

Experimental Documentary Filmmaking with Sensorial Ethnography

CURATORIAL STATEMENT

Vanessa Ramos-Velasquez deploys artistic research and various methods as interdisciplinary methodology for filmmaking. This online exhibit shows process-based works developed during her Bauhaus.Module course “Experimental Documentary Filmmaking with Sensorial Ethnography,” designed to expand perspectives on the questions: “What is nature? How can it be felt? How can we communicate with it? What is the Nature inside of us? What is the Nature Outside of us? How can the two be brought together?”

To deal with these questions in filmmaking format, both theory and practice intertwine. Artistic activities arise from experimentation with media and formats and by engaging with the words of a shaman in the book “The Falling Sky” by Davi Kopenawa Yanomami/Bruce Albert as a relational text. This creative process happens via a protocol called *Pre-Texts* (Pre-Texts.org), which I have learned at Harvard University in the Fall season of 2021. By utilizing Kopenawa/Albert’s book as an operative tool in my Bauhaus.Module sessions, Kopenawa becomes a presence, a teacher from the forest, offering a perspective of nature from deep inside the Amazonian ecosystem. As the course progresses, all participants’ perspectives of “Nature Inside and Outside” develop into materials created through those artistic activities.

This course is about learning and sharing backgrounds, perspectives and skill sets, unleashing creative potential and experimenting with the cinematic space via Sensory Ethnography. The interdisciplinary approach also takes account the participation of students from all faculties, cultural backgrounds and academic levels to develop

aesthetic concepts beyond visual media into sensorial media in an inclusive and non-hierarchical way.

All positions in the exhibit reflect a low to no-budget Guerilla filmmaking executed in just one semester. This online group exhibit includes all films produced until the beginning of Summer 2022. In addition, selected works in various media are included in this documentation, all produced in the *Pre-Texts* sessions between April and June 2022 by the active students in the course: Katarina Bankovic, Felipe Alexander Cuartas Moreno, Moritz Lang, Wing Yan Ng, Rodrigue Saad, Andreas Lorenz Schwab, Tara Sophie Anastasia Thomson, Felix Weller, Freya Woidniok,

Above all, this group exhibit displays a joy for experimentation, a core value of the Bauhaus since its founding.

– 13.7.2022. Vanessa Ramos-Velasquez. Bauhaus Ph.D. Candidate in Media Art, Faculty of Art & Design.

Thank you:

Ronny Schüler and the Bauhaus.Module Team

Prof. Jakob Hüfner

Prof. Alexandra Toland

Prof. Julia Bee

Prof. Doris Sommer and the Pre-Texts Team

Katarina Bankovic :: *The Book Club*. 09:41.

This is a short, experimental approach to documentary filmmaking, where I used intuitive animation to map visuals of my own memories to the recorded audio of an experience shared with my friends and then show a second, more intimate perspective of the same experience.

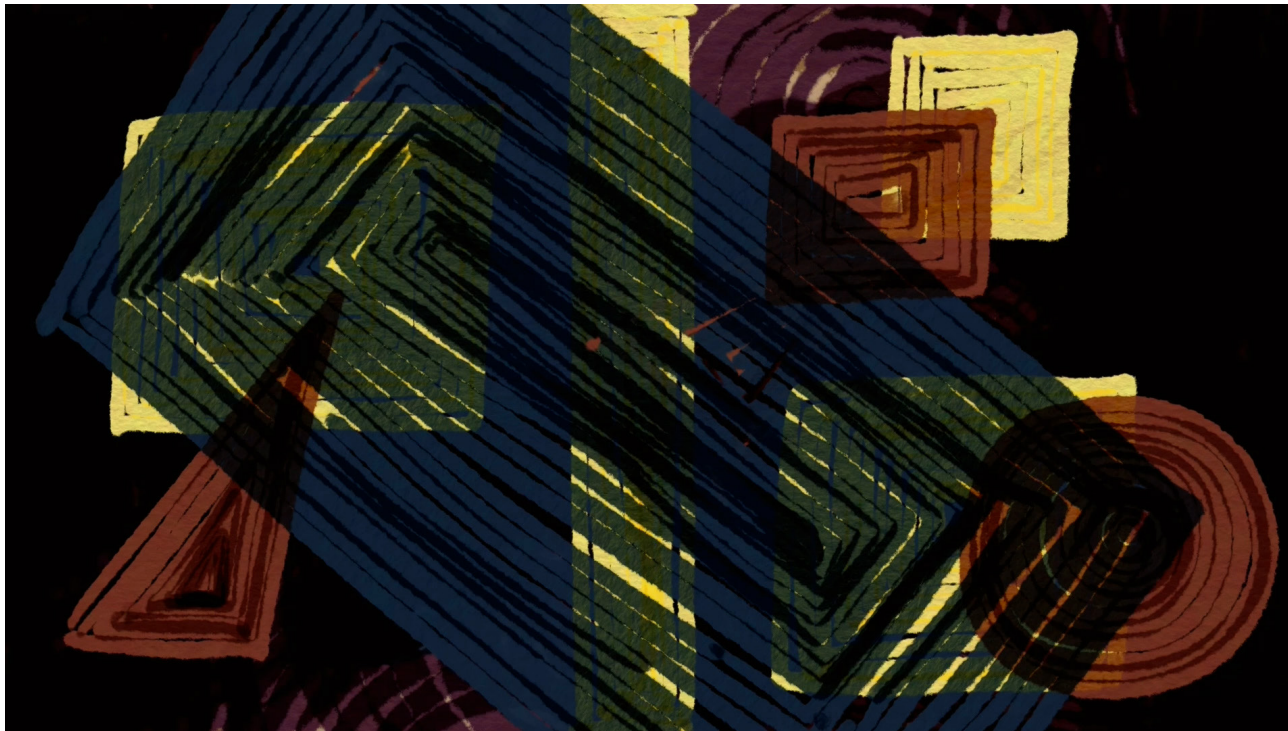
In Serbia, where I come from, there is a saying: *from knee to knee*, used to describe an old way of sharing a story or knowledge from generation to generation by simply telling it. In his book, *The Falling Sky*, Davi Kopenawa remarks that 'the white man's memory is weak' and that it's the reason for us "drawing words on paper skins," instead of sharing them through our voices. With the theme of the class being nature inside/nature outside I wanted to explore the concepts of memory and reading from two perspectives, one being more intimate, a ritual of self discovery and growth, and the other concerned with the collective experience and shared thoughts. As a result, I decided to organize a book club evening with my friends from Weimar.

The audio consists of three parts, first, the 'introduction', where my friends and I are entering the room, getting ready, filling our glasses and sitting down. The second part is where we sit together with each of us reading the same story on our own, and where the sounds of birds, cars and outside noises are more dominant and interrupted only by clinging of glasses, page flipping and shuffling. This part is trying

to show the layered experience of private and collective experience of reading, each of us seeing the story in our own heads and yet, being aware of the similar version of the same story developing in our friends minds simultaneously. The last part is where we, prompted or inspired by the story, talk to each other.

The second layer of this documentary is visual – an animation, in which I try to illustrate to the viewer the same experience of the group reading, but seen through my own memories of it. Davi Kopenawa's words ring true and I notice my memories failing me often. However, what always stay are certain abstract visuals and images that I connect to the specific voices, words, persons or other contexts of the experience I am trying to remember.

Inspired by the exercises during the classes, I'm using Procreate's time-lapse function to create intuitive drawings, while listening to the recorded audio, and trying to recreate the visuals that represent my memories. What I discovered after this intuitive process, was that I connected certain colors to the voices of my friends and my own voice, and as a result created a repetition of colors during the sequences of our talking. When there are no voices, colors are brown, yellowish and blueish. Furthermore, the visual consists of another style of animation, frame by frame, which maps the fragments of my memories that very clearly and more vividly connect to the specific contexts. Those little animations seem almost out of place, but are actually perfectly aligned to the way my own brain works through memories.



Katarina Bankovic is currently enrolled in her first year of Master Media Architecture studies at Bauhaus-Universität Weimar. She finished her Bachelor and Master studies in architecture at the University of Belgrade in Serbia, where she was born. Her interests range from architectural design, motion design, animation, filmmaking, writing, to machine learning and interactive design. In her work, she tries to connect various media to create layered projects.

**Bauhaus.Module by Vanessa Ramos-Velasquez
Experimental Documentary Filmmaking with
Sensorial Ethnography**

Felipe Cuartas :: *Henriete*. 09:25.

Henriete is a documentary film that explores a day in the life of a hen and seeks to show the different roles that each animal plays in their group. With a camera held at the animals' level, the short film offers an immersive experience, in which the atmosphere of the farm feels personal and humanized.



I'm Felipe Cuartas, I'm a director of photography based in Weimar, Germany. I grew up in the city of Bogotá, Colombia. My fascination for drawing and Art History has lead me to the path of films and to learn about the art of cinematography and story telling. I have studied Film and Design in Bogota, Colombia. I have participated on the creation of different audiovisual projects, such as documentaries, video clips and short films, in the role of director of photography, cameraman, colorist and gaffer. My strength is to improvise in order to solve unexpected challenges creatively. I am also able to work fast and deal with time pressure. I love documentary film because one cannot always control everything and you have to take fast decisions. On the other hand, I really appreciate when I have the time to plan. Currently, I am studying for a Master's degree in Media Art at the Bauhaus University. Parallel to this, I am constantly making films with different people in different parts of Germany.

