

23. – 25. 10. 2015

# CAV Symposium

Montage as an Artistic,  
Cultural & Scientific  
Practice

24. 10. 2015

# REGARD BLEU – THEORY

Ethnographic  
Filmfestival

Ethnographic Museum, University of Zurich

**Welcome at CAV,  
the Audio-Visual  
Commission of the  
Swiss Ethnological  
Society**

**23.–25.  
October  
2015**

**Montage as an Artistic, Cultural & Scientific Practice**

With this years' symposium, we explore the question of how compilations of images, sounds, objects, and words challenge and enhance our perception and bring about new insights of the socio-cultural worlds we inhabit. Filmic montage evokes the notion that something new, a surplus or excess is produced by the juxtaposition of previously unrelated elements. It is a space where creativity and communication connect, and where aesthetics, historicity and actuality intersect and mutually inform each other.

In this symposium we investigate montage as a technique for troubling common-sense notions of a pre-given shared reality. It is the disruptive power of montage - adopted and transferred from cinematic montage's capacity to disrupt the normative space of naturalistic film footage - that creates fissures and subverts pre-established orders of visibility.

By critically assessing the relationship between the visible, the perceived, and the invisible we intend to fathom the possibilities and limitations of combining realist and radically constructivist forms of representation in anthropology. In doing so we do not intend to reduce montage to a mere principle of cinematic editing, but acknowledge its much broader role as academic, artistic and cultural practice. In short, our endeavour is to challenge anthropological methodology and understanding whilst bringing our discipline into dialogue with audiences within and beyond the academy to discuss montage techniques in relation to public discourses and issues.

For the 11th time the students' film festival Regard Bleu is taking place at the Ethnographic Museum of the University of Zürich. We are proud to present to you, once again, a very fresh and inspiring choice of students' work. As always, Regard Bleu is dedicated exclusively to audio-visual projects submitted by students from Universities in Switzerland and abroad. The festival is a platform for students to build networks and exchange experiences.

Regard Bleu – Theory 2015 is taking place with the CAV Symposium on Montage, and thus aims at taking a look behind the scenes of students' filmmaking and focuses especially on the theoretical dimension of audio-visual work. More than forty films were submitted and each of them undoubtedly would have enriched the program and sparked relevant and valuable discussions! Spoilt for choice, we selected twelve films that impressed us not only for offering a wide range of topics, but also for their different approaches to filmmaking itself.

How does a drag queen get ready for the nightlife? Is space audio-visually graspable? And is it lonely at the top of a mountain? In their works, the students have addressed these and many more questions and they have come up with answers, each in a unique fashion. In doing so, they provide insights into different everyday lives and cover a wide spectrum of forms of representation through audio-visual media.

We wish to thank all filmmakers for their contribution and we are looking forward to rewarding and exciting discussions at the Regard Bleu – Theory 2015!



## **WELCOME TO THE THIS YEARS' REGARD BLEU – THEORY**

**24. October  
2015**

## **Impressum**

### **Hosted by**

Völkerkundemuseum der Universität Zürich

### **The CAV-Symposium was organised by**

Balz Andrea Alter, Laura Coppens,  
Martha-Cecilia Dietrich, Michaela Schäuble

### **The Regard Bleu – Theory 2015 was organised by**

Michèle Dick

### **Design**

Julia Weiss

### **Web**

Wolfgang Wohlwend

### **Print**

Druckerei Karl Schwegler AG, Zürich

# Program

Friday, 23.10.2015

Opening

18.00-18.30 **Welcome**

Mareile Flitsch (*Völkerkunde Museum der Universität Zürich*),  
Michèle Dick (*Völkerkundemuseum der Universität Zürich*),  
Michaela Schäuble (*Universität Bern*),  
Balz Alter (*Universität Basel/Aarhus*)

18.30-19.15 **Keynote Lecture**

**Sense, Senses and Media**  
Experience, Agency and the Anthropological Study of Media  
Till Förster (*Universität Basel*)

19.15-20.00 **Opening Film**

**Entre Memorias / Between Memories**  
Peru, 2015 – Spanish / English Subtitles – 34 Min.  
Martha-Cecilia Dietrich (*Universität Bern*)

