

Programme for general Film Screenings
Forming part of NAFA2017 (www.nafa-2017.dk)
22-25 August 2017
Main Auditorium, Moesgaard Museum, Aarhus,
Lecture Hall, Dept. of Anthropology, Moesgaard,
Remisen at Godsbanen (city centre)
&
Kedelen at Godsbanen (city centre)

Tuesday, 22 August 2017, at Main Auditorium, Moesgaard Museum:

16.00-17.15: **To the last drop**

Chaired by Orsolya Veraart (CinéTrans)



Title: *To the last drop*

Year: 2016

Length: 60 minutes

Director/filmmaker: Shotaro Wake

Production: GCVA, The University of Manchester

Country of production: UK

Country/location of film: Japan

Mr. Okamoto-san is driven in his quest for the perfect cup of tea. He is trying to cope with his wife's cancer diagnosis and joins a support group for empathy and companionship. By way of repaying the kindness, he insists on serving tea and coffee at all of their regular meetings. His efforts bemuse as much as comfort these fellow travellers on their painful journeys. But by being useful he knows that he can find a certain relief, may even find things to smile about along the way. *To the Last Drop* is the second feature documentary from Shotaro Wake, who decided to use a smart-phone rig for this project to minimise the disruption of the process. From his own personal experience of cancer, the filmmaker is a friend of Okamoto-san's through difficult times, attentive to his story and all his small gestures of defiance when facing the inevitable.

Shotaro Wake (Japan) has a PhD in Social Anthropology with Visual Media from the University of Manchester, UK. He has been making films in various styles since his undergraduate program in Film Studies at UC Berkeley in the US, before continuing on to the master's program of Visual Cultural Studies at the University of Tromsø in Norway. Along this pursuit of higher education, Wake has gone through cancer treatment twice. He chooses to use his own cancer experience as an instrument for conducting visual ethnography in supportive cancer communities in Japan. His first feature film *Ippo Ippo* (2010) was based on his master's project. *To the last drop* (2016) is his latest work.



Tuesday, 22 August 2017, at Remisen (Godsbanen in the city centre), in co-operation with FoodFilmFestival:

20.00-20.45: The Sound of Winter

Chaired by Balz Andrea Alter (University of Basel/Aarhus University)



Title: **The Sound of Winter**

Year: 2016

Length: 27 minutes

Director/filmmaker: Tizian Büchi

Production: Médiadiffusion

Country of production: Belgium

Country/location of film: Switzerland

Max is a farmer from the Jura Mountains. He lives in an isolated farm in a village called La Côte-aux-Fées, literally "The Hill of Fairies". It's winter, time stretches out and opens a window on imagination.

Tizian Büchi was born in 1981 in Neuchâtel, Switzerland. Studied arts and cinema at the University of Lausanne. Worked in film distribution and as programmer for various Swiss festivals, among them Neuchâtel International Fantastic Film Festival. He is currently finishing an MA degree in film directing at IAD (Institut des Arts de Diffusion) in Belgium.



Wednesday, 23 August 2017, at Main Auditorium, Moesgaard Museum:

13.15-15.15: I am the people

Chaired by Rolf Scott (University of Bergen)



Title: ***I am the people***

Year: 2014

Length: 111 minutes

Director/filmmaker: Anna Roussillon

Production: Hautlesmains Productions

Distributor: Documentary Educational Resources

Country of production: France

Country/location of film: Egypt

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, we are shown 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.

Anna Roussillon (1980, Lebanon) spent her childhood in Cairo and later moved to France, where she studied Philosophy, Arab culture and documentary. At present she is working as an Arabist in Lyon, while she is also working on a variety of Egypt-related film projects. *Je suis le peuple*, her debut, won the major prizes at the Jihlava International Documentary Film Festival and the Belfort International Film Festival EntreVues.



Wednesday, 23 August 2017, at Main Auditorium, Moesgaard Museum:

15.45-17.30: Train to Adulthood

Chaired by Orsolya Veraart (CinéTrans)



Title: ***Train to Adulthood***

Year: 2015

Length: 79 minutes

Director/filmmaker: Klára Trencsényi

Production: HBO Europe and Éclipse Film Production

Country of production: Hungary

Country/location of film: Hungary

Train to Adulthood is a coming-of-age story about three youngsters who find an escape from life's ordeals by working on the Budapest Children's Railway. While they enjoy playing at being responsible adults on the Train, at home they are forced to mature abruptly. The Children's Train is a metaphor used by the filmmakers to explore present-day Hungary: a country faltering in its political and social transition, where community ties have been broken and social institutions collapsed.

