



25<sup>TH</sup>  
INTERNATIONAL  
BREMEN FILM  
CONFERENCE

# MIND / SCREEN

MENTAL ILLNESS AND FILM  
MAY 5 – 8 / 2021

CITY 46



Universität  
Bremen



## WELCOME

Dear reader,

One of cinema's strengths is to give the audience insight into otherwise concealed environments and to participate in human fates. This year's issue of the International Bremen Film Conference under the heading of "Mental illness and film" emphasises this quality. Movies like "A Beautiful Mind," "Away from her" and "Still Alice" encouraged public discourse about schizophrenia or dementia reducing prejudice and anxiety concerning mental illness.

Good cinema does not only aim at entertaining but also takes up socially relevant topics and initiates important discussions. The Bremen Film Conference has always set itself the task of examining the peculiarities of film aesthetics and the history of cinema reception thus making an important contribution to the recognition of this art form.

I very much congratulate on the Conference's 25th edition and thank everyone involved for their commitment.



Your mayor **Dr. Andreas Bovenschulte**  
President of the Senate, Senator for Culture

## MIND/SCREEN: MENTAL ILLNESS AND FILM 25TH INTERNATIONAL BREMEN FILM CONFERENCE

For its anniversary, the film symposium commits itself to a long-time companion of the cinema: Mental illness has been accompanying cinema since its origins contributing to its topics and forms, widening its possibilities of expression and theory.

Medical disciplines determine mental illness by means of demarcation, pathologisation and heteronomy. Films are able to question these methods using an aesthetic perspective, they can get the psychic experience of being ill across and put it in manifold contexts. Mental illness defies physical representation thus confronting the filmmakers with a fundamental problem. Hence, it is not just the mind that can be seen as the central place where mental illness occurs and develops its effectiveness, but also the cinematic screen.

Within the conference, international experts and filmmakers explore in what way clinical and social illness discourses can be represented in films and in what way cinema can describe an aesthetic of mental illness. The focus is for one thing on the many ways of cinema to generate its own media-specific order of clinical patterns, and for the other on the relationship between the sick and the treatment person as a central setting, as well as the multi-dimensionality of depictions of diseases.

Originally planned for May 2020, the Conference can fortunately be offered as a remote event (see » p. 22). All talks will take place digitally and a programme of selected films is being provided as streams to be found on the digital conference platform: [city46.cinemalovers.de](http://city46.cinemalovers.de). The films will be available digitally from May 3–9, 2021 for 24 hours after purchase of ticket. You might want to check if it is available in your region, as the films need to be geo-blocked for Germany-wide streaming solely. In addition, the plan is to screen films on site at the cinema – subject to applicable infection protection measures (status: 03/2021). Please catch up on changes on that matter in advance.

Tobias Dietrich, Winfried Pauleit  
**University of Bremen in cooperation with  
CITY 46 / Kommunalkino Bremen e.V.**

# TIMETABLE

## KEYNOTES & PANELS

The morning panels collate current scientific contributions from different fields of research. Interested public is very welcome. Free admission to panels and afternoon keynotes via Zoom.

### WED 5 MAY

- 10 AM **PANEL 1** CINE-PATHOGRAPHIES P. 14  
\* all-German panel
- 2:30 AM **KEYNOTE 1** A SELF IN FLUX P. 6  
Robin Curtis (Freiburg)

### THU 6 MAY

- 10 AM **PANEL 2** MEDICAL ENCOUNTERS P. 16
- 2:30 PM **KEYNOTE 2** „WARTS AND ALL“: P. 8  
FILM, ETHICS AND HUMAN FRAILTY  
Michele Aaron (Warwick)

### FRI 7 MAY

- 10 AM **PANEL 3** FIGURING ILLNESS P. 18
- 2:30 PM **FROM CURATORIAL PRACTICE** P. 10-11  
**MOVING IMAGES: FAMILY, LOSS, AND  
FIRST-PERSON DOCUMENTARY**  
Richard Warden (Glasgow)  
\* with guest: film director and artist  
Theresa Moerman Ib
- 6 PM **KEYNOTE 3** CINEMANIA: P. 9  
**MADNESS AND THE MOVING IMAGE**  
W.J.T. Mitchell (Chicago)  
\* with guest: Carmen Elena Mitchell (L.A.)

