



# TRANSITIONS

28TH  
INTERNATIONAL  
BREMEN FILM  
CONFERENCE

22–25 MAY  
2024

CINEMATIC  
DIMENSIONS  
OF 'PASSAGES'

CITY 46



Universität  
Bremen

Dear readers,

the 28th edition of the International Bremen Film Conference will be taking place from 22 to 25 May this year. For almost three decades, the conference has been providing a public forum in our city for criticism and analysis of film. Organised by CITY 46 / Kommunalkino Bremen and the University of Bremen's Film Studies Workgroup at the Centre for Media, Communication and Information Research (ZeMKI), it enriches Bremen's cultural scene with a dynamic blend of entertainment and learning – training audiences in the art of seeing and providing a showcase for aesthetic experimentation and interdisciplinary exchange.

The conferences's theme for 2024 is Transitions. A series of lectures and discussions will explore how turning points in tales and history are built in film, as well as some of the psychological and emotional transitions of film characters themselves.

It's another perfectly fitting theme for this unique Bremen festival, whose intelligent mix of research and edutainment appeals to academic experts and curious cinemagoers alike. I would like to thank the organising team for their hard work and wealth of ideas. And I hope everyone who attends will experience their own enriching transitions during the screenings and lectures.



A handwritten signature in black ink, appearing to read 'A. Bovenschulte'.

**Dr Andreas Bovenschulte**  
Mayor of Bremen, President of the Senate,  
Senator for Culture

**Thomas Schäffer** (Chief Executive of nordmedia) will give a welcome address at **8 p.m. on Friday 24 May**

## **TRANSITIONS: CINEMATIC DIMENSIONS OF 'PASSAGE'**

For as long as film has existed, it has grappled with processes of transition and change: in history, in personal identity, in cinema culture itself. This year, we'll be marking the 50th anniversary of Kommunalkino Bremen by looking at the myriad transitions that cinema has gone through or represented on screen, from filmic depictions of trans people, to the relation between film history and broader historical turning points, to shifting trends in film culture and aesthetics.

Transitions are integral to film. Cuts and dissolves are used to move from one shot to another. Films let us experience change both over time and space and in characters' inner worlds. And the meaning of what they show changes depending on their choice of cinematic devices. That is one factor among many that makes film such a fascinating medium for representing the most different transitions. The conference will explore these questions from very different angles, examining both film characters' transitional relationships to body, gender, imagination and experiences of otherness, and transitions in film history, such as the shift from silent film to sound film. The renewals of film cultures resulting from such transitions can also assume political dimensions: for instance, in cinematic reflections on the breakup of Yugoslavia, indigenous filmmaking in Canada or on hybrid genres.

The lectures and film screenings at the International Bremen Film Conference invite an international audience to explore the many facets of transitions in film and discover the connections between aesthetic, personal, cultural and historical changes.

**Tatiana Astafeva, Rasmus Greiner and Winfried Pauleit** from the **University of Bremen**, in cooperation with **CITY 46 / Kommunalkino Bremen**



LECTURE 1 // CHRIS WAHL (POTSDAM)

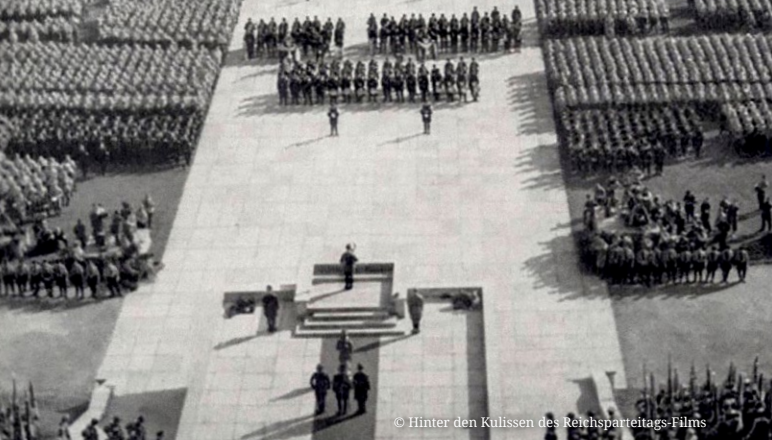
THU 23 MAY / 5 P.M.

## **'ICONOGRAPHY OF THE NAZI ERA' — AN ATTEMPTED BIOGRAPHY OF THE NOTORI- OUS PROPAGANDA FILM TRIUMPH OF THE WILL**

Contemporary reviews celebrated Leni Riefenstahl's **Triumph of the Will** as not just a faithful portrayal of the Nazi rally in Nuremberg, but also an artistic masterpiece. The party organ *Völkischer Beobachter* claimed it brought 'the soul of National Socialism [...] to life'. The film's hybrid structure was seen as exemplifying an authentically German style of filmmaking, which came to be known as the 'Riefenstahl school'.

