

MARCH 14–16, 2025 ————— ZÜRICH

ETHNOGRAPHIC FILM FESTIVAL
REGARD BLEU
ENTER [THE] SPACE

ETHNOGRAPHIC MUSEUM UZH

REGARDBLEU.CH



Universität
Zürich™

ethnographic
museum
University of Zurich

Useful Information

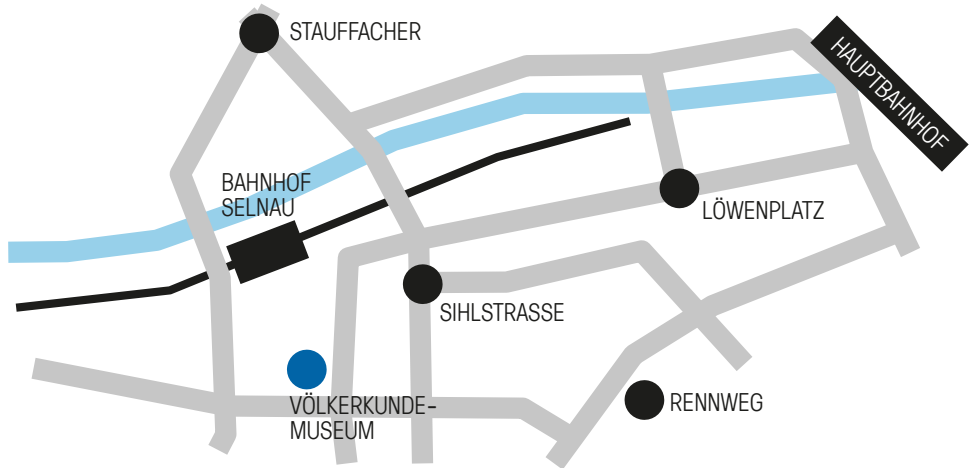
Festival Venue

Ethnographic Museum UZH, Pelikanstrasse 40, 8001 Zurich

Getting Here

The Ethnographic Museum is easily accessible by public transport or by bike.

Trams 2 & 9 to Sihlstrasse / **Trains** S4 & S10 to Bahnhof Selnau / 15 min **walk** from Zurich main station



Accessibility

The museum is wheelchair accessible throughout. A lift provides access to the entrance area, the foyer exhibition, the exhibitions on the first and second floors and the rear part of the auditorium. To use the lift, please contact reception (+ 41 44 634 90 11; musethno@vmz.uzh.ch).

Awareness

We aim to make Regard Bleu a space in which everyone can feel comfortable. We have designed a concept to help us practice mutual respect, attention and awareness. The concept will be implemented by visibly recognizable awareness-volunteers. You can find more details on our website (regardbleu.ch).

Price

Free (donations welcomed to support our non-profit festival!)

Catering

CAFETERIA Throughout the festival we will provide snacks and beverages.

Saturday 9.30 – 22.00 / Sunday 10.00 – 16.00

TABLIYA A food truck will be on the premises selling various delicious dishes.

SUNDAY BRUNCH OFFERED BY STIFTUNG ST JAKOB From 10.00 on a delicious brunch buffet with home-made goods will be available on a first come first served basis – indulge yourself!

Editorial

Welcome to the Regard Bleu Ethnographic Film Festival 2025

As we kick off the 16th edition of the Regard Bleu, we recognize the heart of this event: the students. This year, twelve enthusiastic young individuals from the practice-oriented seminar of Regard Bleu 2025 have taken on the challenge of organizing the festival. In just a few months, they developed a sharp eye for ethnographic film and a deep understanding of its potential to illuminate human experiences. I am proud to share that they've curated a festival that reflects their growth, creativity, and intellectual curiosity.

This year, we received an incredible 158 submissions from 50 countries. I'd like to extend my heartfelt thanks to all the filmmakers for their dedication. Their hard work never ceases to amaze me. The films sparked thought-provoking conversations, challenging the Regard Bleu team to engage with diverse perspectives. After hours of viewing and reflection, the students have crafted a programme that is both challenging and deeply engaging.

The theme of this year's festival, ***Enter [the] Space***, opens up a world of possibilities, inviting us into diverse realms of human experience. The programme offers doors, windows, and even gates into spaces that provoke, inspire, and challenge. We'll explore uncharted territories where we encounter the unknown, question our assumptions, and forge surprising connections. These spaces – whether social, emotional, political, or geographical – blur the boundaries between the self and the other.

The Regard Bleu itself is a space in-between: a bridge between disciplines, cultures, and perspectives. Here, filmmakers, scholars, and audiences come together to share their stories, experiences, and questions. This festival isn't just about films: it's about creating a platform to explore, challenge, and reshape how we see the world and each other.

I would like to express my gratitude to the Ethnographic Museum at the University of Zurich for their unwavering support, as well as to our sponsors and donors. Finally, I want to thank the incredible team of students from Regard Bleu 2025. On top of their academic work, they took on the responsibility of organizing this festival – no easy task, I assure you! From the very start, they were determined to make the Regard Bleu a space of reflection, dialogue, and self-exploration. They tackled difficult questions, confronted uncomfortable truths, and encouraged us all to think outside the box.

It is in these moments of self-reflection and dialogue that we gain new insights into the world around us. The team has embraced the challenge of pushing the boundaries between the public and anthropology, questioning the festival's practices, and exploring power dynamics and ethical dilemmas that shape our societies.

We invite you to step inside this space of reflection. Enter the spaces – both real and metaphorical – that the films offer. Challenge yourself to see the world through new lenses. Dare to be surprised, to laugh and to cry.