## FILM PROGRAMME

You can find most of the films as a stream on the digital conference platform <https://city46.cinemalovers.de>. They will be available only in Germany from May 3-9, 2021 for 24 hours after purchase of ticket.

### ON DEMAND 3-9 MAY

#### FILMS FOR KEYNOTE 1 P. 7

##### COMPLAINTS OF A DUTIFUL DAUGHTER

USA 1994, d: Deborah Hoffmann, 44 mins., OV  
\* with introduction

##### FIRST COUSIN ONCE REMOVED

USA 2012, d: Alan Berliner, 78 mins.,  
OV with German subtitles  
\* with introduction

#### FILM FOR PANEL 2 DIALOGUES WITH MADWOMEN P. 17

USA 1994, d: Allie Light, 90 mins., OV (online) /  
OV with German subtitles (on site)  
\* with introduction

#### FILMS FOR PANEL 3 P. 19

##### LITTLE JOE

UK/A/DE 2019, d: Jessica Hausner, 105 mins.,  
OV with German subtitles  
\* with filmmaker talk

##### TARNATION

USA 2003, d: Jonathan Caouette, 88 mins.

#### NATIONAL PREMIERE P. 12

##### PSYCHOSIS IN STOCKHOLM

S 2020, d: Maria Bäck, 101 mins.,  
OV with English and German subtitles  
\* with filmmaker talk

### ON SITE ONLY

#### FRI 7 MAY **FILM FOR PANEL 1** WALTZ WITH BASHIR P. 15

8 PM ISR/F/DE 2008, d: Ari Folman, 90 mins.,  
Hebrew OV with German subtitles

#### SAT 8 MAY **SILENT FILM** A PAGE OF MADNESS P. 13

8 PM J 1926/72, d: Teinosuke Kinugasa, 60 mins.  
\* with live music and introduction





KEYNOTE 1 //  
ROBIN CURTIS (FREIBURG)

WED 5 MAY / 2:30 PM  
**ONLINE**

## A SELF IN FLUX

Our notion of personhood is formed to a large degree through the demonstration of intentionality and reason, through the unity of the self and its consistency of expression and action, all of which seem to some degree to be contingent on the operation of memory. Recent scholarship on dementia suggests, however, that a loss of memory does not result in a loss of self and that while self-concept and self-knowledge as well as appearance may shift other key aspects may surface and give new shape to that self.

This contribution will consider the degree to which the self may be considered as a construct in flux by examining the specific manner in which we as viewers gain access to a central character afflicted with dementia in a range of tellings, both fictional and documentary. By asking whether these dementia narratives highlight continuities determined externally, for instance, by the specific formal and commercial demands placed on feature films, or else suggest new and different bases for that self to persist, I will consider how films can influence our understanding of selfhood in flux.



**Robin Curtis** holds the Chair in Media and Cultural Studies at the Albert-Ludwigs-Universität Freiburg. Co-Director of the Centre for Popular Culture and Music, Freiburg. Born in Toronto. On editorial board of the journal *Pop. Kultur und Kritik* (Transcript Verlag) as well as the advisory board of the internet journal *nachdemfilm.de*.



FILM FOR KEYNOTE 1 //

## COMPLAINTS OF A DUTIFUL DAUGHTER

3-9 MAY  
**ONDEMAND**

USA 1994, director: Deborah Hoffmann, 44 mins., OV  
\* with introduction by Robin Curtis

Director Deborah Hoffmann explores her mother's Alzheimer's disease and her own frustrations that arise from it. **Complaints of a Dutiful Daughter** follows two simultaneous developments: the various stages of the increasingly disoriented mother and the daughter's attempts to understand and help her mother. Hoffmann's sensitive, humorous and never disrespectful portrayal of the emergence of a new mother-daughter relationship provides an insight into the system of memory, meaning and identity.

FILM FOR KEYNOTE 1 //

## FIRST COUSIN ONCE REMOVED

3-9 MAY **ONDEMAND**  
WED 5 MAY / 5:30 PM **ON SITE**

USA 2012, director: Alan Berliner, with Edwin Honig,  
78 mins., OV with German subtitles

Screening on site only under applicable infection protection measures.