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Experimental Documentary Filmmaking with
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Moritz Lang :: RAVE. 11:20.

By taking you on a journey to a popular electronic music parade in Germany, the short film *RAVE* exposes the EDM scene in many of its shades and colors, presenting the nature of its community. The film is made out of footage taken at the "Rave the Planet" event, which took place in Berlin on July 9th, 2022. The "Rave the Planet - Together Again" event/demonstration is recognized within the techno scene as a resurgence of the notorious "Love Parade," also organized by Dr. Motte (Techno-DJ and Producer). *Rave the Planet* took place 16 years after the last Love Parade in Berlin.

Moritz Lang is a photographer, filmmaker and sound-artist who is currently enrolled at the Bauhaus University Weimar studying Media Art and Design (B.F.A.).



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Ng Wing Yan :: Decolorant. 04:06

People want to pretend they have natural hair colour, which is interesting to me. The chaotic nature of the colouring process is important in this film. Using unnatural, chemical bleaching, but still desiring to make something look natural. Therefore, I used the colour effect like burning, to make the colours become even more unnatural.

Ng Wing Yan is a Fine Art exchange student at Bauhaus University, also studying Visual Art in Hong Kong, which is her country of origin. In her artistic practice, she uses her own body as an important element to explain the relationship between herself and the world. Know more about me Insta @winkinism



Bauhaus.Module by Vanessa Ramos-Velasquez
Experimental Documentary Filmmaking with
Sensorial Ethnography

Rodrigue Saad :: *Unwired*. 08:57.

What is the nature within and how do we experience it in our everyday lives?

Through this film project, I aimed to take on these questions by reflecting on the various exercises produced during the Pre-Texts sessions, and combining this newly gained perspective with an experimental and interdisciplinary approach. The result is a study of our modern day world, blurring the lines between reality and the virtual realm. Connect through disconnect, and vice versa.

Rodrigue Saad is an artist, curator and filmmaker, currently studying Media Art & Design (M.F.A.) at the Bauhaus-Universität Weimar.



**Bauhaus.Module by Vanessa Ramos-Velasquez
Experimental Documentary Filmmaking with
Sensorial Ethnography**

Tara Thomson :: *A Little Time in Orkney*. 07:40.

A Little Time in Orkney is a small insight into life in Orkney, a group of islands located off the northern coast of Scotland. It shows some of the impressions I have gathered there during my two-week stay in 2022. I have tried to capture the way the wind feels, the movement of the water and documented general activities I've done on the island.

This film was developed during the Bauhaus.Module "Experimental Documentary Filmmaking with Sensorial Ethnography," taught by Bauhaus Ph.D. Candidate, Vanessa Ramos-Velasquez in the Summer Semester 2022, where we learned about sensory ethnography as a method for filmmaking, did a string of relational exercises and had a lot of discussions on various topics. All of this helped a lot in the process of creating this film, as it gave me a new perspective on experimental documentary filmmaking. To focus on how the viewer feels, while watching the film and thinking about how to engage more senses than just vision has brought my footage to life a lot more.

Tara Thomson is a Media Art and Design Student at Bauhaus University in Weimar. Her main focus points are experimental documentary filmmaking, animation and illustrating. She draws a lot of inspiration for her work from everyday life. "I just don't get out much," she explains in an interview.



**Bauhaus.Module by Vanessa Ramos-Velasquez
Experimental Documentary Filmmaking with
Sensorial Ethnography**

Felix Weller :: *The Life Nocturnal with Zissou Zissou*. 08:49.

The Life Nocturnal with Zissou Zissou is a reflection on the life of a hamster, *Zissou Zissou* and his impact on his owner. As the owner-narrator watches videos they recorded through the course of Zissou's life, they reflect on the time the two have spent together, while revealing some anecdotes from the past two years. The short film was created during the Bauhaus.Module course "Experimental Filmmaking with Sensorial Ethnography," taught in Summer Semester 2022 by Vanessa Ramos-Velasquez.

For a while, I wanted to make a film about my hamster who has been like a small rock for me, a pebble, you might say, during the past two years. We have spent pretty much every day together and I wanted to make something that will remind me of him forever. Having him has also shown me how badly hamsters and other small pets are still treated today and how little knowledge about their safekeeping is apparently out there. For the narration, I decided to try my hand on experiments similar to what we did in class. I sat down and recorded several different narrations while watching the clips I had compiled.

Felix Weller is a Media Art and Design student at Bauhaus University, there they have worked in animation, documentary filmmaking and radio. They often draw inspiration from personal experiences, while never taking themselves too seriously.



**Bauhaus.Module by Vanessa Ramos-Velasquez
Experimental Documentary Filmmaking with
Sensorial Ethnography**

Freya Woidniok :: *Unausweichlich*. 09:17

"Inescapable" alludes to the last stage of our lives. This short film accompanies the grandfather of the filmmaker and shows him with the facets of aging and death. The author's visual writing element as a storytelling layer gives us deeper insights and yet leaves us alone with the subject.

The work was done primarily with the method of sensory ethnography. This resulted in artistic works on texts, which influenced the realization of the film, its visual language and the use of hand writing. Through the protocol of the Pre-Texts, lively discussions arose in the course about the most diverse topics, which helped to give the film a thematic direction.

Freya Woidniok is a sociologist (B.A.) and is currently studying Cultural Management (M.A.) at the Hochschule für Musik Franz Liszt and Media Management (M.A.) at the Bauhaus University Weimar. "Inescapable" is her first filmic work.



**Bauhaus.Module by Vanessa Ramos-Velasquez
Experimental Documentary Filmmaking with
Sensorial Ethnography**

Vanessa Ramos-Velasquez :: *Experimental Documentary Filmmaking with Sensorial Ethnography.*

SoSe2022: 20.4 – 13.7

- 8 Online Sessions of Pre-Texts with additional theory meets practice for filmmaking with sensorial ethnography,
- 1 Session of Pre-Texts outdoors in the park with discussions of Film Theory, "the skin of film".
- 5 Film Workshop Sessions in lab environment with peer-review of works-in-progress
- 1 Summaery exhibit

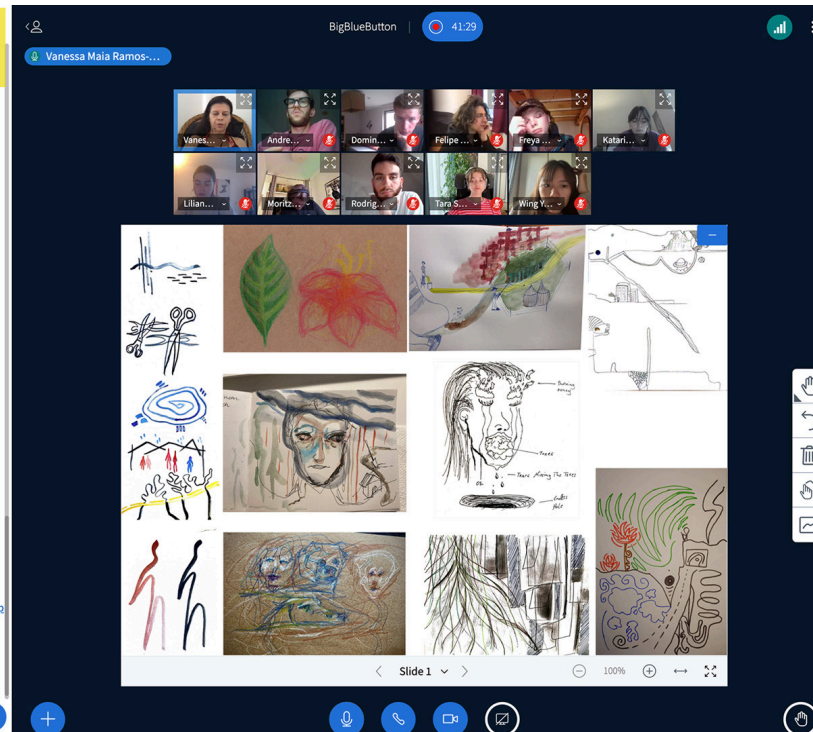
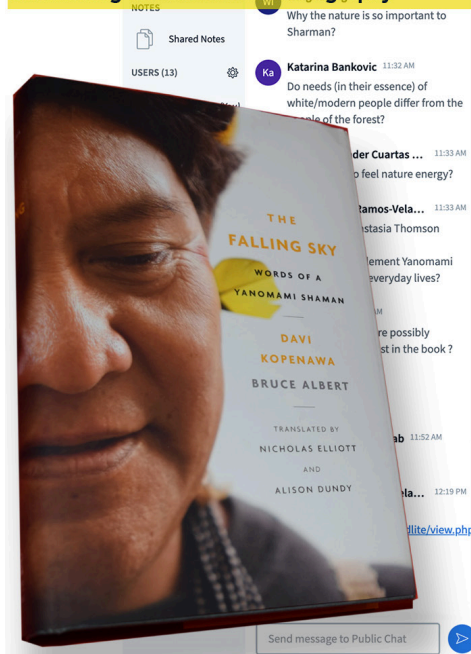
Vanessa Ramos-Velasquez is media artist, interdisciplinary researcher, lecturer, Ph.D. candidate at Bauhaus-University Weimar, developing a project intersecting Cultural History & Theory, Media Theory, Environment & Society and Indigenous Studies.

