



23RD  
INTERNATIONAL  
BREMEN FILM  
CONFERENCE

**CINEMA  
CROSSING  
BORDERS**

APRIL  
25 – 29  
2018

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, panels 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 film studies 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 ongoing financial support of nordmedia – Film- und Mediengesellschaft Niedersachsen/Bremen mbH. On April 25th **Jochen Coldewey (nordmedia)** will give a welcoming address at 19:00.

### **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 as well as at the film conference. The film studies workgroup researches and teaches film aesthetics, theory and history. The Latin American History workgroup 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). On April 27th, **Prof. Eva-Maria Feichtner** (Vice President International and Diversity at the University of Bremen)) will give a welcoming address at 16:45 h.

### **CITY 46 // Bremen Kommunalkino**

Over 40 years ago the foundation of the Bremen Kommunalkino was the result of the endeavours of film enthusiasts from Bremen to run a cinema not just as a location for commercial film exhibition but as a meeting place. Discussions with film directors, thematic film series combining the old with the new as well as workshops convey enthusiasm for film and cinema culture. Here, an important point is the continuous cooperation with the city's cultural and educational institutions, the film conference in cooperation with the university being the most important one.



## **CINEMA CROSSING BORDERS**

### **23RD INTERNATIONAL BREMEN FILM CONFERENCE**

Since its invention, cinema has been exploring the practice of creating and identifying borders, including: geographical borders, national borders, the abolition of borders and the construction of walls to delimit borders. Since its beginnings, cinema has become a key part of the global economy as well as of colonialism and of the appropriation of the world through images. Films are themselves specific products of the global trade. They speak of their own border crossings, rendering them visible, audible and relatable, thus contributing to border negotiations.

The concept of cross-border cinema is linked to specific characters: vagabonds, migrants, merchants, tourists or terrorists – but also to far less defined and less related phenomena – such as strangers or aliens. Cinema crossing borders anchors only partially to classical genre - such as the road movie, western, war film and science fiction; or to contemporary forms, including postcolonial and transnational cinema. As a genuine portrayal of movement, cross-border cinema encompasses all of these genres - including Hollywood cinema, documentary film, auteur cinema, essay film, etc. From its origins to the present, cinema seems to be the predestined medium for staging and transcending border transitions, for reflection as well as documentation and thereby for shaping border practices.

In connection with modern studies of the cinema of migration and of transnational cinema, this Conference invites international experts to reflect on cinema crossing borders within the wider interdisciplinary contexts of border crossing. Central to this discussion are, among others, the new forms of cosmopolitan cinema, European borders, American borders as well as genre borders.

Delia González de Reufels, Winfried Pauleit,  
Angela Rabing, Christine Rüffert  
Universität of Bremen



KEYNOTE 1 //

WED, APR 25TH / 19:00

MATTHIAS CHRISTEN & KATHRIN ROTHMUND (BAYREUTH)

## FILM WORLDS. COSMOPOLITICAL THEORY CONSTRUCTION IN CINEMA

Since its beginnings, the cinema has been representing a space for (aesthetical) world experience and (imaginary) border crossing. However, especially since the turn of the millennium there are an increasing number of films from different production contexts with the focus on global narrative. They tell us histories about fugitives, travellers, migrants or cosmopolitans and create transnational liminal spaces opening up as scalable film artefacts to real topographies. These films presenting the different globalization aspects are, in our opinion, subject to film theoretical discussion, which takes into consideration the cinematographic view of the world as the initial point and deals with local context and global border crossing with reference to the cosmopolitan theory approach. In this context, space, community and normativity build main categories of the subject borders crossing theory construction.

Cosmopolitan film theory connects not only the concepts of the “transnational cinema”, “world cinema” or “migrant cinema” but, moreover, emphasizes the ethical dimension of a film theory construction exceeding the aspects of motivic and stylistics, genre, authorship and production contexts and understanding the cinema as a space of global communitarisation.

**Matthias Christen**, professor for Media Studies at the University of Bayreuth since 2011 (specialized in film and photography).