In **First Cousin Once Removed**, Alan Berliner draws a portrait of the poet and professor Edwin Honig who in his last years was affected with Alzheimer's disease. Honig is the director's cousin once removed and has also been his role model and mentor for a long time. Berliner follows the course of the disease over the years, but does not assemble a chronology from the film recordings, but a poetic synopsis of most varied stages of the disease and aging process. In this kaleidoscope of pictures, Honig becomes visible as a complex and highly ambivalent person: as a successful intellectual, as a problematic family person and as an old man with no memory.



KEYNOTE 2 //

MICHELE AARON (WARWICK)

THU 6 MAY / 2:30 PM

ONLINE

## “WARTS AND ALL”: FILM, ETHICS AND HUMAN FRAILTY

In mainstream depictions of human debilitation and illness, those approaching death often exude bravery, beauty and stoicism. Real dying is rarely edifying, tidy or painless. It is characterized instead by banality, corporeality, increasing disability and often despair. Film provides a rich language for the frailties and profundity of dying – with Hollywood as chief grammarian – but similarly serves such mythic, and solipsistic, ends. Film has the potential however to do dying differently: it can, instead, connect us, ethically, to the vulnerability of others.

The aim of this lecture, and of *Life:Moving*, the community-based research project of which it speaks, is to pursue this potential of film. Through exploring the project’s principles and processes, and the films co-created by its six hospice-user participants, I will discuss *Life:Moving*’s navigation of human frailty, responsibility and self-exposure and start to map an ethical praxis for their wider filmic representation.

**Michele Aaron**, Reader in Film at Warwick University and Director of Screening Rights Film Festival, has published widely on the cultural politics, and ethics, of representation and spectatorship.



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KEYNOTE 3 //

W.J.T. MITCHELL (CHICAGO)

FRI 7 MAY / 6 PM

ONLINE

## CINEMANIA: MADNESS AND THE MOVING IMAGE

\* with guest: film director Carmen Elena Mitchell (L.A.)

This essay takes its inspiration from Friedrich Kittler’s remark that “only films make it possible to present all the mechanisms of madness.” The film medium has, from the first, been associated with dreams, hallucinations, and psychosis, from *The Cabinet of Dr. Caligari* to *The Snake Pit* to *Mr. Robot*.

This lecture will survey films about mental illness, in order to focus on a film project by a mentally ill filmmaker (the author’s son, Gabriel Mitchell) who was diagnosed with schizophrenia at the age of twenty. Gabriel saw cinema as a way to represent madness from both inside and outside, and as both an individual and collective condition. His aim was to transform schizophrenia from a disability into a critical perspective.

During the keynote, the film projects *Infinite Light* (Carmen Elena Mitchell, 2017) and *Crazy Talk* (Gabriel Mitchell, 2011) will be presented.



**W.J.T. Mitchell** teaches art, literature, and cinema at the University of Chicago, and edits the journal *Critical Inquiry*. His books include *Iconology*, *Picture Theory*, *What Do Pictures Want?* and *Image Science*. He is currently completing a book entitled *Seeing Through Madness*. (Photo: Domenico Aronica)



FROM CURATORIAL PRACTICE //  
RICHARD WARDEN (GLASGOW)

FRI 7 MAY / 2:30 PM  
**ONLINE**

## MOVING IMAGES: FAMILY, LOSS AND FIRST-PERSON DOCUMENTARY

\* with guest: film director and artist **Theresa Moerman Ib**

After nearly a decade of presenting mental health film to cinema audiences, programmer and producer Richard Warden reflects upon what this work has meant for him both professionally and personally.

Warden has overseen more than 150 festival events, including post-screening discussions. Academics, filmmakers, health professionals, third sector representatives and people with lived experience of mental health challenges have taken part on panels. Audience members have consistently been encouraged to offer their insights.

Warden has found the most memorable events to be those involving the participation of documentary subjects. And when a filmmaker is present on screen and in person to explore family matters, the experience is profound. Short and feature film material complements a frank account of engaging with such films and audiences.