Master of Arts/New Media, University of the Arts Berlin in collaboration with Humboldt University's Department of Cultural History and Theory and the Cluster of Excellence Bild-Wissen-Gestaltung. Bachelor of Fine Arts/Expanded Media, University of Kansas, USA via IBEU/IIE/Fulbright scholarship.

Her unconventional artistic practices create a hybrid space between academic and artistic languages to explore forms of decolonization of knowledge. Although rooted in performance, she employs a variety of media to formulate meta-narratives. She explores structuralist image-making processes and their integration into performative installations and audiovisual experiences. Her latest works are operations of rescuing her own indigenous heritage.

She teaches Artistic Research for Filmmaking at Bauhaus University Weimar through its Bauhaus.Module interdisciplinary program. She has curated two online film exhibits of her students for the Bauhaus Summaery 2022, one of which was shown at Galerie Eigenheim Weimar during the 13th International SAR Conference, hosted at Bauhaus in June/July 2022.

ONLINE FILM EXHIBIT FROM WORKS OF THE Bauhaus.Module "Experimental Documentary Filmmaking with Sensorial Ethnography"



PRE-TEXTS RELATIONAL EXERCISES. READING DAVI KOPENAWA's
THE FALLING SKY THROUGH ARTISTIC ACTIVITIES ::
DRAWING, APRIL 27



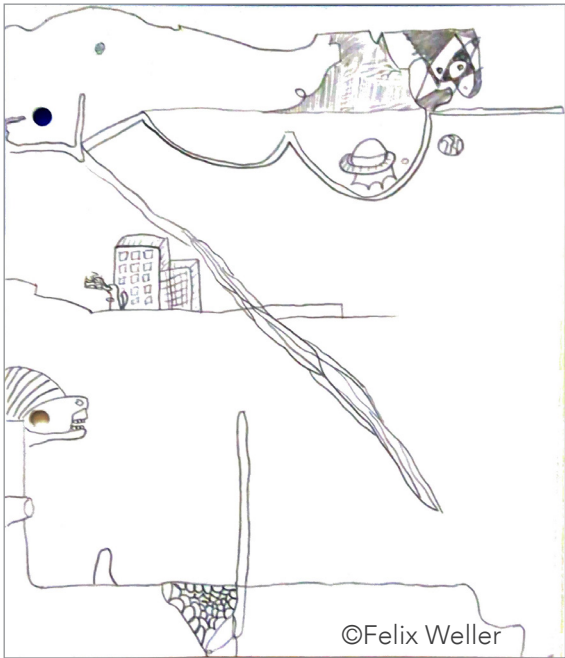
©Felipe Quartan



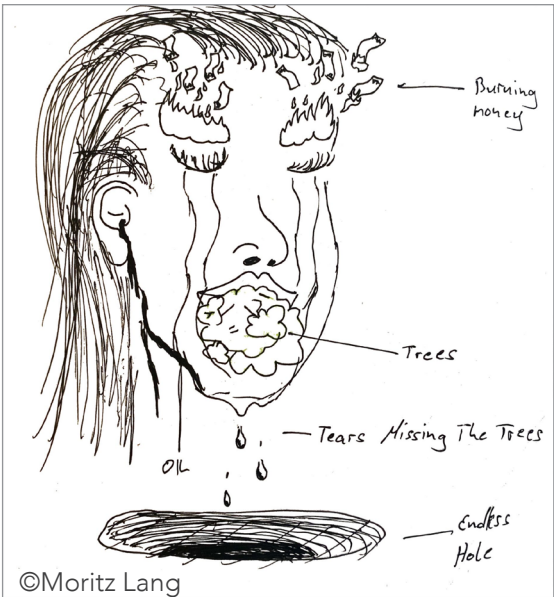
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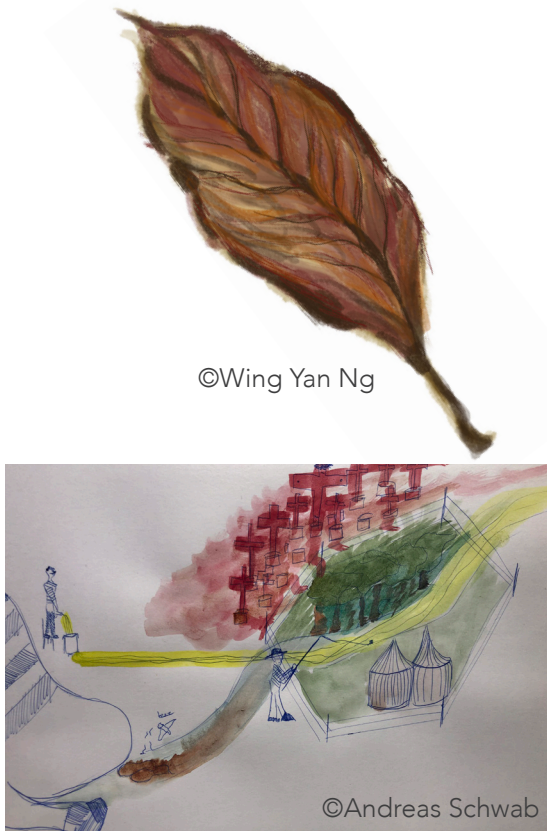
©Tara Thomson



