



**DEF**

# ŽIVETI V GORSKEM SVETU

# LIVING IN A MOUNTAIN WORLD

.....  
DNEVI ETNOGRAFSKEGA FILMA / DAYS OF ETHNOGRAPHIC FILM

6. – 7. marec 2018 / March 6 – 7, 2018



*Dnevi etnografskega filma* so član Evropske koordinacije festivalov antropološkega filma (CAFFE).  
*Days of Ethnographic Film* is a member of CAFFE (Coordinating Anthropological Film Festivals in Europe).

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**SPORED / SCHEDULE****Prizorišče / Venue**

Dvorana Zemljepisnega muzeja, GIAM ZRC SAZU  
Gosposka ulica 16, Ljubljana

**TOREK, 6. marec 2018 / TUESDAY, March 6th, 2018****9.30****Waiting for Leopoldo / Čakajoč Leopolda**

Michela Tomasi, 54 min.

**11.00****Marcel Taillé, Herdsman and Dairyman / Marcel Taillé, pastir in mlekar**

Martin Büdel, 25 min.

**12.00**

Odmor / Break

**14.00****Opening / Odprtje**

Alenka Černelič Krošelj, predsednica SED / president of SED

**14.15****The Ležaja Family / Družina Ležaja**

Naško Križnar, 26 min.

**15.00****Lukomir, my Home / Lukomir, moj dom**

Žiga Gorišek, Manca Filak, 63 min.

**SREDA, 7. marec 2018 / WEDNESDAY, March 7th, 2018****9.30****Rosse from Zagrad / Rose iz Zagrada**

Vladimir Bocev, 48 min.

**11.00****Portraits in Malga / Portreti iz planin**

Michele Trentini, 50 min.

**12.30**

Odmor / Break

**14.00****Laz / V Lazu**

Miha Peče, 71 min.

## PREĐGOVOR / FOREWORD

### IN THE MIDST OF MOUNTAINS AND FESTIVALS

The idea for this year's interim festival event originated a few years ago. At the Trento Film Festival, my colleague Michele Trentini and I discovered that the relatively small ethnographic film production in the area of northwestern Italy and Slovenia has been buried on a global scale, for instance at all the major ethnographic film festivals. Since festivals are one of the rare occasions to see ethnographic films, our discussion focused mainly on exchanging information about those "other" films that were not screened at the festival and will most likely remain unknown to the wider circle of ethnographic film connoisseurs. However, describing the plot of a film and enumerating authors and titles is in vain, as it sparks the imagination and evokes images that are far from the actual images from the films. Our discussion ended on a hopeful note that someday one of us will successfully organise an event offering insight into the current regional ethnographic film production.

The programming committee of the Days of Ethnographic Film festival came up with the idea for the thematic focus very spontaneously. Mountains and the alpine world are a prominent topic in Slovenian culture, ethnology and visual ethnography. Without any particular planning or coordination quite a few ethnographic films focusing on the mountain world were made in Slovenia in the last years. This festival's programme consists of two recent films and an older one in order to emphasise the temporal aspect of the special connection between visual ethnography and the mountain world. Life in remote mountain villages, adapted means of production, transhumance, mountain tourism, special customs, etc. are topics that often motivate our colleagues in the region. A few such films are usually submitted to each of our festivals. This time we selected four.

The programme of the event is not extensive. Instead, more time will be dedicated to discussions with the authors of the films. Many of the selected film projects were in the making for several months or even years. Therefore it seems appropriate to welcome them without haste or a sense of oversaturation.