**Kathrin Rothmund**, Dr. Phil, is a media scholar at the University of Bayreuth (specialized in film and TV) and engaged in audiovisual acuity and blurring (audivisuelle Un|Schärfe).

They are working on a book about Cosmopolitan Cinema together.

\*Lecture in German



FILM FOR KEYNOTE 1 //

WED, APR 25TH / 20:30

## THE WORLD

*CHI 2004, director: Jia Zhangke, with Zhao Tao, Chen Taisheng, 135 min, OV with German subtitles*

**\* with presentation by Matthias Christen and Kathrin Rothmund**

“The World” is a leisure park on the outskirts of Peking representing the world in the form of tourist attractions and shows. As the advertising slogan says: being a tourist you walk around the world in only one day and visit e.g. Eiffel Tower, Manhattan, the Egyptian pyramids and more. The eponymous film The World tells of Tao working as a showgirl in this park together with her boyfriend Taisheng who is working there as a security agent. Showing these characters and their friends the director Jia Zhangke portrays a new generation of workers – Chinese and Russians – acting in this tourism industry trying to design their lives as citizens of the world in the 21st century between their surroundings and shows.

In cooperation with



Konfuzius-Institut Bremen

不来梅孔子学院

FILM //

TUE, APR 24TH / 19:00

## EL NORTE

*USA 1983, director: Gregory Nava, with Zaide Silvia Gutiérrez, David Villalpando, Ernesto Gómez Cruz 139 min., OV with English subtitles*

**\* with presentation by Delia González de Reufels**

The film produced by Mexican US director Gregory Nava accompanies the siblings Rosa and Enrique Xuncax on their escape from the military terror in their home country Guatemala. They start the dangerous journey to the North which gives the film its name, and travel across Mexico where the dreams of most migrants end. Rosa and Enrique meet ‘coyotes’ promising a sure border crossing but who instead rob them and threaten their lives. At the end, they arrive in Los Angeles where they first have to find their place. Using a melodramatic narrative interwoven with surrealist dream sequences and drastic images Nava shows the destiny of two Guatemalans representing many other Latin American migrants.





KEYNOTE 2 // LAURA RASCAROLI (CORK)

THU, APR 26TH / 16:45

## UNFOLDING BORDERS:

### FILMING TERRITORY IN THE AGE OF GLOBALIZATION

While globalization has been eroding boundaries and promoting mobility and homogenization, we are witnessing in parallel a steady escalation of identitarian discourses predicated on difference, separation and the restriction of movement. Spaces and borders are at issue: the rhetoric of neoliberal globalizing economy and that of identity politics alternatively erase or erect borders which position people and objects “inside” or “outside”. Meanwhile, with the transnational turn, contemporary film studies has thrived on challenging the parameters of national borders and thinking of film supranationally.

I argue that both the national and the transnational perspectives fail to account for film’s extraordinary embeddedness. I propose to mobilize a different notion that has been widely overlooked in film studies: territory. Operating “at a variety of spatial scales” (Storey), territory is a flexible concept not restricted by fixed borders. I will reflect on recent works that engage with the question of the border through characteristically filmic strategies of framing and reframing the territory, thus highlighting the politics and dynamics of globalization and localization alike.

**Laura Rascaroli** is Professor of Film and Screen Media at University College Cork, Ireland. Her new book, *How the Essay Film Thinks*, was published by Oxford University Press in 2017.

*\* Lecture in English*



FILM FOR KEYNOTE 2 //

THU, APR 26TH / 20:00

## SACRO GRA

*The other Rome, I 2013, director: Gianfranco Rosi, 93 min.,  
OV with German subtitles*

**\* with presentation by Laura Rascaroli**

**Sacro GRA** deals with people living around an Italian motorway ring that represents the border between them and at the same time is an aesthetical border for the way of narrating and editing the film. Short episodes give insight into the daily routine of ten very different characters.

The impoverished Adel offers bed & breakfast service for his guests while a fisher is agitatedly reading a newspaper for his reticent wife. A palm tree researcher is hunting beetles and an ambulance man is joking with the injured in his charge. The situations do not lack a certain comedy.