We look forward to celebrating these diverse spaces with you and our guests. Let there be spaces; let there be Regard Bleu.

Enjoy the journey!

Saada Elabed
Festival Director

Team

With regards to this year's theme, **Enter [the] Space**, we as the festival coordination team, share our favourite spaces. Visit our webpage or Instagram for the stories behind each team member's favourite space.



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Miri Rizvi (mensch/none)
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Selma Schenkel (she/her)
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Programme Overview

FRIDAY MARCH 14, 2025

OPENING NIGHT

18.00 – 18.45

Welcome Speeches: Enter [the] Space

Prof. Dr. Annuska Derks, Saada Elabed,
Amir Mommartz & Ella Poniatowski

Lecture Hall

Apéro riche 18.45 – 21.30

19.15 – 21.00

Session I: Enter [the] Spaces

Lecture Hall

SATURDAY MARCH 15, 2025

KEYNOTE & WORKSHOP I, GUIDED TOUR, SESSIONS II – V

Cafeteria 9.30 – 22.00 / Food truck opens at approx. 12.00

09.30 – 10.45

Keynote: Images of Care Ways of Looking, Ways of Caring

by Barbara Pietà

Lecture Hall

09.30 – 17.00

Special Programme: Workshop I Caring for Images, Looking at Care

Facilitated by Barbara Pietà & Paolo Favero
Co-organized with Olivia Killias & Saada Elabed

Seminar Room

11.15 – 12.30

Session II: Bridging Spaces

Lecture Hall

Lunch Break

13.00 – 14.00

Special Programme: Guided Tour Accessing the Space

Guided by Frederik Güntensperger

Main entrance Botanical Garden

14.30 – 16.30

Session III: Liminal Spaces

Discussion with special guests Wucha Wulan Dari & Yuefei You

Moderated by Annisa Hartoto / Focus: Indonesia

Lecture Hall

Break

17.30 – 19.00

Session IV: Lost Spaces

Lecture Hall

Break

20.00 – 21.30

Session V: Embracing Spaces

Lecture Hall

SUNDAY MARCH 16, 2025

WORKSHOP II, SESSIONS VI & VII, CLOSING PANEL

Cafeteria / Brunch 10.00 – 16.00

10.00 – 16.00

Special Programme: Workshop II

Capturing the Space

Facilitated by Tobi Akinde, co-organized with Saada Elabed

Seminar Room

11.00 – 13.00

Session VI: Spaces of Care

Lecture Hall

Lunch Break

14.00 – 15.15

Session VII: Non-Spaces

Lecture Hall

Break

15.30 – 16.15

Closing Panel: Festival Practice as Reflective Space

Discussion with the Festival Coordination Team Regard Bleu 2025

Moderated by Nimal Bourloud

Lecture Hall

Q&As are planned after each film session

FRIDAY MARCH 14, 2025 OPENING NIGHT

This year's festival programme includes film, dialogues, workshops, and Q&A sessions based on the festival theme ***Enter [the] Space***.

18.00 – 18.45

Welcome Speeches

Enter [the] Space

Apéro riche 18.45 – 21.30

19.15 – 21.00

Session I: Enter [the] Spaces

FRIDAY

MARCH 14, 2025

WELCOME SPEECHES
ENTER [THE] SPACE
18.00 – 18.45

Location: Lecture Hall

Prof. Dr. Annuska Derks

Co-Director of the ISEK (Department of Social Anthropology and Cultural Studies), University of Zurich

Saada Elabed

Festival Director, PhD Candidate, Director Regard Bleu 2020-2025, University of Zurich

Amir Mommartz & Ella Poniatowski

Festival Coordinators, Regard Bleu 2025 Team, University of Zurich

FRIDAY
MARCH 14, 2025

SESSION I
ENTER [THE] SPACES
19.15 – 21.00

Moderated by Lena Oberholzer & Meret Namai Weiss
Location: Lecture Hall

We invite you to enter the world of ethnographic films and stories. In this session you can gain a glimpse of the multiple spaces opening during this festival. By joining us on a journey through the diversity of places and voices, visually and emotionally, it may be possible to get a feeling of the in-between. How can different spaces shape identities? How do we understand the experiences of others, and how do they change our perceptions of the world? Let these films challenge you, spark your curiosity and open the doors to unique stories of care around the non-human, diaspora and intimacy.

Nandi (25 min)

Nepal, 2024, Nepali / English sub.

Directed by Xena Louise Stockley White

We wander and wonder through the streets of Kathmandu, Nepal, tracing the lives of free-roaming cattle – domestic animals displaced from home yet adapting to urban life. Following bovine bodies around the sacred grounds of Pashupatinath, the film explores encounters between humans and cattle, reflecting on what forms of co-existence are possible across species in the city.

«Nandi displays various small reactions and interactions between the humans and cows. These moments are very subtle and interesting. For me, the quality of the film lies in these scenes, because they reveal in a nuanced way the respect, fear, anger, reverence, intimacy or care that characterizes the interspecies relationship.» – Meret Namaï Weiss

Xena Louise Stockley White studied Social Anthropology at the University of St. Andrews. This film is her first independently made audiovisual work, created during fieldwork in Kathmandu as part of her Master's thesis at the Granada Centre for Visual Anthropology.



The Wireless Set (32 min)

Scotland, 2023, English / English sub.

Directed by Esme Andrews

By following one summer in the lives of three elderly residents of Sanday – an island in the archipelago of Orkney, Scotland – this film attempts to recentre their voices within the discourse on island health care. Discussions of geographical disparity move into the more universal topics of ageing and dying.