20.00-21.00 **Apéro**

# Saturday, 25.10.

## MORNING SESSION

**09.30-10.00**      **Trabajar es crecer / To work is to grow**  
32 Min. / Léa Klaue

**10.00-10.50**      **I'm not Leaving Eldon**  
49 Min. / Jessica Bollag

**11.00-11.45**      **Is it Lonely at the Top?**  
45 Min. / Lucca Kohn & Nora Spiri

**11.45-12.15**      **Q&A Morning Session**

**12.15-13.30**      **Lunch**

## AFTERNOON SESSION I

**13.30-13.50**      **Drande**  
18 Min. / Blerta Berisha & Felix Hergert

**13.50-14.30**      **Encounters on Pianosa**  
40 Min. / Pip Hare

**14.30-15.00**      **Q&A Afternoon Session I**

**15.00-15.30**      **Tea and Coffee**

## AFTERNOON SESSION II

**15.30-15.45**      **Dokument: Hoyerswerda I Frontex**  
16 Min. / Thomas Kaske

**15.45-16.15**      **Napps – Memoire of an Invisible Man**  
30 Min. / Tami Liberman

**16.15-16.40**      **Persisting Dreams**  
25 Min. / Chôme Ledésert

# REGARD BLEU – THEORY

**16.40-17.10**      **Q&A Afternoon Session II**

**17.10-17.30**      **Tea and Coffee**

## **EVENING SESSION II**

**17.30-17.50**      **Maesil**  
21 Min. / Mayumi Robinson

**17.50-18.00**      **Becoming Liquorice Black**  
5 Min. / Ben McNair, Elena Adorni, Ramona Sonderegger

**18.00-18.20**      **Strange Beasts**  
18 Min. / Kriston Jackson

**18.20-18.50**      **Griot**  
30 Min. / Daniel Lema

**18.50-19.20**      **Q&A Evening Session**

**19.20-20.00**      **Tea and Coffee**

**20.00-21.00**      **Closing Talk**

**Montage - Ein Dialog mit dem Filmmaterial**

Mehdi Sahebi (freischaffender Filmmacher/Univeristät Zürich)

# Sunday, 25.10.2015

## 09.00-10.30 Session I: In the Making

### **Splitting (Up) and Sharing Gazes**

Peter I. Crawford (*University of Aarhus*), André Ottou (*Université Yaoundé I*), Balz Andrea Alter (*Universität Basel/Aarhus*),

## 10.30-11.00 Tea and Coffee

## 11.00-12.30 Session II: Filmmaking Modes as Ethnographic Practice

### **Desktop Documentary**

Steffen Köhn (*Freie Universität Berlin*)

### **Participatory Ethnographic Filmmaking as Transcultural Montage**

Martin Gruber (*Universität Bremen*)

## 12.00-12.30 Q&A Session II

## 12.30-14.00 Lunch

## 14.00-15.30 Session III: Thinking Montage – Contemporary Perspectives

### **Bricolage as Anthropological Practice**

Alyssa Grossman (*University of Gothenburg*)

### **Listen, That's Us! An Artistic Sound Research on the "Paul Bowles Collection of Traditional Moroccan Music"**

Gilles Aubry (*freier Künstler Berlin/Universität Bern*)

# The Montage Symposium

15.00-15.30 Q&A Session III

15.30-16.00 Tea and Coffee

16.00 -16.45 Session IV: Montage - Past and Present

**The Silent Time Machine – Some Preliminary Thoughts**  
*Paul Henley (University of Manchester)*

16.30-16.45 Q&A Session IV

16.45-17.00 Tea and Coffee

17.00 -18.00 Roundtable

**Does Montage in Film deny the Ambiguity of Images  
and thereby of Reality?**

*Alyssa Grossmann (University of Gothenburg)*

*Michaela Schäuble (Universität Bern)*

*Paul Henley (University of Manchester)*

*Peter I. Crawford (University of Aarhus)*



# Opening

Friday,  
23.10.2015

## 18.00-18.30 Welcome

Mareille Flitsch (*Völkerkunde Museum der Universität Zürich*), Michèle Dick (*Völkerkundemuseum der Universität Zürich*), Michaela Schäuble (*Universität Bern*), Balz Alter (*Universität Basel/Aarhus*)