©Felix Weller



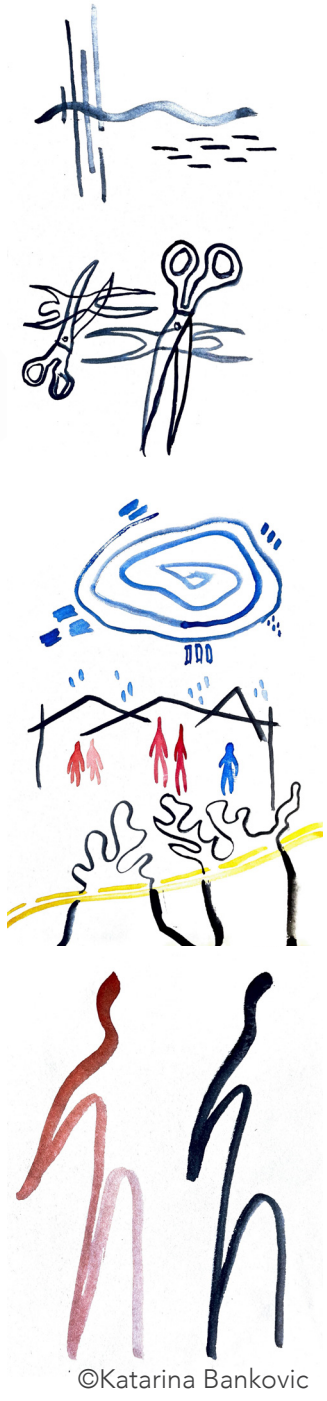
©Moritz Lang



©Wing Yan Ng



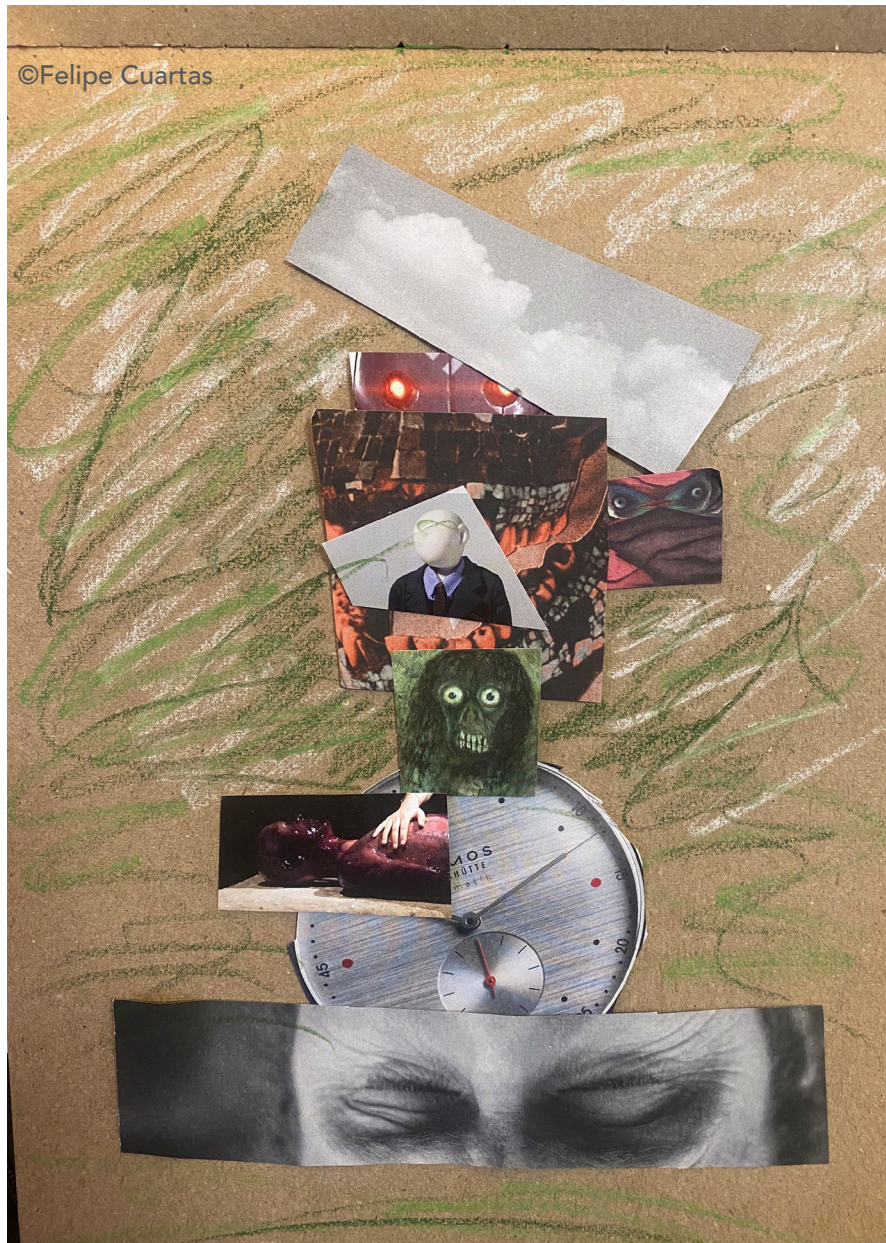
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Bauhaus.Module by Vanessa Ramos-Velasquez

PRE-TEXTS RELATIONAL EXERCISES. READING DAVI KOPENAWA's
THE FALLING SKY THROUGH ARTISTIC ACTIVITIES ::
COLLAGE, MAY 4



Bauhaus.Module by Vanessa Ramos-Velasquez



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COLLAGE, MAY 4. Bauhaus.Module by Vanessa Ramos-Velasquez



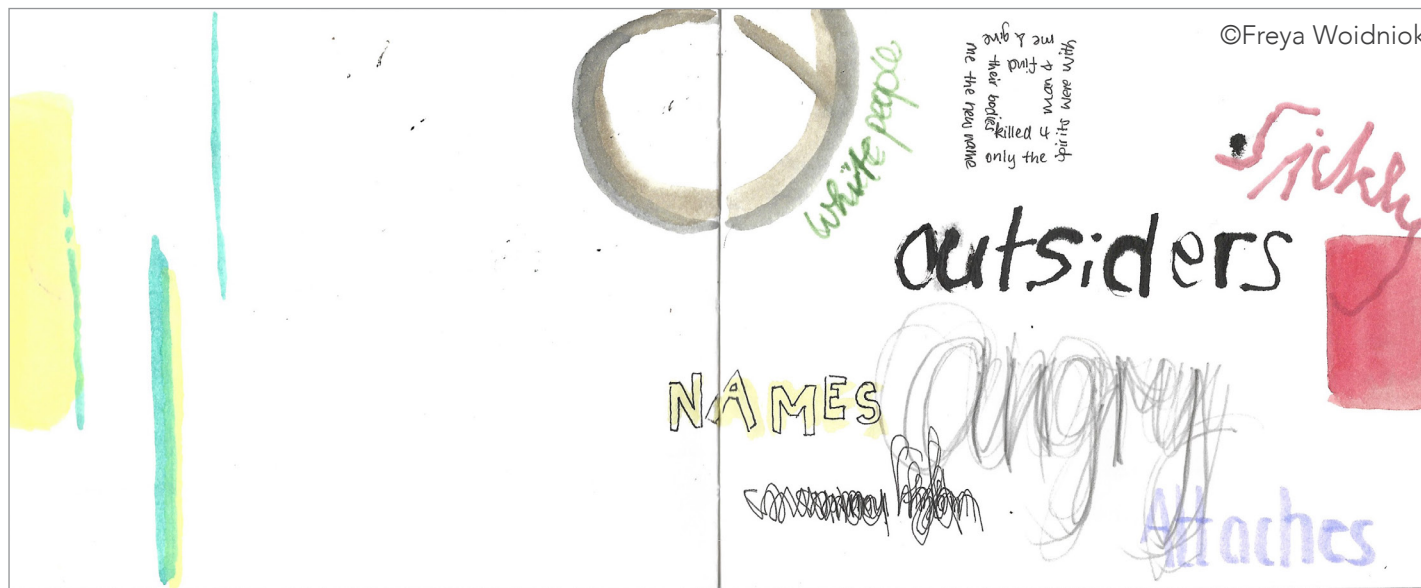
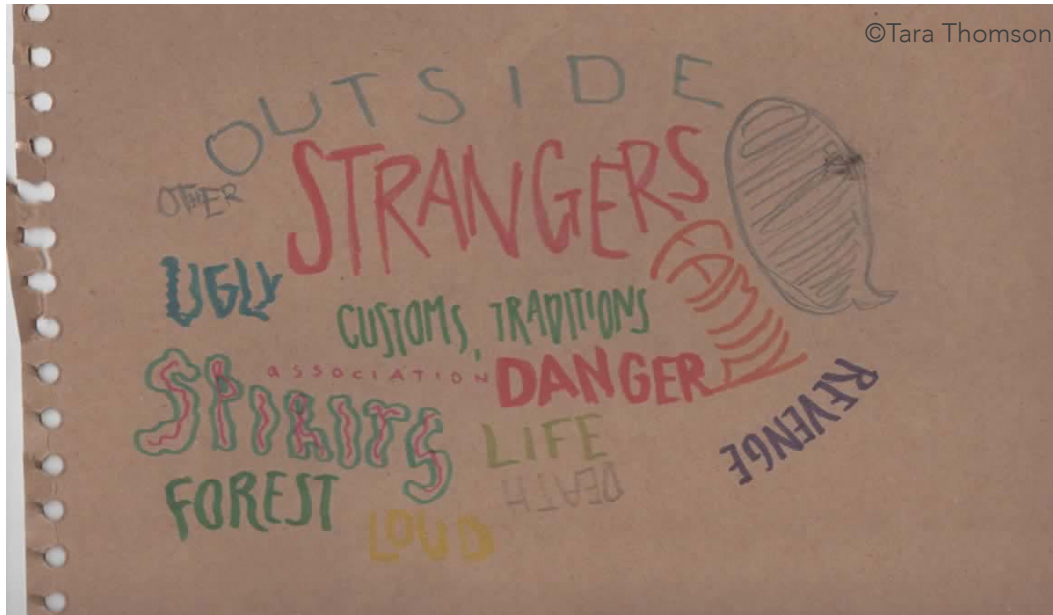