Esme Andrews has an undergraduate degree in Anthropology from the University of Aberdeen and a background of freelance photography and videography. *The Wireless Set* is part of her Master's in Visual Anthropology at University of Tromsø.

Content warning: death.



Like Aphrodite (23 min)

Greece, 2023, Albanian, Modern Greek / English sub.

Directed by Anisa Xhomaqi

A second-generation Albanian migrant in Greece, Anisa Xhomaqi, follows her mother, Aphrodite, from her cleaning job onto a trip with other Albanian women to Southern Greece. A tender and caring view of a generation of migrants who are usually seen as working in precarious jobs, the film focuses through the different lens of leisure, as a way to connect, resist and organize against work exploitation and racism. Through visual metaphors and polyphonic sounds, the film is a poetic study of the Albanian migrant community in Greece.

Anisa Xhomaqi studied Photography and Audiovisual Arts at Athens University of Applied Sciences and at the Academy of Fine Arts of Venice, Italy. She completed *Like Aphrodite* during the Master's in Visual Anthropology at the University of Amsterdam.



Don't Cut Too Much (15 min)

India, 2024, Hindi / English sub.

Directed by Sachin Das

Masculinity is often expressed through hairstyles and grooming. This film explores the various types of barber shops, from high-end salons to roadside setups, and delves into the nuances of gender, self-care, caste, and class, through the barbers and their customers. It also explores the 'safe space' of camaraderie and belongingness that the barber shop creates for people. This is a reflection on the construction of masculinity through films, peers, and elders; and how it shapes people's psyches by linking external attributes of beauty to one's internal peace and satisfaction.

Sachin Das is a theatre artist, storyteller and filmmaker. *Itna Bhi Mat Kaato* (Hindi) / *Don't Cut Too Much* (Eng) is a student project he created at the National Institute of Design, India.

Content warning: mentions of sexual assault.



SATURDAY MARCH 15, 2025 KEYNOTE & WORKSHOP I, ACCESSING THE SPACE, SESSIONS II – V

Cafeteria 9.30 – 22.00 / Food truck opens at approx. 12.00

9.30 – 10.45

Keynote: Images of Care (Part of Workshop I)

9.30 – 17.00

Special Programme: Workshop I

11.15 – 12.30

Session II: Bridging Spaces

13.00 – 14.00

Special Programme: Guided Tour

14.30 – 16.30

Session III: Liminal Spaces

17.30 – 19.00

Session IV: Lost Spaces

20.00 – 21.30

Session V: Embracing Spaces

Q&As are planned after each film session

SATURDAY
MARCH 15, 2025

KEYNOTE: IMAGES OF CARE
**WAYS OF LOOKING, WAYS OF CARING:
TOWARDS A VISUAL ANTHROPOLOGY OF
CARE**

9.30 – 10.45

Keynote by Barbara Pietà

Location: Lecture Hall

Part of Workshop I

What does an anthropology of care look like? What types of images – and more specifically, what ways of looking at care relations – has this scholarship generated? And how has (or how can) visual anthropology further transform these ways of seeing? If, as we argue, care is intrinsically related to visibility (Pietà and Favero 2021), then how can anthropologists of care and people they work with, ‘see, are able, allow and made to see and, to how they see this seeing and the unseen therein’ (Foster 1988, ix)?

In this keynote I will address these questions by inviting the audience to cast their experimentally-minded look at images – and more broadly at manifold strategies of looking – generated by ethnographers who have crafted stories of human and more-than-human coping with insecurity and suffering. This will involve discussing the type of visual and sensory discernment I have developed during my fieldwork with older adults (and their carers) living with dementia in Northeast Italy, and putting this type of looking into the company of the looking developed by other ethnographers or visual scholars exploring relations and practices of care.

SATURDAY
MARCH 15, 2025

SPECIAL PROGRAMME: WORKSHOP I
**CARING FOR IMAGES, LOOKING AT CARE:
EXPLORING IMAGES OF CARE**

9.30 – 17.00

Facilitated by Barbara Pietà & Paolo Favero

Co-organized with Olivia Killias & Saada Elabed

Location: Seminar Room

How do we see, document, and respectfully represent acts of care that tend to be made invisible, despite their central role in the maintenance of healthy social relations, and indeed of society at large? This workshop proposes to explore the space of care, a space centrally related to human vulnerability and dependence, and to focus on the intersection of care in its broadest sense with ‘images, vision and visibility’ (Pietà and Sokolovsky 2021). What exactly is this space of care, where can it be found and documented, and how do we navigate it as filmmakers, visual anthropologists, and artists?

COST free (donations welcomed to support our non-profit festival!)

LANGUAGE English

Workshop is open to the public (no registration necessary), space is limited, first come first served.



Barbara
Pietà



Paolo
Favero

SATURDAY
MARCH 15, 2025

SESSION II
BRIDGING SPACES
11:15 – 12:30

Moderated by Selma Schenkel & Eva Frutig

Location: Lecture Hall

Bridging Spaces explores the fluidity of identity, memory, and belonging across cultures and generations. Through three different films, we navigate personal and collective histories, witnessing journeys of return, remembrance, and reconciliation. Each story acts as a bridge, linking past and present, silence and expression, roots and movement, self and ancestry or society. They invite us to reflect on the invisible threads that link places, people, and pasts.

I Feel Your Silence (17 min)

Germany, Netherlands, 2023, German, English / English sub.

Directed by Laura Heinig

Every sentence about Grandma is like a loss. She didn't talk much – certainly not about what moved her. It is only after her death that I've used this film to search into how war and violence affect relationships and create silence. In everyday life, in the household and in the family. A tender portrait that takes us back to that time, which still resonates with us today.

