

26TH
INTERNATIONAL BREMEN FILM
CONFERENCE

GREEN CINEMA

RELATIONS BETWEEN FILM AND ECOLOGY
18–21 MAY 2022

CITY 46



Universität
Bremen

Freie Universität



Berlin

Dear readers,

For more than a quarter of a century, we have publicly discussed films in our art-loving city. This year, the 26th International Bremen Film Conference will be held from 18 to 21 May. This tried and tested cooperation between CITY 46 / Kommunalkino Bremen e.V. and the Film Studies working group at the Centre for Media, Communication and Information Research puts Bremen on the cultural map; the conference is known for its fascination with experimental aesthetics and interdisciplinary approach. In 2021, the series of keynotes and panels on mental illness in film, entitled “Mind/Screen”, were held virtually due to the pandemic. In 2022, we move from internal to external nature. “Green Cinema”, this year’s title, encourages us to explore the relationship between film and ecology.

These questions could not be more burning in the age of climate crisis. And the theme fits the festival perfectly, with its unique mix of entertainment and research, aimed equally at academic experts and open-minded cinema-goers. I would like to thank the organizing team very much for their dedication and wealth of ideas. And, dear participants, I am sure you will gain insights from the talks and enjoy the screenings.



A stylized, handwritten signature in black ink.

Your mayor
Dr. Andreas Bovenschulte

On 20 May at 17:00, **State Secretary Sven Wiebe** (Department of Economics, Labour and Europe) will give a welcome address.

* all keynotes, talks and discussions will be held in German unless otherwise stated

26TH INTERNATIONAL BREMEN FILM CONFERENCE

GREEN CINEMA: RELATIONS BETWEEN FILM AND ECOLOGY

This year’s conference explores the relationship between nature and film. The focus will be on recent and historical perspectives that examine film and cinema through an ecological lens. As early as the silent film era, depictions of landscapes and the cycles of nature were central to dramatic film narratives. Auteur films depict urban landscapes and develop ideas about living in and with nature. Nature documentaries and disaster films model natural beauty and destruction in equal measure. Today, even successful Hollywood musicals can be asked about their ecological footprint: on the one hand, they are part of the Californian film industry, which is known for its high environmental impact; on the other, they appear to be sustainable products because they are shown again and again in cinemas and on a wide variety of screens.

Green Cinema also considers sustainability in cinema culture and the film industry. How cinemas are designed and run as cultural venues affects their ecological footprint. The German Federal Film Board (FFA) has published a Green Cinema Guidebook. Ecological film productions are also explicitly promoted and subsidised. Green Cinema brings into focus the connections between aesthetics, the material world and ecological cycles.

Engaging with Green Cinema allows to experience nature and the environment, reveals past and present perspectives on nature, and enables a new, ecological orientation of film culture reconceived as *natureculture*. The conference invites international researchers, cinema professionals and audiences to explore the many facets of Green Cinema together.

Winfried Pauleit and Sabine Nessel

University of Bremen in cooperation with the **Freie Universität Berlin** and **CITY 46 / Kommunalkino Bremen e.V.**



KEYNOTE 1 //

WED 18.5 / 18:30

ALICE KUZNIAR (WATERLOO)

MINIMALIST CINEMA AS GREEN CINEMA: THE EXAMPLE OF KIAROSTAMI'S 24 FRAMES

* Keynote in English

Kiarostami's minimalism, especially his last work, a compilation of 24 4½-minute "takes" each digitally expanded from a single photograph, quite simply of birds, cows, or deer, leads us to consider what a sustainable cinema would mean, above all, what is there when human presence is not. How does Kiarostami's legendary focusing on slight differences, this time of animal life, formulate the aspirations of a green, slow cinema?



Alice Kuzniar holds a University Research Chair and cross-appointment in the departments of English and German at the University of Waterloo, Canada. She received her doctorate from Princeton University in 1983 and taught at the University of North Carolina, Chapel Hill from 1983 to 2008, with guest professorships at Princeton, Rutgers, and the University of Minnesota. Her books include: *The Birth of Homeopathy out of the Spirit of Romanticism* (University of Toronto Press, 2017), *Melancholia's Dog: Reflections on Our Animal Kinship* (University of Chicago Press, 2006), and *The Queer German Cinema* (Stanford University Press, 2000).

