



22ND
INTERNATIONAL
BREMEN FILM
CONFERENCE

**FILM AS
RESEARCH
METHOD**

MAY 3RD –
MAY 7TH
2017

CITY **46**



Universität Bremen*



THE FILM CONFERENCE – MANY YEARS OF COOPERATION

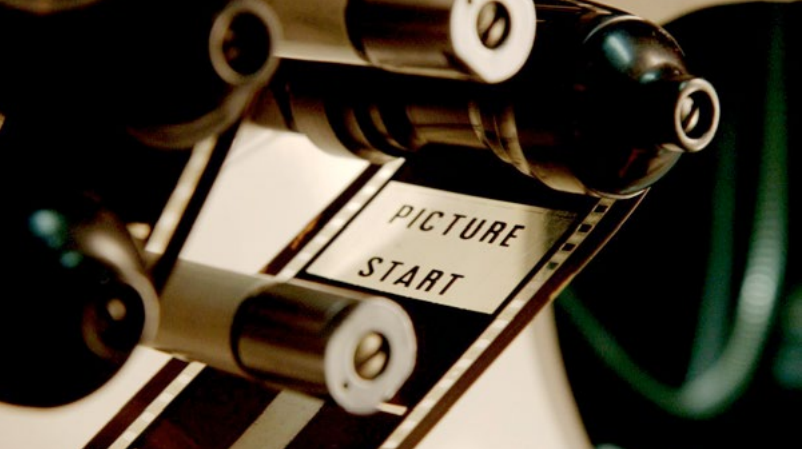
In 1995, the Bremen International Film Conference was initiated by the community cinema CITY 46 / Kommunalkino Bremen e.V. and the University of Bremen within the framework of the UNESCO project **100 Years of Film**. Since then the conference's focus has been on the interlinking of lectures on film studies, talks and discussions with screenings of related films in a cinema rather than a seminar room. The conference addresses both scientific and public audiences with this combination of science and film culture. The conference's international reputation, long-standing productivity and long-lasting public visibility are the result of the close cooperation between the University of Bremen and CITY 46 and the constant funding by nordmedia – Film- und Mediengesellschaft Niedersachsen/Bremen mbH. On May 4th a welcoming address will be given at 14:00 by **Jochen Coldewey (nordmedia)**.

University of Bremen // Workgroup Film Studies and Workgroup Latin American History

At the University of Bremen both workgroups have been cooperating for several years in research and teaching and the film conference as well. The work group film studies researches and teaches aesthetics, theory and history of film. The workgroup Latin American history focuses on the significance of film for historic research, the outreach of historic images and perceptions, and memory production. The cooperation is part of the interdisciplinary Centre for Media, Communication and Information Research (ZeMKI) and the University's high-profile area "Minds Media Machines".

CITY 46 // Bremen Kommunalkino

The foundation of the Bremen Kommunalkino over 40 years ago was the result of the endeavors of film enthusiasts from Bremen to run a cinema not just as a location to show commercial films. Back then alternative cinema projects were founded all over Germany. The Bremen Kommunalkino wants to be a centre for meeting and exchange. Film directors join discussions, thematic film series combine the old and the new and workshops pass on our enthusiasm for film and cinema culture. Here, an important point is the continuous cooperation with the city's cultural and educational institutions, with the film conference in cooperation with the university being the most important one.



FILM AS RESEARCH METHOD // **22ND INTERNATIONAL BREMEN FILM CONFERENCE**

The idea to use film as a medium for research is as old as film itself. As early as the end of the 19th century scientific films recorded objects, plants, animals and humans. By referring to avant-garde films – a film form that explores the medium in a self-reflective manner – research approaches have lately developed that operate in-between science and art and attract large audiences on festivals and a lot of interest in the art world.

Siegfried Kracauer (1969) has located historiography and film itself into the liminal area between art and sciences, thus emphasizing the correlation of aesthetics and scientific production and the fact that history requires a medium in order to be told. Filmmakers have generated forms of filmic historiography in cooperation with historians.