«I Feel Your Silence is an impressive example of autoethnographic filmmaking, blending personal and historical dimensions. The film becomes a search for untold stories, guided by conversations between the filmmaker and her mother. Through a hybrid mix of documentary, fictional reenactments, and archival material, a space that confronts transgenerational trauma' is created.» – Selma Liv Schenkel

Laura Heinig has a background in Cultural Studies and Anthropology, which she studied in Frankfurt (Oder), Santiago de Chile and the Netherlands. Since 2019, she has been part of the documentary directing class at Filmakademie Baden-Württemberg.

Content warning: intergenerational trauma, war, domestic violence.



Radj: On Roots and Rooting (30 min)

Netherlands, Suriname, 2024, Dutch / English sub.

Directed by Nadine Haselier

In 1975, 28-year-old Radjkoemarie left Suriname for the Netherlands to build a new home and a better life for her young family. Two generations later, granddaughter Nadine explores her Indo-Surinamese roots, based on the story of her Nani. What can Radj's journey tell us about the meaning of home and planting new roots in foreign soil? And what does it mean to have roots in multiple places?

Through a series of interviews, archival research and tracing her family tree together with Nani, the film explores a collaborative approach to decolonizing (visual) representations of the Indo-Surinamese community.

«Radj: On Roots & Rooting invites the audience to reflect on origin, belonging, and the intersections of identity, migration, and environment. The film's poetic and contemplative storytelling, combined with its profound themes, offers an intellectually and emotionally engaging experience.» – Eva Frutig

Nadine Haselier is a Visual Ethnographer and Director of Photography based in Amsterdam. Born in New Zealand to German and Surinamese parents, she approaches her work with an international yet local mindset.



Lullaby of Waves (15 min)

India, 2023, Assamese / English sub.

Directed by Ayon Pratim Saikia

A 53-year-old woman with 26 years of marriage and 25 years of motherhood reflects on her life. The director's focus is on his mother who, in pursuit of employment, journeyed to the place of her child's birth, crossing the river Brahmaputra. Her life took an unexpected turn in the remote land of Sadiya, a region divided and detached from the rest of Assam. This area can only be accessed by crossing the Brahmaputra River, marking the beginning of Assam and a tip that was never connected to the mainland. The film unfolds as a poignant exploration of the filmmakers' journey towards understanding and accepting the profound sense of belonging tied to space and time. Delving into the search for identity through his mother's voice, the narrative reveals the events that have shaped, and will continue to shape, the future.

«The essay film *Lullaby of Waves* takes us on an experimental and poetic journey across the Brahmaputra River into the northeastern region of Assam, India. The filmmaker uses the Brahmaputra River as a recurring symbol of geographical and emotional spaces. The film is not only a sensitive exploration of family history, but also a timeless work about the search for home, belonging, and identity.» – Lena Oberholzer

Ayon Pratim Saikia is a filmmaking student currently pursuing a Master's in Design at NID Ahmedabad. He holds a Bachelor's degree in English Literature from Tezpur Central University, Assam.



SATURDAY

MARCH 15, 2025

SPECIAL PROGRAMME: GUIDED TOUR

ACCESSING THE SPACE

13.00 – 14.00

Guided by Frederik Güntensperger

Location: starts at the main entrance to the Botanical Garden

Come on, we live in 2025 and public buildings are accessible! Make up your own mind. Regard Bleu was organized by students at the University of Zurich. Frederik is one of them. Part of the planning week for this festival took place in the Ethnographic Museum. Frederik decided that this could be a chance to give other people a first-hand experience – to show them how he experiences access to the museum, so you can better understand what he is talking about.

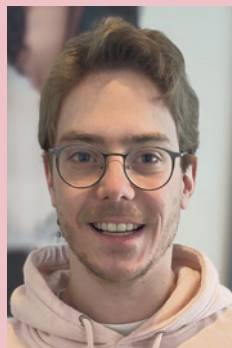
We meet at the main gate of the Botanical Garden. We will go up to the museum, everyone using a wheelchair. As we reach the entrance hall, the journey will be discussed with Frederik, who is eager to hear about your experience.

No registration needed: first come, first served – wheelchairs are limited.

COST free (donations welcomed to support our non-profit festival!)

LANGUAGE English

I'm **Frederik Güntensperger**, your guide. I'm 29 years old and currently pursuing my Master's in Social and Cultural Anthropology and Digital Skills at the University of Zurich. I have a passion for travelling, experiencing different cultures, and meeting new people – some say I like dogs best. In my free time, you'll find me where others are – playing games with friends, attached to walls while climbing, or playing guitar and singing. I love music. If someone dislikes my music, I suspect they might have hearing issues. Oh, and about the wheelchair – I almost forgot to mention it, which happens sometimes. You might call me disabled, but probably you haven't met me yet. People say I'm friendly – some even say I'm funny. Lately, though, my life consists of dealing with disability insurance, orthopaedic issues, writing emails to complain about accessibility, and occasionally needing to study – that's what students do.



SATURDAY
MARCH 15, 2025

SESSION III
LIMINAL SPACES
14.30 – 16.30

**The screening will be followed by a discussion with
special guests Wucha Wulan Dari & Yuefei You
Moderated by Annisa Hartoto**

Focus: Indonesia

Location: Lecture Hall

What happens in the in-between? There are border spaces, for example between past and present, memories and the forgotten, the seen and the unseen. The Liminal Spaces session explores transitional spaces in Indonesia, where stories live on like ghosts and identities are constantly in the making – must they be?