### MED GORAMI IN FESTIVALI

Zamisel za letošnji vmesni festivalski dogodek je stara že nekaj let. S kolegom Michelejem Trentinijem sva na filmskem festivalu v Trentu ugotavljala, kako je relativno majhna produkcija etnografskih filmov, ki nastajajo na območju severozahodne Italije in Slovenije, spregledana ali porazgubljena v svetovnih pregledih, na primer na vseh večjih festivalih etnografskega filma. In ker so festivali danes ena redkih priložnosti za ogled etnografskih filmov, to pomeni, da je najin pogovor večinoma potekal kot izmenjava informacij o tistih »drugih« filmih, ki jih na festivalu ni bilo in ki so širšemu krogu poznavalcev praktično neznani. Opisovanje dogajanja v filmih, naštevanje avtorjev in naslovov pa je dokaj neplodno početje, ker vzpodbuja imaginacijo in ustvarja podobe, ki so daleč od dejanskih filmskih podob. Pogovor sva zato končala z upanjem, da bo enemu od naju nekoč uspelo organizirati dogodek, ki bo omogočil vpogled v aktualno regijsko produkcijo etnografskih filmov.

Do tematskega okvira smo v programskem odboru festivala DEF prišli zelo spontano. Gore in gorski svet so v slovenski kulturi, etnologiji in vizualni etnografiji eminentna tema. Brez nekega dogovarjanja ali usklajevanja je v Sloveniji v zadnjih letih nastajalo kar nekaj etnografskih filmov, pri katerih je bil v središču gorski svet. Za tokratni program smo izbrali dva novejša filma in enega starejšega, da poudarimo tudi časovno razsežnost posebne navezanosti vizualne etnografije in gorskega sveta pri nas. Življenje v odročnih gorskih krajih, prilagojeni produkcijski načini, transhumanca, gorski turizem, posebni običaji itn. – to so teme, ki redno motivirajo tudi naše kolege v regiji. Na vsak naš festival se vedno prijavi nekaj takih filmov in za tokratni dogodek smo izbrali štiri.

Program prireditve ni obsežen. Tokrat več časa namenjamo pogovorom z ustvarjalci filmov. Mnogo izbranih filmskih projektov je nastajalo mesece in leta, zato se nam zdi prav, da jih sprejmemo brez naglice in občutka prenasičenosti.

## IZBRANI FILMI / SELECTED FILMS

**Waiting for Leopoldo** (Aspettando Leopoldo / Čakajoč Leopolda)

Michela Tomasi, 2016, 54 min.

Faedo, Trentino, Italy

A child plays the trumpet in the deserted alleys of a humble village in the Alpine region. Time seems to stand still, winter nights are still warmed up by chants and days are marked by taking care of the animals. Soon the day of La Canta della Stella (the Epiphany procession) will come. It is the most important feast in this village. Tradition requires that a donkey of flesh and blood accompanies the procession lead by the three kings. Leopoldo is the only donkey in the village.

His owner, an enormous man with a grey beard and a flowered hat, dedicates his days to his strange passions and to his old mother. They live together, she moves with difficulty and he accompanies her through her last years with love and care.

When he is asked for his donkey to accompany the procession, he is reluctant to give it. Meanwhile Leopoldo's days go by behind the boards of his stable, sometimes cheered up by visits from kids and a guy of the village.

Chant rehearsals are held and nativity scenes are being prepared. A woman oddly hesitates to place the donkey in her nativity scene. One day the man with the grey beard visits Leopoldo's stable. The donkey isn't there. The child's untuned trumpet resounds again. The village needs him. There are those who look for him, those who intone chants and others, who pray for his return.

Otrok na zapuščenih ulicah alpske vasice igra trobento. Zdi se, kot da se je čas ustavil. Zimske noči še vedno grejejo pesmi, podnevi pa je treba skrbeti za živali. Bliža se dan La Canta della Stella (sprevod Svetih treh kraljev), najpomembnejši praznik v vasi. Tradicija zahteva, da mora sprevid, ki ga vodijo trije kralji, spremljati osel. Leopoldo je edini osel v vasi.