FILM FOR KEYNOTE 1 //

WED 18.5 / 20:00

24 FRAMES

IRN/F 2017, director: Abbas Kiarostami, 114 min, no language

* with introduction by Alice Kuzniar

For Godard, film is truth 24 times a second; for Michael Haneke, it is lies. What happens immediately before and after an image is created? Abbas Kiarostami returns to one of cinema's fundamental questions in his latest film. With digital animator Ali Kamali, Kiarostami infuses 24 still photographs with time and movement.

In four-and-a-half-minute sequences, the movements are gradual: a column of smoke billows, leaves blow in the wind, cows sleep and crows land in the snow. Beyond the chapter markers, there is no narration, no text, no spoken word. By bridging the gap between photography, early film and modern CGI animation, Kiarostami creates a cinematic hybrid with a new kind of minimalist aesthetic that shakes us out of our viewing habits.

"The short films, created using digital techniques, combine to form a fascinating sequence of splendid impressions that always include the passing of time and the fleeting nature of existence. The images reveal the power of the enigmatic, which has an immediate effect on the viewer." (Filmdienst)



KEYNOTE 2 // JENNIFER FAY (NASHVILLE)

THU 19.5 / 17:00

CINEMA OF OUR “SLIGHTLY FLAWED PLANET”

* Keynote in English

Plowshare (1958–1973) ranks among the more perverse initiatives in America’s postwar atomic history. From disappearing enemy people in times of war, nuclear bombs would now target the earth itself for the purpose of “peaceful” geographical engineering. Regarding all topography as usable space, *Plowshare* describes ours as “a slightly flawed” planet that nuclear explosions would correct. Films made by the Atomic Energy Commission promulgated this vision by framing unyielding “nature” as the non-aumatic stuff that gets in the way of an emerging neoliberal order.

This talk explores the aesthetic sensibility epitomized by *Plowshare* and its cinematic promotion. What are the aesthetic features of a slight flaw, especially when it comes to landscapes on film? I consider how postwar „natural“ landscapes fit into a new operational and aesthetic regime in which all planetary features are subsumed into the banality of inconvenience and subjected to cinema’s flattening ontology.



Jennifer Fay holds the Gertrude Conaway Vanderbilt Chair in Cinema & Media Arts at Vanderbilt University in Nashville, Tennessee, USA. She is the author of *Inhospitable World: Cinema in the Time of the Anthropocene* and researches transatlantic film and environmental criticism.

FILM FOR KEYNOTE 2

THU 19.5 / 17:00

ERDE

ERDE AT 2019, director: Nikolaus Geyrhalter, 115 min, German/English/Hungarian/Spanish/Italian, original with German subtitles

In seven chapters, Nikolaus Geyrhalter documents industrial interventions in the geological tectonics of the earth. Precise framing shows the changes caused by levelling for urban construction and by drilling for tunnel construction, the structural preservation of a salt mine as a nuclear waste storage site and contemporary techniques for mining mineral resources such as copper, marble, lignite and shale oil.

The sheer scale of these machine-controlled processes to appropriate material resources and overexploit the foundations of human existence are captured in iconic moving images. Workers on the ground almost always have their say. The final chapter departs from this to focus on the perspective of local people affected by shale oil production.

“It is often said that the Blue Marble photo of Earth taken from the Apollo 17 mission in 1972 did much to sensitise us to the vulnerability of the planet. Geyrhalter’s film hones this vision with a close-up of the earth’s wounds and scars, which grow deeper daily in the Anthropocene.”
(Silvia Hallensleben, epd-film)



KEYNOTE 3 //

FRI 20.5 / 17:00

JUDITH KEILBACH (UTRECHT) & SKADI LOIST (POTSDAM)

GREENING MEDIA: FROM GREEN PRODUCTION TO SUSTAINABLE MEDIA STUDIES

For cinema, environmental issues are not just a matter of content. Film production and distribution also have an ecological footprint (waste generation, resource and energy consumption, etc.), which is why various groups are thinking about a more sustainable approach to media.

Following on from this, our talk invites people to reflect on their own cinema and media practice from an eco-critical perspective. As film lovers, how do we contribute to the ecological footprint of the film and media industry – and what strategies can we employ to reduce it? We are interested in efforts towards sustainable production, distribution and reception. Furthermore, we ask how ecological awareness can be strengthened in film and media studies and propose a radical change in the film studies curriculum.



Judith Keilbach is Associate Professor at the Department of Media & Culture at Utrecht University.