What Do Ghosts Think? (48 min)

Indonesia, 2024, Indonesia, Cantonese / English sub.

Directed by Yuefei You

This is a rhapsody of ghost stories. Indonesia is moving its capital from Jakarta to Nusantara, a brand-new city near the forests in Borneo. A Chinese-born anthropology student investigates supernatural stories within various communities around the construction site. She encounters local ancestors, the resident spirit, and unexpected ghosts herself. Who are the ghosts haunting in the construction? What do the ghosts think? Through her letters to her deceased mother, the researcher seeks answers to the tensions between local people and the national project, the costs of a good life and development, the bonding of the living and the dead.

Yuefei You was born in Southern China and graduated in Visual Anthropology from the University of Amsterdam in 2024. This film is part of her Master's thesis.

Content warning: exploitation of nature.



Laila (17 min)

Germany, Netherlands, 2023, German, English / English sub.

Directed by Laura Heinig

15 year-old Laila, a junior high school student living in a coastal village in East Kalimantan, is raised by her aunt. Her aunt plans to marry her off to a man she doesn't know, but Laila refuses and escapes to the beach using her late parents' boat, a symbol of her freedom. She threatens to stay away until her marriage is called off. However, after some time, Laila notices strange changes in her body, forcing her to return to the land.

Wucha Wulan Dari completed her undergraduate studies in Film and Television at ISI Yogyakarta and earned her Master's degree in Cultural Studies, Anthropology from UGM.



DISCUSSION

LOST SPACES, LIMINAL IDENTITIES

Discussion with special guests Wucha Wulan Dari & Yuefei You

Moderated by Annisa Hartoto

Laila and *What Do Ghosts Think?* explore spaces of transition, displacement, and belonging. *Laila* navigates the in-between space of girlhood and womanhood, resisting forced marriage while seeking refuge in the open ocean. *What Do Ghosts Think?* examines spiritual liminality amid the transformation of ancestral lands. Together, these films ask: what happens when the spaces we are born into no longer hold us? Where do we go when home is no longer a place of belonging?

SATURDAY
MARCH 15, 2025

SESSION IV
LOST SPACES
17.30 – 19.00

Moderated by Miri Rizvi & Hannah Eileen Grobet

Location: Lecture Hall

What happens when home, people and landscapes are no longer within reach? Through personal and courageous examinations of loss, these films explore what it means to navigate spaces that have changed or vanished – whether through forced movement, colonialism, war or environmental disasters. Can one re-enter them through memories, digital realms, melodies or artistic creation? Each film approaches the topic of loss in a unique way and shows how loss shapes identity and evokes the need to make sense of one's altered history.

I Love You More (17 min)

Netherlands, 2023, Arabic / English sub.

Directed by Nour Alkheder

This film gives insights into Nour's journey to recognizing her longing for her father and Syria, where she confronts loss and the emotional impact of absence. Her film *I Love You More* is about tangible nostalgia. Her authentic work explores deep human emotions and shows people at their most honest. She approaches subjects intimately and emotionally, by balancing documentary reality with fiction.

Nour Alkheder graduated from the Netherlands Film Academy in 2024..

Content warning: war.



Songs of Duolan (20 min)

Georgia, 2024, Russian, Yakut / English sub.

Directed by Sakhamin Trofimov

When military mobilization began in Russia, Duolan left Yakutia for Georgia. He turned his apartment into a small kitchen to make a living selling sushi. In Batumi, where little reminds him of home, Duolan searches for something that might bring back the feeling of his homeland – in the local landscapes, people, signs, and even animals. Sometimes, he plays Yakut songs and sings along, hoping to at least mentally transport himself back to the place he left behind.

Sakhamin Trofimov is a documentary filmmaker and producer from Yakutia (Republic of Sakha, Russia). In 2020, he graduated from the Docdocdoc School of Documentary Photography in St. Petersburg. In 2024, he graduated from the Un/Filmed Documentary School in the USA.

Content warning: dead animals, animals' blood.



The Memory of Glitch (28 min)

United States, 2023, English / English sub.