In film studies the video essay has been established as a minor genre that somehow audio-visually expands the field of the literary essay and follows on forms of essay film. Hence, these and related approaches aim for an aestheticization of science, a criticism of the scientific-media observation and a diversification of text-based knowledge production.

The film conference will address current approaches using film as a research method. The conference's scientific focus is on three main keynotes and four panels where international representatives of film and media studies, philosophy, history and ethnology will discuss how the medium was and can be used as research method. During the conference, films will be screened at the cinema and discussed with international filmmakers.

Delia González de Reufels, Rasmus Greiner, Stefano Odorico, Winfried Pauleit, Christine Ruffert
University of Bremen



KEYNOTE 1 // PAOLO FAVERO (ANTWERP)

WED. MAY 3RD / 19:30

**EXPERIENCING, EXPLORING AND EXPLAINING THE WORLD THROUGH
“NEW IMAGES”: REFLECTIONS ON THE POLITICS OF THE DIALOGUE
BETWEEN DOCUMENTARY PRACTICES AND EMERGING TECHNOLOGIES**

From the invention of geometrical perspective onwards images have, in a Western context, been characterized by a specific politics and epistemological ambition. Solidified by the invention of the camera, “our” images have separated the observer from the observed, the mind from the body, allowing for what has been considered a “neutral” observation. “New images” (i.e. images produced with emerging digital visual technologies) are today posing a challenge to such conventions. Relational, material, haptic and immersive by nature, such images go hand in hand with new image-making practices characterized by non-linearity, interactivity, participativity and immersivity. The present paper explores this emerging terrain in the context of the documentary form. Moving back and forth in space time, hence comparing image-making practices that belong to different cultures and epochs, the paper will explore the key political and epistemological challenges of the documentary image in the contemporary digital habitats.

* Keynote in English

Paolo Favero is Associate Professor in Film Studies and Visual Culture at the University of Antwerp and conducts research on visual culture and image-production, politics and technology in contemporary India.

FILM TO KEYNOTE 1

WED. MAY 3RD/ 20:30

FOREST OF BLISS

USA 1986, director: Robert Gardner, 90 min, OV

In his films Robert Gardner reflects on human existence and the circle of life. He tries to decipher the meaning of being human. In the sacred Indian city of Benares at the Ganges he observes life from one sunrise to the next – without comment, subtitles or dialogue. His radically subjective glance and poetic style give **Forest of Bliss** an expressive power thus making it a classic of ethnological and documentary cinema.



KEYNOTE 2 // CATHERINE RUSSELL (MONTREAL)

THU. MAY 4TH / 17:15

ARCHIVEOLOGY: WALTER BENJAMIN AND ARCHIVAL FILM PRACTICES

Archiveology is a critical language of images. It designates the potential of archival film practices to rethink historical knowledge. Walter Benjamin is frequently cited in discussions of found footage and media archives because his historiography is based on a non-linear conception of correspondences between past and future. The shock of the moment produced through montage is for Benjamin a technique of awakening. Once fragments of fiction film become documents of fashion and architecture, and fragments of documentary become recognizable as performance, a dynamic new language of history emerges. Archiveology teaches us that history does not need to be written. It can also be constructed, cut and pasted together, as the archive lends itself to practices of searching and collecting, and the materialist historian is one who respects the piecemeal construction of historical experience. If history breaks down into images, archiveology is a means of engaging those images as pieces of collective memory from which new futures can be known.

* Keynote in English

Catherine Russell is Professor for Film Studies at Concordia University in Montreal, Canada. She is the author of four books, among them „Experimental Ethnography: The Work of Film in the Age of Video“, 1999.

FILM TO KEYNOTE 2 //

THU. MAY 4TH / 14:00

LOS ANGELES PLAYS ITSELF

USA 2003, director: Thom Andersen, 169 min, OV

No film combines more superstars – yet they are only extras here: The city of Los Angeles plays the leading role. It is a location we know without having ever been there. By using famous film scenes, filmmaker and historian Thom Andersen depicts a portrait of the city that has developed its very own urban mythology. Scenes, film excerpts and film clips create a multi-layered puzzle and a critical history as well as an anti-history of Los Angeles.