Gianfranco Rossi's documentary which was awarded in Venice directs attention to the periphery domiciles as emblems of a past Europe.



KEYNOTE 3 // CAMILLA FOJAS (VIRGINIA)

FRI, APR 27TH / 16:45

## BORDER FUTURES: MIGRANT LABOR AND THE FRONTIERS OF SECURITY

**Sleep Dealer** is part of an archive of speculative fictions – notably, the TV show **Westworld** and the novel **Lunar Braceros** – that take place in the borderlands and imagine a future of complete surveillance and the denaturing and dehumanization of labor. It presents a future of deeply integrated networks, the proliferation of security technologies, new forms of labor, and the end of migration. The movement of those living in the southern borderlands is monitored and targeted by armed military drones, the action which is part of U.S. entertainment media in the TV show, simply named “Drones”. The borderlands’ future is one in which mobility is highly regulated and controlled, while the labor needs of the Global North are met without the irksome presence of the Global South. **Sleep Dealer** suggests that the condition along the border represents a future of complete surveillance, the collapse of entertainment and military endeavors, and the continued dehumanization of those at the bottom of the labor market. This dystopic future exposes aspects of the present that demand critical attention and points to possibilities for resistance and collective action.

**Camilla Fojas** teaches in the American Studies Program and the Department of Media Studies at the University of Virginia. She is currently working on a new project on surveillance and borders, tentatively titled *Border Securities/Border Futures*.

*\* Lecture in English*





FILM FOR KEYNOTE 3//

FRI, APR 27TH / 20:00

## **SLEEP DEALER**

*MEX/USA 2008, director: Alex Rivera, with Leonor Varela, Jacob Vargas, Luis Fernando Peña, 90 min., OV with German subtitles*

**\* with presentation by Camilla Fojas**

In a futuristic Mexico, Memo (Luis Fernando Peña) lives with his family in a village near a reservoir lake privatized by a US American Water Concern. For a high fee the inhabitants can take water from the enclosed area. In order to earn money for his family and to insure their survival Memo moves to Tijuana. In Tijuana humans can connect via implants with computers thus enabling the USA to employ people from Mexico without admitting the workers access to their own country.

Rivera's science fiction film broaches the issue of the importance of media for the construction and maintaining of the border between the USA and Mexico.

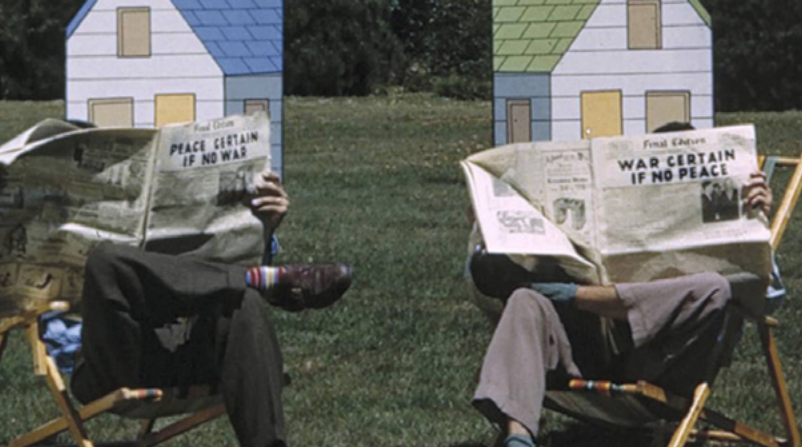
SUPPORTING FILM //

## **RAMONA**

*USA 1910, director: D. W. Griffith, with Mary Pickford, Henry B. Walthall, 17 min., silent*

**\* with presentation by Olaf Stieglitz**

Ramona (Mary Pickford), the Spanish orphan from a wealthy family, falls in love with the native American Alessandro (Henry B. Walthall). On the basis of a love story Griffith's short film depicts the US American land seizure.