## 18.30-19.15 Keynote Lecture

Till Förster,  
Ethnologisches  
Seminar,  
Universität Basel

### **Sense, Senses and Media**

*Experience, Agency and the Anthropological Study of Media*

What media does to the senses has been a central trope of media studies since their very beginning. Marshall McLuhan's aphorism that "the medium is the message" has shaped more than one generation of media theorists who wanted to understand how media transformed entire societies. By contrast, media anthropologists tended to look much more into what people did to the media. Over the years they have examined how media is appropriated and eventually re-shaped by those who use them. This talk explores the dialectics between these two perspectives and considers the ways in which "thinking" and "doing" media has changed over time.

## 19.15-20.00 Opening Film

a Film by Martha-  
Cecilia Dietrich,  
Institut für Sozial-  
anthropologie,  
Universität Bern

### **Entre Memorias / Between Memories**

*Peru, 2015 – Spanish / English Subtitles – 34 Min.*

This film explores the complex legacies of twenty years of violence and war in Peru through practices of remembering. In three audio-visual pieces made in collaboration with relatives of the disappeared, insurgents of the Tupac Amaru Revolutionary Movement (MRTA) and members of the Armed Forces, this documentary aims for creating an on-screen dialogue between memories, which in practice remains elusive.



## 20.00-21.00 Apéro



**REGARD  
BLEU –  
THEORY**

**Saturday,  
24.10.2015**

## MORNING SESSION

### 09.30-10.00

*Bolivia, 2015 –  
Spanish / English  
Subtitles – 32 Min.  
Léa Klaue  
Visual Cultural  
Studies, University  
of Tromsø, Norway*

### TRABAJAR ES CRECER / TO WORK IS TO GROW

Gerald, Ruben, Neysa and their friends are children who work as wheelbarrow pusher at a market and as prayer boys in a cemetery in the region of Cochabamba in Bolivia. With their own labor union – the Bolivian working children’s union UNATsBO – they will present their ideas and defend their right to work in front of the parliament. *Trabajar es crecer* presents some working children’s opinion about child labour, but also these children’s actual work.

### 10.00-10.50

*USA, 2015  
English – 49 Min.  
Jessica Bollag,  
Institut für Sozial-  
anthropologie,  
Universität Bern*

### I’M NOT LEAVING ELDON

Der Bundesstaat Iowa ist der grösste Produzent von Mais und Soja in den Vereinigten Staaten. Fünf junge Menschen erzählen über den Alltag im ruralen Dorf Eldon, wo multinationale Konzerne ihre wichtigsten Arbeitgeber sind. Stellenabbau und Outsourcing sind reale Bedrohungen. Zugleich haften den ProtagonistInnen negative Stereotypen an: *white trash*, *rednecks* und *hillbillys*. Warum bleiben die BewohnerInnen trotz schlechten Arbeitschancen im Dorf? Wie setzen sie sich mit den negativ behafteten Stereotypen auseinander? Ein ethnographischer Film über offene Haustüren, Spass und Konflikte in der geographischen Isolation.

### 11.00-11.45

*Switzerland, 2015 –  
Swiss-German –  
45 Min.  
Lucca Kohn & Nora  
Spiri, Institut für  
Sozialanthropologie  
und Empirische  
Kulturwissenschaft  
(ISEK), Ethnologie,  
Universität Zürich*

### IS IT LONELY AT THE TOP?

The film title refers to two things, on the one hand to the place at the top of a mountain called Hasliberg as well as to its community. The local school has about 150 pupils and about 40 teachers and employees, who live closely together. The film emphasises everyday communication in the school as well as its creative spaces and needs. One of the schools’ rules forbids pupils to carry cell phones. The film looks into the ways in which they deal with this rule and how it shapes their community.