**Extracts from the following films  
will be shown during the presentation:**

### **Here One Day**

USA 2012, Kathy Leichter, 76 mins. (extract)

### **The Closer We Get**

UK 2015, Karen Guthrie, 87 mins. (extract)

### **A Family Affair**

NL/DK 2015, Tom Fassaert, 115 mins. (extract)

### **The Third Dad**

UK 2015, Theresa Moerman Ib, 10 mins.

### **Waterfall**

UK 2016, Tom Lock Griffiths, 19 mins. (extract)

### **Vivian, Vivian**

NL 2016, Ingrid Kamerling, 54 mins. (extract)



**Richard Warden** has served as Film Curator for the Scottish Mental Health Arts Festival and as Festival Producer for Document Human Rights Film Festival. He is now researching mental health documentary at the University of Strathclyde, Glasgow.



**Theresa Moerman Ib** is a Danish/Dutch visual artist and writer. Her work is often autobiographical and explores themes such as memory, identity, loss and displacement. She lives and works in Scotland.



NATIONAL PREMIERE //

## PSYCHOSIS IN STOCKHOLM

Psykos i Stockholm, S 2020, director: Maria Bäck, with Josefin Neldén, Josefine Stofkoper, 101 mins., OV with English and German subtitles

- \* with filmmaker talk (pre-recorded)
- \* screening on site only under applicable infection protection measures

Mother and daughter travel to the Swedish capital to celebrate the girl's 14th birthday. On the train ride, the teenage girl notices conspicuous behaviour in her mother and already foresees that a new manic episode is imminent. The two stick to their plans but the mother's episodes intensify until she is admitted to a psychiatric ward. Left to her own devices, the girl explores the big city and her own independence.

In this film, Maria Bäck speaks of her own youth which has been shaped by her mother's bipolar phases since childhood. She illuminated her own experiences with her mother already in her 2014 autobiographical short documentary **Mother Is God**, her graduation project at the National Film School of Denmark. Now she translates it into a fictionalised form, whose forays – episodically and openly told – stroll through the friendly, bright and shimmering city like the teenage girl herself. The unconventional narrative perspective in **Psychosis in Stockholm** explores how to combine distance and closeness when filming an extremely personal topic. She creates a sensitive coming-of-age drama about an incomparable and unconditional mother-daughter love.

The 2020 Gothenburg Film Festival's opener, the film has been waiting for its international cinema release and will celebrate its German premiere at the Bremen Film Conference.

3–9 MAY **ONDEMAND**  
WED 5 MAY / 8 PM **ONSITE**



SILENT FILM WITH LIVE MUSIC //

## A PAGE OF MADNESS

Kurutta Ippeiji, J 1926/72, director: Kinugasa Teinosuke, with Yoshie Nakagawa, Masao Inoue, Eiko Minami, 60 mins.

- \* with live music accompaniment by David Eßer
- \* with introduction by Tobias Dietrich

Screening only on site at the venue's usual silent film prices and only under applicable infection protection measures.

An old seaman takes a concierge job in a rural mental hospital to take care of his interned wife. Their daughter's engagement announcement triggers scraps of memories and a vortex of thoughts within the mother – and worries about the prejudices of the family of the groom within the father. In his unsuccessful attempts to free his wife, he has to face the chief doctor and other inmates. When he assumes to recognise the future son-in-law in one of them, he himself begins to doubt his perception.

"A work that has advanced a step ahead of Dr. Caligari," the film critics read already in 1926. The film was made by the Japanese avant-garde group *Shinkankaku-ha*, the school of new perception, and masterfully combines the script of Kawabata Yasunari (1968 Nobel Prize for Literature) with innovative camera technology and Eiko Minami's dance talent. Lost for a long time, the film has been rediscovered in 1972 and only survived as a fragment. Nonetheless, it impressively illustrates the artist's claim to combine modern narration and innovative play of forms and light and to overcome the boundaries between reality and folly.



**David Eßer** from Hamburg has been active in various projects in Germany's musical landscape for over ten years. By setting the film to music using the principle of sound synthesis, he enters into a dialogue with the synthesiser and develops his own vocabulary that crosses the possibilities of the linguistic and visual.



PANEL 1 //

## CINE-PATHOGRAPHIES

\* all-German panel

What clinical pictures does film describe and how can they go beyond medical understanding as an independent cinematic form? In the panel, film-theoretical and psychological concepts are juxtaposed: through the lens of film animation technology, theories of *auteur* cinema, unclear boundaries to somatic syndromes and complex storytelling.