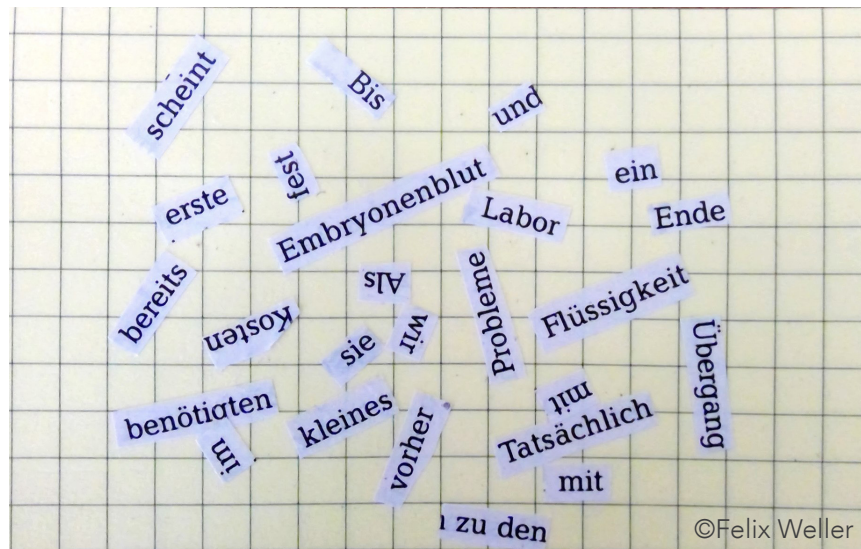
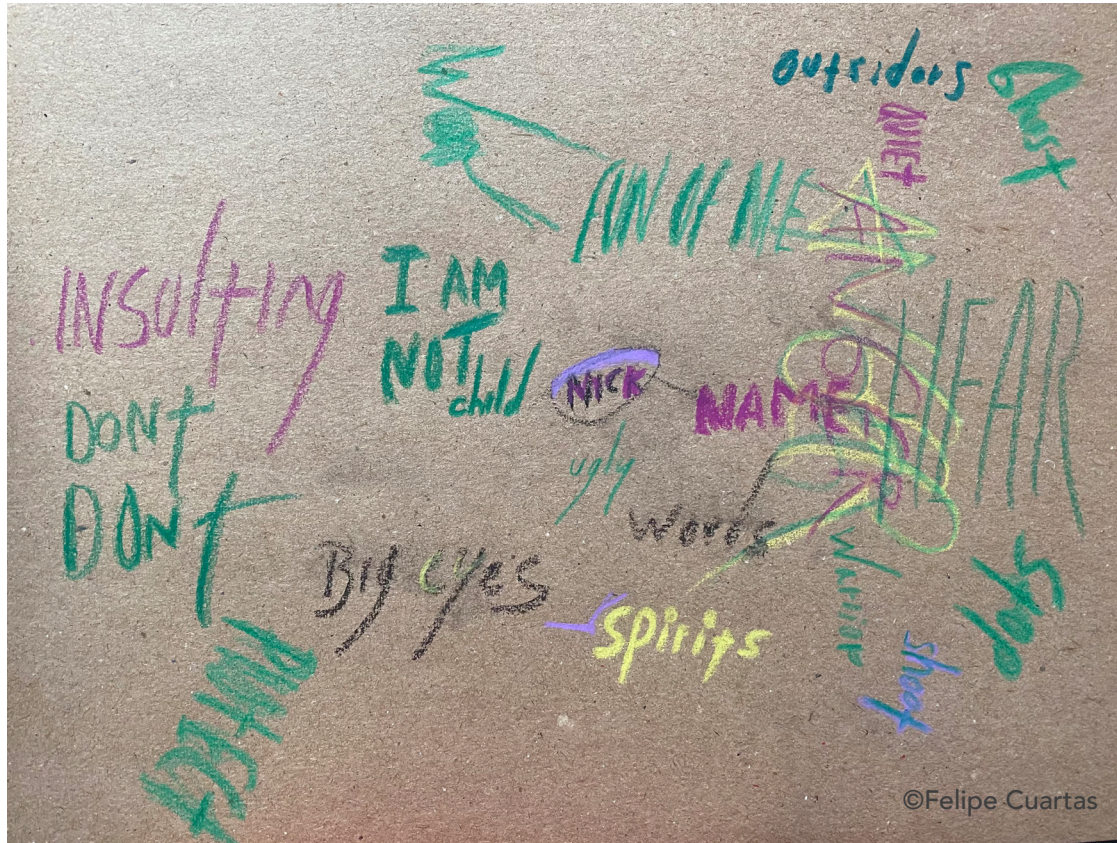
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COLLAGE, MAY 4. Bauhaus.Module by Vanessa Ramos-Velasquez



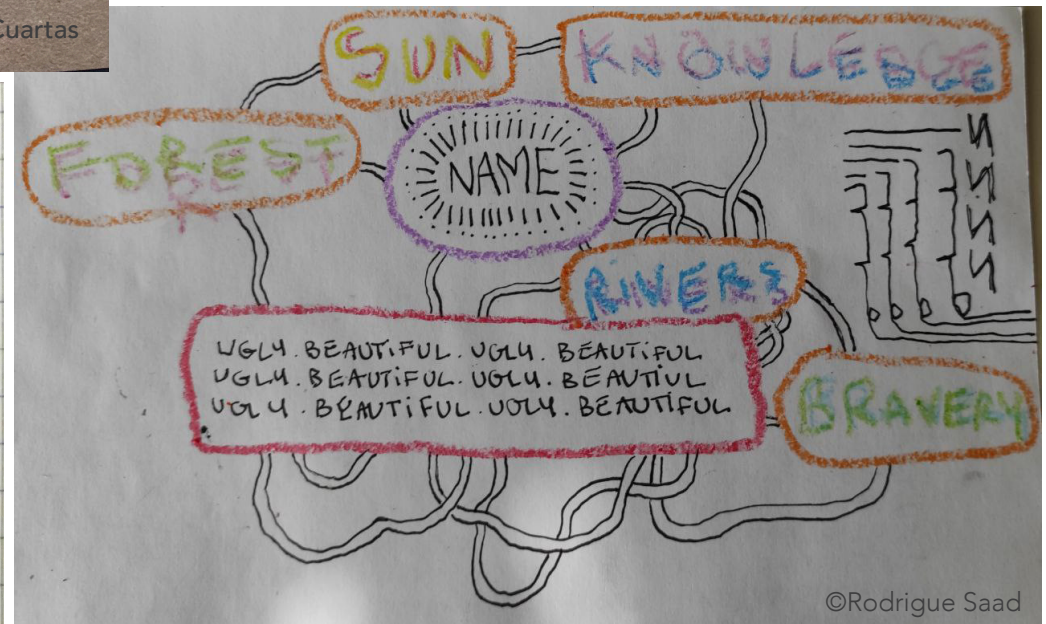
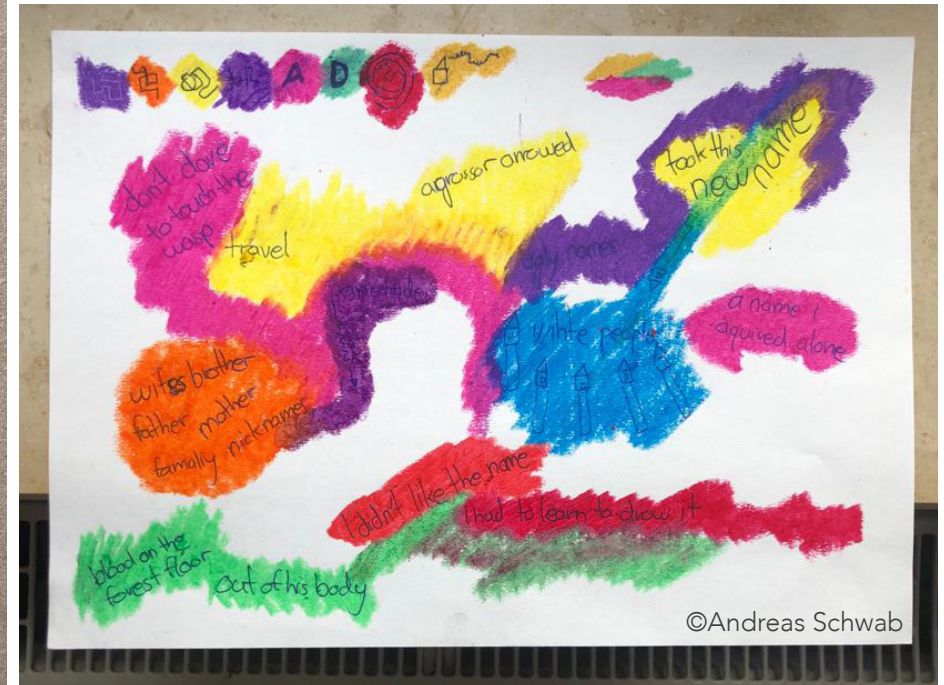
PRE-TEXTS RELATIONAL EXERCISES. READING DAVI KOPENAWA's
THE FALLING SKY THROUGH ARTISTIC ACTIVITIES ::
WORD HIGHLIGHTS, MAY 11









WORD HIGHLIGHTS, MAY 11.