### 11.45-12.15

### Q&A MORNING SESSION

Comments: Andy Lawrence, University of Manchester  
Balz Alter, Universität Basel/Aarhus

### 12.15-13.30

### LUNCH



*Trabajar es Crecer / To Work is to Grow*



*I'm not Leaving Eldon*



*Is it Lonely at the Top?*

## AFTERNOON SESSION I

**13.30-13.50**

*Albania, 2015 –  
Albanisch / Deutsche  
Untertitel – 18 Min.  
Blerta Berisha, Felix  
Hergert, Ethno-  
logisches Seminar,  
Universität Luzern*

### **DRANDE**

Drande lebt mit ihrer Mutter am Rande einer kleinen Stadt. Sie kümmert sich um das Land, das sie besitzt. Zwei Pappeln sollen gefällt werden. Drande ist eine Burrnesha. Sie hat das Leben eines Mannes gewählt. Als Mann fühlt sie sich frei und unabhängig, muss sich aber einigen Schwierigkeiten stellen. Der Film ist eine Begegnung mit einem Menschen in Nordalbanien, wo es das schwindende Phänomen der Burrnesha gibt.

**13.50-14.30**

*Italy, 2014  
Italian / English  
Subtitles – 40 Min.  
Pip Hare, Granada  
Centre for Visual  
Anthropology,  
University of  
Manchester*

### **ENCOUNTERS ON PIANOSA**

Encounters on Pianosa: a small, flat, “abandoned” island that brings together guards and guides and tides of tourists; transient guests and the unseen ghosts of a 200-year history of incarceration. A sedimentary island that has absorbed the labour of its former inmates; its ruins are now being renovated by those in “semi-liberty”. Jokes and nostalgia, uncontaminated coastlines and crumbling concrete. Walls and regulations. An island that captivates.

**14.30-15.00**

### **Q&A AFTERNOON SESSION I**

Comments: Michèle Dick, Völkerkundemuseum der Universität Zürich

**15.00-15.30**

### **TEA & COFFEE**



*Drande*



*Encounters on Pianosa*

## AFTERNOON SESSION II

### 15.30-15.45

*Deutschland, 2014 –  
Deutsch / Englische  
Untertitel – 16 Min.*

*Thomas Kaske,  
Medienkunst und  
Mediengestaltung,  
Bauhaus Universität  
Weimar*

### DOKUMENT: HOYERSWERDA I FRONTEX

Die Videoarbeit erzählt die Geschichte von vier Vertragsarbeitern aus Mosambik, welche während der rassistischen Anschläge von Hoyerswerda 1991 angegriffen wurden. Diese Geschichten wurden in Form von Erinnerungsprotokollen direkt nach den Ereignissen niedergeschrieben. Der Filmemacher spricht diese bisher unveröffentlichten Protokolle über Archivmaterial von den Anschlägen und Überwachungsvideos von Frontex. Diese Gegenüberstellung von Bild und Ton soll auch dazu anregen, über die letzten 23 Jahre europäische Flüchtlingspolitik nachzudenken.

### 15.45-16.15

*Germany, 2014 –  
English / English  
Subtitles – 30 Min.*

*Tami Liberman, Visual  
and Media Anthro-  
pology, Institut für  
Sozial- und Kultur-  
anthropologie, Freie  
Universität Berlin*

### NAPPS – MEMOIRE OF AN INVISIBLE MAN

This film tells the story of Mr. X, who's identity is never revealed. Mr. X is an African asylum seeker living in Berlin. As his exposure might put him in danger, he is the one holding the camera. Mr. X shoots the landscapes and people of Berlin to tell stories about the refugee camp in Italy, his grandmother in West-Africa, his acquaintance with African drug dealers from Görlitzer Park and about the relationship between him, his legal status and his camera.

### 16.15-16.40

*Italy, 2015 – Italian/  
English Subtitles –  
25 Min.*

*Chôme Ledésert  
Visual and Media  
Anthropology, Insti-  
tut für Sozial- und  
Kulturanthropologie,  
Freie Universität Berlin*

### PERSISTING DREAMS

Toni is a fisherman in Lampedusa. He sees men, women and children traveling from another continent. Who are these migrants arriving by sea on an island at the entry door of Europe, leaving it as soon as they can? Through Toni's testimony, intercut by animation that underlines his role of obliged witness, this documentary invites us to question our perception of migrants in Europe – between our tenacious fantasies, Toni's reality and their persisting dreams.