FILM FOR KEYNOTE 3 //

FRI 20.5 / 14:30

SINGIN' IN THE RAIN

USA 1952, director: Stanley Donen; Gene Kelly, with Gene Kelly, Debbie Reynolds, Donald O'Connor, 103 min, original with German subtitles

* with introduction by Judith Keilbach & Skadi Loist

The transition from silence to sound poses a problem for movie stars Don (Gene Kelly) and his partner Lina (Jean Hagen). Her shrill voice does not seem made for the "talkies". They come up with the idea of having Lina dubbed by the young actress Kathy (Debbie Reynolds). Lina does everything in her power to prevent Kathy from eclipsing her.

Singin' in the Rain is as light on its feet as Gene Kelly dancing through the rain. Iconic images aside, the musical reflects the cinematic creative process in Hollywood's studio system. It shows how the film industry uses natural resources.



Skadi Loist is a Junior Professor for Production Cultures in Audiovisual Media Industries at the Film University Babelsberg KONRAD WOLF.



Wait, soon like these
Thou too shalt rest



FILM PROGRAMME //

SAT 21.5 / 14:30

FILM:ART 93

LEAVES TREMBLE, TIME STANDS STILL

* curated and presented by Christine Rüffert (Bremen)

Programme length 90 min

Unlike feature films, in which nature is usually depicted to further the plot, experimental films have always placed natural phenomena at the centre of their aesthetic enquiries. Timelapse shots stage the sun's rays slanting through the leaves of the trees to create the physical sensation of being in the forest or transform clouds drifting in the sky into a transcendental meditation. Beyond this immersive cinematic experience, some of the films shown have a more reflective character and address the relationship between humans and nature in the Anthropocene. The forms range from a surreal storm of images to a deconstructed Goethe poem, an essay on territory and a media-philosophical desktop video.

Aspect // Emily Richardson, UK 2004, 9 min, no language

The Machine // Marieke van der Lippe, NL 2020, 16 min, German with English subtitles

Le Rêve // Peter-Conrad Beyer, D 2020, 8 min, no language

Imperial Irrigation // Lukas Marxt, D/A 2020, 21 min, English

Un très long temps d'exposition // Chloé Galibert-Lainé, F 2020, 7 min, with English script

SILENT FILM WITH LIVE MUSIC //

FRI 20.5 / 20:30

FINIS TERRAE

F 1928, director: Jean Epstein, with Ambroise Rouzic, Jean-Marie Laot, 80 min, silent film with English intertitles

* with introduction by Simone Winkler

* with live music conducted by Ezzat Nashashibi

Off the rugged Breton coast, four men live alone on the island of Bannec to fish for seaweed. An argument and a life-threatening injury lead to a risky rescue operation.

This simple story enables Epstein to portray the work of the fishermen and their everyday life, which pivots around nature. The feature film was shot on original locations and with residents of the fishing village of Ouessant, so it feels very like a documentary. Expressive, dramatic use of a handheld camera and light capture the violent forces of nature in impressive black and white images.

In her talk, **Simone Winkler** reflects on the natural backdrop of silent film as a site that negotiates a medialised historical conception of nature in Western modernity.

A trio with horn, piano and double bass provide live musical accompaniment, conducted by **Ezzat Nashashibi**. The music moves between the rugged coastal landscape and the individual feelings of the protagonists.

SCHEDULE

During the morning panels current academic contributions will be discussed. An interested audience is welcome. Admission is free. Participation also possible via Zoom-Link.

WED 18.5

18:00 WELCOME

18:30 KEYNOTE 1 MINIMALIST CINEMA AS GREEN CINEMA THE EXAMPLE OF KIAROSTAMI'S 24 FRAMES Alice Kuzniar (Waterloo, CAN) P. 4



20:00 FILM 24 FRAMES RN/F 2017, dir.: Abbas Kiarostami, 114 min, no language * with introduction by Alice Kuzniar P. 5

THU 19.5

10:00 PANEL 1 FOREST AND LANDSCAPE Current academic contributions P. 14

BREAK

14:30 FILM EARTH AT 2019, dir.: Nikolaus Geyrhalter, 2019, 115 min, multilingual, Ger. subtitles P. 7

17:00 KEYNOTE 2 CINEMA OF OUR "SLIGHTLY FLAWED PLANET" Jennifer Fay (Nashville, USA) P. 6



BREAK

20:00 FILM DERSU UZALA USSR/JPN 1975, dir.: Akira Kurosawa, 144 min, Ger. subtitles * with introduction by Tina Kaiser P. 15



FRI 20.5

10:00 PANEL 2 UTOPIAS/DYSTOPIAS OF THE ANTHROPOCENE Current academic contributions P. 14