Njegov lastnik je mogočen moški s sivo brado in klobukom, ki svoje dni posveča nenavadnim strastem in svoji stari materi, s katero živi. Ona se težko premika, on pa jo v zadnjih letih njenega življenja spremlja z ljubeznijo in skrbjo. Nerad privoli v prošnjo, da bi njegov osel spremljal sprevid. Leopoldo pa medtem dneve preživlja v hlevu, kjer ga z obiskom občasno razveselijo otroci in moški iz vasi. Odvijajo se pevske vaje in pripravljajo jaslice. Ženska začuda okleva pri postavitvi osla v svoje jaslice. Nekega dne moški s sivo brado obiše Leopoldov hlev, vendar osla ni nikjer. Zopet se oglasi otrokova neuglašena trobenta. Vas ga potrebuje. Nekateri ga iščejo, nekateri monotono recitirajo pesmi, nekateri pa molijo za njegovo vrnitev.



*Photography / Snemanje*

Nikolaus von Schlebrügge

*Editing / Montaža*

Agnese Blumtritt

*Sound/Ton*

Dominique Rohan

**Michela Tomasi** was born in 1985 in Trento (Italy). She received a Master degree in Mathematics. In 2012 she started a PhD in Interactive Art at the department of Computer Science of the university of Trento. She works as 2. AC on the set of Monte directed by Amir Naderi. Currently she is a student at ZeLIG, school for documentary, television and new media in Bolzano (Italy).



**Michaela Tomasi**, rojena leta 1985 v Trentu v Italiji. Naredila je magisterij iz matematike. Leta 2012 je začela doktorski študij interaktivne umetnosti na oddelku za računalništvo Univerze v Trentu. Dela kot asistentka kamere pri snemanju filma Monte režiserja Amirja Naderija. Trenutno študira na fakulteti ZeLIG za dokumentarne filme, televizijo in nove medije v Bolzanu v Italiji.

**Marcel Taillé, Herdsman and Dairyman** (Le vacher Marcel Taillé – Une journée du travail au buron / Marcel Taillé, pastir in mlekar)  
Martin Büdel, 2016, 25 min.  
Auvergne, France

Together with his sister Aline and his brother Joseph, Marcel is running a cattle farm in the mountainous French department Cantal. In early summer, with the transhumance to the mountain pastures, his favoured way of working and living begins: the daily routine of a herdsman and dairyman. Agriculture in the so-called high Auvergne, today's département Cantal in France, has long been characterized by its pastoral system. Traditional *Salers* cattle are kept in sheds during the long winter season and driven to the mountains for about four months during summer, where they are used for both, meat and cheese production. Not least due to the continuing processes of mechanization and specialization of agricultural production, there is currently a vanishingly small number of farms practicing this time- and work-intensive system.

*Salers* breeders continue to develop their cattle's characteristics as beef cattle, but never invested much effort in developing their capacities as milk cows. One of the consequences for milking *Salers* cows is that farmers need their calves to trigger the milking process and so tie them to their mothers' bodies in order for the cows to give milk at all. This is one of the reasons why, under the current economic pressures that farms are facing, only some older farmers, who have been used to this way of working and living, continue this pastoral system.

Marcel, the protagonist of the film, is one of them. With passionate commitment he continues the working life he always lived, regardless of his physical decline and increasing bodily strain. During the first weeks of the summer season of 2015, his brother Joseph was helping out, because, as every year, the family had difficulties finding a seasonal worker.

Marcel s sestro Aline in bratom Josephom vodi živinorejsko kmetijo v goratem francoskem departmaju Cantal. Zgodaj poleti se s selitvijo na gorske pašnike začne njegov najljubši način dela in življenja – opravljanje vsakdanjih nalog pastirja in mlekarja.