FILM PROGRAMME //

SAT, APR 28TH / 14:30

## **BORDER EXPERIENCE**

\* *curated by Klaas Dierks (Bremen)*

\* *with guests*

Borders and limits are seen and put into the focus when someone hits them. In six stories the film directors deal with the border experience in the literal and figurative sense.

The fish preparation practice in Turkmenistan will be shown and discussed as a cultural contraband in the European countries; re-interpretations of a Caucasian and male determined narrative by a female trainee and the role of an old eraser belonging to a helpless cartographer. We will follow in the footsteps of customs officials in Harz, will experience standardization practice as a weapon in the fight between humankind and nature and will witness the start of a dispute. It is an invitation to experience new ways of border crossings - relative to aesthetics as well as to content.

### **Neighbours**

*CAN 1952, Norman McLaren, 9 min.*

### **Die Grenze**

*D 1995, Franz Winzentsen, 3 min.*

### **Grenzzone**

*D 1992, Lutz Homann, 10 min.*

### **Preservation**

*D 2017, Annagul Beschareti, 7 min.*

### **On Standardisation.**

**Or how to be sure us humans  
win the final battle against nature**

*D 2017, Bruno Siegrist, 11 min.*

### **A Set of Non-Computable Things**

*D 2017, Charlotte Eifler, 21 min.*



FILM PROGRAMME //

SUN, APR 29TH / 11:30

## FILM:ART 81: BORDER LINES & BORDER CROSSINGS

*\* curated and presented by Christine Rüffert (Bremen)*

*\* discussion with Moslem Salmani*

Borders divide countries, religions and political systems. Borders also divide people trying to get over them. The short film program shows how people in border regions live with demarcation lines and strive to get over them in reality or just in their minds. It deals with the inhumanness and impossibility of borders. It also deals with escape movements. And above all – it deals with freedom.

**Best of Luck with the Wall** takes an ironic look assembled from satellite pictures at Trump's American Mexican wall plans. **Koropa** projects closely onto the screen a black night in a small boat on the Indian Ocean. In **Dirty Pictures**, a monologue essay looks at the Palestinian question from the perspective of a hotel room in East Jerusalem. Sitting at a hairdresser's in Haifa and chatting, the women in **Women in Sink** deliver insights into the Israeli/Arabic daily routine. Eventually, **Exposure** sets the final chord as a special artistic flashlight..

**Best of Luck with the Wall**

USA 2016, Josh Begley, 7 min.

**Koropa**

F 2016, Kaura Henno, 19 min.

**Dirty Pictures (Hotel Diaries #6)**

Paestine 2007, John Smith, 14 min.

**Women in Sink**

ISR/GB 2015, Iris Zaki, 36 min.

**Exposure**

GR 2016, Treasa O'Brien, Moslem Salmani, 1 min.

# TIMETABLE



## 19:00 EL NORTE

USA 1983, Gregory Nava, 142 min.,  
OV with English subtitles  
*\* presented by Delia González de Reufels*

FILM  
P. 5

## WED APR 25TH

## 19:00 FILM WORLDS. COSMOPOLITICAL THEORY CONSTRUCTION IN CINEMA

M. Christen / K. Rothemund (Bayreuth)

KEYNOTE 1  
P. 4

## 20:30 THE WORLD

Shijie, CHI 2004, Jia Zhangke, 135 min.,  
OV with English subtitles  
*\* presented by M. Christen & K. Rothemund*

FILM  
P. 5



## THU APR 26TH

## 10:00 COSMOPOLITAN CINEMA

Current academic contributions

PANEL 1  
P. 14

– BREAK –

## 14:30 BANDE DE FILLES

F 2015, C. Sciamma, 113 Min.,  
OV with German subtitles  
*\* presented by Olesya Dronyak*

FILM  
P. 15



## 16:45 UNFOLDING BORDERS: FILMING TERRITORY IN THE AGE OF GLOBALIZATION

Laura Rascaroli (Cork)