**Triumph of the Will** saw the light of day, or rather the light of the projector, as an artistically crafted document. As a reservoir of the Nazi imagination, it variously served as weapon, evidence, cult object, treasure trove, or inventory. This lecture examines how the film's status has constantly changed in the almost 90 years since it was made, considering the history of its adaptations, screenings and use in other films.

**Chris Wahl** is Professor of Audiovisual Cultural Heritage at Konrad Wolf Film University of Babelsberg, where he heads the long-term DFG project 'Images with Consequences: An Archaeology of Iconic Film Footage from the Nazi Era'. He is also a member of the Potsdam UNESCO City of Film board.



© Hinter den Kulissen des Reichsparteitags-Films

FILM PROGRAMME FOR LECTURE 1

THU 23 MAY / 3:30 P.M.

## ON THE CINEMATIC BIOGRAPHY OF TRIUMPH OF THE WILL: SCREENING OF FOOTAGE WITH COMMENTARY

Vorbilder und Zeitgeist – Eine kurze Bewegtbildanalyse zu TRIUMPH DES WIL-  
LENS (Models and Zeitgeist – A Brief Moving-Image Analysis of TRIUMPH OF  
THE WILL). Germany 2023, dir. Chris Wahl, 19 mins (plus assorted film clips).

\* Presented by Chris Wahl

In 1994, the investigative TV magazine Monitor uncovered a 'scandal': the Bundeswehr was using 'propaganda similar to Leni Riefenstahl's Nazi film evoking Greater Germany' in its advertising. The outrage centred on a short clip from an advert that could be understood as alluding to the famous 'workmen' sequence from **Triumph of the Will**, where a Nazi section head asks individual members of the crowd in turn where they are from, and they answer naming the area they come from.

Using examples from film and TV history, the screening will show how this oft-referenced scene has been transposed into very different contexts and so continually given new meanings. There will also be a video essay looking at cinematic precursors that inspired this and other elements of **Triumph of the Will**.



LECTURE 2 // SEBASTIAN SCHÄDLER (BERLIN)

FRI 24 MAY / 4:30 P.M.

## MOVEMENT AND STILLNESS – ASYNCHRONICITIES IN PROCESSES OF GENDER TRANSITION AND FILM AESTHETIC REFLECTION

Trans people and their rights have been a subject of fierce debate in recent years, especially in connection with plans to introduce a ‘self-determination law’ in Germany in 2024. These proposed changes have been driven by an emancipatory impulse, which has also resulted in many (mostly supportive) film productions. In his lecture, Sebastian Schädler argues that some of the aesthetic devices used in recent trans-themed films could, by certain criteria, be considered questionable or even counterproductive – in particular, the trope of trans bodies being reflected in mirrors that is common to almost all feature films on the subject and which presents the body as a ‘problem’. In other formats, by contrast, it is not the body but ‘identity’ that is portrayed as problematic. At least in filmic representations, trans bodies and trans identities seem to have fallen out of sync and lost their intuitive connection.

**Sebastian Schädler** is Professor of Sex Education at the Medical School Berlin. Previously, he was Professor of Media Education at the Evangelische Hochschule Berlin (2008–2022). He completed his doctorate at the University of Bremen in 2008. His most recent publication was *BilderBildung. Medien und Politik: 5 Einführungen | 5 Ausführungen* (2023, Bertz und Fischer).



© Orlando, ma biographie politique - Salzgeber

FILM FOR LECTURE 2

THU 23 MAY / 8 P.M.

## ORLANDO, MA BIOGRAPHIE POLITIQUE

Orlando: My Political Biography, France 2023, dir. Paul B. Preciado, 98 mins, original version with German subtitles

Welcome address by Mila Crespo (Director, Instituto Cervantes Bremen)

**\* With an introduction by Sebastian Schädler**

When he was approached by the broadcaster Arte about making a film of his life story, trans activist and philosopher Paul B. Preciado replied that wasn't necessary because his biography had already been written by Virginia Woolf in 1928. His adaptation of her novel Orlando takes the text as a starting point, but interrogates it from his personal perspective as a trans man and through a critical post-colonial lens, rewriting it for the current political moment. The character of Orlando from Woolf's novel is collectively played by 25 trans and non-binary people. Preciado is interested in the process of becoming, of transition, as signified by hormones and mastectomies, but he also draws attention to the limitations of the compulsory binary system.