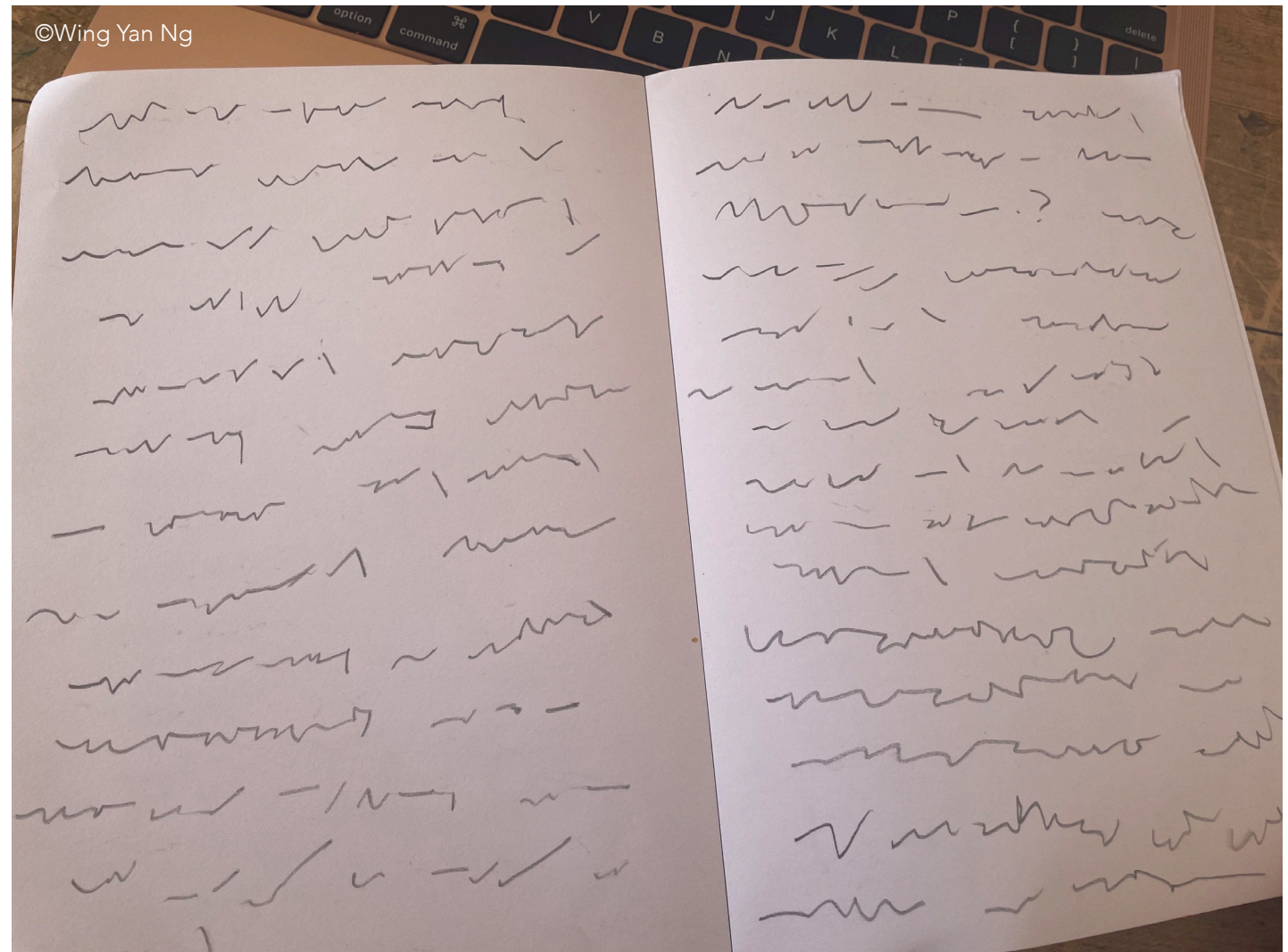
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PRE-TEXTS RELATIONAL EXERCISES. READING DAVI KOPENAWA's
THE FALLING SKY THROUGH ARTISTIC ACTIVITIES ::
SOUNDSCAPES RECORDING, MAY 18

Bauhaus.Module by Vanessa Ramos-Velasquez

-  AndySchwab_Natur in der Stadt.mp4
-  FelipeCuartas_voice-humming.m4a
-  KatarinaBankovic_voice-over-symultaneous-translation.mp3
-  WingYanNg_SoundWaves.jpg



PRE-TEXTS RELATIONAL EXERCISES. READING DAVI KOPENAWA's
THE FALLING SKY THROUGH ARTISTIC ACTIVITIES ::
FILM THEME IDEAS, MAY 23. Here, excerpts of initial ideas for final films.

Bauhaus.Module by Vanessa Ramos-Velasquez

©Andreas Schwab

Ich möchte einen Film über das Laufen machen. Denn das Laufen ist eines der natürlichsten Dinge, es liegt uns in der Natur und durch die Fähigkeit des Laufens gehen wir durch die Natur. Laufen ist ein extrem komplexer Vorgang, den man sogar verlernen kann. Heutzutage, wo wir den ganzen Tag sitzen, ist uns diese natürliche Eigenschaft etwas aus den Händen gelitten, genauso wie uns unser Verhältnis zu Natur uns etwas abhandengekommen ist. Wir

©Felipe Cuartas

When we began to read the assigned text for this class, I started asking myself about the relationship I have with nature. As the course has progressed I start rethinking some of the notions I had about this relationship. At this point I want to continue exploring that relationship through video. Through this piece I would like to explore the idea of immersion.

©Felix Weller

Though I'm not quite sure which topic I want to go with I have several ideas for experiments that I would be interested in performing, which would work for various topics.

I would be interested in exploring the sense of touch in particular and perhaps describing its sensation in a way other than words. So pretty much giving a voice to things that make no sound by themselves, that are just audible when they are combined with other objects or by

©Rodrigue Saad

What does nature feel like in our modern day world? Through my film project I aim to take on this question, by reflecting on the information gained from 'The Falling Sky' book, as well as taking inspiration from the various artworks produced during the Pre-Text sessions, and combining this newly gained perspective with an experimental viewpoint through the audiovisual medium. The result will be an interdisciplinary approach where environments will be documented and different perspectives will be studied, in order to translate the current state of the outside and connect it with the nature within. Everything in itself will be broken down into

©Freya Woidniok

- Theme:
- Death as subject surrounding us
 - Giving live purpose and meaning
 - But also confronting us everyday
 - I by myself have a hard time accepting death and that I have to face the death of people being close to me
- Idea:
- I want to film my grandfather, he is 91 years old and he lives alone, more than 5 years
 - Going in to an elderly home was not what he expected and didn't like the idea of giving up his last things of „Verantwortung“
 - I want to film him, in this new home, in this room that looks similar to his old apartment living room, but still has a different feel and a very different meaning to him and to me

©Moritz Lang

Rave-Culture

Interviews about the everyday life vs. rave adventures

Deeper at the illegal rave —> what happens —> people —> organization vs. celebration

Sweetspots Interview (multisensorial) „From the Rave to the bakery“

From Aftershow to Office

Rave-Location with people vs. Location without people

©Wing Yan Ng

FILM IDEA (natural inside VS outside)

1. Hair

Idea

- natural hair colour VS unnatural hair colour
- European have different kind of hair colour but Hong Kong people mostly only have black. We bleached it for being special with other people.
- The process of bleaching is unnatural. Even harmful and toxic.

Scene

- recording the people's hair
- my hair routine

©Katarina Bankovic

During our readings, leaf, and tangent exercises, one specific topic sparked my interest. It is Yanomama's stance toward the white people's creations, specifically books. They say we draw our words on paper skins - dead trees, and we draw them because our memory is weak.

In my other modules and my project class, I touched upon the subject of books and their role in a modern person's life, and how they provide a distraction and escape.

Since our topic for our module is nature inside/outside, I want to explore the relation between us and 'drawn paper skins', especially this one specific duality: 'books providing us a way to look at the nature inside us, but also their own materiality coming directly from the nature outside'.

©Tara Thomson

Something that I have had to deal with for a large part of my youth are migraines. For me that means a complete breakdown of my nervous system. Migraines have a strong influence on my senses, I become hypersensitive to light and sounds and touch, which ties into the subject of sensory ethnography quite well. That's why I think it would be a good subject for an experimental documentary.

PRE-TEXTS RELATIONAL EXERCISES. READING DAVI KOPENAWA'S
 THE FALLING SKY THROUGH ARTISTIC ACTIVITIES ::
 Diverse Activities and Black-Out Poetry, as proposed by Aly Tarmin,
 Pre-Texts guest from Harvard College. JUNE 8.

Since I had started ^{working} for FUNAI again, I
 had seen the white people ^{captivate} ~~tear up~~
 the ground in the forest to open a
 road through it. I had seen them
~~kill~~ cut down the forest, trees and
 set fire to it to plant grass
 for their ^{destruction} ~~cattle~~. I knew the empty
 land and diseases they left along
 their path. Yet despite all this, I
 still ~~knew~~ ^{thought} little about them

©Tara Thomson

Bauhaus.Module by Vanessa Ramos-Velasquez

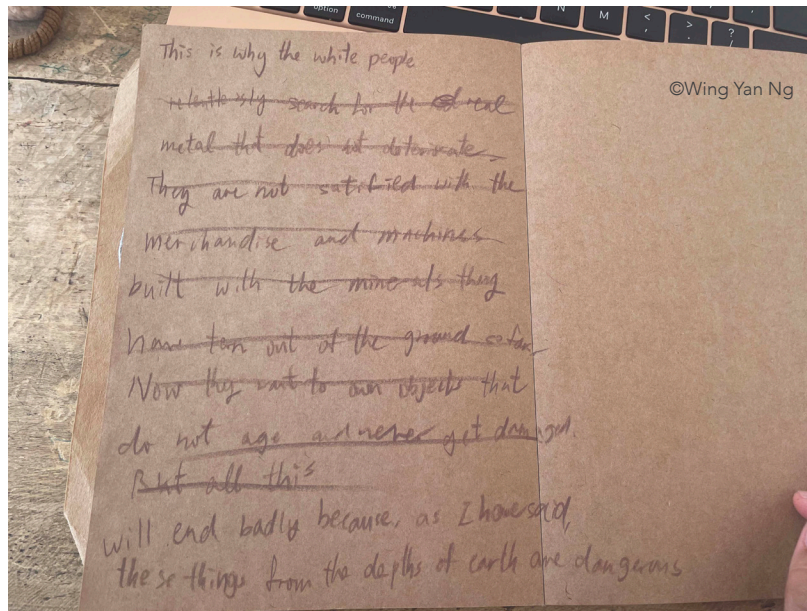
At night, I often [redacted] come
 into existence? [redacted] Finally, the [redacted]
 [redacted] origin [redacted] of [redacted]
 [redacted] time. This is [redacted]
 [redacted] what the [redacted] people call [redacted] stars. The metal beneath the earth
 [redacted] collapsed [redacted]
 [redacted] and [redacted] big
 [redacted] machines to make metal pots and tools. Yet
 [redacted] did not seem [redacted] dangerous!
 [redacted] a powerful [redacted] weapon [redacted] it in.