10 am // Markus Kügle (Mannheim)

**From *Waking Life* and *A Scanner Darkly* to *Undone: The Trick Technique of the Rotoscopy as Visualisation of Mental Disorders*?**

10:45 am // Lars Nowak (Changsha/Erlangen)

**Drug Delirium – On the Cinematic Aesthetics of Psychosis in David Cronenberg's *Naked Lunch* (1991) and *eXistenZ* (1999)**

11:25 am – 11:45 am Break

11:45 am // Daniel Eschkötter (Bielefeld)

**Syndromes & a Century. Cinema's Patho-genealogies**

12:30 pm // Melanie Kreitler (Gießen)

**Hollywood's Hallucinations: *İnârritus Birdman* (2014) or the Unexpected Power of Complexity**

WED 5 MAY / 10 AM

ONLINE

FILM FOR PANEL 1 //

## WALTZ WITH BASHIR

Vals Im Bashir, ISR/F/DE 2008, director: Ari Folman, with Ari Folman, Mickey Leon, Ori Sivan, 90 mins., Hebrew OV with German subtitles

\* with introduction by Markus Kügle (angefragt)

**Screening only on site at the venue's usual ticket prices and only under applicable infection protection measures.**

**Trigger warning: depiction of war crimes**

A former Israeli soldier dreams every night that he is being chased by a dog pack. When he confides in a friend, both men see a connection with their experiences in the First Lebanon War. The animated documentary approaches war trauma with fascinating images and powerful music. The episodically narrated film is based on interviews that Folman conducted with old war comrades. These were re-enacted and animated in order to approach the events of the past beyond supposedly factual objectivity.

In his presentation, **Markus Kügle** asks to what extent the film animation technique can function as an aesthetic strategy for appropriating mental illness.

FRI 7 MAY / 8 PM

ON SITE ONLY



PANEL 2 //

THU 6 MAY / 10 AM

## MEDICAL ENCOUNTERS

ONLINE

Relationships between patients and doctors or therapists are central to dealing with mental illness, and its setting is of interest to medicine as well as to the humanities and cultural sciences. The panel questions autobiographical filmmaking as a self-therapeutic practice and its empowering and constitutional potential. In addition, the principle of weekly form of therapy is being examined with regard to its seriality and the relationship between sick people and their environment in medical educational films.

10 am // Janin Tscheschel / Britta Hartmann (Bonn)

**“As if Stepping out of Reality:” Filming as a Self-therapeutic Procedure for Mental Illness**

10:45 am // Silke Hilgers (Berlin)

**Salutogenesis through Film**

11:25 am – 11:45 am Break

11:45 am // Melanie Mika (Frankfurt a.M./Tübingen)

**“Where Is My Mind?” Therapy as Serial Negotiation of In/sanity in Mr. Robot**

12:30 pm // Christian Bonah / Joël Danet (Strasbourg) \*

**Personal Geographies and Social Registration of Psychiatric Patients: Institutional Medical Cinema’s Viewpoint (1970s–1980s)**

\* talk in English

FILM FOR PANEL 2 //

3–9 MAY **ONDEMAND**

## DIALOGUES WITH MADWOMEN

THU 6 MAY / 5:30 PM **ONSITE**

USA 1994, director: Allie Light, 90 mins., OV (online) / 16mm, OV with German subtitles (on site)

\* **screening on site only under applicable infection protection measures**

\* **with introduction by Janin Tscheschel**

**Trigger warning: discussions about sexual violence and child abuse**

Seven women from San Francisco, including the filmmaker, talk about their experiences with manic depression (bipolar disorder), multiple personality disorder (dissociative identity disorder) and schizophrenia, about their creativity and their path of recovery. Open, humorous and with self-ironic distance, they portray their madness as an exit from a world that has become too threatening for them. The film exposes the brutality of family systems and psychiatric institutions and questions concepts of normality and illness. Using interview scenes, home videos, archive material and re-enactment, it paints a complex picture of “madness” as an alternative to stigmatising depictions of mental disorders. The film received the Emmy Award “as an outstanding interview film of 1994.”