Za kmetijstvo v tako imenovanem visokem Auvergnu, današnjem francoskem departmaju Cantal, je že dolgo značilno posebno pašništvo. Tradicionalno govedo *salers* dolgo zimsko obdobje preživi v stajah, poleti pa ga pastirji za štiri mesece pripeljejo v gore, kjer ga imajo za proizvodnjo mesa in sira. Zlasti zaradi vse večje mehanizacije in specializacije kmetijske proizvodnje se s to časovno in delovno intenzivno dejavnostjo ukvarja le še peščica kmetij. Živinorejci še vedno razvijajo pasmo goveda *salers* za proizvodnjo mesa, nikdar pa niso vlagali veliko truda v izboljšanje zmožnosti te pasme za pridobivanje mleka. Posebnost pasme *salers* je, da za sprožitev moljenja krave ob sebi potrebujejo teleta. To je eden od razlogov, da se v času trenutnih gospodarskih pritiskov, s katerimi se spopadajo kmetije, na ta način z živinorejo še naprej ukvarjajo le nekateri starejši kmetje, ki so navajeni takšnega dela in življenja.

Eden od njih je Marcel, glavni protagonist filma. Kljub letom in pešanju moči s strastno predanostjo nadaljuje delovno življenje, ki ga je vedno živel. Prvi teden poletja 2015 mu je pomagal njegov brat Joseph, saj je imela družina – tako kot vsako leto – težave pri iskanju sezonskega delavca.

<i>Research / Raziskava</i>	Martin Büdel
<i>Photography / Snemanje</i>	Johannes Erretkamps
<i>Editing / Montaža</i>	Martin Büdel
<i>Sound/Ton</i>	Magnus Jauch, David Loscher

**Martin Büdel** graduated on Studies in African Studies and Anthropology at Universities in Bayreuth (Germany) and Leiden (Netherlands). Since 2013 he is research assistant at the Institute of Ethnology at the Albert-Ludwigs-Universität Freiburg. Field research and Dissertation Project on work and non-work of farmers and tradesmen in the building trade in Auvergne, France.



**Martin Büdel** je končal afriške študije in študij antropologije na univerzah v Bayreuthu (Nemčija) in Leidnu (Nizozemska). Od leta 2013 dela kot asistent raziskovalec na Etnološkem inštitutu Univerze Albert-Ludwigs v Freiburgu. Izvaja terenske raziskave za doktorsko nalogo o delu in nedelu kmetov in trgovcev v gradbeništvu v francoski regiji Auvergne.



**The Ležaja Family** (Družina Ležaja)

Naško Križnar, 1988, 26 min.

Ležaje, Croatia

The Ležaja family lived in a Serbian Orthodox village Ležaje, located in Bukovica in central Dalmatia (Croatia). Peko, the head of the family, his wife Stana and their children were sheep and goat herders. In the winter, they would bring their large flock to pasture at Bokanjac near Zadar, while in the summer they moved far away to the Velebit mountain range. The film portrays their life in the village, at Bokanjac and on the mountain pasture Marasovac on Velebit. All that remains of the village Ležaje today are fire ruins.

Družina Ležaja je živela v srbski pravoslavni vasi Ležaje v Bukovici, to je v srednji Dalmaciji. Družinski poglavar Peko, njegova žena Stana in otroci so skrbeli za velik trop ovc in koz, ki so jih pozimi pasli na Bokanjcu pri Zadru, poleti pa so se odpravili na dolgo selitev na Velebit. Film prikazuje življenje v vasi, na Bokanjcu in na velebitski planini Marasovec. Danes so od vasi Ležaje ostala le pogorišča.

*Research / Raziskava*

Tomo Vinšćak

*Photography / Snemanje*

Naško Križnar

*Editing / Montaža*

Naško Križnar

**Naško Križnar** graduated in Ethnology and Archaeology Studies at the Faculty of Arts, University of Ljubljana. Between 1972 and 1983 he was working as a curator-ethnologist in the Museum of Gorica in Nova Gorica. From 1983 to 2012 he was employed at the Research Centre of the Slovenian Academy of Sciences and Arts, where he was in charge of the Audiovisual laboratory. Between 1985 and 1990 he was editor-in-chief of the Bulletin of the Slovene Ethnological Society. He obtained his PhD in 1996. As a guest assistant professor he held Visual Research lectures at the Faculty of Humanities of the University of Primorska in Koper and Visual Anthropology lectures as a part of Interfaculty Postgraduate Master's Studies at the Faculty of Social Sciences in Ljubljana. He is the founder of the Summer School of the Visual in Nova Gorica.