Paul B. Preciado's directorial debut, for which he also wrote the screenplay, won the Special Jury Award and the Teddy Award for Best Documentary at the 2023 Berlin International Film Festival.

*'A film with an unusually beautiful political agenda – trans is poetry.'* (Olga Baruk, tip)

With the support of Instituto Cervantes Bremen



FILM FOR LECTURE 2

FRI 24 MAY /2:30 P.M.

## EN HELT ALMINDELIG FAMILIE

A Perfectly Normal Family, Denmark 2020, dir. Malou Reymann, with Kaya Toft Loholt, Mikkel Boe Følsgaard, 93 mins, original version with German subtitles

Eleven-year-old Emma always thought her family was like every other family. Until one morning her dad Thomas comes out as trans and says he'll be living as a woman from now on. While her mum wants a divorce and her older sister steps in as mediator, Emma initially reacts with hostility and confusion before gradually carving out a new relationship. The film uses time jumps and treats different perspectives with patience and understanding.

This Danish tragicomedy is based on Malou Reymann's own experiences as a daughter and the diary entries of her 'dad'.

**Sebastian Schädler's** lecture explores how gender transitions are presented in feature films, paying particular attention to questions of identity and embodiment.

*'With great sensitivity and quiet humour, Malou Reymann portrays a family who need to free themselves from heteronormative ideas in order to have a future together.'* (Queerfilmnacht)





© Rentrée des classes – CinEd

FORUM 1

THU 23 MAY / 9:30 A.M.

## AESTHETICS AND INSCRIPTION

A film's aesthetic qualities directly influence how it can be interpreted. Any changes in technical or creative strategies are audiovisual transitions inscribed in the film. So too are representations of the transition between reality, memory and imagination. The talks in this forum present sociological, historical and phenomenological perspectives on these aspects of film aesthetics.

9:30 / Nevena Daković (Belgrade)

**History to Memory Transition:**

**Mila Turajlić's Archival Documentaries**

10:15 / Elena Meilicke (Berlin/Vienna)

**The Magic of Thresholds: Set Design as Agent of Cinematic Autosociobiography in Joanna Hogg's *The Souvenir***

11:30 / Simon Schiller (Frankfurt)

**Resistance of the Night: Analogue and Digital (Hyper)sensitisation of Camera Systems as Historical Processes of Technological Transition**

12:15 / Bettina Henzler (Cologne)

**Beyond Reality: A Phenomenological Perspective on the Intermingling of Imagination and Reality in Childhood Films**

Films for Forum 1: **The Souvenir** / Wed 22 May / 8 p.m., **La Première Nuit + Rentrée des classes** / Thu 23 May / 2.30 p.m., **Non-Aligned: Scenes from the Labudović Reels** / Sat 25 May / 2.30 p.m., **The Souvenir: Part II** / Sat 25 May / 8 p.m.



© The Souvenir I - Images courtesy of Park Circus/Universal

FILM FOR FORUM 1

WED 22 MAY / 8:00 P.M.

## THE SOUVENIR

USA/UK 2019, dir. Joanna Hogg, with Honor Byrne, Tom Burke, Tilda Swinton, 119 mins, original version

\* **With an introduction by Elena Meilicke**

In the early 1980s, Julie is a film student still struggling to find her own voice as a filmmaker. Her love affair with an older man is considered dangerous by Julie's family and friends, and soon develops into an increasingly dependent relationship.

**The Souvenir** is an autofictional story in which director Joanna Hogg explores the subtle gradations between reality and fiction, between love and dependency.

*'The Souvenir is a complex film, superbly acted, shot and edited with elegance and precision (cinematography: David Raedeker, editing: Helle le Fevre). [...] Everything here is interrelated: art, life, social class, socio-political circumstances.'*  
(Sonja Hartl, Kino-Zeit)

In her lecture, **Elena Meilicke** discusses Joanna Hogg's films as works of autosociobiography that deal with phenomena of transition and inbetween-ness, and analyses these intermediate states both at the narrative level and the level of set design as an object of cinematography.



© The Souvenir II - Images courtesy of Park Circus/Universal

FILM FOR FORUM 1

SAT 25 MAY/ 8:00 P.M.

## THE SOUVENIR: PART II

USA/UK/Ireland 2021, dir. Joanna Hogg, with Honor Byrne, Tilda Swinton, Charlie Heaton, 107 mins, original version with German subtitles

For her final student film, Julie grapples with her difficult relationship with her former boyfriend, Anthony. **The Souvenir: Part II** is a sequel to Joanna Hogg's semi-autobiographical **The Souvenir** (2019), which adds an extra layer to the themes of professional and personal change.

