

**TRAINING COURSE IN VISUAL ANTHROPOLOGY FOR PhD  
STUDENTS "KNOWLEDGE AND THE BEGINNINGS OF FILM"  
(Blagoevgrad, 16–17 April 2019)**

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**ОБУКА ПО ВИЗУЕЛНА АНТРОПОЛОГИЈА ЗА ДОКТОРАНДИ  
„ЗНАЕЊЕТО И ПОЧЕТОЦИТЕ НА ФИЛМОТ“  
(Благоевград, 16-17 Април 2019)**

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In organization of South-West University "Neofit Rilski" in Blagoevgrad, in period of 16–17 April 2019, the Training course in visual anthropology "Knowledge and the Beginnings of Film" was organized under the frames of the project "Knowledge Exchange and Academic Cultures in the Humanities - Europe and the Black Sea Region, late 18<sup>th</sup> – 21<sup>st</sup> Centuries", financed by the European Commission, under the program Horizon2020 (MSCA-RISE). The Training course was under the leadership of Karl Kaser, professor at the

University of Graz and Mariyana Piskova, professor at the South-West University “Neofit Rilski” in Blagoevgrad.

The training course program was followed by PhD students and specialists - researchers in the field of visual anthropology, coming from different European countries and institutions from the Balkans and Caucasus. Macedonian representatives were present, from the Institute of National History: Biljana Ristovska-Josifovska (coordinator of the Macedonian team), Dragi Gorgiev (Director of the Institute), and Nataša Didenko (PhD).

The Training course was divided into 4 sessions, allowing students to engage in discussions and share their views on the role of films in cultural and scientific exchange and interaction between Europe and the countries of the Black Sea Region, from the early years of cinema to the post-World War I period. The opening remarks of the Training course were delivered by Karl Kaser, the lead project coordinator. The first session proceeded with Petar Kardzhilov’s paper titled “Knowledge is the Beginning of Cinema”, and continued with a presentation of Karl Kaser’s paper on “Early European Cinema and the Ascent of *Pathé*”. The last presentation was delivered by Andronika Martonova, titled “Japanese Silhouettes into the Webs of Avant-Garde Cinema (among Kinugasa Teinosuke’s Early Films, the Bulgarian Archives, and the Modernist Concepts).

In the second session, Hanna Stein held a presentation on “Amateur Film in Socialist Yugoslavia”, followed by Iulia Ceborati and Dina Barcari, who presented a joint paper titled “The Debut of the Cinematographer from the First Sound Movie till the Golden Age of the Moldova Cinema”. The last two papers from the session were delivered by Lili Dzhagarova, with the title “Video Art – Motion Picture in Avant-Garde Cinema” and Anton Venev, “The Programs of the Cinemas in Kyustendil and Kumanovo at the Beginning of 1960s”.

The program followed a similar concept on the second day of the training. The Training course began with an introduction by Kristina Popova, professor at the South-West University “Neofit Rilski” in Blagoevgrad. During the third session, the following papers were presented: Mariyana Piskova – “The Cinema of South Caucasus in the 1920s – 1930s”; Olivera Dragišić – “Artistic Shaping of Politics in Feature Film *Peach Thief*”; Sergey Vuchkov – “Cinema on the Road (The Role of the Mobile Cinema in the Cinemafication of Muslim Villages in South-West Bulgaria during 1950s – 1960s”); and Anelia Kassabova – “Reproductive Policies and Film Art”.

During the fourth session, papers were presented by some PhD students: Ivo Nikolov who spoke about “Interactive Story in Cinema”, followed by Tsvyatko Stoilov on “Actor as Means of Expression in Cinema” and lastly,

contribution by Makaradze Beka on “Ethno-Culture of Yezidis: Georgian-Turkish parallels”.

Upon completion of the program, the official closing ceremony of the training course proceeded. In the closing remarks, Prof. Karl Kaser addressed the participants with a brief summary and conclusions from the two-day training event. The scientific papers presented in the Training course provided an overview from the early years of the cinema to the time after the World War I, in the countries of Europe and Black Sea Region, as well as of the contemporary challenges in the academic establishment of visual anthropology.