KEYNOTE 3 // SYLVIE LINDEPERG (PARIS)

FRI. MAY 5TH / 17:00

JUDICIAL TRUTH AND CINEMATOGRAPHIC TRUTH. THE FILMING OF THE EICHMANN TRIAL

Based on the archives of the state of Israel and those of filmmaker Leo Hurwitz, Sylvie Lindeperg's talk examines both the unprecedented decision to videotape the Eichmann trial in its entirety and the subsequent negotiations between broadcasting executive Milton Fruchtman, the Israeli government, and the judges in charge of the case. Her study of Hurwitz's preparation for the trial sheds light on his intentions and his expectations. Her analysis of the recorded documents reveals the principal tropes in the scenario and underscores the disparity between the filmmaker's preconceptions and the material reality of the event. In pursuing these lines of investigation, her talk explores the interaction between judicial ritual and TV drama as well as the unavoidable influence of the recording itself.

* Keynote in English

Sylvie Lindeperg is a historian and member of the Institut Universitaire de France. She is professor at the University Paris 1 Panthéon-Sorbonne and author of several books, such as: „Les Ecrans de l'ombre“ and „Nuit et Brouillard. Un film de l'histoire“.

FILM TO KEYNOTE 3 //

FRI. MAY 5TH / 15:45

MEMORIES OF THE EICHMANN TRIAL

*ISR 1979/2011, director: David Perlov, 65 min,
Original with English subtitles*

In 1979, 17 years after the Adolf Eichmann trial, David Perlov invited Holocaust survivors, their children, young Israelis and others who have been involved in the Eichmann case. In his apartment David Perlov talked with them about their memories of the trial and its consequences. **Memories of the Eichmann Trial** was broadcast on Israeli television only once in 1979 and restored in 2011.

Kindly supported by
the Yad Vashem Visual Center and
IBA – Israel Broadcasting Authority





FILM TO PANEL3 //

THU. MAY 4TH / 20:00

AM SIEL

FRG 1962, director: Peter Nestler, 13 min, OV with English subtitles

„I am an old tide gate with a village at its end. I do not know whether the village liked being filmed because lying in the mud like something dead does not mean one has sharp eyes. [...] My history has been crushed by water and mud, it has been used to build the gained land to the left and the right, and the waves of the fishing boats have ebbed away in this land.“ In his first short film Peter Nestler approaches the borders of documentary film by making a tide gate* the narrator of his story thus creating an unrivaled image of simple everyday life in a small village at the North Sea coast in 1960s.

*Tide gate: an opening in a dyke that can be closed. It is part of a drainage system for the land behind the dyke, especially in the fens.

FILM + PRESENTATION //

THU. MAY 4TH / 20:15

LEVIATHAN

USA/F/GB 2012, directors: Lucien Castaing-Taylor & Véréna Paravel, 87 min, OV

* **With presentation by Ramón Reichert (Vienna) in German**

Off the US East Coast, in the waters where Melville's literary character captain Ahab hunted the white whale Moby Dick, Lucien Castaing-Taylor and Véréna Paravel embark a fishing boat. Using a dozen cameras the directors capture the encounter between man, nature and machine and play with the new digital technology: cameras are thrown and tied to the fishing net, passed from fisherman to filmmaker. The directors capture the hard everyday life on board, where people defy the wind and the sea. The tradition of using fishermen as motif for images is however broken by foregoing any comment and relinquishing the narration to the optical and acoustic impressions.

In his presentation **Ramón Reichert** (Vienna) uses the example of **Leviathan** to discuss the technological and cultural possibilities of documentary film research in the field image-critical anthropology.



PROJECTS + FILM

SAT. MAY 6TH / 14:00

The projects presented this afternoon demonstrate how to integrate filmmaking into research. Lily Ford (London), Philipp Cartelli (Paris) and Martin Gruber (Bremen) introduce their films and the related research projects. Afterwards there is time for discussion.

