


January 19th - 22nd 2012

What Is Cinema?

Selection
Screening
Experience

17th INTERNATIONAL BREMEN
FILM CONFERENCE

6th COLLOQUIUM
FOR YOUNGER
FILM SCHOLARS

 Universität Bremen

CITY 46

Kommunalkino
Bremen
www.city46.de



Organizer:
CITY 46 / Kommunalkino Bremen e.V.
Universität Bremen / FB 9



Location:

CITY 46, Birkenstraße 1, 28195 Bremen
Tram lines 4, 6 und 8, Bus 24 (Herdentor)

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Admission fees January 19-22, 2012:

Conference ticket: 20 € / reduced 15 €
With Conference ticket free entrance to exhibition »John Smith. Worst
Case Scenario. Films from 1975 to 2003« at Weserburg Bremen.
(January 21- March 25, 2012)
Individual tickets films: 7 € / reduced 5 €

17th International Bremen Film Conference

What Is Cinema?

Selection, Screening, Experience

Film first encounters the audience after a long period of preparati-
on in the movie theater, where the magic of film and the aesthetic
experience of the spectators can develop. This encounter is like a
ritual. For some time now, the cinema has found itself in competition
with other institutions, such as the television, museums, or computer
networks. With the shift to digital cinema projection, the framing
conditions change once again. André Bazin once asked, »What is the
cinema?« Beginning with this historical question, this conference will
try to trace out a contemporary self-understanding of the cinema:
what unique characteristics are exhibited by the cinema in the context
of other cultural institutions? How can film culture change in terms of
spectator participation? How could the cinema be legitimized as part
of publicly funded culture?

Prof. Winfried Pauleit, Universität Bremen

Opening

Welcoming Remarks: Karl-Heinz Schmid, CITY 46

Greeting: Jochen Coldewey,
nordmedia fonds GmbH Niedersachsen/Bremen

Introduction: Winfried Pauleit, Universität Bremen

Friday | January 20 | 1:00 pm

Malte Hagener | Marburg

Cinephilia

The Cinema, Its (After) Life and Time

Cinephilia as a structure of feeling and as a social practice illustrates the transformations of film and the cinema in an exemplary fashion: while in the 1920s, the gaze was enthusiastically directed toward the future, the phase of classical cinephilia (1950s to 1970s) was already shaped by a nostalgically tinged retroactivity a sense of the *ex post facto*. Today, in the age of ubiquitous data networks and constant accessibility, cinephilia exists within a context of permanent presence and access. By way of a series of examples, I will explore cinephilia's specific logic of use, affective structure, and temporality, which is subject to ever new transformations and permutations and thus reacts to the changes of film and the media as a whole.



Malte Hagener is professor of media studies with a focus on film history, theory, and aesthetics at Philipps-Universität Marburg. Recent publications include: *Filmtheorie zur Einführung* (Hamburg, 2007 with Thomas Elsaesser; also published in Italian [2008], English [2010], French [2011]); *Moving Forward, Looking Back. The European Avantgarde and the Invention of Film Culture, 1919-1939* (Amsterdam, 2007); coeditor of *Cinephilia: Movies, Love, and Memory* (Amsterdam, 2005, with Marijke de Valck).

Friday | January 20 | 2:00 pm

Cornelia Klauß | Berlin

In Conversation with Karl-Heinz Schmid | Bremen

Municipal Cinemas in the Midst of a Quantum Leap

On the Transformation of Cultural Film Work under the Pressure of Digitalization

Being a cineaste is no longer enough. Over the course of the years of debate on digitalization, the work of publicly funded local cinemas (in Germany called *Kommunale Kinos*) has changed, leading to a process of higher profiling and greater differentiation. Minimum spectator numbers are now a requirement for what are now classified as so-called »criteria cinemas« to obtain public moneys to allow for an adaptation to the digital age, enabling an expansion to a hybrid model that allows for both digital and analog presentation. This is the only way that these cinemas can be placed in the position to be able to show, true to their public mission, current and historical films and to distinguish themselves from the market cinema. In terms of programmatic work, increasing demands are being made. Does curating replace cultural film work? Is there still a link to the local? How much »cinema for the mind« does the audience want?