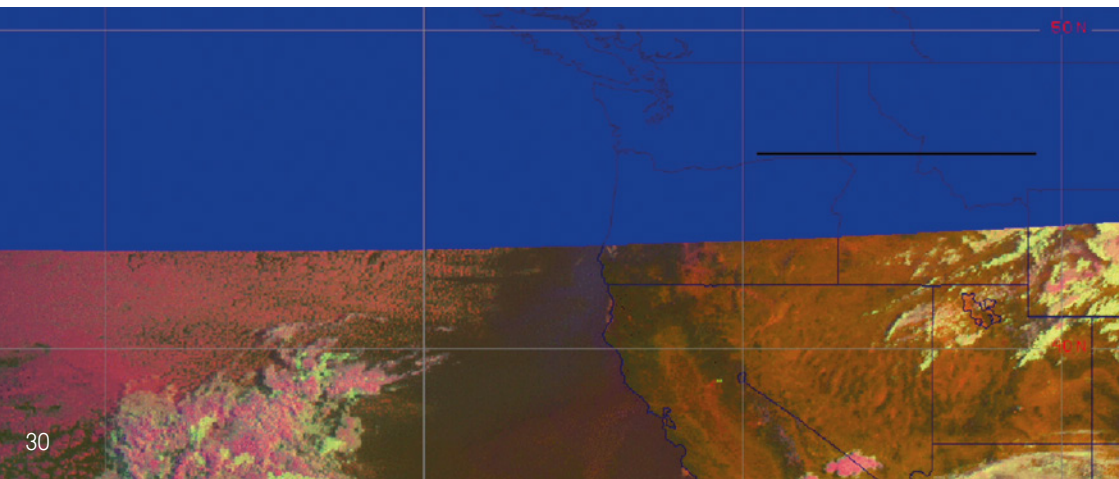
Directed by Suzanne Elizabeth Schaaf

The Memory of Glitch explores the entanglements of smoke and pixels, trees and humans, loss and recovery. When the filmmaker dives into a burnt forest in Oregon, US, memory and place begin to unravel. Her voice shares personal reflections on loss while glimpses of bare soil, rock formations and mountains form new horizons. A montage of found footage, Google Maps explorations, and material recorded during fieldwork form a new narrative. In the film the researcher applies forensics of memory and image. She plays with the idea of fiction and reality, and questions our relationship with the on- and offline environments we inhabit.

«With a final immersion in the virtual world, Schaaf challenges the audience to engage with the construction of space and memory. What do we consider worth remembering? When is a memory captured? Is a memory a place that we can create and want to return to again and again? The autobiographical dimension of the film, shaped by Schaaf’s reflections on the death of her mother, connects her individual experience with the collective loss of our environment.» – Maria Hansen

Suzanne Elizabeth Schaaf grew up in the Netherlands and has family in the US. She holds a Bachelor’s in Theatre Directing and Teaching from Amsterdam University of the Arts, and a Master’s degree in Visual Anthropology from UvA.

Content warning: climate crisis, exploitation of nature, death/loss.



SATURDAY

MARCH 15, 2025

SESSION V

EMBRACING SPACES

20.00 – 21.30

Moderated by Amir Mommartz & Ella Poniatowski

Location: Lecture Hall

The screening and Q&As will be followed by a discussion with the curators and willing participants from the audience.

With Saturday's final session we aim to leave a mark on the viewers' senses. Whether it be in a society, mind, or body, embracing a space often necessitates adjustment. But is it yourself, or the space around you, that needs adjusting? This session consists of three films that address resistance and journeys of becoming. To resist in love, to act with conviction, and to remember with pride are such facets of embracement.

Marked (11 min)

Greece, 2023, French, Korean, Modern Greek / English sub.

Directed by Yoline Bourdon, Chang-hyun Choi, Konstantinos Giatras

What do boundaries mean when life is not set in stone? At the intersection of freedom and memory, two marked bodies are walking 'like thieves' through the lines imposed by society. This film is an embodied journey of life in-between, or at the edge. It mirrors the filmmakers' interests in migration and queer issues, sensory experiences of urban spaces and seemingly insurmountable boundaries.

Chang-hyun Choi is an activist, anthropologist, and documentary filmmaker based in South Korea.

Konstantinos Giatras studies Balkan, Slavic, and Oriental Studies at the University of Macedonia.

Yoline Bourdon studies Sociology and Social Anthropology at the Central European University.

Content warning: scars, discrimination.



In the Wake of Remembering (19 min)

United Kingdom, 2024, English / English sub.

Directed by Sara Saini

Three women unearth and reflect on their memories of witnessing and supporting the Burnsall Strike, a 1992 workers' resistance movement that was led by Punjabi women in Smethwick, Birmingham. From within their memories another voice emerges – reflecting the past and bringing the women's experience in from the street to the domestic and personal. Together, the voices attempt to reconstruct the forgotten wholeness of the lives of South Asian women, against the political and social backdrop of the UK.

«It is a story born out of exploitation, racism, and the necessity for change. The resistance that followed was formed through perseverance and solidarity – qualities that are shown to be inherently tied to the protagonists' gender and Punjabi heritage. The movement allowed them to embrace the public space. The importance of language is emphasized, as said in the film: Punjabi, 'the language of the home, now suddenly it was the language of the public space'. A space that still holds many of the same barriers.» – Amir Mommartz

Sara Saini earned her Bachelor's degree in Creative Arts, majoring in Film, from the Srishti Institute of Art, Design and Technology in Bangalore in 2018. She is currently pursuing her MA in Directing Documentary at the National Film and Television School, London.

Content warning: migration, exploitation, racism.



Locus Cordis (20 min)

Belgium, Syrian Arab Republic, 2022, Arabic / English sub.

Directed by Alhasan Yousef

Conquered by Israel in 1967, the Syrian Golan has a military border running through it, which families 'cross' by shouting to their loved ones. From his European exile, anxiety-ridden Alhasan Yousef attempts to break free from his inner isolation with this exploration of the power of sound, in an effort to reconnect with his lost country from afar.

«Locus Cordis invites viewers into the filmmaker's personal struggle with sentiments of loss and separation. The short film serves as an excellent exploration of the different ways a person can feel (dis)connectedness, as well as the effects of distance and sound on one's body. It's a creative act of reclaiming the spaces of loss.» – Ella Poniatowski

Alhasan Yousef is a Syrian filmmaker and photographer based in Brussels. He holds a Bachelor's in Audiovisuals from the Lebanese University, Beirut, and a Master's in Documentary Film Directing from the DocNomads Programme in Portugal, Hungary and Belgium.