BREAK

14:30 FILM SINGIN' IN THE RAIN USA 1952, dir.: Stanley Donen, Gene Kelly, 103 min, Ger. subtitles, * with introduction by Judith Keilbach & Skadi Loist P. 9



17:00 KEYNOTE 3 GREENING MEDIA: FROM GREEN PRODUCTION TO SUSTAINABLE MEDIA STUDIES Judith Keilbach (Utrecht, NL) & Skadi Loist (Babelsberg) P. 8

BREAK

20:30 SILENTFILM FINIS TERRAE F 1928, dir.: Jean Epstein, 80 min, silent film with Eng. intertitles, * with live music and introduction by Simone Winkler P. 17



22:30 FILM NIGHT MOVES USA 2013, dir.: Kelly Reichart, 112 min, Ger. subtitles P. 17

SAT 21.5

10:00 PANEL 3 MEDIA ECOLOGIES Current academic contributions P. 18

13:00 WORKSHOP HOW CAN CINEMA BE MADE MORE SUSTAINABLE? P. 20
13:00 Birgit Heidsiek (FFA Consultant on Green Cinema)
14:30 Wolfgang Würker (Capitol Kino Witzenhausen)

14:30 FILM PROGRAMME FILM:ART 93: LEAVES TREMBLE, TIME STANDS STILL * curated and presented by Christine Rüffert (Bremen), 90 min P. 10

16:00 PANEL DISCUSSION ROUND TABLE With Siegrid Kannengiesser, Birgit Heitsiek & Wolfgang Würker, * moderated by Holger Tepe P. 20





PANEL 1 //

THU 19.5 / 10:00

FOREST AND LANDSCAPE

This panel focuses on landscapes such as forests, coastal regions, taiga and steppe. These sites that mediate cinematic concepts of nature will be discussed regarding their narrative function, their potential for reflecting nature as well as film in the face of extinction, and the proposal that the cinematic experience of nature generates new insights. The speakers are interested in possibilities, utopias, the fascination with nature and the negotiation of boundaries between humans, nature and cinema.

10:00 // Johannes Litschel (Freiburg)

Which System? The Forest as Topical Counterspace in Historical and Contemporary Cinema

10:45 // Katrin von Kap-herr (Potsdam)

Back to the Nature – The Cinematic Ecotopia of Extinction

11:25 – 11:40 Break

11:40 // Simone Winkler (Zürich)

Between Humans and Nature in French and Scandinavian Silent Film

12:25 // Tina Kaiser (Marburg)

**Akira Kurosawa's Dersu Uzala or
The Wind That Blows Tracks Away**

FILM FOR PANEL 1 //

THU 19.5 / 20:00

DERSU UZALA

USSR/JPN 1975, director: Akira Kurosawa, with Maksim Munzuk, Yuriy Solomin, 144 min, original with German subtitles

*** with introduction by Tina Kaiser**

In 1902, the Russian captain Arseniev, head of a cartography brigade, meets the hunter Dersu Uzala, who then guides them on through the Siberian taiga. One of cinema's most beautiful intercultural male friendships is created through their shared experience of and survival in nature.

The film's underlying tone of the film is humanistic, but it resonates throughout with the melancholy of lost worlds and friendships. The taiga confronts the pair both with overwhelming beauty and epic challenges, thereby subtly working out the characters' opposing conceptions of nature.

In her talk, **Tina Kaiser** asks how cinema can sensitize its audience to ecological issues.

"One of the most beautifully composed and photographed of Kurosawa's films, Dersu Uzala visually illustrates its theme [...]: 'Man is too small to face the vastness of nature.'"
(Donald Richie, Criterion)

Films for the panel:

Dersu Uzala // THU 19.5 / 20:00

Finis Terrae // FRI 20.5 / 20:30 (P. 11)



PANEL 2 //

FRI 20.5 / 10:00

UTOPIAS/DYSTOPIAS OF THE ANTHROPOCENE

This panel discusses film's relationship to nature, climate change and the Anthropocene. The talks address the (im)possibilities of representing the Anthropocene on screen, the relation between the beauty of nature and film theory, aesthetic experience and ecological effects. The panellists discuss how nature mediated via cinematic illusion can stimulate reflection and explain how temporalities, modes of perception and ecological horizons of expectations change in cinematic worlds in the context of climate crisis.

