for classroom and homework use. They can be used to present a case study, share new insights, and spark discussion. To help educators find films for the classroom, we are pleased to announce the recently launched ‘Short Films’ search category on our website.

Many short films are on DVD as part of a series, collection, or compilation, and are also available for individual purchase via digital site license (DSL), or through a variety of streaming services.

Our collection of short films includes many ethnographic classics such as A Joking Relationship (John Marshall, 1962) and Children’s Magical Death (Timothy Asch, Napoleon Chagnon, 1974), as well as contemporary works like Framing the Other (Ilja Kok, William Timmers, 2011) and Sweetheart Dancers (Ben-Alex Dupris, 2019).

To browse short films using the new search tool, scan here, or visit our website:

https://store.der.org/short-films-c1066.aspx
AVAILABILITY & ACCESS

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