KEYNOTE 2  
P. 6

– BREAK –

## 20:00 SACRO GRA

I 2013, Gianfranco Rosi, 93 min.,  
OV with German subtitles  
*\* presented by Laura Rascaroli*

FILM  
P. 7



## FRI APR 27TH

## 10:00 EUROPEAN BORDERS

Current academic contributions

PANEL 2  
P. 16

– BREAK –

## 14:30 NOTHING BUT A MAN

USA 1964, Michael Roemer, 95 min., OV  
*\* presented by Severin Müller*

FILM  
P. 19

# FRI

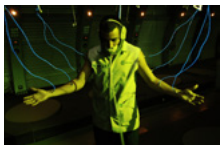
APR 27TH

**16:45 BORDER FUTURES: MIGRANT LABOR AND THE FRONTIERS OF SECURITY** KEYNOTE 3  
Camilla Fojas (Virginia) P. 8

– BREAK –

**20:00 SLEEP DEALER** FILM  
MEX/USA 2008, Alex Rivera, 90 min., P. 9  
OV with German subtitles  
\* presented by Camilla Fojas  
Supporting film: RAMONA (USA 1910, D.W.Griffith, 17 min.) \* presented by Olaf Stieglitz

**22:00 SICARIO** FILM  
USA 2015, Denis Villeneuve, 121 min., P. 19  
OV with German subtitles  
\* presented by Martin Holtz



# SAT

APR 28TH

**10:00 AMERICAN BORDERS** PANEL 3  
Current academic contributions P. 18

– BREAK –

**14:30 BORDER EXPERIENCE** FILM PROGRAMME  
curated by Klaas Dierks / \* with guests P. 10

**16:30 REDES** FILM  
MEX 1936, F. Zinnemann & P. 21  
E. G. Muriel, 63 Min., OV with German subtitles  
\* presented by S.Gordon  
– BREAK –



**19:30 LES SAUTEURS — THOSE WHO JUMP** FILM  
DK 2016, Moritz Siebert, 82 min., P. 17  
OV with German subtitles  
\* presented by A. Marklund  
+ discussion with A. B. Sidibé

**22:00 NO COUNTRY FOR OLD MEN** FILM  
USA 2007, E. & J. Coen, 122 min., OV P. 21  
\* presented by Lennart Soberon



# SUN

APR 29TH

**10:00 GENRE BORDERS** PANEL 4  
Current academic contributions P. 20

**11:30 FILM:ART 81:** FILM PROGRAMME  
**BORDER LINES & BORDER CROSSINGS** P. 11  
curated and presented by C. Rüffert / \* with guest



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





PANEL 1 //

THU, APR 26TH / 10:00

## COSMOPOLITAN CINEMA

The cosmopolitan cinema is shaped in manifold ways by border crossings: global film circulation contributes to the generation of transcultural identities and makes necessary a debate about symbolic borders and third spaces as the exile. Thus, panel 1 examines the border crossing from another perspective – as a sensation provoked by film – containing possibilities of unexpected awareness (of living).

10:00

**Border Crossing as Sensation.  
Migration as Medial Circulation**  
Hauke Lehmann (Berlin)\*\*

10:45

**Exile as Awareness Possibility  
by Border Crossing of the Exterritoriality**  
Anke Zechner (Frankfurt am Main)\*\*

11:25 – 11:40 Break

11:40

**Reimagining French Immigrant Descent Youth  
in Sciamma's *Girlhood* (2014) and Benyaminas's *Divines* (2016):  
Transcultural Identities, Symbolic Borders and Third Spaces**  
Olesya Dronyak (Deusto)

12:25

**Brazilian Cinema Goes Global:  
An Analysis of *Aquarius* (2016) Festival Tour**  
Humberto Saldanha (Cork)

**\*\* Lecture in German**

Film for Panel 1:

**Bande de Filles** // THU, APR 26TH / 14:30



FILM FOR PANEL 1 //

THU, APR 26TH / 14:30

## **BANDE DE FILLES**

*Girlhood, F 2015, director: Céline Sciamma, with Karidja Touré, Assa Sylla, Idrissa Diabaté, 113 min., OV with German subtitles*  
**\* with presentation by Olesya Dronyak**

Céline Sciamma draws a portrait of a young girl from Paris' suburbs. Marieme (Karidja Touré) is responsible for her small siblings and the household. She has no time for school which cannot offer any solutions anyway. When Marieme meets Lady (Assa Sylla) and her girl gang, she discovers liberty and self-confidence but moves to the brink of violence and criminality. In search of her identity and a way out of her lack of prospects, she tries out different roles with willpower and an urge for freedom.