## 16.40-17.10

## Q&A AFTERNOON SESSION II

Comments: Andy Lawrence, University of Manchester  
Martha-Cecilia Dietrich, Universität Bern

## 17.10-17.30

## TEA & COFFEE



*Dokument Hoyerswerda | Frontex*



*Napps – Memoire of an Invisible Man*



*Persisting Dreams*

## EVENING SESSION

### 17.30-17.50

*South Korea, 2014,  
Korean / English  
Subtitles, 21 Min.*

*Mayumi Robinson,  
Granada Centre for  
Visual Anthropology,  
University of  
Manchester*

### MAESIL

A young family of five live together in a small apartment in Seoul, South Korea. This observational documentary chronicles a summer of family life. Drawing upon the theoretical turn towards the senses and embodiment in anthropology, and using film as precisely the medium to explore these modes of experience, *Maesil* depicts the phenomenology of everyday life in a Korean family. The film explores the potential of two filmic devices – the long take and the wide shot – to elicit anthropological knowledge that is not bound by a conventional narrative structure. Instead of narrative as structuring device, *Maesil* attempts to propose a form of visual anthropology that is structured by the most essential elements of film itself: temporality and visual resemblances (in other words, the long take and the wide shot).

### 17.50-18.00

*United Kingdom,  
2014, English, 5 Min.*

*Ben McNair, Elena  
Adorni, Ramona  
Sonderegger,  
Granada Centre for  
Visual Anthropology,  
University of Manchester*

### BECOMING LIQUORICE BLACK

The short film illustrates the transformation process of a Manchester drag queen getting ready for a night out. Liquorice Black therefore gets advice by his drag mamas Cheddar Gorgeous and Anna Phylactic.

### 18.00-18.20

*United Kingdom,  
2014, no Dialogue,  
25 Min.*

*Kriston Jackson,  
Granada Centre for  
Visual Anthropology,  
University of  
Manchester*

### STRANGE BEASTS

*Strange Beasts* is an attempt to support the expanding dialogue that calls for an anthropology beyond the human by acknowledging the myriad perspectives that make up the farm as a collective entity, or as David Abram says, the “larger community [that] includes, along with humans, the multiple non-human entities that constitute the local landscape.” In *Strange Beasts*, this “larger community” comprises cows, birds, farm labourers, cheesemakers, flies, meadows, trees, and weather patterns – and although unfathomable and impossible to represent in their entirety, the project seeks to simply open its ears and listen to them speak.



*Maesil*



*Becoming Liquorice Black*



*Strange Beasts*

## 18.20-18.50

*United Kingdom,  
2014, no Dialogue,  
30 Min.*

*Daniel Lema,  
Granada Centre for  
Visual Anthropology,  
University of  
Manchester*

## GRIOT

Kevin Dalton Johnson is a British international artist who explores his African and Jamaican diasporic identity through clay. His sculptures can be considered as griots, West African historians or storytellers, repositories of oral tradition. Like many others living nowadays with the affects of fragmented information about his or her cultural heritage, the work Kevin has created for more than twenty years stands to tell the sense of displacement he often feels. Through the cathartic making-process of one of the sculptures, the film enters a world in which clay and artist transform each other through a vibrant and powerful relationship that goes beyond.

## 18.50-19.20 Q&A EVENING SESSION

Comments: Peter I. Crawford, Department of Anthropology,  
Aarhus University

## 19.20-20.00 TEA & COFFEE

## 20.00-21.00 CLOSING TALK

*Mehdi Sahebi  
(freischaffender  
Filmmacher/  
Universität Zürich)*

## MONTAGE - EIN DIALOG MIT DEM FILMMATERIAL

Im Rahmen eines vom Schweizerischen Nationalfonds finanzierten Forschungsprojekts zum Thema „Land Grabbing“ drehte der Ethnologe und Filmmacher Mehdi Sahebi von 2011 bis 2014 einen Film bei den Bunong, einer ethnischen Minderheit im Grenzgebiet von Kambodscha und Vietnam. Nach den Dreharbeiten war Sahebi ein Jahr lang mit dem Schnitt des Films beschäftigt. Anhand von Ausschnitten aus seinem Film erzählt Mehdi Sahebi von den verschiedenen Phasen und Herausforderungen des Filmschnitts. Und nicht zuletzt wird auch das anwesende Publikum dazu eingeladen den Dialog mit Mehdi Sahebi und dem vorgestellten Filmmaterial aufzunehmen.