Klara Trencsenyi is a freelance director and cinematographer committed to creative and social documentaries. She graduated from the Hungarian Film Academy in Budapest as Director of Photography. Prior to *Train to Adulthood*, she directed two mid-length documentaries (*Corvin Variations*, 2011, *Birds Way*, 2009), and a short documentary (*3Weddings–Elena&Leo*, 2009). She has been awarded various prizes for directing and cinematography.



Klara has worked in many international productions as director of photography with Dutch, American and Hungarian directors. She has organized the first creative documentary development workshop in Budapest in 2010 and led courses of documentary filmmaking at the Central European University and DocuArt Film Center Budapest.

**Thursday, 24 August 2017, at Main Auditorium, Moesgaard Museum:
13.00-15.00: *Birds' Way*, *The Land after the Land*, and *Katrushnik***
Chaired by Peter I. Crawford (Aarhus University)



Title: ***Birds' Way***

Year: 2009

Length: 56 minutes

Director/filmmaker: Vlad Naumescu & Klára Trencsényi

Production: Libra Film Productions

Country of production: Romania

Country/location of film: Romania

Birds' Way is a magical realist story, an Eastern European fairy tale. It is a creative documentary that follows the daily routine of an Old Believer community struggling to survive and maintain their traditions in spite of the overwhelming intrusion of modernity.

The story takes place in the picturesque, isolated scenery of the Danube Delta, in Romania. The protagonist is a Russian Lipovan community chased away from Russia three hundred years ago for not accepting the religious reforms of 1666. They have found refuge in the Delta where they kept their language and rituals ever since... at least until now!

Today they have to face new problems: the absence of a religious leader, the migration of their youth and intrusion of new colonizers. The testimonies of these Old Believers about the recent transformations, their dying religion and the struggle to preserve archaic traditions reveal the vulnerability of a traditional community – with poetry and humour. Their last 'reader' and storyteller, 75-year-old Artiom tells us the destiny of Old Believers as laid out in the Book.

Klara Trencsenyi is a freelance director and cinematographer committed to creative and social documentaries. She graduated from the Hungarian Film Academy in Budapest as Director of Photography. Prior to *Train to Adulthood*, she directed two mid-length documentaries (*Corvin Variations*, 2011, *Birds Way*, 2009), and a short documentary (*3Weddings-Elena&Leo*, 2009). She has been awarded various prizes for directing and cinematography.

Klara has worked in many international productions as director of photography with Dutch, American and Hungarian directors. She has organized the first creative documentary development workshop in Budapest in 2010 and led courses of documentary filmmaking at the Central European University and DocuArt Film Center Budapest.



Vlad Naumescu (b. 02.01.1977) is associate professor of Anthropology at the Central European University in Budapest, Hungary. He has conducted extensive fieldwork in Ukraine and Romania, and more recently in South India, on issues of memory, religion and cultural transmission, on which he published two books and several articles. At CEU he has taught visual anthropology and anthropological filmmaking since 2007 and is one of the founders of its Visual Studies programme.

Vlad has led and participated in several international documentary workshops and summer schools as tutor or lecturer, and worked as consultant in documentary film productions. He co-directed *Birds' Way* (2009) with Klara Trencsenyi, an award-winning documentary on Russian Old Believers in Romania, and two short films *Bread of Life: The Word/The Silence* (2014) based on his research in South India.



Title: ***The Land after the Land***

Year: 2017

Length: 13 minutes

Director/filmmaker: Omar Barchetta

Production: CAVA

Country of production: Italy/UK

Country/location of film: Italy

Gigio is an ageing peasant who lives in Monte San Martino, a remote village in southern Marche, Italy. He is also the last member of the local rural community, which no longer exists today. Over the past few decades, the agricultural exodus has left a desert in its wake. Gigio's family remained, but his farm's destiny seems still uncertain. The film is an attempt to portray the final echoes of a lost world and its struggle in contemporary Italian society.