Using strong images the film moves between social drama and coming of age story in a postcolonial context and observes the attempt to escape from tight social limitations in the hope of a better life.

In her forum lecture **Olesya Dronyak** deals with transcultural identity and the influence of cultural limits on young 2nd or 3rd generation female migrants in Paris' suburbs.



PANEL 2 //

FRI, APR 27TH / 10:00

## EUROPEAN BORDERS

European borders oscillate between bulwarks and permeable transfer areas, realities routinely dealt with by film. Panel 2 allows for outlooks that exceed the cultural, geographical and chronological European borders designing a typology of the border crossing. The focus here is on different filmic reflections of manifold crises – from conflicts in the Middle East to anxieties pertaining to capitalistic dystopias.

10:00

### **Demarcations, Barriers, Borders – Reflections about a Topos in Arabic Film Production**

Evelyn Echle (Berlin and Zurich)\*\*

10:45

### **Looted Visibility and „Cinematic Justice“. Filmic Border Correction**

Iris Fraueneder (Zurich)\*\*

11:25 – 11:40 Break

11:40

### **Towards a Typology of Crossing Borders in Popular European Cinema**

Anders Marklund (Lund)

12:25

### **Nation, Patriarchy and the Capitalist Death Drive in Catalan Science-Fiction**

Aidan Power (Cork)

*\*\* Lecture in German*

Film for Panel 2:

**Les Sauteurs – Those Who Jump** // SAT, APR 28TH / 19:30



FILM FOR PANEL 2 //

SAT, APR 28TH / 19:30

## LES SAUTEURS – THOSE WHO JUMP

*DK 2016, director: Moritz Siebert, with Estephan Wagner,  
Abu Bakar Sidibé, 82 min., OV with subtitles*

*\* with presentation by Anders Marklund*

*\* discussion with Abou Bakar Sidibé*

A forest in Morocco near the border to the Spanish enclave Melilla on the North African Mediterranean coast is where refugees live. Their aim is to get over the country border to EU territory which is secured by high fences and surveillance cameras. Abou Bakar Sidibé who lives here gets behind a camera and films. At first, it is only a commissioned work for others. However, the view from the camera develops his subjective and reflexive vision. **Les Sauteurs – Those Who Jump** documents from the refugee's perspective. The film deals with hopes and anxiety as well as with precarious existence and with a daily routine at the EU external border. At the end he manages to get over the fence. So he is able to record the essayistic voice-over in a film studio in Europe by himself.

**Abu Bakar Sidibé** was born in Mali. He has a university degree in English. Abu Bakar worked as teacher, mobile phone seller, construction worker and a tourist guide in Bamako. **Les Sauteurs – Those Who Jump** is his debut.

In his panel lecture **Anders Marklund** examines what functions the national border crossing in different films and genres has and how other nations are represented in this context.



PANEL 3 //

SAT, APR 28TH / 10:00

## AMERICAN BORDERS

America – a country in which the proverbial “unlimited possibilities” remain utopian in many ways. Panel 3 spends time on the filmic representation and reflection of US borders emphasizing the border area to Mexico thus analyzing it from a (film) historic and modern political perspective. However, the sight of the borders of the American dream between poverty, drugs and criminality shall not be lost in this context.