In their lecture, **Janin Tscheschel** and **Britta Hartmann** discuss the aesthetic strategies of the documentary film to allow an experience of crazy inner states as an artistic and at the same time self-therapeutic, self-empowering process.



PANEL 3 //  
**FIGURING ILLNESS**

FRI 7 MAY / 10 AM  
**ONLINE**

Cinema plays a key role in shaping ideas about mental illness and forms figurations that determine their complexity and their historical and cultural depth. In this context, the panel bundles close readings on films that deal with mental illness on a figurative level, on the level of film production, on the border with disability studies and from a feminist perspective.

10 am // Sabrina Gärtner (Klagenfurt)  
**Kassandra on Psychiatric Drugs. On the Staging of a Mentally Ill Person in Jessica Hausner's *Little Joe***

10:45 am // Insa Härtel (Berlin)  
**A Good Dose of Promise of Salvation: *Love & Other Drugs***

11:25 am – 11:45 am Break

11:45 am // Petra Anders (Bamberg) \*  
**Going beyond the Evil?  
Cinematic Portrayals of Mental Health**

12:30 pm // Nataša Pivec (Ljubljana) \*  
**„Crazy Cat Lady“ in Film and Series**

\* talk in English

FILM FOR PANEL 3 //  
**LITTLE JOE**

3–9 MAY **ON DEMAND**  
THU 6 MAY / 8 PM **ON SITE**

UK/A/DE 2019, director: Jessica Hausner, with Emily Beecham, Ben Wishaw, Kerry Fox, 105 mins., OV with German subtitles

- \* screening on site only under applicable infection protection measures
- \* with filmmaker talk (pre-recorded, in German)

The botanist Alice is working on a new flower breed with therapeutic effects that will make people happy. When Alice secretly brings such a flower home for her son, she ignores the warnings of her colleague Ella and firmly believes in the positive effects of her creation. But as people around them show behavioural changes, the signs increase that the deep red flower might not only bring luck. With intense colours and calm settings, Jessica Hausner stages a paranoia story with borrowings from the science fiction genre which she transfers into her own style.

In her presentation, **Sabrina Gärtner** analyses the film characters and questions the pursuit of mental health.

FILM FOR PANEL 3 //  
**TARNATION**

3–9 MAY  
**ON DEMAND**

USA 2003, director: Jonathan Caouette, 88 mins., OV

**Trigger warning: discussions about sexual violence, not-consented hospitalisation, child abuse, and suicide; sensory overload**

Both filmmaker and protagonist, Jonathan Caouette chronicles the crises of his family lasting for three generations. At the age of eleven, he already began to stage himself in front of the movie camera and to get in contact with his psychically destabilised mother. Processing his childhood traumata, he in an astoundingly inventive and effective manner arranges old pictures, home movies, voicemail messages and self-interviews. The result is a highly emotional collage somewhere between video diary and experimental film, a self-therapeutical attempt to come to terms with his past that is of bitter intensity and raw gracefulness.

**Petra Anders's** talk unfolds the ways of how cinematography, editing and use of music increase our awareness of watching mental crises.



## 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.

### University of Bremen // Workgroup Film Studies and Media Aesthetics

At the University of Bremen, the workgroup Film Studies and Media Aesthetics has been cooperating with the CITY 46 for several years in research and teaching as well as at the film conference. The workgroup researches and teaches film aesthetics, theory and history. It is part of the interdisciplinary Centre for Media, Communication and Information Research (ZeMKI), one of the University's eight Central Research Units (CRU).

### CITY 46 // Das Bremer Kommunalkino

In 1974, 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.

The Film Conference, this year in digital form, is a pilot project of cooperation with the platform **Cinemalovers**. By means of this project, the cinema CITY 46 hopes to open up a virtual space for offering its programme in the long run and to expand it for the benefit of diversity.