Foto: © Martin Jehmichen

Cornelia Klauß studied film studies at Hochschule für Film- und Fernsehen in Babelsberg. From 1990 to 2005, she served as program director at Filmkunsthaus Babylon, while at the same time working as a freelance editor, dramatic consultant, and director. She is a member of the selection committee for the Internationale Leipziger Festival für Dokumentar- und Animationsfilm and Internationale Kurzfilmtage Oberhausen. Since 2010, she has been media policy spokesperson for Bundesverband kommunale Filmarbeit.

Friday | January 20 | 5:15 pm



Weserburg | Museum für Moderne Kunst

John Smith. Worst Case Scenario.

Films from 1975 to 2003



John Smith was born in 1952 in Walthamstow, London and studied film at the Royal College of Art. Today he is professor of arts at the University of East London. Since 1972, Smith's oeuvre, which consists of over forty films, videos, and installations, has been presented internationally at cinemas and galleries and awarded various prizes at film festivals. With their calculated formal language and their ironic playfulness, they are some of the most important works of the contemporary avant-garde. They are puzzling, clever, and above all comical. John Smith challenges us to not take what we see or hear at face value and thus sets the criteria of fact and fiction to the test.

The exhibition underscores Smith's personal signature using five select films. The exhibition emerged in collaboration with students in the MA Kunst- und Kulturvermittlung program at Universität Bremen.

Introduction and opening of the exhibition by

Ingo Clauss, Curator, **Milka Backovic** and **Meike Hartwig**,
Students MA Kunst- und Kulturvermittlung

Opening | **Friday** | January 20 | **7:00 pm** | **Weserburg**

Two works will be shown at CITY 46 with an introduction by John Smith:

The Black Tower (1985-87), 24 Min., original with German subtitles | In »The In The Black Tower, an equally dramatic and humorous story around a man who feels persecuted by a tower.

Slow Glass (1988-91), 40 Min., original with German subtitles | Grundsätzliche Smith combines fundamental questions of existence with reflections about the historical transformation in the work of glassmaking by a master glazer.

Friday | January 20 | **9:00 pm** | **CITY 46**

Dominique Pâini | Paris

From the Screen to the Museum Wall

From the Projected to the Exhibited Cinema

Lecture in french language with translation into german language

During the course of the 1980s and 1990s, the first film exhibitions were created with the goal of gaining an audience for historical cinema. During these years, our cultural film legacy found new locations competed with cinémathèques and local public cinemas: from television broadcasts to the reproduction of films on video (later the DVD followed). Parallel to this, the »subculture« of cinephilia was transformed into an institutional practice that demanded exhibition practices that had not been known until then as well as new requirements of the artist: a conceptual and institutional shift from the underground cinema to the exhibition cinema, from the cinema to the installation, from the fiction film to the »museum film,« from auteur cinema to artist film. How can this museographic phenomenon, which was still considered a technical challenge twenty-five years ago, be explained in terms of ideological and social if not anthropological aspects?



Dominique Pâini was head of Cinémathèque française and Centre Pompidou in Paris in the 1990s as well as the producer of television series on art (Palettes, La Ville Louvre, etc.) (1980er). He has curated numerous exhibitions internationally, including Hitchcock et les arts (2001); Jean Cocteau, sur le fil du siècle (2003); Voyage(s) en utopie de Jean-Luc Godard (2006), La main numérique (2008 / 2010 in Taiwan), ABC, Art Belge Contemporain (2011, Lille.) He is also the editor of two film book series published by Yellow Now. His most recent publications: Le temps exposé, le cinéma de la salle au musée (2002), L'attrait de l'ombre (2007), L'Attrait des nuages, (2010).

Saturday | January 21 | **10:30 am**

Stefanie Schulte Strathaus | Berlin

On the Art of Being the Cinema

The History of a Form of Institutional Critique.

»Cinema and art are one of those double acts which provoke endless bad seminars, dull conferences and boring exhibitions based on art and something similar« (Liam Gillick). During the 1990s, art increasingly began to take hold of film. It started a new career in exhibitions, but also in public and private spaces. The cinema seemed threatened, but gained a chance to question its institutional limits. This took place by setting itself apart from art. With a general tendency towards deregulation, a state has been achieved that poses still more profound questions. They differ from the debates on art/cinema held until now in that both sides refuse their status as subject, not least in that art and film producers increasingly act beyond this matrix. Is this the chance for a happy end that actually unites art and the cinema?