©Felipe Cuartas



©Rodrigue Saad





08. JUNE EXERCISE - INTUITIVE WRITING

I know. These things never get unnoticed. I forget. But who am I to do so? I am devastated about the things I can't control. I know that I know very little, and yet, I am free. Am I?

Sometimes I look at the sky and see shapes of animals. They calm me, but sometimes they demand to be understood. These thick clouds are made of bubble-gum tasting wool. They demand nothing.

Brothers are sometimes distant. I know my brother, but I don't see him. In the forest all the relations are sacred. I again, feel distant. Am I free?

White paper is actually yellow. These black ink I write with ~~are~~ tears. ~~are~~ the pages of the trees. I am sipping a tear on my corner. I forget to understand the words. All the smoke is in my eyes, but nothing is burning. Where ~~does~~ does the smoke come from? Someone put their hands on my ears. I am awake.

I am awake. Yet I feel so tired. I know that I know nothing. It compels me. I cannot correct my words. I can't go back, there's no repeat. Why do we forget?

Food that I need is not the food that you see. It's inside of me. This knowledge. It seems pointless.

Blade is against my throat. I am holding it my self. My own misunderstanding. Who is making me say these things?

I know very little, and the mountains seem so big. Sometimes I wonder, I wander through the gap between the mountains. Where is the edge of our own thoughts? Is it out in the world? Will I be able to walk up to it?

Drowning seems so distant. Drowning in the thoughts ancient, of some other lives, I might have lived. How old are we all? Should we not be more wise. Have we not seen already the destruction? I don't know.

I am calm. I write. Yet I try not to think, since thinking makes me feel alone. I want to see the birds, they for they seem free and they tell us we are free. Are we really free? Should we be free?

My neck hurts, my head is above the paper. I feel my body and I don't like it. My hair seems too heavy and it slithers like a snake around my cheeks.

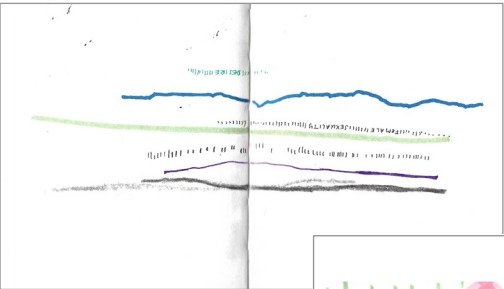
We have a small amount of concentration. It's failing me. Do I need to concentrate to not think? My eyes wander. The clock is lying.

©Katarina Bankovic

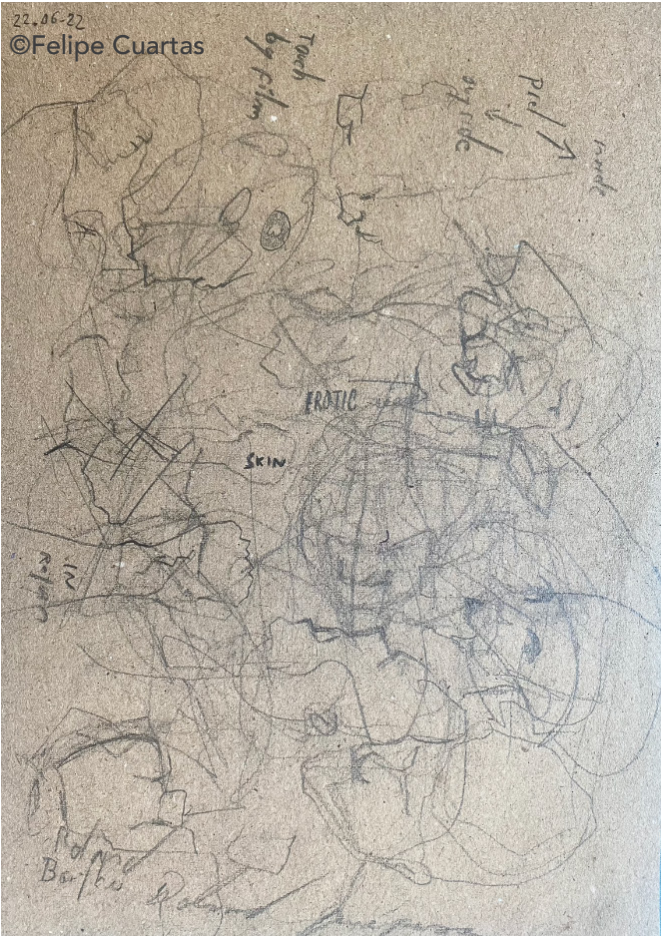
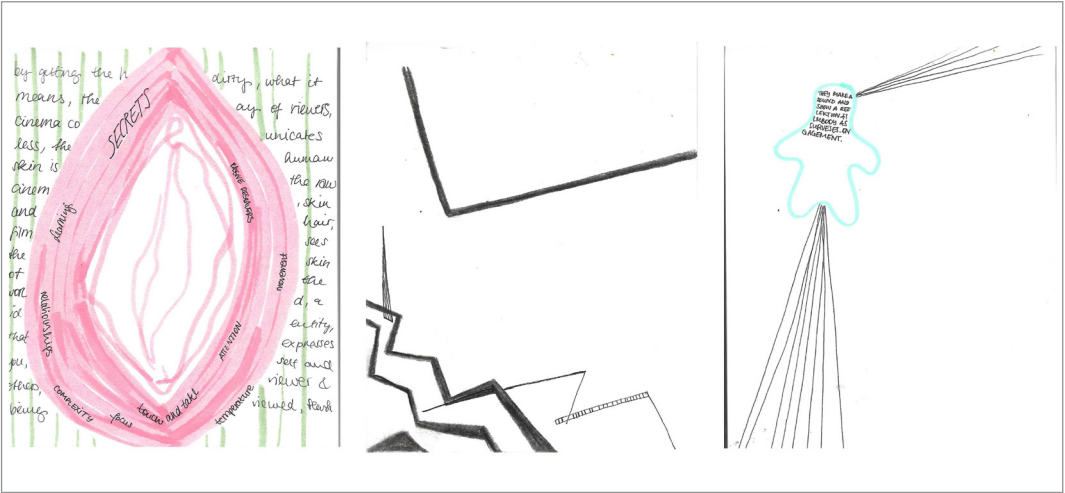
©Freya Woidniok

If the white people start tearing the father of metal out of the depths of the ground with their big tractors like giant armadillo-spirits, there will soon be nothing left but stones, gravel, and sand. The ground will become more and more fragile and we will all wind up sinking into it. This is what will happen if they reach the place where the chaos being-Xiwāripo lives, who turned our ancestors into outsiders in the beginning of time. The forest floor, which is not very thick, will start to break apart everywhere. The rain will never stop falling and the waters will begin to cannibal gold rise out of big cracks in the soil. Then many of us will be hurled into the darkness of the underworld, where we will drown in the waters of its big river Moto uri u. By digging so far underground, the white people will even tear out the sky's roots, which are also held in place by Omama's metal. The sky will fall apart again, and every last one of us will be annihilated. These thoughts often torment me. This is why I carry Omama's words in me to defend our forest. The white people do not think about such things. If they did, they would not unceasingly tear everything they can out of the earth. I want to make them hear the words the xapiri gave me in the time of dream so these thoughtless outsiders can understand what is really happening. My father-in-law is a great shaman; I have said so.

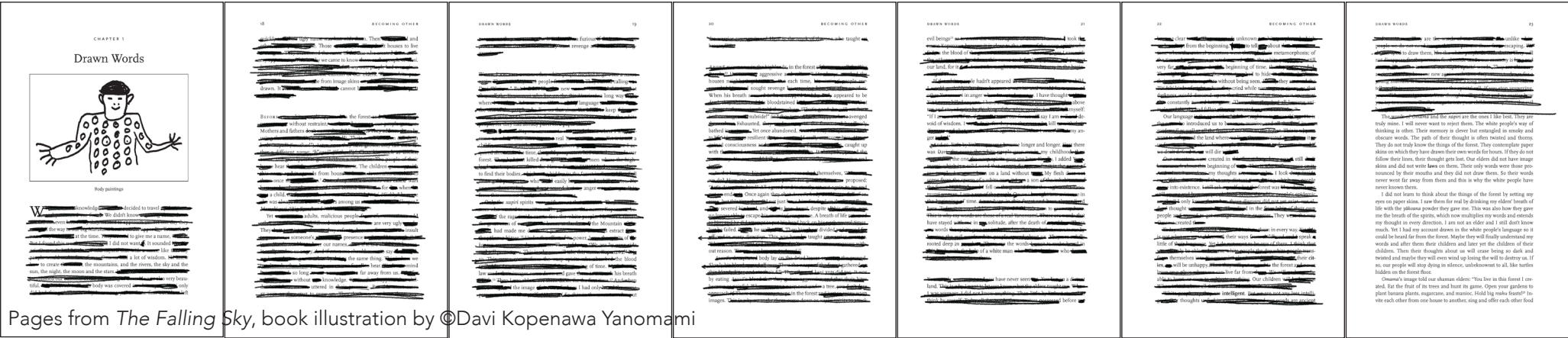
PRE-TEXTS RELATIONAL EXERCISES. READING DAVI KOPENAWA's
THE FALLING SKY THROUGH ARTISTIC ACTIVITIES ::
Diverse Activities Outdoors at Ilm Park, Weimar. JUNE 15.