**Naško Križnar** je končal študij etnologije in arheologije na Filozofski fakulteti UL. Od leta 1972 do 1983 je delal kot kustos etnolog v Goriškem muzeju v Novi Gorici. Od leta 1983 do 2012 je bil zaposlen pri Znanstvenoraziskovalnem centru SAZU, kjer je vodil Avdiovizualni laboratorij. V obdobju od 1985 do 1990 je bil glavni in odgovorni urednik Glasnika Slovenskega etnološkega društva. Doktorat je dokončal leta 1996. Kot gostujoči docent je predaval vizualno antropologijo na Oddelku za etnologijo in kulturno antropologijo FF UL, vizualne raziskave na FHŠ UP v Kopru in vizualno antropologijo v okviru medfakultetnega podiplomskega magistrskega študija na FDV. Je ustanovitelj Poletne šole vizualnega v Novi Gorici.

**Lukomir, my Home** (Lukomir, moj dom)

Žiga Gorišek, Manca Filak, 2018, 70 min.

Lukomir, Bjelašnica, Bosnia and Herzegovina

Lukomir is the village with the highest altitude (1472 m above sea level) in the Federation of Bosnia and Herzegovina. It is located on the southern slopes of the mountain massif Bjelašnica. Despite the outward migration of the population and the increase in tourism in the last decades the transhumant pastoralism remains one of the main economies in the villages of Bjelašnica. In the summer, 22 houses are populated in Lukomir. Transhumance and seasonal migration of families and their flocks of sheep characterize the life of their residents. The life of the villagers could roughly be divided into a summer life on Bjelašnica and a winter season in lower settlements in the vicinity of Sarajevo, such as Hadžići, Iliđa, Tarčin, Pazarić, etc. The summer season consists of bringing sheep to mountain pastures, drying hay and diverse chores that secure the inhabitants of Lukomir their living throughout the entire year. Up until 2010 the villagers stayed in Lukomir even during winter.

Lukomir is one of the few villages on Bjelašnica that was not burnt down during the Yugoslav War in the 1990s, therefore it has maintained its traditional architecture and appearance. Today, this is its main attraction that brings in growing numbers of outside visitors. In tourism, Lukomir is painted as a picturesque village above the Rakitnica Canyon, one of the most authentic and unspoiled villages in Bosnia and Herzegovina. The entire area is popular among hikers as well as among skiers in the winter season.

*Lukomir, My Home* is an ethnographic film that was in the making from April 2013 until May 2017. It portrays a visual ethnography of an older couple's everyday life. The authors of the film lived with Hismet and Tidža Čomor in different periods and seasons. They accompany the couple while they carry out most of their everyday chores in Lukomir and Hadžići as well as when they release the sheep into the valley and when they return to Lukomir.

Lukomir je najvišje ležeča vas (1472 m nadmorske višine) v Federaciji Bosne in Hercegovine, nahaja se na južnih pobočjih planinskega masiva Bjelašnice. Kljub odseljevanju prebivalstva in porastu turistične dejavnosti v zadnjih desetletjih transhumantno pašništvo ostaja ena glavnih gospodarskih panog bjelašniških vasi. V Lukomirju je v poletnem času naseljenih 22 hiš. Življenje prebivalcev je zaznamovano s transhumanco in sezonsko selitvijo družin in njihovih čred ovac. V grobem bi lahko življenje vaščanov razdelili na poletno življenje na Bjelašnici in zimsko obdobje v nižje ležečih naseljih v okolici Sarajeva, kot so Hadžići, Iliđa, Tarčin, Pazarić itn. Poletni del leta je zaznamovan s planinsko pašo ovac, pripravo sena in različnimi delovnimi opravili, ki prebivalcem Lukomirja omogočajo preživetje skozi celo leto. Vse do leta 2010 so vaščani ostajali na Lukomirju tudi pozimi.