14:00

Fallen Women

GB 2016, director: Lily Ford, 15 min, OV

With her video essay historian Lily Ford explores an exhibition on unmarried mothers thus opening the museum for a cross-regional audience. Her short film explains what it means for a scientist to open research on the medium video for a wider audience.

15:00

Promenade

F 2016, director: Philip Cartelli, 31 min, OV

Promenade presents reflections on a multi-year ethnographical research project in Marseille. For Philip Cartelli „Artistic Research“ is a process-oriented form of creative expression that links socio-scientific research with film production or distribution respectively.

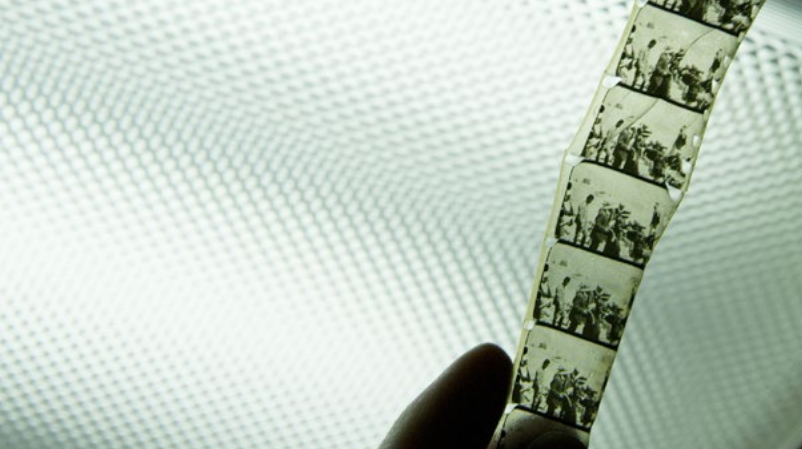
16:00

The Secret of Our Environment

BOT/D 2013, directors: Martin Gruber, Meshack Kwamovo and others, 34 min, OV with English subtitles

Together with villagers from Seronga, Martin Gruber looks into the role of wildlife, agriculture, tourism and fishing in their everyday life. **The Secret of Our Environment** is a participatory film on the perception of environment and utilization of resources in Botswana's Okavango Delta.

* All contributions in English



FILM //

SAT. MAY 6TH / 19:30

CINEMA FUTURES

A 2016, director: Michael Palm, with Martin Scorsese, Christopher Nolan, Tacita Dean, 126 min, OV

* **Discussion with director Michael Palm afterwards**

Cinema Futures is a documentary film about the present and future of film and cinema in the digital age. Future scenarios, cultural anxieties but also promising utopias are outlined in individual episodes and filmic aphorisms that accompany the epoch-making transition from the approximately 120 year-long history of analog photochemical filmstrips to the immaterial and radically elusive age of digital image and data streams.

The „digital revolution“ caught up with cinema just lately and was mainly presented as technological progress. In a time where analog filmstrips are disappearing rapidly while the diversity of digital motion picture formats increases there is much more at stake: 75 percent of the material from the silent film era has already been irreplaceably lost, says George Willeman, preservationist at the Library of Congress, the largest American institution for the preservation of moving images. What does this mean for film history and the related research? How are we handling the film heritage in an age of elusive data streams? Will the massive loss of the collective audiovisual memory become reality when its analog foundation is gone? How safe are the transferred film archives in the large server systems?

Cinema Futures explores international locations and dramatizes a knowledge history of cinema with significant filmmakers, museum curators, historians and technicians and its possible future in the age of digital motion pictures.

Michael Palm is a filmmaker, film editor and sound designer. His films have won several awards at international film festivals and are screened by cinemas and television. He is also the author of several lectures and publications on theory and aesthetics of film and cinema. He lives and works in Vienna.



Prisons Memory Archive

WORKSHOP //

WED. MAY 3RD / 9:15 – 17:30

INTERACTIVE DOCUMENTARY AS RESEARCH METHOD

“The history of documentary has been one of adaptation and change, as documentarists have harnessed the affordances of emerging technology. In the last decade interactive documentaries (i-docs) have become established as a new field of practice within non-fiction storytelling. Their various incarnations are now a focus at leading film festivals, major international awards have been won, and they are increasingly the subject of academic study” (The Evolving Practices of Interactive Documentary, Judith Aston, Sandra Gaudenzi, and Mandy Rose (eds.), Wallflower Press, 2017).