10:00 // Ulrike Wirth (Vienna)

Cinematic Field Research – Signatures of the Anthropocene

10:45 // Julian Hanich (Groningen)

Reflections on the Beauty of Nature in Film

11:25 – 11:40 Break

11:40 // Jana Telscher (Berlin)

Illusionary Aesthetic Natural Spaces between Spectacular and Revealing Gestures

12:25 // Matthias Grotkopp (Berlin)

Lost Horizon – Climate Crisis and Cinematic Poetics of Non-analogue Futures

Films for the panel

Night Moves // FRI 20.5 / 22:30

FILM FOR PANEL 2 //

FRI 20.5 / 22:30

NIGHT MOVES

USA 2013, director: Kelly Reichart, with Jesse Eisenberg, Dakota Fanning, Peter Sarsgaard, 112 min, original with German subtitles

Faced with the earth's ongoing destruction, environmental activist Dena has had enough. With her good friend Josh, who lives in an agricultural collective in the north-western USA, she wants to make a statement that will shake people up. Ex-Marine Harmon helps them plan to blow up a hydroelectric dam in Oregon that is destroying the river and its valleys. But when something goes wrong, the three have to face the consequences of their militant action.

A suspenseful eco-thriller, in which US independent director Kelly Reichart skilfully combines meticulous observation with precise staging. With disturbing intensity, she shows the heavy burden of idealism and individual responsibility.

In his talk, **Matthias Grotkopp** discusses the poetics with which cinema processes the tensions between the space of experience and the horizon of expectations, which climate crisis has intensified, to create new perspectives, perceptions and temporalities.

“Like the best thrillers, Night Moves transposes individual anxieties into larger contexts; like realism, it trains the eye to the significance of seemingly trivial gestures and details. And like any outstanding film, it asks the very big existential questions without imposing them on the viewer.” (Julia Dettke, Die Zeit)



PANEL 3 //

SAT 21.5 / 10:00

MEDIA ECOLOGIES

The panel explores experiences of nature in terms of their media ecologies. The speakers discuss cross-species networks between humans and animals in interactive installations; since cinematic landscapes are artificially created, the talks call into question the relationship between nature on and beyond the screen. Other themes addressed include the affective potential of underwater footage in relation to (cinematic) technology, humans and animals, and the interplay of cultural experience, cinematic form and production conditions.

10:00 // Cecilia Preiß (Karlsruhe)

Virtual Environment(s):

Nature Scenarios in Contemporary Media Art

10:45 // Philipp Blum (Zürich)

Film Nature: Nature in Cinematic Dissolution: Or, the Abstract Ecology of Cinematic-Sensual Perception of Nature

11:25 – 11:40 Break

11:40 // Angelica Fenner (Toronto)

Tentacular Encounters and Affective Attachments: Making Kin in *The Octopus Teacher*

* Talk in English

12:25 // Paolo Saporito (Cork)

Cinematic Excess and (Un)Sustainable Ecologies in Antonioni's *Zabriskie Point*

* Talk in English

NEW PUBLICATIONS ON THE INTERNATIONAL CONFERENCE



T. Dietrich / W. Pauleit (ed.):

Kopf/Kino.

Psychische Erkrankung und Film

Bertz + Fischer 2022 / ISBN 978-3-86505-268-1

Other books on the conference are available from Bertz + Fischer. More at www.bertz-fischer.de/ Bremer-Symposium

PREVIEW // 27TH INTERNATIONAL BREMEN FILM CONFERENCE

AUDIOVISUALITY OF MEMORY: LATIN AMERICA AND THE CINEMA

Histories of Latin American cinema are marked by distinguishing it from European and US cinema. Terms such as Tropicalism, Cinema Novo, Third Cinema or Magic Realism are attempts to highlight the distinctive features of film in Latin America. The diversity of filmmaking of this continent is explored with references to realism and post-colonialism, but especially with regards to its engagement with the history of military dictatorships. 2023 marks the 50th anniversary of the military coup and beginning of the dictatorship in Chile. With **Audiovisuality of Memory**, the Bremen Film Conference focuses on **Latin America and the Cinema**, considering the multi-layered connections to Europe and countries of the Global South.

More information coming soon at:

www.uni-bremen.de/film/symposium



WORKSHOP //

SAT 21.5

HOW CAN CINEMA BE MADE MORE SUSTAINABLE?

Sustainability is not a luxury; it makes cinemas fit for the future. Efficient use of (renewable) energy in cinemas is growing more important as electricity, gas and oil prices rise. But this is only one reason why cinemas should see ecological issues as part of their operations. Now and in the long term, sustainable use of resources of all kinds is essential, but sustainability is more than ecology: it also has important social and economic aspects. In this challenge for the industry, community cinemas play a special role. For the first time at the International Bremen Film Conference, in a new event format focusing on practices, we will discuss sustainability as a relevant factor and area of responsibility for community and art house cinemas.