Omar Barchetta is an independent filmmaker, and graduated in Sociology. After obtaining an MA in Audiovisual Production (2007), he started working for the Italian television channel, La7, producing video contents and contributions for several documentary series. In 2012 he moved to London, where he is currently working as a video producer. He experiments with a different range of media including film, sound, text and photography. Within a social context, he focuses on investigating ideas around the destiny of community and society. His work is imbued with the recurrent themes of time, memory and nostalgia.



Title: ***Katrushnik***

Year: 2016

Length: 12 minutes

Director/filmmaker: Ales Lapo

Production: Ales Lapo

Country of production: Belarus

Country/location of film: Belarus

The 85-year-old Belarusian peasant, Uladzimir Ziulikau, has been maintaining an ancient craft that saved numerous generations of his ancestors from severe winters. The Ziulikau couple are among the last speakers of the dying language of Katrushniky.

Ales Lapo is a screenwriter, documentary filmmaker and historian. He graduated from Belarusian State University (2009) and is a DOC PRO Documentary Programme graduate at the Wajda School (2014). He has participated in numerous Belarusian and international film festivals.



Thursday, 24 August 2017, at Main Auditorium, Moesgaard Museum:

15.30-17.30: **Linefork**

Chaired by Rolf Scott (University of Bergen)



Title: *Linefork*

Year: 2016

Length: 96 minutes

Director/filmmaker: Jeff Silva and Vic Rawlings

Production: Sensory Ethnographic Film Lab Affiliate

Country of production: U.S.A.

Country/location of film: U.S.A.

An immersive meditation on the passage of time and the persistent resonance of place, *Linefork* follows the daily rituals of an elderly couple living in Kentucky's Appalachian Mountains. Now well into his eighties, Lee Sexton is the last living link to the distant past of a regional American music. A retired coal miner with black lung, Lee and his wife, Opal, continue to farm the land where he was born. Together they face encroaching health concerns and stark economic realities. Recorded over three years, *Linefork* is an observational film documenting their marriage, their community, their resilience, and the raw yet delicate music of an unheralded banjo legend, linked to the past yet immediately present.

Jeff Silva is a filmmaker, teacher and film programmer originally from Boston. Jeff works across media and genres but his work shares a kinship with traditions of experimental film and new modes of ethnographic documentary, exploring the quotidian aspects of his subjects lives, often over long spans of time. His most recently completed projects, including *Linefork* (2016), *Ivan & Ivana* (2011), and *Balkan Rhapsodies: 78 Measures of War* (2008) ,have been exhibited at festivals, and museums internationally, including: MoMA's Documentary Fortnight, The Viennale, BAFICI, Visions du Réel, Valdivia, and Flahertiana. A long-time affiliate of the SEL (Sensory Ethnography Lab) at Harvard University, Jeff helped develop the curriculum and methodology of the program at its inception while a teaching fellow aside founder and director Lucien Castaing-Taylor. Jeff has also been programming documentary and experimental cinema for nearly two decades. In 2000 with Alla Kovgan, he co-founded BALAGAN, the offbeat and alternative micro-cinema screening series in Boston that continues to present marginalized films to the community.



Vic Rawlings bought his first motion picture camera in 2012 to begin work on *Linefork* as Co-Director/Cinematographer/Editor with Jeff Silva; he was soon taught by Ernst Karel to record sound. He considers himself a lucky man. This project marks his entree to filmmaking. He is a musician and freelance teacher who tours internationally. As a multi-instrumentalist (banjo/guitar/mandolin/etc.), he has contributed music to film, theater, and television soundtracks. Rawlings is also active as an electro-acoustic musician and sound installation artist. Visiting artist/teaching residencies have included Oberlin Conservatory, MIT, Harvard, UC Berkeley, UC Davis, Princeton, Dartmouth, Wesleyan, among many others. He lives near Boston, USA.

Thursday, 24 August 2017, at Kedelen (Godsbanen in the city centre), in co-operation with DocLounge Aarhus:

20.00-23.00: Integration Inch'Allah, Ghetto PSA, and Living with Boko Haram

Chaired by Balz Andrea Alter (University of Basel/Aarhus University)

doc aarhus
lounge.