## MENTAL HEALTH RESOURCES (GERMANY)

<b>Emergency counselling</b>	0800 – 111 0 111 / 222
<b>Helpline counselling</b>	116 123
<b>Muslim counselling</b>	030 – 443 509 821
<b>Jewish counselling</b>	0211 – 46985 -20 / -21
<b>Under age counselling</b>	0800 – 111 0 333
<b>German depression aid</b>	0800 – 33 445 33
<b>Free chat</b>	<a href="http://www.telefonseelsorge.de">www.telefonseelsorge.de</a>

PREVIEW // 26TH INTERNATIONAL BREMEN FILM CONFERENCE

## GREEN CINEMA

In 2022 the Film Conference will explore the relation between nature and film. The focus will be on contemporary and historic concepts of Green Cinema: aside from thriving gardens, poisonous pot plants or time-lapse tendrils, this also includes shots of flowers, trees and shrubs that act as protagonists in feature films or as botanical dys-/utopias in documentaries – or even in eco-dramas, avant-garde and amateur films. In addition, Green Cinema is subject of film theory, such as in Siegfried Kracauer's reference to "leaves stirred by the wind" or in Germaine Dulac's lectures constantly illustrated by a short reel about sprouting beans.

**Green Cinema** allows to experience nature and environment, to recognise historic and present concepts of nature, yet also to mirror the film medium and the public space of cinema as "endangered species," considering it at last as nature-culture. The Film Conference is inviting international experts, filmmakers and audiences to jointly glean the facets of a Green Cinema.

BOOKS //

## NEW PUBLICATIONS FOR THE INTERNATIONAL CONFERENCE

### Familien-Bilder. Lebensgemeinschaften und Kino.

eds. W. Pauleit / A. Rabing,  
Bertz + Fischer 2020 / ISBN 978-3-86505-266-7

More books of the Film Conference can be obtained from Bertz + Fischer. For the 25th edition, a volume with the contributions of the speakers is envisaged to be published in 2022.

## NOTES ON THE DIGITAL CONFERENCE

For the first time, the Film Conference will be presented not only at the cinema, but also in virtual space, opening up to an interested audience beyond Bremen. The Film Conference also sees itself as an experimental field for combining digital and analogue conference formats. In view of the present infection protection measures, the idea arose to combine online events and film screenings with screenings and audience discussions on site at the cinema.

The keynotes and panel talks are free of charge. In order to take part in the digital panel talks as well as the keynotes, registration is required, by e-mail to [hoffmann@city46.de](mailto:hoffmann@city46.de).

The video conference takes place on the free Zoom platform which is licensed by the University of Bremen and securely encrypted. You can dial in via a browser without having to download the necessary software. It is possible to attend as an invisible guest and to participate in the discussions via the chat function. Find more about the data protection guidelines [here](#) (German).

In order to stream films from the online programme on the conference platform <https://city46.cinemalovers.de>, a one-time registration (user name & password) is required. You can pay for the digital tickets by credit card, PayPal or SEPA transfer or purchase a season ticket for the entire Film Conference. The films are available for 24 hours after purchase. The season tickets are valid for both, online streams and cinema screenings. However, you might want to be aware that the exchange of a digital single ticket of a film stream for a ticket at the box office is not possible.

The digital formats are provided in co-operation with the vod platform **Cinemalovers**. This is GDPR-compliant and represents the innovative idea of developing solidarity forms of digital film offers with festivals, distributors and (municipal) cinemas.

## VENUE

Digital conference platform: <https://city46.cinemalovers.de>

On site: CITY 46 / Kommunalkino Bremen e.V.

Birkenstraße 1 / 28195 Bremen

Box office: Tel. 0421 – 957 992 90 / [ticket@city46.de](mailto:ticket@city46.de)

## PRICES

**Digital single ticket:** 6 €

**Single tickets** for cinema and silent film screenings according to the venue's usual prices.

**Season ticket (valid online and on site):** 15 € / 25 € / 35 €  
(solidary price system: pay as much as you can)

Please reserve in advance for on-site screenings.

The keynotes and panel talks are free of charge.

## PROJECT COORDINATION

Tobias Dietrich, Angela Rabing // University of Bremen  
Paula Hoffmann // CITY 46 / Kommunalkino Bremen e.V.

## STAFF // CITY 46

Klaus Eichholz, Johannes Eichwede, Johanna Melinkat, Silvia Schierenbeck, Janna Schmidt, Holger Tepe, Matthias Wallraven

## STAFF // UNIVERSITY OF BREMEN

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## REGISTRATION AND INFO

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