The number of projects identifiable as interactive documentaries is increasing each year. However, it is the recent interest of international broadcasters such as, ARTE, France 24 (French broadcaster that offers an annual web-documentary prize), BBC etc. that has opened the medium up to a wider audience (the reasons for this are various, including multiple possibilities of distribution, popularity, innovative platforms etc.). The reasons for this increase in popularity go beyond the broadcasters’ investments and can be found also at an institutional level with festival and national film boards involved in the promotion of the genre. In fact, many of these interactive projects have been presented at film festivals and have been funded by television channels, newspapers etc., thus gaining notoriety and visibility. Numerous public and private institutions are supporting these productions, including: the NFB (the National Film Board of Canada), Tribeca Storyscapes, Sheffield DocFest and IDFA DocLab (Showcase for new forms of digital documentary storytelling since 2007).

This one-day international workshop aims to be a platform for both scholars and practitioners working in the field of new documentary. It focuses on the use of the interactive documentary form as research method. The guest speakers will investigate critical methodological approaches in interactive factual media-making and will also explore the impact of interactive documentary as a method of communicating content in a number of different ways. Furthermore, the workshop aims to expand our understanding of the use of the interactive documentary form and widen knowledge transfer beyond the media discipline and the University in general.



CLICK TO ENTER
A POLISH JOURNEY
WEB DOCUMENTARY

The event brings together internationally and nationally recognised interactive documentary scholars, practitioners and members of the University of Bremen, together with researchers from other disciplines. Throughout the day, they will deliver talks, present projects and engage in a round-table discussion that will explore the potential of the interactive documentary form in our contemporary society.

The workshop's structure will consist of a series of individual presentations (in the morning) and a general roundtable, with all the participants involved, in the afternoon. The aim is to engage participants in an enriching and informative discussion in the field and to generate a number of 'guidelines' for future research and practice in the field of interactive documentary.

Who should attend?

The workshop is open to all researchers and practitioners working in the field of interactive documentary and anyone else interested in this topic. National and international undergraduate and postgraduate students from any background are very welcome to attend.

When?

9.30am until 5.30pm, Wednesday 3 May

Registration on the day: 9.15 - 9.30

(For pre-registered attendees only)

Where?

Gästehaus Teerhof – Universität Bremen, Teerhof 58
(Conference room, ground floor)

How to book?

The event is free but due to the limited number of places registration is required. To register please contact:

Stefano Odorico: odorico@uni-bremen.de

or Louisa Manz: manz@city46.de / Tel. 0421 - 449 635 85

Language:

The event will be held in English

TIMETABLE

WED MAY 3RD

9:15 INTERACTIVE DOCUMENTARY WORKSHOP (EN)
TEERHOF AS RESEARCH METHOD PP. 10-11

19:30 EXPERIENCING, EXPLORING AND EX- LECTURE 1 (EN)
CINEMA 1 **PLAINING THE WORLD THROUGH "NEW IMAGES"** P. 4
Paolo Favero (Antwerp)

20:30 FOREST OF BLISS FILM
CINEMA 1 USA 1986, director: Robert Gardner, 90 min, P. 4
OV / Film to Keynote 1



THU MAY 4TH

9:30 PANEL 1: PRODUCTION PANEL 1
CINEMA 2 Current contributions from science P. 14

– BREAK –

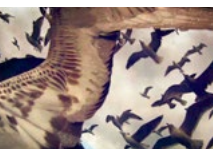
14:00 LOS ANGELES PLAYS ITSELF FILM
CINEMA 1 USA 2003, director: Thom Anderson, 169 P. 5
min. OV / Film to Keynote 2




17:15 ARCHIVEOLOGY: WALTER BENJAMIN LECTURE 2 (EN)
CINEMA 1 **AND ARCHIVAL FILM PRACTICES** P. 5
Catherine Russell (Montreal)

– BREAK –

20:00 AM SIEL FILM + PRESENTATION
CINEMA 1 FRG 1962, director: Peter Nestler, 13 min, P. 7
OV with English subtitles / Film to Panel 3



LEVIATHAN
USA/F/GB 2012, directors: L. Castaing-Taylor /
V. Paravel, 87 min, OV
* With presentation by Ramón Reichert (Vienna)

 In the panels current scientific contributions will be discussed. An interested audience is welcome. Admission is free.