This concerns the fabric of the building, office organisation, the procurement and quality of materials as well as snacks and drinks at the box office. All this and more must be reassessed to make our cinemas as sustainable and fit for the future as possible. The whole event focuses on the cultural venue of cinema as an organic entity.

WORKSHOP 1 //

SAT 21.5 / 13:00

Birgit Heidsiek (FFA Consultant on Green Cinema)

The FFA Consultant on Green Cinema, Birgit Heidsiek, has written a handbook on Green Cinema and is an expert on how cinemas can undergo a thorough ecological and economic analysis to implement sustainable change. In the workshop, she gives an insight into the extensive range of options available to cinemas to make their operations sustainable.

Birgit Heidsiek is editor of *Green Film Shooting* magazine and has been reporting for years on sustainability in film and media production and Green Cinema.

WORKSHOP 2 //

SAT 21.5 / 14:30

Wolfgang Würker (Capitol Kino Witzenhausen)

The Capitol Kino in Hesse has won the federal state's Sustainable Cinema Award twice, most recently in 2020 for its comprehensive commitment, ranging from climate-friendly mobility and green energy with electricity from its own photovoltaic system to fair-trade organic food and sustainable banking. In the workshop, Wolfgang Würker presents examples of best practice from his cinema.

Wolfgang Würker, filmmaker, journalist, cinema manager. Co-founder and owner of the Paolo Film Society. Has been managing the cinema Capital Kino in Witzenhausen for several years.

ROUND TABLE //

SAT 21.5 / 16:00

Sigrid Kannengiesser, Birgit Heidsiek and Wolfgang Würker

** moderated by Holger Tepe (CITY 46), 90 min*

In the round table, speakers discuss theoretical approaches, current legal frameworks and practical implementation in cinemas to bring about the much-needed socio-ecological transformation. At the intersection of different fields, we will explore the opportunities and challenges in making cinemas sustainable and fit for the future.

Sigrid Kannengiesser is Professor of Communication and Media Studies focusing on media society at the University of Bremen. It is a member of the artec Sustainability Research Center, the Centre for Media, Communication and Information Research (ZeMKI) and the Bremen Research Centre for Energy Systems (BEST).



THE FILM CONFERENCE – MANY YEARS OF COOPERATION

In 1995, the International Bremen Film Conference was initiated by CITY 46 / Kommunalkino Bremen e.V. and the Film Studies working group at the University of Bremen as part 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. With this combination of research and film culture, the conference addresses both, scientific and public audiences. Its international reputation, long-standing productivity and public visibility are the result of close collaboration with and consistent support from nordmedia – Film- und Mediengesellschaft Niedersachsen/Bremen mbH.

University of Bremen // Film Studies

The Film Studies and Media Aesthetics working group researches and teaches the aesthetics, theory and history of film. In addition, as the Film, Media Art and Popular Culture Lab, the working group is part of ZeMKI, a central academic unit of the University of Bremen, and cooperates with the Audiovisual Media and Historiography Lab. Moreover, this year's conference is organized in cooperation with the Film Studies Department of the FU Berlin.

CITY 46 // Kommunalkino Bremen

In 1974, a few Bremen film enthusiasts founded the Kommunalkino: a cinema that doesn't just screen commercial films, but creates a space for meeting and exchange. Directors come to the cinema for Q&As, thematic film series combine the old and new, and workshops convey enthusiasm for film and cinema culture. The continuous cooperation with the city's cultural and educational institutions is key, the film conference in cooperation with the university being the most important one.

PROJECT COORDINATION

Angela Rabing // University of Bremen
Nils Gloistein // CITY 46 / Kommunalkino Bremen e.V.

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Wanda Brachert, Yasemen Tuba Dinc, Julian Elbers,
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EVENT LOCATION

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Instagram: [@filmsymposium.bremen](https://www.instagram.com/filmsymposium.bremen)

PRICES

Single ticket: €9 / €5.50 reduced / €4 Koki members
Silent film: €10 / €7.50 reduced / €6 Koki members
Season ticket: €35 / €25 reduced / €15 Koki members
Admission to talks: free

ORGANIZERS

CITY 46 / Kommunalkino Bremen e.V.
Film Studies / FB 9 Cultural Studies
ZeMKI / University of Bremen
Film Studies / FU Berlin



WE ARE GRATEFUL FOR THE SUPPORT