Stefanie Schulte Strathaus is co-director at Arsenal: Institut für Film und Videokunst in Berlin (with Milena Gregor and Birgit Kohler). She is a member of the selection committee of the Berlinale Forum and director of the Berlinale program Forum Expanded. She has curated

numerous film programs and exhibition projects, including Live Film! Jack Smith! Five Flaming Days in a Rented World (2009, with Susanne Sachsse and Marc Siegel). She is currently director of the project Living Archive: Archive Work as a Contemporary Artistic and Curatorial Practice.

Saturday | January 21 | 12:00 am

Francesco Casetti | New Haven, USA

The Relocation of Cinema

Lecture in english language

In the convergence culture, media are no more identified by their technical apparatuses, but by the kind of experience that they are able to elicit. Radio is a way of listening, newspaper a way of reading, and cinema a way of watching. That means that we meet the cinema, even outside the film theatre, and even beyond the presence of a »film«, any time we get back the type of vision that cinema raised. This condition affects the way in which we consider the »history« of film. On the one side, since we need a sense of continuity, we foreground the possibilities that now come to term. On the other side, since we need a model to recognize which kind of experience we are dealing with, we re-write it around this model. Film history becomes a tool for preserving cinema from its death.



Foto: © Ermes Beltrami Emblema

Francesco Casetti is Professor at Yale University, in the Film Program and in the Humanities Program. He works on cinema combining close analysis and researches on spectatorship. He is the author of »Inside the Gaze. The Fiction Film and its Spectator« (1999, Indiana University Press), »Theories of Cinema, 1945-1995« (1999, U. Texas Press), and »Eye of the Century. Film, Experience, Modernity« (2008, Columbia University Press). He currently works on how cinema is affected by media convergence.

Saturday | January 21 | 4:00 pm

Alexander Horwath | Vienna

In Conversation with Winfried Pauleit | Bremen

Cinema Institutions in the Digital Age

Österreichisches Filmmuseum

The digital culture of the present has a profound and varied impact on institutions such as Österreichisches Filmmuseum, which in terms of their mission are primarily concerned with material artifacts, object-based collections, and analog offerings. Against this backdrop, the film museum focuses on works from film history and their preservation, screening, and presentation in an adequate form. At the same time, it has been and always is about allowing the richness of the film event – and the museum collections that it depends on – to speak in other, »non-filmic« languages. The untranslatable, »unspeakable« aspect of film is not damaged if it itself enjoys a pride of place from which all other spaces and languages that a film museum includes take their cue.



Alexander Horwath has been director of Österreichisches Filmmuseum since 2002. Since the 1980s, he has worked as a film critic, writer, and curator in the realm of film and art, directing the Viennale from 1992 to 1997 and curating the film program for Documenta 12 in 2007, *Zweimal Leben / Second Lives*. His publications include books on Michael Haneke, Josef von Sternberg, the American cinema of the 1960s and 1970s, and the volume *Film Curatorship: Archives, Museums, and the Digital Marketplace* (2008).

Saturday | January 21 | 5:30 pm



Por primera vez For the First Time

A program by Stefanie Schulte Strathaus showing films from the collection of Arsenal – Institut für Film und Videokunst e.V.

Films, photography, a video, and a sound work that generate a change in perspective based on the cinema. By discovering something, apparently for the first time, they occupy new spaces. They come from figures from the worlds of art and film, and refer to past, present, and future. Showplaces are Berlin, New York, a Cuban village, a Greek island, filmstrips and screen, two studios, and the airwaves. What these works have in common is they are part of the collection at Arsenal – and that they reinvent the cinema.

With works by Agnieszka Brzezanska, Octavio Cortázar, Nam June Paik, Joyce Wieland, Bruce Conner, Keren Cytter, Olaf Nicolai, and an unknown photographer.