Lukomir je ena redkih vasi na Bjelašnici, ki med jugoslovansko vojno v 90. letih ni bila požgana in je zato ohranila tradicionalno arhitekturo in videz. To je danes njena glavna znamenitost, ki spodbuja vedno večji obisk zunanjih obiskovalcev. V turistični ponudbi se Lukomir predstavlja kot idilična vasica nad kanjonom Rakitnica, kot ena najbolj avtentičnih in nedotaknjenih vasi v Bosni in Hercegovini. Celotno območje je priljubljeno tudi med pohodniki in v zimski sezoni med smučarji.

*Lukomir, moj dom* je etnografski film, ki je nastajal od aprila 2013 do maja 2017, in sicer kot vizualna etnografija vsakdanjega življenja starejšega para, Hismet in Tidže Čomor, s katerima sta avtorja filma živel v različnih obdobjih oz. letnih časih. Spremljata ju pri večini delovnih opravil na Lukomirju in v Hadžićih, ki zaznamujejo njun vsakdan, kot tudi pri spustu ovac v dolino in ponovni vrnitvi na Lukomir.

Research / Raziskava

Žiga Gorišek, Manca Filak

Photography / Snemanje

Žiga Gorišek, Manca Filak

Editing / Montaža

Žiga Gorišek, Manca Filak

**Manca Filak** is an ethnologist and cultural anthropologist, author of ethnographic films and documentaries shown at various European film festivals. Her first ethnographic film *Will Carry You to the Sea Side* (2012) received the international film award Silver Horseshoe (Asterfest, Macedonia). She is one of the organizers of the Days of Ethnographic Film festival and a lecturer at the Summer School of Visual Ethnography.



**Žiga Gorišek** is an ethnologist and cultural anthropologist, photographer and author of ethnographic films and documentaries shown at numerous international festivals in his home and other countries. His passion for mountains and high mountain cultures prompted him to devote his time as a student to studying and documenting transhumant pastoralism.

**Manca Filak** je etnologinja in kulturna antropologinja, avtorica več etnografskih in dokumentarnih filmov, ki so gostovali na različnih filmskih festivalih po Evropi. Njen prvi etnografski film *Odnesel te bom na morje* (2012) je prejel mednarodno nagrado srebrna podkev (Asterfest, Makedonija). Sodeluje pri organizaciji festivala Dnevi etnografskega filma in predava na Poletni šoli vizualne etnografije.

**Žiga Gorišek** je etnolog in kulturni antropolog, fotograf in avtor več etnografskih in dokumentarnih filmov, ki so bili predvajani na številnih domačih in tujih mednarodnih festivalih. Strast do gora in visokogorskih kultur ga je spodbudila, da se je med študijem pogosto posvečal preučevanju in dokumentiranju transhumantnih praks pašništva.





**Rosse from Zagrad** (Rose od Zagrad / Rose iz Zagrada)

Vladimir Bocev, 2015, 48 min.

Zagrad, Poreche, Macedonia

Zagrad is a village in the Poreche area. It has only a few permanent residents and Rosse is one of them. He is a thirty-six years old and lives with his mother. The film shows the day-to-day life of Rosse, as well as the rites performed in the village every year on the occasion of the feast of Epiphany. These rites are being performed mostly by people who have moved out of the village, but still return for the feast.

Zagrad je vas v regiji Porečje, ki ima le nekaj stalnih prebivalcev. Eden od njih je Rose, šestintridesetletni moški, ki živi s svojo materjo. Film prikazuje njegovo vsakdanje življenje in vsakoletne vaške obrede ob prazniku Svetih treh kraljev. Te obrede večinoma opravljajo vaščani, ki so se iz vasi odselili, a se ob prazniku vedno vračajo.

