



The Film/Video/Digital Program
is pleased to announce
The Film/Video/Digital-- Flaherty Film Scholarships
Supported by The Angelo Family Endowment Fund

- FVD is awarding up to three, \$500 student scholarships to be used to help cover registration fees and expenses at the Flaherty Film Seminar. Application deadline is March 7. The seminar will be conducted this year at Colgate University in Hamilton, NY from June 21st-27th, 2008.
- All-inclusive cost* for the seminar is \$800 (with valid student id).
- The Flaherty Film Seminar has its own student scholarships that could cover the remaining expenses. (*Applications for Flaherty support are due March 14.*)
- Use the same application form for both scholarships, but send one form to FVD and another to Flaherty. For the form, go to: <http://www.flahertyseminar.org/StudFellowApp08.pdf>.

HOW TO APPLY for the F/V/D - Flaherty Film Scholarships: Duke students enrolled in any degree program may apply for a FVD scholarship. Please submit the application form to Josh Gibson in the Duke FVD Program (Box 90671, 104 Crowell Hall or joshigi@duke.edu) by **March 7th** to be considered for the **Film/Video/Digital--Flaherty Film Scholarships**. Send another copy of the application to the Flaherty Seminar as directed at their website by March 14.

* *lodging, all meals, all Seminar screenings and discussions, all receptions, and all other special events during the week*

The Robert Flaherty Film Seminar: History and Philosophy

Flaherty (1884-1951) was the creator of such classic poetic films as *Nanook of the North*, *Moana*, *Man of Aran*, and *Louisiana Story*. The seminars began in 1955 before the era of film schools when Flaherty's widow, Frances, and brother, David, convened a group of filmmakers, critics, curators, musicians, and other film enthusiasts at the Flaherty farm in Vermont. For more than 40 years the Flaherty Seminar has been firmly established as a one-of-a-kind institution that seeks to encourage artists to explore further and further into the potential of the moving image.

From its intimate beginnings, the Seminar has evolved into a unique forum that brings together more than 100 participants, including American and international media artists, critics, scholars, curators, librarians, and students, who spend a week of intensive viewing and impassioned discussion in a relaxed retreat environment. A selection of programs from the Flaherty Seminar is presented every year at the Museum of Modern Art in New York.

Neither a festival nor a scholarly conference, the Flaherty seminar focuses on ideas and the creative process rather than on financial or technical concerns. Unlike a film festival, the screening schedule is not announced in advance. Participants are expected to attend all screenings and discussion sessions. The rationale for this procedure is to encourage an openness to the experience so that participants can come to the screenings without preconceptions. It gives all participants a common basis for engaging in the dialogue that builds throughout the week. It also gives the programmer flexibility to change the schedule as the week progresses to accommodate the dynamics of the discussions as issues and ideas surface. Sharing

screenings, discussions, and meals as a single group builds a sense of community. The profound "Flaherty experience" as past participants phrase it is not simply connected to the content of the seminars but to the intensity of the thinking process, which encourages both new and old work to be viewed with a different set of eyes.

Some Past Seminar Guests

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| Ricky Leacock | Mira Nair |
| Satyajit Ray | Henry Hampton |
| Les Blank | Marcel Ophuls |
| Marlon Riggs | Agnes Varda |
| Shirley Clarke | Kazuo Hara |
| Jean Rouch | D.A. Pennebaker |
| Christine Choy | Joris Ivens |
| Chris Marker | Raoul Peck |
| Trinh T. Minh-Ha | Fred Wiseman |
| George Stoney | Mani Kaul |
| William Greaves | Meredith Monk |
| | Kidlat Tahimik |

This Year's Seminar – The Age of Migration with Curator, Chi-hui Yang:

In contemporary society, unprecedented migrations of exiles, soldiers, laborers, and adoptees intersect with the legacies of war, global capital, and terror. Through film and video screenings and in-depth discussions, the 54th Robert Flaherty Film Seminar, will probe how hybrid documentaries, video blogs, and speculative histories have become connective tissues which collapse physical distances and accentuate emotional connections. Join us as we map these modern migration patterns and explore the relationship between conflict, movement and transmission.

For more information visit www.flahertyseminar.org