

# VÄLKOMMEN TILL Globala filmklubben: Inblickar i världen

PROGRAM HÖSTEN 2016

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## SEPTEMBER: LIVSVÄRLDAR SOM FÖRSVINNAR

TISDAG 20/9, kl 15.15-16.30 RUM B600 (seminarierummet, socialantrop. inst.)

### **N!ai: The Story of a !Kung Woman**

**By John Marshall and Adrienne Linden. Anthropologist: Patricia Draper**



This film is about N!ai, a woman of the !Kung people in North Eastern Namibia. N!ai tells her own story, and in so doing, the story of her people's life over a thirty year period – from the 1950s to 1978. (The footage of N!ai as a young girl, including her wedding ceremonies, was recorded in 1951.)

*...as a resource for courses dealing with culture change, colonization, Africa, race relations, sex roles, conflict, stratification, and political economy, it [N!ai] should prove invaluable ... N!ai, with its thought-provoking message, belongs squarely to the genre of committed films and is bound to become a classic of the ethnographic film-makers' art. R. Gordon*

The !Kung are a San people living in the Kalahari Desert in Namibia, Botswana and in Angola. Historically, the !Kung lived in semi-permanent camps of about 10–30 people usually located around a water body. Once the water and resources around the village were depleted, the band would relocate to a more resource-rich area. They lived a hunting and gathering lifestyle, and were highly dependent on each other for survival. Hoarding and stinginess were frowned upon, and the !Kung's emphasis was on collective wealth for the tribe, rather than on individual wealth.

In the first part of the film, N!ai is in her early years, living this nomadic hunting and gathering life among the Ju/wasi group of the !Kung in North Eastern Namibia in the 1950s. "Before the white people came we did what we wanted," N!ai recalls.

In the second part of the film, N!ai describes the situation of the !Kung in 1978. They are now restricted to a government reserve much smaller than their original land. N!ai and her family are among the !Kung who live in a sedentary government camp. They exist on maize meal and earnings from tourists who come to take their pictures. The only substantial cash income comes from young men who are recruited into the South African army.

The film has won many prizes including the Blue Ribbon at the American Film Festival, Grand Prize at the Cinéma Du Reel in Paris, and Gold Medal at the International Film and Television Festival of New York.

## **OKTOBER: ARBETE OCH FÖRSÖRJNING**

**MÅNDAG 10/10 kl 15.00-15.55, HÖRSAL 5, HUS B**

### **B.A.T.A.M.**

**By Liam Dalzell, Per Erik Eriksson, and Johan Lindquist**



B.A.T.A.M. tells the contrasting stories of two women: Wati, a young factory worker, and Dewi, a prostitute, both of them living through dramatic transformation on the Indonesian island of Batam, located on Singapore's doorstep.

In this free-trade zone, an official economy of the day, based in the factories, and an unofficial economy of the nights, based on sex-work, have developed together, increasing Batam's population from 3,000 to 700,000.

As the two divergent economies depend on female labor, the experiences of these two women illuminate the ways in which multinational capitalism and migration interact in the shadowlands of globalization.

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## **NOVEMBER: DRÖMMAR OM ALTERNATIV**

**DATUM ÄNNU EJ BESTÄMT; MER INFO KOMMER SENARE**

### **Anarkisten som gick till Indien och aldrig kom tillbaks: Konsten att skapa en regnskog**

**Av Thomas Johansson och Christer Norström**

# DECEMBER: ORGANISATION OCH MOTSTÅND

FREDAG 2/12 KL 15.15-17.00 (PLATS MEDDELAS SENARE)

## Dear Mandela

By Dara Kell and Christopher Nizza

When Nelson Mandela was elected President of South Africa, his government was faced with a seemingly insurmountable task: providing a better life for those who had suffered under apartheid. The cornerstone of Mandela's 'unbreakable promise' was an ambitious plan to ensure housing for all. Eighteen years later, as the number of families living in slums has doubled, a frightening tale of betrayal is unfolding.



The government is trying to 'eradicate the slums' by evicting shack dwellers from their homes at gunpoint, in scenes eerily reminiscent of apartheid-era forced removals. Determined to stop the bulldozers that are destroying homes and communities, a new social movement made up of the nation's poorest is challenging the evictions on the streets and in the courts. DEAR MANDELA is the remarkable story of Abahlali BaseMjondolo – Zulu for 'people of the shacks'. It is considered the largest movement of the poor to emerge in post-apartheid South Africa.

The film brings us into the everyday lives of three young friends who become dynamic leaders of the movement, and follows their journey from their shacks to the highest court in the land. By turns inspiring, devastating and funny, the film offers a new perspective on the role that young people can play in political change and is a fascinating portrait of South Africa coming of age.

The film has won several prizes including the Grand Jury Award at the Brooklyn Film Festival, Best Documentary at the Montreal International Black Film Festival and Audience Award at the Africa World Documentary Film Festival

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