SUNDAY

MARCH 16, 2025

WORKSHOP II, SESSIONS VI & VII, CLOSING PANEL

Cafeteria / Brunch 10.00 – 16.00

10.00 – 16.00

Special Programme: Workshop II

Capturing the Space

11.00 – 13.00

Session VI: Spaces of Care

14.00 – 15.15

Session VII: Non-Spaces

15.30 – 16.15

Closing Panel: Festival Practice as Reflective Space

Q&As are planned after each session

SUNDAY

MARCH 16, 2025

SPECIAL PROGRAMME: WORKSHOP II

CAPTURING THE SPACE

10.00 – 17.00

A Hands-On Workshop on Space in Filmmaking and Multimodal Production
facilitated by **Tobi Akinde**, co-organized with Saada Elabed
Location: Seminar Room

This workshop examines the role of space as both a subject and collaborator in filmmaking and multimodal works. Central to the workshop is the exploration of ‘liminal spaces’: those in-between realms where the familiar meets the unknown, where uncertainty and discovery coexist. How can the act of filming a space reveal its emotional and historical depth? How do filmmakers negotiate their gaze and responsibility when representing spaces shaped by movement, absence, or change?

Through practical exercises, discussions, and excerpt screenings, participants will explore how spaces inspire, irritate, and incite creativity. The workshop encourages you to engage with the concepts of space – formal, informal, situated, or imagined – as a living archive. An archive that carries layers of memory, transformation, and significance.



Tobi Akinde

LIMITED SPACE registration mandatory, visit www.regardbleu.ch for more information (if you are really keen to participate, you can also contact us at festivaloffice@regardbleu.ch after the registration deadline).

SUNDAY
MARCH 16, 2025

SESSION VI
SPACES OF CARE
11.00 – 13.00

Moderated by Milena Fischer & Fabiana Merz Enriquez
Location: Lecture Hall

These three films tend to physical, emotional and social spaces, where healing, support and connection occur, hence, to *spaces of care*. They explore the many ways care is embodied, practiced, and experienced within different environments throughout everyday life, and how we create and navigate these spaces.

Babini Devetini (39 min)

Bulgaria, 2024, Bulgarian / English sub.

Directed by Daniell Tahor, Ana-Mariya Georgieva

Remembering the past with the elderly residents of a Northwestern village in Bulgaria entails a generational contemplation of the future. Following the pace of everyday practices and conversations, this film observes local, visible and invisible, political, social and environmental changes. Seeking to bridge the gap between the city and the village, the modern and traditional, the local and the global, two friends apply hope to the act of storytelling.

«*Babini Devetini* is a must-see. It reminds us of life's incredible worth and its profound fragility in the age of multiple societal and environmental crises, climate change being only one of them. But especially it calls for the recognition of how important it is to feel deeply rooted in our surroundings, because after all, they not only constitute our means of existence but also our home. Once you've seen the film, I can guarantee that you'll tend to what is most precious to you.» – Fabiana Merz Enriquez

Daniell Tahor studied at the University of Amsterdam where she filmed *Babini Devetini* as part of her Master's thesis in November 2024, together with her friend Ana-Mariya Georgieva.



Crossroads (17 min)

Chile, 2024, Spanish / English sub.

Directed by Laura Heinig, Karla Riebartsch, Lion Durst, Leonie Morgenstern

Street vendors in Valparaíso, Chile, break through the hustle and bustle with their stories. Adelina and Juan have been there for decades. They offer their goods, shouting passionately. Retirement is not possible. Fear and warmth, stark political views alongside loyalty. A portrait of four graceful people who enliven and rhythmize a street corner. A microscopic image of an intersection offering an insight into Chile that inspires us to look at every street corner.

«These crossroads stories capture the essence of these people’s spaces through film. *Crossroads* intertwines the themes of care, work, and infrastructure, and lets the audience delve into intergenerational spaces that bind together various temporalities – past, present, and future. Some elderly street vendors have been in this area for decades, so they become a part of the place or, eventually, the place itself. Their stories are testimonies, windows into broader societal and political change in Chile.» – Milena Fischer

Laura Heinig (directing class), **Karla Riebartsch** (animation), **Leonie Morgenstern** (journalistic film) and **Lion Durst** (script writing) directed the film as a team. They are all students at the Filmakademie Baden-Württemberg. During the ‘Miradas Cruzadas’ exchange programme, they had the chance to travel to Valparaíso, Chile.

Content warning: dead animals.



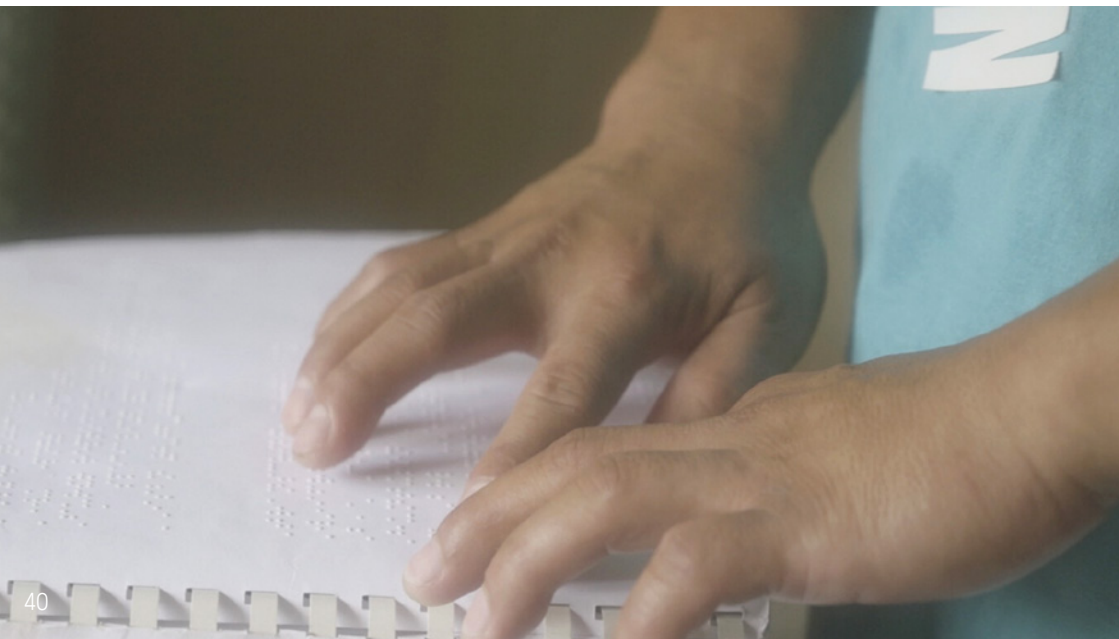
Our Co-Blind (38 min)