Title: ***Ghetto PSA***

Year: 2016

Length: 15 minutes

Director/filmmaker: Rossella Schillaci

Production: Una Film, Azul

Country of production: Italy

Country/location of film: Italy

Jacob arrived alone in Italy from French Guinea when he was 11 years old. He lost his parents in Guinea. Today he is 27, hip hop music is his world, his personal outlet for expressing dreams, hopes and frustrations, in order not to feel part of the 'ghetto' any longer. Jacob lives on the outskirts of Turin where day by day, together with the young immigrants of his group, 'Ghetto PSA', he writes songs and makes music, while at night he works as an educator in a center for asylum-seekers. This double life has led him to reflect on his own identity, a young Italian who speaks three languages but does not forget who he is and where he comes from.

Rossella Schillaci got a master's degree in visual anthropology and direction of documentaries in England. She has made documentaries on the theme of migration and cultural identities, which have been screened and won prizes at many international festivals, such as, apart from NAFA, the Al Jazeera Film Festival, RAI film festival, Fespaco, Jean Rouch Film Festival, Film de Femmes de Creteil, Torino Film Festival, Bellaria Film Festival, Bergamo Film Meeting.



Title: Living with Boko Haram

Year: 2016

Length: 36 minutes

Director/filmmaker: Trond Waage & Mouazamou Ahmadou

Production: VCS, UiT- The Arctic University of Norway and TABITAL Visual Anthropology Laboratory, University of Maroua, Cameroon

Country of production: Norway and Cameroon

Country/location of film: Norway and Cameroon



Boko Haram have spread terror and violence throughout the Lake Chad region since 2009 (Nigeria, Niger, Cameroon, Chad). The material destruction is beyond imagination, many have lost loved ones, and hundreds of thousands have fled their homes. An enormous, but still unknown, number of young girls and boys have been killed by Boko Haram or have disappeared.

This film tries to approach consequences of terrorism following a mother and her son over a dramatic period of 6 months (in 2015). In this period is Boko Haram's violent insurgency getting closer and closer to the village Mogodé, on the Cameroon-Nigerian border, where the mother, Antoinette lives. The son Vakote, who lives in Oslo, Norway, tries as well as he can to follow the situation back home and to support his mother.



Trond Waage and **Mouadjamou Ahmadou** have collaborated since Waage did his first long fieldwork in Cameroon in 1998. Maoudjamou was then Waages teacher in the field. Later did Moudjamou come to Tromsø to do a master in Visual Cultural Studies, where Waage teaches. They have later worked on several projects together and are currently a part of the VISCAM project, collaboration between the universities in Ngaoundéré, Maroua and Tromsø, to develop and strengthen the visual anthropology programs at the three universities.



Title: Integration Inch'Allah

Year: 2016

Length: 59 minutes

Director/filmmaker: Pablo Munoz Gomez

Production: Wallonie Image Peroduction

Country of production: Belgium

Country/location of film: Belgium

Newly arrived immigrants from Syria, Irak, Morocco... that will have to follow a mandatory integration course in Flanders, called 'inburgering'. To obtain their certificate, they will have to learn the habits and customs from Flanders and Belgium. With humour and tenderness, *Integration Inch'Allah* follows these characters throughout their journey.

Pablo Munoz Gomez, after his filmmaking studies at IAD (Belgium), met a huge success with his graduation film *Welkom*. Dealing with surrealist humour about language related problems in Belgium, he won the Magritte for the best short film in 2014 (Belgian academy award). He got selected to more than a hundred festivals over the world, namely to Clermont Ferrand, and received about thirty international prizes.



In 2016, Pablo Munoz Gomez comes back with *Integration Inch'Allah*, his first professional documentary, for which he had to undergo three years of immersion. The movie follows Arabic newly arrived immigrants during their integration course in Antwerp. With humour and care, the film patiently observes these individuals' daily lives.

Friday, 25 August 2017, at Main Auditorium, Moesgaard Museum:

9.30-11.15: **The Possibility of Spirits and Archives of Extinction**

Chaired by Rolf Scott (University of Bergen)



Title: *The Possibility of Spirits*

Year: 2016

Length: 71 minutes

Director/filmmaker: Mattijs van de Port

Production: Mattijs van de Port

Country of production: The Netherlands

Country/location of film: Brazil.