10:00

### **Bordered Lands: the Visualization of the Border Area to Mexico in the US Cinema in the 1910s**

Olaf Stieglitz (Cologne)

10:45

### **The Memory of a Transnation – the Mexican Coast as a Contact Zone**

Sergej Gordon (Eichstätt)

11:25 – 11:40 Break

11:40

### **Border Crossing as a War Metaphor: The Frontier between Mexico and the USA in *Sicario***

Martin Holtz (Greifswald)

12:25

### **Voices from the Other Side: Border Crossings in Roberto Minervini's *The Other Side***

Severin Müller (Mainz)

**\*\* All lectures in German**

Films for Panel 3:

**Nothing But A Man** // FRI, APR 27TH / 14:30

**Sicario** // FRI, APR 27TH / 22:00

**Redes** // SAT, APR 28TH / 16:30

**No Country for Old Men** // SAT, APR 28TH / 22:00





FILM FOR PANEL 3 //

FRI, APR 27TH / 14:30

## **NOTHING BUT A MAN**

*USA 1964, director: Michael Roemer, with Ivan Dixon, Abbey Lincoln, 95 min., OV*

**\* with presentation by Severin Müller**

Duff Anderson (Ivan Dixon), an African-American railroad worker in Southern US, falls in love with the daughter of the local priest and marries her despite her father's resistance. The film shows in an undramatic and realistic way the day-to-day difficulties of the Afro-American couple. Embedded in a love story, the producer takes on the topics of discrimination and racism, fatherlessness and rootlessness of African Americans and asks repeatedly: what does it mean not to subordinate and not to give up one's pride.

The Film's emphatic documentary approach is based on the intensive research in Southern US that Michael Roemer and Robert Young undertook before scripting and directing the film together, thus creating one of the first films of *Black Cinema*.

FILM FOR PANEL 3 //

FRI, APR 27TH / 22:00

## **SICARIO**

*USA 2015, director: Denis Villeneuve, with Emily Blunt, Josh Brolin, Benicio del Toro, 121 min., OV with German subtitles*

**\* with presentation by Martin Holtz**

During a raid the FBI agent Kate Macer (Emily Blunt) finds twelve dead bodies, victims of a continuously escalating drug war. As two of her colleagues die by violence, she joins a newly founded CIA unit. The fierce fighting against the syndicate crosses not only the national border to Mexico but also carries explosive ethical and moral issues. From Macer's privileged perspective the contours of an asymmetrical war become visible annulling the bulwarks of the physical border fortifications by extinguishing the border of the violence.

In his panel lecture **Martin Holtz** refers to the concept of the frontier and questions the significance of the Mexican/American border area as a metaphor for American intervention after 9/11.



PANEL 4 //

SUN, APR 29TH / 10:00

## GENRE-BORDERS

Border crossing is a fixed component of the genre discourse and can be beneficial in many ways for adjacent research questions, too. Panel 4 traces two approaches which explore the filmic crossing of borders based on generic definitions: Black Cinema and the American Action Thriller.

10:00

**Postcolonial Dispositive:**

**Black Cinema as Transgressive Cinema**

Ivo Ritzer (Bayreuth)\*\*

10:45

**Building Borders:**

**American Action Thriller and the Politics of Space**

Lennart Soberon (Gent)

\*\*Lecture in German

PREVIEW // 24TH INTERNATIONAL BREMEN FILM CONFERENCE:

## 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 for work and production, producing films and cinema – film and life connected as joint practice. Film and cinema are in that sense at the same time a field for experiments, a place for reflection and heterotopic spaces (spaces of difference), leading out of the tightness of prevailing families and to the founding of new communities. The conference invites international experts and filmmakers to reflect about the relation of cohabitation and cinema.

More information soon on: [www.film.uni-bremen.de](http://www.film.uni-bremen.de)



FILM FOR PANEL 3 //

SAT, APR 28TH / 16:30

## REDES

*The Wave, MEX 1936, director: Fred Zinnemann / Emilio Gómez Muriel, Camera: Paul Strand, 63 min., OV with German subtitles*

**\* with presentation by Sergej Gordon**

Alvarado, a small fishing village on the Mexican coast, is affected by bitter poverty and social inequity. The fishermen organize an uprising against the capitalist factory owner.