Philippines, 2023, English / English sub.

Directed by Masato Ushimaru

This ethnographic film explores the logic of care in visually-impaired communities in Baguio, the Northern Philippines. The film critically rethinks the dichotomy of caregiver and care receiver that is assumed and discussed by traditional academia. It illustrates how the process of care emerges as generative and variable relationships of reciprocal help between individuals, and as the form of numerous communities that overlap and entangle with each other in complex ways at the organizational level.

Masato Ushimaru holds a Bachelor's of Social Sciences from Hitotsubashi, Japan, and a Master of Science in Visual Anthropology from Aarhus, Denmark. *Our Co-Blind* is part of his Master's thesis.



SUNDAY

MARCH 16, 2025

SESSION VII

NON-SPACES

14.00 – 15.15

Moderated by Maria Hansen & Meret Namaï Weiss

Location: Lecture Hall

Finally, we will delve into *non-spaces*: places that do not yet exist, that remain unseen or need to be created. These films explore different aspects of non-spaces: personal and social boundaries, identity and (in)visibility. They tell of resistance, self-empowerment and the struggle for visibility.

Afterwards, the closing panel invites us to reflect on the festival as a space of the *in-between*, a place of dialogue and participation where we can support the creation of these new spaces through film.

The Quietness is Fake (28 min)

Netherlands, 2024, English / English sub.

Directed by Melia Martha Josefine Weltzien

How much harm has been done by not talking about it? How much more by speaking about it irresponsibly? And why is the burden of breaking the silence so often placed on the survivors themselves? *The Quietness is Fake* is an intimate and thought-provoking exploration of the unspoken and often unspeakable experiences of sexual violence. In this experimental ethnographic film, the filmmaker enters deep conversations and creative collaborations with artists who actively question the harmful silence, and re-claim their personal experiences of sexual violence through their art. The filmmaker encourages the audience to listen to survivors' voices and to reflect on the pervasive silence, discomfort and taboos that often accompany discussions of sexual violence.

«*The Quietness is Fake* gently addresses the process of healing, which rarely leaves the intimate space of the survivors, due to the social and cultural stigma associated with it. The film challenges this silence, by displaying the pain, solidarity, and personal growth many survivors experience, creating a space for public discourse. It respectfully casts a light where society has cast a shadow.» – Miri Rizvi

Melia Martha Josefine Weltzien's film is part of her Master's thesis at the University of Amsterdam.

Content warning: sexual violence, trauma.



Endometriosis: Chronically Invisible (9 min)

Switzerland, 2022, German / English sub.

Directed by Lynn Kohli

What happens when we enter a space of undone science? This film invites you to enter a field in which research is desperately needed but left undone. Men report on women's experiences with endometriosis. Changing their perspectives leads to irritation and finally lets us recognize gender-based discrimination as a cause for this lack of knowledge: if endometriosis were a man's disease, there would probably be much more knowledge about it!

«In just nine minutes, Kohli successfully presents a complex topic in a concise and effective way. Her film is both a scientific reflection and a committed call for more research and awareness in medicine. It is brilliant how she deliberately creates irritation and provocation with the choice of means of her filmmaking.» – Frederik Güntensperger

Lynn Kohli is a Student of Social Anthropology and Political Science at the University of Zurich. This film was part of her Bachelor's thesis.

Content warning: medical issues.



We Drink Water from the Same River (9 min)

Azerbaijan, Russian Federation, 2021, English / English sub.

Directed by Sofia Melikova

We Drink Water from The Same River is based on filmmaker Melikova's personal story of being an Indigenous Female artist from a traditional patriarchal community, where her profession is considered a nonsense.

The film is a documentary story woven from Melikova's dreams, envisioning that performative practices will overcome societal stigma and restrictions.

Sofia Melikova is a multidisciplinary artist, filmmaker, and human rights activist based in St. Petersburg, born into an ethnic Azerbaijanian Tsakhur family. This film was created at the Tbilisi Photography & Multimedia Museum Art Residency Programme.



SUNDAY
MARCH 16, 2025

CLOSING PANEL
FESTIVAL PRACTICE AS REFLECTIVE SPACE
15.30 – 16.15

Discussion with the Festival Coordination Team Regard Bleu 2025
Moderated by Nimal Bourloud, Arctic Voices & ciné liminal, University Bern
Location: Lecture Hall

Together, we have journeyed from entering to closing (the) spaces. However, these spaces we have encountered over three inspirational days of exploring and discussing ethnographic film and its contents never truly close – they remain open. We invite you to join us at our closing event: a panel discussion featuring the student festival coordination team. As a team, we strive to make our process of organizing an ethnographic film festival transparent and to engage in critical discussions. We aim to present festival practice as a reflective space for everyone and, thus, to contribute to decolonisation processes as well.



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