FR

MAY 5TH

9:30 **PANEL 2: HISTORY** PANEL 2
CINEMA 2 *Current contributions from science* P. 16

– BREAK –

14:00 **EL BOTÓN DE NACAR** FILM
CINEMA 1 F, CHI, E 2015, director: Patricio Guzmán, P. 15
82 min, OV with German subtitles
Film to Panel 1

15:45 **MEMORIES OF THE EICHMANN TRIAL** FILM
CINEMA 1 ISR 1979/2011, director: David Perlov, P. 6
65 min / *Film to Keynote 3*

17:00 **JUDICIAL TRUTH AND** LECTURE (EN)
CINEMA 1 **CINEMATOGRAPHIC TRUTH** P. 6
Sylvie Lindeperg (Paris)

– BREAK –

20:30 **MAN WITH A MOVIE CAMERA** FILM + LIVE MUSIC
CINEMA 1 USSR 1929, director: Dziga Vertov, P. 17
80 min, 35mm. * *Silent film and live music*
by Eunice Martins (Berlin) / Film to Panel 1 and 2



SA

MAY 6TH

9:30 **PANEL 3 : LOCATIONS** PANEL 3
CINEMA 2 *Current contributions from science* P. 18

– BREAK –

14:00 **PROJECTS + FILM** FILM + PRESENTATION (EN)
CINEMA 1 Fallen Women (2016) / Promenade (2016) / P. 8
The Secret of Our Environment (2013)
* *with discussion*

– BREAK –

19:30 **CINEMA FUTURES** FILM
CINEMA 1 A 2016, director: Michael Palm, 126 min., P. 9
OV. * *with discussion with the director*

22:30 **DRESSED TO KILL** FILM
CINEMA 1 USA 1980, director: Brian De Palma, 105 min, P. 19
OV with German subtitles / *Film to Panel 3*



SO

MAY 7TH

10:00 **PANEL 4: NATURAL SCIENCES** PANEL 4
KINO 2 *Current contributions from science* S. 20

11:30 **LOCAL KNOWLEDGE / ORTSKENNTNIS** FILM PROGRAMME
KINO 1 *curated and presented by* S. 21
Christine Rüffert (Bremen)



PANEL 1 //

THU. MAY 4TH / 9:30

PRODUCTION

The panel **Production** addresses different dimensions of filmic production research and examines how and by which means film as a medium of science contributes to the exploration of film itself, too.

9:30

Filmische Produktionsforschung

Dennis Göttel (Lüneburg)

10:15

Die Kamera als Werkzeug

Rosa John (Vienna)

10:55 – 11:10 Break

11:10

Zwischen Wissenschaft und Spielfilm: Theorie und Methodologie des wissenschaftlichen Films in Deutschland (1950er – 70er Jahre)

Eva Knopf (Hamburg)

11:55

Fundstücke aus der Tiefe. Filmische Tauchgänge zwischen Naturwissenschaft und Geschichte

Natalie Lettenewitsch (Paderborn)

* All contributions in German.