Saturday | January 21 | 2:30 pm

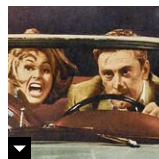
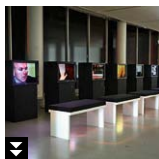
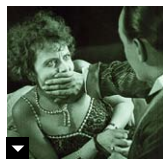
The Clock, oder: 89 min Freizeit

ÖFM on location

A program by Alexander Horwath showing films from the collection of Österreichisches Filmmuseum

Jorge Lorenzo Flores Garza *1/48"*, 2008, 35mm, color, sound, ca. 1 min. **Gaumont: Meissner Porzellan! Lebende Skulpturen der Diodattis im Berliner Wintergarten**, 1910 ?, 35mm, b/w (Sepia), silent, 1:30 min. [fragment] | **Josef von Sternberg: The Case of Lena Smith**, 1929, 35 mm, b/w, silent, 5 min. [fragment] | **Norbert Pfaffenbichler: Mosaik Mécanique**, 2008, 35mm, b/w, 9 min. | **Anonym: HA.WEI. 14. März 38** [archive title] 1938, 16mm, b/w, silent 13 min. | **Humphrey Jennings: Spare Time**, 1939, 35mm, b/w, sound (English original version), 15 min. **Jeff Scher: Yours**, 1997, 35mm, color, sound, 4 min. | **Robert Breer: Recreation**, 1956/57, 16mm, color, sound (French original version), 2 min. **Peter Kubelka: Schwechater**, 1958, 35mm, color, sound, 1 min. **Apichatpong Weerasethakul: Anthem**, 2006, 35mm, color, sound (original with English subtitles), 5 min. **Rob Minkoff: Roller Coaster Rabbit**, 1990, 35mm, color, sound (English original version), 8 min. | **Robert Frank: The Present**, 1996, 35mm, color, sound (English original version), 24 min.

Saturday | January 21 | 7:00 pm



FILM IST. a girl & a gun

A 2009, Gustav Deutsch, 93 Min.

With *A Girl and a Gun*, the internationally prominent Vienna-based film and video artist Gustav Deutsch completes his trilogy on the essence of film. *A Girl and a Gun*, sex and violence, love and crime: central motifs of narrative cinema are explained in a dramatic composition with selections from various European film archives. Deutsch's montages of documents, fictions, pornography, propaganda, and other scenes from the early decades of cinematography represent an attempt at a sensual encounter with film as a medium. The great music accompanying the film is by electronics virtuoso Christian Fennesz and the Vienna stars Martin Siewert and Burkhard Stangl.

Saturday | January 21 | 9:00 pm

Conversation

The Art of Projection

Moving Images in Cinema and Museum

Conversation in english language

There has been an increasing presence of film and video works in art exhibitions in the recent past. Yet the presentation mode of »white cube« differs fundamentally from that of the classical projection in cinema's »black box«. The discussion will focus on the topic of exhibiting cinematic work. How do museums cater for moving images? In what way do filmmakers adapt to the art world? How do cinemas/film festivals/archives respond to the cinematic turn in contemporary art?

Panel Participants:

John Smith, filmmaker/artist, London | **Ingo Clauss**, curator Museum Weserburg, Bremen | **Wulf Herzogenrath**, curator and former director of Kunsthalle Bremen | **Stefanie Schulte Strathaus**, curator, co-director of Arsenal Berlin and director of Forum Expanded at Berlinale
Chair: Christine Ruffert, Kooperationsstelle Film, Universität Bremen

Sunday | January 22 | 10:30 am

Two Weeks in Another Town

USA 1962, Director: Vincente Minelli, Cast: Kirk Douglas, Edward G. Robinson, Daliah Lavi, 107 Min., Original version

Sunday | January 22 | 1:00 pm

After Life

Japan 1998, Director: Hirokazu Kore-eda, Cast: Takashi Mochizuki, Shiori Stonaka, Satoru Kawashima, 120 Min., Original version with subtitles

Sunday | January 22 | 6:00 pm

Flucht aus dem Kino »Freiheit«

Polen 1990, Director: Wojciech Marczewski, Cast: Janusz Gajos, Wladyslaw Kowalski, Zbigniew Zamachowski, 86 Min., Original version with subtitles in english language

Sunday | January 22 | 8:30 pm

6th Colloquium for Younger Film Scholars

Karin Fest, Vienna | **Skadi Loist**, Hamburg | **Kalani Michell**, Minneapolis
 | **Jula Schürmann**, Bremen | **Axel Roderich Werner**, Bochum |
Klaas Dierks, Bremen

Advance notification for participation: henzler@uni-bremen.de

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