

## **24th International Bremen Film Conference – May 8–11, 2019**

### **Call for Papers: Family Portraits: Cohabitations and Cinema**

**In 2019, the conference will focus on family portraits emphasizing old and new forms of living together. Since its beginnings, cinema has reflected upon life in communities: classic family constellations, their decomposition and their rebirth are shown as well as shared flats and queer ways of life. Families can also mean communities of work and production, making films and cinema – and connecting film and life as joint practice. In this sense, films and cinema are at the same time fields for experiments, places for reflection and heterotopias (“different spaces”, Foucault 1998), leading out of the tightness of prevailing families into the founding of new communities. The conference invites international experts and filmmakers to reflect upon the relation of cohabitations and cinema.**

The romantic couple forms a central topos of popular cinema – as of Western culture. It models and reflects (imaginatively and in reality) a phase of life that leads out of given (family) structures only to found new families or continue existing ones within new constellations. Against this background individualization and change of lifestyle will be linked to a conflictual finding process of the couple (Illouz 2012). Next to the focus on pairing, cinema has always offered images of families. Families have been represented as historically grown contexts of culture and society, also as designs or stereotypes of specific ideologies, iconologies or patterns of thinking. The rich variety especially in late filmmaking has contributed to the reflection and discussion of dominant models of the nuclear family, as it has questioned the accompanying biological kinship. Alternative, queer and "diasporic" forms of cohabitation and elective affinity in film have added a discussion on models of different types of communitarization (u.a. Berghahn 2013).

Abstracts are invited on topics related, but not limited to:

- Families and cohabitations in film and cinema
- Communities of work and film production
- Film and cinema as a field for experiments, or as a heterotopia
- Alternative, queer, and diasporic family models
- Cinematic anti-family cohabitations
- Film families and models of normative order
- Consanguinity and elective affinities in film and cinema
- Structures of relationships within families
- Nuclear families, middle class families and other constellations
- Absences of families (family members)

The *24th International Bremen Film Conference* aims to explore all the varieties of analytical approaches to “Family Portraits: Cohabitations and Cinema” and to enhance the discussion on how cinema forms and informs our idea of the family and other constellations of cohabitation as a field for experiments, as a place for reflection and as a heterotopia. Furthermore, it will also facilitate the analysis of critical and affirmative audio-visual productions as discourses on the family and its constellations.

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The conference offers a platform for interdisciplinary exchange on contemporary and historical narratives and representations of families on screen. The conference will combine talks, panel discussions, film screenings and Q&As with artists and film makers. It will take place from May 8 to 11, 2019 at Bremen's community cinema CITY 46. Abstracts for papers that address the above topic with an interdisciplinary and film-theoretical approach are welcome. If you wish to participate in the *24th International Bremen Film Conference* please submit an abstract (2000 characters) with a short curriculum vitae in German or English by **October 20th 2018 (extended deadline)** to [rabing@uni-bremen.de](mailto:rabing@uni-bremen.de). A small travel allowance may be granted but funds are limited.

Berghahn, Daniela: *Far-flung Families in Film: The Diasporic Family in Contemporary European Cinema*. Edinburgh University Press 2013.

Foucault, Michel (1998). "Different Spaces". In: Faubion, James D.: *Aesthetics, Method, and Epistemology: Essential Works of Foucault, 1954-1984, Volume 2*. New York: The New Press. pp. 175–185.

Illouz, Eva: *Why Love Hurts: A Sociological Explanation*. Polity Press Cambridge (UK) 2012.