Films to Panel 1:

Man with a Movie Camera // Friday, May 5th / 20:30 (p. 17)

El botón de nacar // Friday, May 5th / 14:00 (p. 15)



FILM TO PANEL 1 //

FRI. MAY 5TH / 14:00

EL BOTÓN DE NACAR

El botón de nácar, F/CHI/E 2015, director: Patricio Guzmán, 82 min, in Spanish with subtitles

Endless fjords, dreamlike coastlines and the depths of the ocean over and over again: Patricio Guzmán, a documentary filmmaker who lives in Cuba, Spain and France, portrays the great beauty of his native country Chile and at the same time he presents his country's suppressed history. In the 19th century the indigenous population of South Chile became nearly completely extinct. In the seventies of the 20th century the Pinochet government murdered opposition members and disposed the bodies – attached to railway tracks – into the ocean. Starting from there Guzmán explores the secret of the pearl buttons that were found on the ocean floor. They are evidence for the grisly genocide of the indigenous population – remains of those 1,400 bodies Pinochet's army disposed of.

„In ‚El botón de nácar‘ Guzmán shows the moving story of the people in Patagonia and Chile and recalls that human suffering and injustice are not limited to individual political or social systems. Using water as a natural element it puts the concrete story of the region's victims into the vast perspective of humankind.“

Ecumenical jury, Berlin film festival 2015

In Panel 1 **Natalie Lettenewitsch** examines how Patricio Guzmán creates his „dive“ not just in a motific way but as a filmic procedure, sensual experience and a rescue mission, too (p. 14).



PANEL 2 //

FRI. MAY 5TH / 9:30

HISTORY

The panel **History** will examine the challenges and possibilities as well as the forms and methods of filmic historiography and discuss scientific perspectives on the multi-layered interaction between film and history.

9:30

Produktion und Aneignung von Interviews mit Zeitzeugen in Lanzmanns SHOAH und Fechners PROZESS

Sven Kramer (Lüneburg)

10:15

Epistemologische Relevanz dokumentarischer Praktiken

Thomas Weber (Hamburg)

10:55 – 11:10 Break

11:10

Unanschaulichkeit. Historiografie als Montage

Vrääth Öhner (Vienna)

11:55

„Archäologie filmischer Ikonen“ am Beispiel von Leni Riefenstahls TRIUMPH DES WILLENS (1935)

Chris Wahl (Potsdam)

* All contributions in German.

Film to Panel 2:

Man with a Movie Camera // Friday, May 5th / 20:30 (p. 17)



FILM TO PANELS 1 & 2 //

FRI. MAY 5TH / 20:30

MAN WITH A MOVIE CAMERA

USSR 1929, director: Dziga Vertov, 80 min, 35mm

* with live music by Eunice Martins (Berlin)

„I am the mechanical eye. I, the machine show you the world in away only I am capable to.“ (Dziga Vertov)

Contrary to Western cinema of that age where the camera was supposed to disappear, the Russian filmmaker regarded the camera an interesting idea due to its mechanics. For years Vertov had collected material until in 1929 he ventured the groundbreaking experiment by creating a film without intertitles, screenplay and actors.

In his poetic documentary film he portrays life in a major city – from the awakening of its first inhabitants, their work and their leisure activities after work. The silent film was supposed to show life as it is: without a narrative or orchestration, by pure montage, because everything else would have been falsification.

Live Music // Eunice Martins

The repertoire of the internationally acclaimed silent film pianist Eunice Martins consists of more than 500 silent films. Eunice Martins succeeds in inspiring today's audience to get into the films of yesterday. Since 2000 she has been Arsenal – Institute for Film and Video Art's in-house cinema pianist in Berlin. She is a regular guest at international festivals with her compositions and improvisations on silent films. Moreover, she works as an improvising musician and produces performances, sound installations and sound design for film and theatre. She teaches seminars on the accompaniment of silent films at universities and holds workshops and lectures for and with youths and children.

In cooperation with Österreichisches Filmmuseum



PANEL 3 //

SAT. MAY 6TH / 9:30

LOCATIONS

The key topics of the panel **Locations** are film's spatial figurations and their relevance as a location for scientific research and starting-point for filmic expeditions.