The renowned photographer Paul Strand – befriended admirer of Eisenstein – wrote a screenplay for a political didactic play in 1933. Director Fred Zinnemann – under the influence of Robert Flaherty – turns it into an emotionally charged story. Paul Strand congenially shoots the amateur actors and actresses at the original locations giving the film a neo-realistic touch and an impressive intensity.

In his panel talk, **Sergej Gordon** presents the Mexican coast region as a geographic and cultural contact zone.

FILMMUSEUM ON LOCATION //

SAT, APR 28TH / 22:00

## NO COUNTRY FOR OLD MEN

*USA 2007, director: Ethan and Joel Coen, with Javier Bardem, Tommy Lee Jones, Josh Brolin, 122 min., OV*

**\* with presentation by Lennart Soberon**

Hunting in the Texan desert Llewelyn Moss (Josh Brolin) comes across the location of a failed drug deal. He takes with him a case with two million dollars in cash. From now on he is confronted with a contract killer (Javier Bardem) who is neither interested in money nor in imploring words. Llewelyn manages to safely deposit the money behind the Mexican border fence but he finds no safety there for himself.

In their Oscar nominated film the Coen brothers develop a life-or-death story focusing on three men at a time when pure violence seems to prevail.

In cooperation with the Austrian Film Museum



## EXHIBITION //

### 100 FACES – 100 STORIES

There are borders everywhere: in rooms, time and in the mind. Every person crosses borders permanently – we are all migrants.

100 Bremer people spoke about their border experiences with an interview team. They spoke about border trespassing into another country or the line between illness and health, loneliness and being with someone, woman and mother – there are so many borderlines. There are answers from adults of all sexes and ages, people from different origins and religions, from the Werder Fan Project, from the Bremen Sinti Club, from Martinsclub Bremen. The photographer Frank Scheffka shot portraits during the interviews: the exhibition consists of 100 photos and the related video interviews.

In the cultural project “Europe Grand Central” organizations of six countries deal with the phenomenon of the border. In Germany the **Kulturzentrum Schlachthof** is partner in the project sponsored by the EU.

The exhibition can be visited from  
**April 24th to May 13th** in **CITY 46**.



## PROJECT //

### VIRTUAL REALITY ROOM

Virtual Reality (VR) has the potential to bring people, places and experiences closer together and to cross physical, geographical and political borders or levels of reality.

Visitors will have the opportunity to strap on VR (Virtual Reality) goggles for a number of immersive film experiences where they will find themselves projected in different situations, including: in the company of a group of migrants attempting to cross a border, in a Syrian refugee camp or in a living room in Baghdad.

In co-operation with IRIS (International Research Centre for Interactive Storytelling, Leeds) and Leeds Trinity University, UK.



## BOOKS //

### NEW PUBLICATIONS FOR THE INTERNATIONAL CONFERENCE

D. González de Reufels / R. Greiner / S. Odorico / W. Pauleit (Eds.):

**Film als Forschungsmethode.**

**Produktion – Geschichte – Perspektiven**

Bertz + Fischer 2018 / ISBN 978-3-86505-258-2

Bettina Henzler / Winfried Pauleit (Eds.):

**Childhood, Cinema and Film Aesthetics**

Bertz + Fischer 2018 / ISBN 978-3-86505-257-5

*previous publications of the conference at Bertz + Fischer.*

### PROJECT COORDINATION

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### VENUE

CITY 46 / Kommunalkino Bremen e.V. / Birkenstraße 1 / 28195 Bremen

Cinema Box Office: Tel. 0421 – 957 992 90 / [tickets@city46.de](mailto:tickets@city46.de)

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### PRICES

Einzelkarte: 9 € / 5,50 € erm.

Dauerkarte: 35 € / 25 € erm. / 15 € Koki-Mitglieder

### ORGANIZERS

CITY 46 / Kommunalkino Bremen e.V.

Filmwissenschaft / FB 9 Kulturwissenschaften

Geschichte Lateinamerikas / FB 8 Sozialwissenschaften

ZeMKI / Universität Bremen



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