What is it that you film when you film a spirit? Shot in Bahia (Brazil), *The Possibility of Spirits* is an essay film that keeps the baffling mystery of spirit possession center stage. In a poetic assemblage of images and words, it offers an alternative for the kind of documentary that either exoticizes spirit possession in spectacular imagery, or extinguishes the wonder of the phenomenon in explanatory prose. The possession ceremonies, filmed in close up, first and foremost reveal that we don't know what it is that we are looking at. Words -- of the filmmaker, as well as of his interlocutors -- are allowed to drift out of meaning. Trying to grasp the phenomenon, they become silence, or laughter, or screaming. Paying tribute to the extra-ordinariness of its subject matter, this film invites viewers to allow themselves to be confused and -- in that confusion -- consider the possibility of spirits.

Mattijs van de Port is associate professor of anthropology at the University of Amsterdam and full professor at the VU University Amsterdam. In the latter institution he holds a chair in 'popular religiosity'. He did research in Serbia, and since 2001 in Bahia, Brazil. He is author of a monograph on Gypsy musicians and their Serbian customers (1998) and on global encounters on the threshold of *candomblé* temples in Bahia (2011). His first documentary, *Saborear Frutas Brasileiras*, on eating Brazilian fruits, was shown at the RAI Ethnographic Film Festival in Edinburgh, and theorized, with Annemarie Mol, in the Journal of the Royal Anthropological Institute (2013).



The Possibility of Spirits, using footage from six years of filming in Bahia, was completed in 2016, and has been selected in various ethnographic film festivals.



Title: ***Archives of Extinction***

Year: 2016

Length: 12 minutes

Director/filmmaker: Alyse Takayesu

Production: New York University

Country of production: U.S.A.

Country/location of film: U.S.A.

Throughout the 19th century, scientists transformed living birds into dried, stuffed, and otherwise preserved scientific specimens. Today, scientists seek to transform these lifeless specimens into living birds through the emerging science of de-extinction. Exploring these transformations, *Archives of Extinction* evokes questions about de-animating and re-animating forms of life and about the human role in disassembling past and reassembling future ecologies.

Alyse Takayesu studies the anthropology of science at New York University. Her PhD project explores practices of nature conservation and restoration in the Hawaiian Islands.



Friday, 25 August 2017, at Main Auditorium, Moesgaard Museum:

11.45-13.00: **Sacred Water and You Can't Hide from the Truth**

Chaired by Rolf Scott (University of Bergen)



Title: ***Sacred Water***

Year: 2016

Length: 56 minutes

Director/filmmaker: Olivier Jourdain

Production: Wallonie Image Production

Country of production: Belgium

Country/location of film: Rwanda

Sacred Water is a respectful ode to female pleasure in Rwanda, with a sense of humour and not a trace of embarrassment. Guided by Vestine, an extravagant star of radio nights, the film discovers Rwandan sexuality in search of the water that gushes out the female body and reveals with humour and spontaneity the mystery of female ejaculation.

Sacred Water confronts the western viewer with its own intimacy and immerses you into a modern Rwanda rediscovering its heritage in the most secret way: female pleasure.

Olivier Jourdain is passionate about Visual Anthropology and studied Filmmaking in London and Anthropology in Leuven (KUL), after receiving a Masters in Communication in Brussels, IHECS. He has been travelling to Sub-Saharan Africa for over fifteen years, which has changed his views on the vast and diverse continent. From Mali to Madagascar, the Congo, Ivory Coast and Rwanda, he has had the opportunity to make numerous documentaries and promotional films for NGO's and local communities.



Title: *You can't hide from the truth*
Year: 2016
Length: 29 minutes
Director/filmmaker: A.a.V Amasi
Production: Goatfame
Country of production: UK
Country/location of film: Zimbabwe

You Can't Hide From The Truth is a musical insight into a family living in the midst of an economic and political crisis. A boy and his father struggle to make ends meet on the streets of Zimbabwe. Their relationship is put to the test when the father pursues past musical dreams that could affect the boy's future.

A.a.V Amasi is a Zimbabwean documentary filmmaker making films that tell the African story both home and in the diaspora. After making a film about Aids and how it affects prostitutes in Zimbabwe, he joined the NFTS to develop his story telling skills. His latest short film, *We Are Here*, looks at African immigrants and how they are received in today's Europe through different characters' perspectives. The film has been shown at the Africa International Film Festival (Afriff) in Nigeria. A.a.V. currently lives in England and hopes to mostly work in Africa on issue-based documentaries.