*Research / Raziskava*

Vladimir Bocev

*Photography / Snemanje*

Vladimir Bocev

*Editing / Montaža*

Branko Ristovski

**Vladimir Bocev** is employed as curator - ethnologist in the national Museum of Macedonia. Customs are in the focus of his interest, particularly the rituals with masks and carnivals. Bocev has accomplished several international projects and he is author of many ethnographic documentaries. His films have been selected in numerous festivals of anthropological documentaries all over Europe. He is the author of several ethnographic exhibitions and published numerous articles.



**Vladimir Bocev** je zaposlen kot kustos etnolog v Makedonskem narodnem muzeju. V središču njegovega zanimanja so običaji, zlasti obredi z maskami in karnevali. Bocev je dokončal več mednarodnih projektov in posnel številne etnografske filme. Njegovi filmi so bili izbrani na več festivalih antropoloških ali dokumentarnih filmov po vsej Evropi. Pripravil je tudi več etnografskih razstav in objavil številne članke.

**Portraits in Malga** (Ritratti in malga / Portreti iz planin)

Michele Trentini, 2017, 50 min.

Cesen Massifs and Treviso Alps, Italy

Not far from the famous Prosecco lands, some people produce quality cheeses by working raw milk at small alpine summer houses, once common all over the region. They represent an alternative to the standardization of taste and the abandonment of mountain pastures. The documentary shows the daily work of the *malghesi*, through visuals of pastures, milking, and production of butter, cheese and ricottas. This film is also a testimonial of the few dairy producers: Ferruccio, Ruggero, Silvio, Serena, and Gildo.

Nedaleč od znamenitega vinorodnega območja Prosecco živijo posamezniki, ki iz surovega mleka izdelujejo kakovosten sir. Prebivajo v majhnih, poletnih kočah, ki so bile včasih značilne za celotno regijo, in s svojim delom predstavljajo alternativo standardizaciji okusa in opuščanja alpskih pašnikov. Dokumentarni film prikazuje vsakdan planšarjev, med drugim slikovitost paše, molžo in proizvodnjo masla, sira in skute. Je tudi pričevanje peščice še delujočih sirarjev: Ferruccia, Silvia, Serene in Gilda.

Research / Raziskava

Danilo Gasparini, Mariano Lio

Photography / Snemanje

Michele Trentini

Editing / Montaža

Michele Trentini

**Michele Trentini** is filmmaker and ethnographer. He graduated in sociology at the University of Dresden (Germany) and Trento (Italy). Since 2002 he conducted researches using visual anthropological methods at the Museo degli Usi e Costumi della Gente Trentina. He has directed several documentaries including *Furriadroxus*, *Three carnivals and a half*, *Il canto scaltro*, *Carnival King of Europe*, *Small land* and *Contadini di montagna*.



**Michele Trentini** je dokumentarist in etnograf. Diplomiral je iz sociologije na univerzah v Dresdnu in Trentu. Od leta 2002 je raziskovalno aktiven v okviru Museo degli Usi e Costumi della Gente Trentina, uporablja vizualne antropološke metode. Med drugim je posnel: *Furriadroxus*, *Three carnivals and a half*, *Il canto scaltro*, *Carnival King of Europe*, *Small land* in *Contadini di montagna*.



**Laz / V Lazu**

Miha Peče, 2018, 71 min.

Laz, Bohinj, Slovenia

The high mountain pasture V Lazu is populated by a small yet diverse community that brings this remote mountain basin back to life during the summer months. Their two main activities remain pasturing and dairying, however their intensity has decreased in the last decades, since only two herdsmen remain active. One of the reasons for the decline of the agro-economic use of the alp is its remote location and – during filming – the lack of road connections as well as poor water supply. Without the grazing livestock, which create a special atmosphere with its visual and acoustic background, and without the dairying, which are an important part of the tourism offer, the mountain loses its identity. Besides seasonal herdsmen, many hikers and a small group of long-term tenants of the herdsmen's huts are aware of this.