*Griot*



# The Montage Symposium

Sunday,  
25.10.2015

09.00-10.30

## Session I: In the Making

Peter I. Crawford  
(University of  
Aarhus), André  
Ottou (Université  
Yaoundé I), Balz  
Andrea Alter  
(Universität Basel/  
Aarhus)

### Splitting (Up) and Sharing Gazes

Considering the often disregarded potential of montage within Visual Anthropology, this session will be recorded and is a live experiment in splitting, connecting and arranging audio-visual material as anthropological project. Introduced by Peter I. Crawford, André Ottou and Balz Andrea Alter will talk about their long-term audio-visual research project presenting their film EUROPALAND as its starting point and cuts out of their new material. Under the direction of Peter I. Crawford, the audience is invited to actively participate in the making of a story and in raising questions about the possibilities and limitations of montage as ethnographic practice.

10.30-11.00

## Tea & Coffee

11.00-12.30

## Session II: Filmmaking Modes as Ethnographic Practice

Steffen Köhn  
(Freie Universität  
Berlin)

### Desktop Documentary

In the light of Internet based forms of communication and the rise of social media the desktop screens of our computers, mobile phones, or tablets have become public spaces where we meet people, create images of ourselves, and live out social relations. In this presentation, I will discuss a range of films that are solely created with a screen recording software. These “desktop documentaries” are set on their protagonists’ computer screens and thus convey their individual user patterns as well as recreating their particular user experiences in a direct form. I therefore want to propose the desktop screen not only as an important site of ethnographic research, but also as a possible filming location for an emerging mode of documentary filmmaking that fully embraces the digital age.

Martin Gruber  
(Universität Bremen)

### Participatory Ethnographic Filmmaking as Transcultural Montage

In this presentation I want to discuss an approach of participatory ethnographic filmmaking that I developed through making films together with villagers in Namibia, Botswana and Angola. Drawing on methods from ethnographic filmmaking and participatory video (PV), the resulting films combine anthropological and local perspec-

tives in one collaborative product. Shifting the practical filmmaking to research participants and switching roles between protagonists and filmmakers are important aspects of my work, which constitutes a practice of transcultural montage. In my presentation, I will discuss how different forms of knowledge and narrative were negotiated and emerged during the process of filmmaking.

## 12.00-12.30 Q&A Session II

Discussant: Martha-Cecilia Dietrich (Universität Bern)

## 12.30-14.00 Lunch

## 14.00-15.30 Session III: Thinking Montage – Contemporary Perspectives

Alyssa Grosman  
(University of  
Gothenburg)

### **Bricolage as Anthropological Practice**

This presentation revisits Levi-Strauss's concept of bricolage (1962) as an alternative approach to working with ethnographic museum collections. Returning to the largely forgotten intersections between the French surrealist movement and the field of anthropology, I will discuss a current project that uses methods of collage and the 'cut-up' to provoke new interpretations of museum artifacts, images, and narratives, and challenge conventional understandings of their contemporary significance.

Gilles Aubry  
(Freier Künstler  
Berlin/Universität  
Bern)

### **Listen, That's Us! An Artistic Sound Research on the "Paul Bowles Collection of Traditional Moroccan Music"**

Gilles Aubry presents "And Who sees the Mystery", a 30' video essay on the return of music recordings from 1959 to the village of Tafraout in Morocco. In collaboration with local musicians and other inhabitants, the author engages in a reflection about sound recording, cultural preservation and transcultural listening practices, including the documentation of listening sessions, discussions and music performances.