9:30

Raumforschung – Zur räumlichen Sprache des Films am Beispiel des Museumsraums

Alejandro Bachmann (Vienna)

10:15

Der Film als Ort einer sinnlichen Philosophie? Über den Film als Aushandlungspraxis von Bedeutung zwischen Wirklichkeit und Phantasmatik

Philipp Blum (Stuttgart)

10:55 – 11:10 Break

11:10

Selbstanzeige konkreten Daseins. Zu einer Möglichkeit filmischer Forschung

Marc Ries (Offenbach)

11:55

Überprüfen, beweisen: Film als Expedition

Lena Stölzl (Vienna)

* All contributions in German.

Films to Panel 3:

Am Siel // Thursday, May 4th/ 20:00 (p.7)

Dressed to Kill // Saturday, May 6th / 22:30 (p. 19)



FILM TO PANEL 3 //

SAT. MAY 6TH / 22:30

DRESSED TO KILL

USA 1980, director: Brian De Palma, with Angie Dickinson, Michael Caine and Nancy Allen, 105 min, OV with subtitles

A killer haunts Manhattan, who seems to come from the environment of distinguished psychiatrist Dr. Robert Elliott. Is the killer one of his clients? The psychiatrist, the victim's son and the crime's witness try to find out what happened. With this virtuosic, explicitly erotic thriller Brian De Palma made a name for himself in American film. And as one of a few directors after Hitchcock's death he has used Hitchcock's preferences for precise camera movements, characters who are more of a type than concrete persons and the orchestration of violence suddenly flaring up in everyday moments.

In his morning panel contribution **Alejandro Bachmann** illustrates how camera motion and sound design explore the museum space where the victim Kate has a fateful encounter (p. 18).



PANEL 4 //

SUN. MAY 7TH / 10:00

NATURAL SCIENCES

In the panel **Natural Sciences** two case studies examine the history and practices of natural scientific films and their specific aesthetics of visualization beyond mere reproduction.

10:00

Re-edited medical films in Vienna

Katrin Pilz (Vienna)

10:45

Mikro-Zeitlupe, Narcotica, Strömungsbilder. Praktiken der Sichtbarmachung im zoologischen Labor der 1920er Jahre

Stefan Probst (Vienna)

* All contributions in German.



FILM PROGRAMME //

SUN. MAY 7TH / 11:30

LOCAL KNOWLEDGE / ORTSKENNTNIS

** Curated and presented by Christine Ruffert (Bremen)*

The Illinois Parables USA 2016, dir.: Deborah Stratmann, 60 min, OV
The Interior USA 2015, director: Jonathan Rattner, 24 min, OV

Local Knowledge suggests intimacy with local circumstances. The programme title connects two films that convey local knowledge in a completely different manner. **The Illinois Parables** displays a range of historic anecdotes from the federal state of Illinois, **The Interior** explores a remote sled dog centre in Alaska.

Deborah Stratmann constructs her political landscape documentary beyond established conventions of presentation. For a decade she has collected material such as found-footage, interviews, photos, voice-over, re-enactment and her own landscape shots and compresses them into eleven in-depth insights into American history. Surprising relations between religious convictions, natural disasters and political persecution are the result from this allegoric diversity - an experimental essay on suppression and freedom.

Deborah Stratmann is a filmmaker and associate professor at the School of Art and Art History at the University of Illinois/Chicago.

Jonathan Rattner distances himself from classical ethnographically oriented arctic documentaries. Neither comment nor dialogues interpret the visuo-acoustic observation of a life that is characterized by cold, darkness and the dogs' needs – an aesthetic, sensual study.

Jonathan Rattner is a filmmaker, assistant professor and director for Cinema and Media Arts at Vanderbilt University/ Nashville.

BOOKS FROM THE INTERNATIONAL FILM CONFERENCE BREMEN

Latest publication:

B. Henzler / W. Pauleit (eds.):

Cinema and Childhood.

Childhood Figures – Perspective – Production Process

Bertz + Fischer 2017 / ISBN 978-3-86505-252-0 / 19,90 €

This publication discusses childhood as a field in film research. It assembles international contributions that develop new perspectives on the relation between childhood and cinema against the background of aesthetics, mediality and cultural history of film. The contributions address the child as a figure and actor, childhood as the spectator's experience and perspective and childhood in the production process. Thus a new research field is defined that still awaits extensive processing.

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