The main protagonist of the film is herdsmen and cheese maker Gregor Gartner. We observe his daily work with the cattle and at the cheese dairy. His daughter Lucija and her boyfriend Sašo Novak, who is in the alp for the first time, often lend him a hand. Odolnjek's hut is an informal centre of the mountain social life, since it also serves as a mountain cabin for hikers and tourists who are in need of a rest and refreshments before continuing their trail. Whereas Gregor has in the alp a dozen of milking cows and some heifers, Anica Kovačič, who lives more remotely, at the mere edge of the alp, has a flock of goats. The community of Laz concludes with the long-term tenants of the herdsmen's huts. Among them we meet Mirjana Turel, her son Bor Turel, and Tatjana Marušič.

Visokogorsko planino V Lazu naseljuje majhna, a raznolika skupnost občasnih prebivalcev, ki v poletnih mesecih oživijo odmaknjeno gorsko kotanjo. Glavni dejavnosti na planini sta paša in predelava mleka, čeprav se je njuna intenzivnost v zadnjih desetletjih zmanjšala, saj sta aktivna le še dva pastirja. Eden od razlogov za upad kmetijsko-gospodarske rabe planine je njena odmaknjena lega oz. – v času snemanja filma – odsotnost cestne povezave in slabša oskrba z vodo. Brez paše, ki z vizualno in zvočno kuliso ustvari posebno vzdušje, ter brez sirarske dejavnosti, ki je pomemben del turistične ponudbe, planina izgubi svojo istovetnost. Tega se zavedajo vsi, poleg planšarjev še številni pohodniki in majhna skupina dolgoletnih najemnikov pastirskih stanov. V filmu ima osrednjo vlogo sirar Gregor Gartner, ki ga spremljamo pri njegovem delu z govejo živino in v sirarni. Pri tem mu veliko pomagata hči Lucija in njen fant Sašo Novak, ki je tokrat prvič v planini. Odolnjekov stan je neformalno središče družabnega življenja na planini, saj se tukaj ustavljajo pohodniki in turisti, ki se želijo odpočiti in okrepčati pred nadaljevanjem poti. Planinci veljajo za zelo odprte in družabne ljudi, zato je vzdušje pogosto prešerno in sproščeno. Poleg Gregorjevih krav in telet se v planini pasejo tudi koze, za katere skrbi majerica Anica Kavčič. Živi bolj odmaknjeno, njen stan se nahaja prav na robu planine. Skupnost v Lazu sestavljajo še dolgoletni najemniki pastirskih stanov. Med njimi spoznamo Mirjano Turel, njenega sina Bora Turela ter Tatjano Marušič.

*Research / Raziskava*

Špela Ledinek Lozej, Saša Roškar

*Photography / Snemanje*

Miha Peče

*Editing / Montaža*

Miha Peče

**Miha Peče** graduated in Cultural Sociology and Art History Studies at the Faculty of Arts, University of Ljubljana. He is active in the field of ethnographic film and video while in the past he dabbled in experimental film. He created many experimental films, documentaries and ethnographic films. He is devoting himself to various forms of film education, namely to youth. He is currently running the Summer School of Visual Ethnography in Ljubljana.



**Miha Peče** je končal študij sociologije kulture in umetnostne zgodovine na Filozofski fakulteti UL. Deluje na področju etnografskega filma in videa, v preteklosti se je ukvarjal z eksperimentalnim filmom. Je avtor več eksperimentalnih, dokumentarnih in etnografskih filmov. Veliko se posveča različnim oblikam filmskega izobraževanja, posebno mladinskega. Trenutno vodi Poletno šolo vizualne etnografije v Ljubljani.

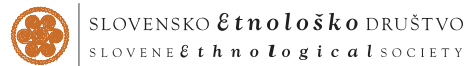


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