## 15.00-15.30 Q&A Session III

Discussant: Laura Coppens (Universität Bern)

15.30-16.00 Tea & Coffee

16.00-16.45 **Session IV: Montage – Past and Present**

Paul Henley  
(University of  
Manchester)

**The Silent Time Machine – Some Preliminary Thoughts**

The period running from the 1890s, when moving image camera technology was first developed, to the early 1950s, when the earliest ethnographic documentaries began to appear, constitutes around half the total time-span of ethnographic filmmaking. This was a period of tentative beginnings, sporadic activity and blurred genres. Ethnographic film in the form that one might most commonly expect to encounter it today barely existed, though the first seeds of later developments can certainly be detected. Borrowing a phrase from the Luc de Heusch, we might refer to this long period of gestation as the “prehistory” of ethnographic film. I am currently midway through a three-year research project exploring this ‘prehistory’, funded by the Leverhulme Trust. In this presentation, I will share some of my preliminary conclusions.

16.30-16.45 **Q&A Session IV**

Discussant: Michaela Schäuble (Universität Bern)

16.45-17.00 Tea & Coffee

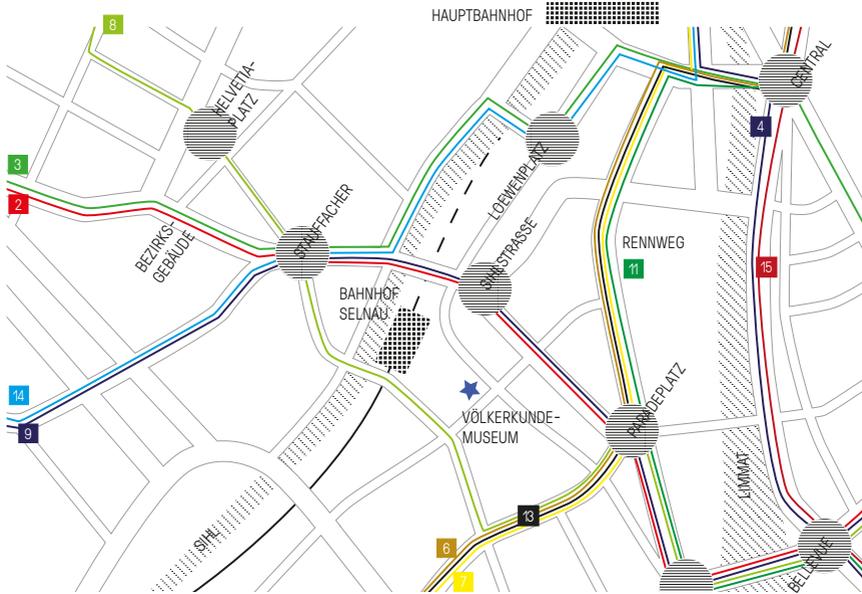
17.00-18.00 **Roundtable: Does Montage in Film deny the Ambiguity of Images and thereby of Reality?**

Alyssa Grossmann (*University of Gothenburg*),  
Michaela Schäuble (*Universität Bern*),  
Paul Henley (*University of Manchester*),  
Peter I. Crawford (*University of Aarhus*)





# Information



## How to get to the Ethnographic Museum

Völkerkundemuseum Zürich  
Pelikanstrasse 40  
CH-8001 Zürich

The Ethnographic Museum is easily reachable by public transport

- Tram 2 and 9 to Sihlstrasse
- S-Bahn Line 10 and 4 to Selnau Station (Bahnhof Selnau)

or by foot from the Main Station Zürich (Hauptbahnhof Zürich) in about 15 Minutes

## Program online

[www.regardbleu.ch](http://www.regardbleu.ch)  
[www.sagw.ch/seg/commissions/CAV.html](http://www.sagw.ch/seg/commissions/CAV.html)

## Contact

Völkerkundemuseum der Universität Zürich  
Ethnographic Museum University of Zurich  
Phone +41 44 634 90 11

[www.musethno.uzh.ch](http://www.musethno.uzh.ch)  
[dick@vmz.uzh.ch](mailto:dick@vmz.uzh.ch)

Balz Alter  
[balz.alter@unibas.ch](mailto:balz.alter@unibas.ch)

## Symposium Chair

Balz Andrea Alter (Universität Basel/Aarhus)  
& Michaela Schäuble (Universität Bern)

## Regard Bleu Chair

Michèle Dick (Völkerkundemuseum der Universität Zürich)