**Friday, 25 August 2017, at Main Auditorium, Moesgaard Museum:
14.00-16.15: *Grabbing Dignity* and *The Day the Sun Fell*
Chaired by Orsolya Veraart (CinéTrans)**



Title: *Grabbing Dignity*
Year: 2017
Length: 32 minutes
Director/filmmaker: Felipe Roa Pilar
Production: Queltehue Films Collective
Country of production: Denmark
Country/location of film: Chile

Gina lives in the most emblematic illegal settlement in recent Chilean history: La Toma de Peñalolén. After a lifetime of fighting for housing rights and their dignity, Gina and her community have finally been offered subsidised council housing with access to public

services, and seemingly the opportunity to change their lives. However, the relocation is experienced as a dramatic loss of their sense of place. *Grabbing Dignity* focuses on the need of understanding dignity beyond individual beliefs and material goods, focusing rather on dignity as a condensed collective notion that is strongly based on one's sense of place and acceptance in society.

Felipe Roa Pilar is an ethnologist and filmmaker from Chile based in Aarhus, Denmark. Throughout his academic background, he has combined a cross-disciplinary approach characterised by an interconnection between anthropology, documentary filmmaking and development issues. His work as a documentary filmmaker has developed into a personal and academic interest in the potentiality of filmmaking in closing in on, understanding and representing other people's lives, especially the voice of the marginalised, which has meant the exploration of different topics from human rights to environmental-related issues. As part of these experiences, Felipe has evolved a flexibility in exploring different ways of audio-visual representations from journalism, documentary filmmaking to fiction and co-creative videos.



Title: *The Day the Sun Fell*
Year: 2015
Length: 78 minutes
Director/filmmaker: Aya Domenig
Production: Ican Films GmbH
Country of production: Switzerland, Finland
Country/location of film: Japan

Swiss-Japanese filmmaker Aya Domenig, the granddaughter of a doctor on duty for the Red Cross during the 1945 atomic bombing of Hiroshima, approaches the experience of her deceased grandfather by tracing the lives of a doctor and of former nurses who once shared the same experience. While gathering the memories and present views of these very last survivors, the nuclear disaster in Fukushima strikes and history seems to repeat itself.

Aya Domenig was born in Japan in 1972 and grew up in Switzerland. From 1992 until 2000 she studied Social Anthropology, Film Studies and Japanology at the University of Zurich. She specialized in Visual Anthropology and graduated with her documentary film *Oyakata* (The Master), which was awarded the Student Video Prize at the 7th RAI International Festival of Ethnographic Film in London. From 2001 to 2005 she studied Film Directing at the Zurich University of the Arts (ZHdK). Her graduation film *Haru Ichiban* (Spring Storm) was screened at various international Film Festivals and was awarded the Prix Cinécinéma at the Premiers Plans Film Festival in Angers. Her latest film, *The Day the Sun Fell*, premiered at the 68th edition of the Locarno International Film Festival (Critics Week) and was nominated for the Swiss Film Prize 2016.



Friday, 25 August 2017, at **Lecture Hall, Dept. of Anthropology (4206-139),
Moesgaard:**

16.45-18.15: **Why is Mr. W. Laughing?**

Chaired by Peter I. Crawford (Aarhus University)



Title: ***Why is Mr. W. Laughing***

Year: 2017

Length: 76 minutes

Director/filmmaker: Jana Papenbroock

Production: Papenbroock Film

Country of production: Germany

Country/location of film: Germany

Why is Mr. W. Laughing? is a portrait of three members of an atelier community of artists with different disabilities. Rather than making a film about inclusion, the film itself was produced inclusively in close cooperation with the artists. In a journey through their pictorial worlds the focus was set on their aesthetic obsessions and videography. Verging on documentary and ethnofiction, their subversive imagery displays subjectivity as accidental and playful experience in space. For them, art is neither a form of critique nor an alternative reality, but the quintessence of bourgeois work that enables them a status as citizens. This is one of many realizations that occurred during the work on this film, that most ideas about disability culture & art brut are excluding misconceptions.

Jana Papenbroock studied art and film in Hamburg, Paris and Cologne where she completed her diploma at the Academy of Media Arts in 2010 with an essay film about outcasts living on the borders of Germany. Since then she has been working as a freelance author and filmmaker based in Berlin. *Why is Mr. W. Laughing?* is her documentary feature debut.