©Freya Woidniok



Katarina Bankovic



Pages from *The Falling Sky*, book illustration by ©Davi Kopenawa Yanomami

PRE-TEXTS LEAFS AND TANGENTS RELATIONAL READING EXERCISE :: LEAF SAMPLE FROM THE COURSE'S TEXT "THE FALLING SKY: WORDS OF A YANOMAMI SHAMAN" BY DAVI KOPENAWA/BRUCE ALBERT.

Bauhaus.Modul: Experimental Documentary Filmmaking with Sensorial Ethnography SoSe2022

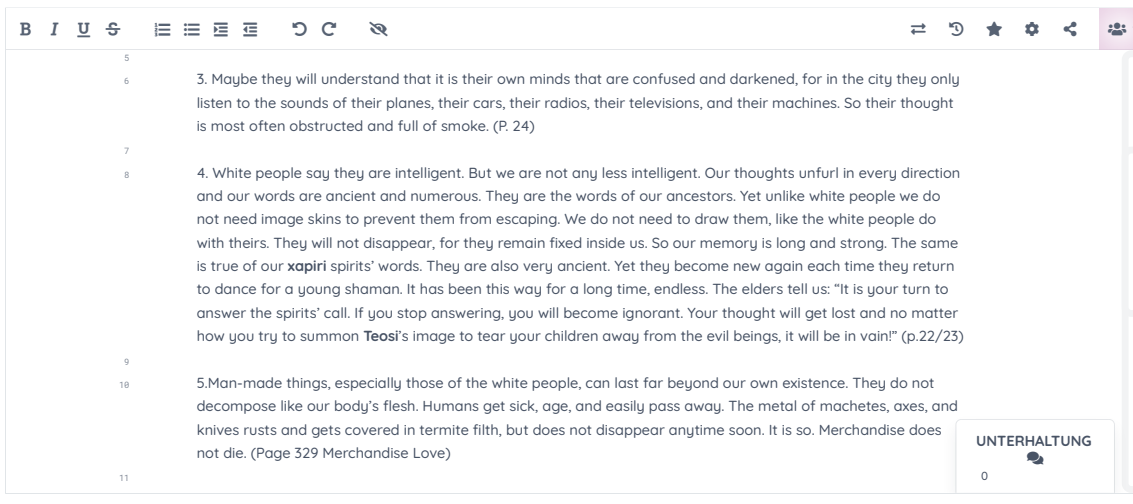
[Dashboard](#) / [Meine Kurse](#) / [Bauhaus.Modul: Experimental Documentary Filmmaking with Sensorial Ethnography SoSe2022](#) / [STUDENT UPLOADS](#)
/ [Leaf exercise for April 27](#)

Leaf exercise for April 27

Please download the PDF of the book from its location tab in Moodle "THE FALLING SKY / READ BETWEEN EVERY SESSION" or click here: <https://moodle.uni-weimar.de/course/view.php?id=38985>

To prepare for next session (April 27th), please choose a "Leaf" (a passage from the book, a sentence, paragraph or block of text) that resonates with you and paste it here in this form anonymously. Place just a number in the beginning of your selected text in chronological order. We should have at least 16 selections, one for each enrolled participant in the course. If you missed last session, April 20th, please watch the recorded session in the BBB section of this Moodle (take a moment also to see my slides under general information) to understand how this exercise works.

This is a collaborative doc and it displays with live updates, just like GoogleDocs.



The screenshot shows a collaborative document interface with a toolbar at the top containing icons for bold, italic, underline, link, list, indent, undo, redo, star, settings, share, and a user icon. The document content is a list of text selections, each preceded by a number in a small box. The selections are:

- 5
- 6 3. Maybe they will understand that it is their own minds that are confused and darkened, for in the city they only listen to the sounds of their planes, their cars, their radios, their televisions, and their machines. So their thought is most often obstructed and full of smoke. (P. 24)
- 7
- 8 4. White people say they are intelligent. But we are not any less intelligent. Our thoughts unfurl in every direction and our words are ancient and numerous. They are the words of our ancestors. Yet unlike white people we do not need image skins to prevent them from escaping. We do not need to draw them, like the white people do with theirs. They will not disappear, for they remain fixed inside us. So our memory is long and strong. The same is true of our *xapiri* spirits' words. They are also very ancient. Yet they become new again each time they return to dance for a young shaman. It has been this way for a long time, endless. The elders tell us: "It is your turn to answer the spirits' call. If you stop answering, you will become ignorant. Your thought will get lost and no matter how you try to summon *Teosi's* image to tear your children away from the evil beings, it will be in vain!" (p.22/23)
- 9
- 10 5. Man-made things, especially those of the white people, can last far beyond our own existence. They do not decompose like our body's flesh. Humans get sick, age, and easily pass away. The metal of machetes, axes, and knives rusts and gets covered in termite filth, but does not disappear anytime soon. It is so. Merchandise does not die. (Page 329 Merchandise Love)
- 11

At the bottom right, there is a small box labeled "UNTERHALTUNG" with a speech bubble icon and the number "0".

According to the Pre-Texts didactic protocol, each week readers choose either a **leaf** (page) of the course's main book, or they go off on a **tangent**, by selecting not only a passage that resonates with them from the book, but also contribute an entry that springs to mind upon reading a certain passage in *The Falling Sky*. On this page is an example of leafs selections. The following page contains Tangents selections and related contributions. In class, each participant then selects a posted entry and invites the contributor to share thoughts on that contribution. A conversation ensues and related topics are discussed. This exercise is always followed by an artistic activity, such as shown in the previous pages.

anytime soon. It is so. Merchandise does not die. (Page 329 Merchandise Love)

6. Maybe they will finally understand my words and after them their children and later yet the children of their children. Then their thoughts about us will cease being so dark and twisted and maybe they will even wind up losing the will to destroy us. If so, our people will stop dying in silence, unbeknownst to all, like turtles hidden on the forest floor.

7. Little by little you learned to imitate our language and to laugh with us. If they ask you: "How did you learn these things?" you will answer them: " I lived in the Yanomami's houses and ate their food for a long time.

8. I simply tell him: "When I am no longer, you will burn my possessions and you will live in your turn in this forest that I am leaving for you. You will hunt and clear gardens to feed your children and grandchildren on this land. Only the forest will never die!" (p.330)

9. "I lived in the Yanomami's houses and ate their food for a long time. Little by little their language took hold in me. They entrusted me with their words because they are sad that white people are so ignorant about them."

PRE-TEXTS LEAFS AND TANGENTS RELATIONAL READING EXERCISE ::
TANGENT SAMPLE FROM THE COURSE’S TEXT “THE FALLING SKY: WORDS
OF A YANOMAMI SHAMAN” BY DAVI KOPENAWA/BRUCE ALBERT.

Bauhaus.Modul: Experimental Documentary Filmmaking with Sensorial
Ethnography SoSe2022

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/ [Tangent exercise for May 18](#)

Tangent exercise for May 18

Please download the PDF of the book from its location tab in Moodle “THE FALLING SKY / READ BETWEEN EVERY SESSION” or click here: [\\$@COURSEVIEWBYID*38985@\\$](#)

To prepare for next session (April 27th), please choose a “Leaf” (a passage from the book, a sentence, paragraph or block of text) that resonates with you and paste it here in this form anonymously. Place just a number in the beginning of your selected text in chronological order. We should have at least 16 selections, one for each enrolled participant in the course. If you missed last session, April 20th, please watch the recorded session in the BBB section of this Moodle (take a moment also to see my slides under general information) to understand how this exercise works.

This is a collaborative doc and it displays with live updates, just like GoogleDocs.

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1. “Father! Later when I am more solid, I would like to truly see the beauty of the spirits like you do. You will make me drink the yākoana!” (P.42)

2

Tangent: <https://youtu.be/FiBruuhB3rQ> Princess Mononoke (1997)

3

4

2. “I started to flap my arms in desperation, as if they were wings, and suddenly I could fly. I glided in circles, high above the forest like a vulture. In the end I would find myself standing in another forest, on another shore, and the jaguar could no longer reach me.” (p.37)

5

tangent: <https://www.youtube.com/watch?v=cX3VbKEooWQ> Birdman or (The Unexpected Virtue of Ignorance), 2014

6

7

3 “In the beginning of time, our ancestors were still few in number. Omama gave them the plants of the gardens he had just got from his underwater father-in-law Têpêrêsiki. Then they began to plant and cultivate them while taking care of the forest. They did not tell themselves: “Let’s clear all the tress to plant grass and dig in the ground to tear metal out of its depths!” On the contrary, they started eating the food plants from its soil and the fruit from its trees.” (p.392)

8

tangent: <https://www.die-bibel.de/bibeln/online-bibeln/lesen/BB/GEN.1/1.-Mose-1>

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