PREVIEW // 29TH INTERNATIONAL BREMEN FILM CONFERENCE

## AGNÈS VARDA'S NETWORK: ESSAYISMS, FEMINISMS, MODERNISMS

Agnès Varda is a unique figure in film history, whose works oscillate between documentary and fiction film, draw on the history of art and photography and experiment with genre elements. She was constantly engaging with different discourses and movements, helping to shape them and leaving her own distinctive mark. The 29th International Bremen Film Conference, 'Agnès Varda's NetWork', will explore this complex web of essayisms, feminisms and modernisms.

# PROGRAMME

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The forums will host discussions of recent scholarly work (in some cases in English). Interested members of the public are warmly welcomed. Free entry.

## WED 22 MAY

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7:30 P.M. **BEGRÜSSUNG**

8:00 P.M. **FILM THE SOUVENIR** P. 10

USA/UK 2019, dir. Joanna Hogg, 119 mins,  
original version



## THU 23 MAY

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9:30 A.M. **FORUM I AESTHETICS AND INSCRIPTION** P. 9

FOLLOWED BY A BREAK

2:30 P.M. **FILM PROGRAMME** P. 14

**LA PREMIÈRE NUIT**

France 1958, dir. Georges Franju, 23 mins,  
original version



**RENTRÉE DES CLASSES**

France 1955, dir. Georges Franju, 20 mins,  
original version

\* With an introduction by Bettina Henzler

3:30 P.M. **FILM PROGRAMME** P. 5

**ON THE CINEMATIC BIOGRAPHY  
OF TRIUMPH OF THE WILL**

Screening of footage with commentary

\* Presented by Chris Wahl

FOLLOWED BY A BREAK

5:00 P.M. **LECTURE I** P. 4

**'ICONOGRAPHY OF THE NAZI ERA' –  
AN ATTEMPTED BIOGRAPHY OF THE NOTORIOUS  
PROPAGANDA FILM 'TRIUMPH OF THE WILL'**

Chris Wahl (Film University of Babelsberg)

8:00 P.M. **FILM ORLANDO, MA BIOGRAPHIE POLITIQUE** P. 7

France 2023, dir. Paul B. Preciado, 98 mins,  
original version with German subtitles

\* With an introduction by Sebastian Schädler



## FRI 24 MAY

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9:30 A.M. **FORUM 2** SILENT FILM/SOUND FILM P. 16  
FOLLOWED BY A BREAK

2:30 P.M. **FILM** EN HELT ALMINDELIG FAMILIE P. 8  
Denmark 2020, dir. Malou Reymann, 93 mins,  
original version with German subtitles

4:30 P.M. **LECTURE 2** P. 6  
**MOVEMENT AND STILLNESS — ASYNCHRONICITIES  
IN PROCESSES OF GENDER TRANSITION AND  
FILM AESTHETIC REFLECTION**  
Sebastian Schädler (Medical School Berlin))  
FOLLOWED BY A BREAK

8:00 P.M. **FILM** DELIKATESSEN P. 17  
Germany 1930, dir. Géza von Bolváry, 82 mins,  
original version  
\* With an introduction by Daniel Wiegand

10:15 PM **FILM** CARNIVAL OF SOULS P. 19  
USA 1962, dir. Herk Harvey, 80 mins, original version  
\* With an introduction by Lars Nowak



## SAT 25 MAY

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10:00 A.M. **FORUM 3** FILM CULTURES P. 18  
FOLLOWED BY A BREAK

2:30 P.M. **FILM** P. 15  
**NON-ALIGNED: SCENES FROM THE LABUDOVIĆ REELS**  
France/Croatia/Montenegro/Qatar/Serbia 2022,  
dir. Mila Turajlić, 100 mins, original version  
with English subtitles

5:00 P.M. **FILM** RHYMES FOR YOUNG GHOULS P. 20  
Canada 2013, dir. Jeff Barnaby, 88 mins,  
original version with English subtitles  
\* With an introduction by Michael Fleig

8:00 P.M. **FILM** THE SOUVENIR: PART II P. 11  
USA/UK/Ireland 2021, dir. Joanna Hogg, 107 mins,  
original version with German subtitles





© La première nuit – Argos Films

FILM PROGRAMME FOR FORUM 2 //

THU 23 MAY / 2:30 P.M.

## LA PREMIÈRE NUIT / RENTRÉE DES CLASSES

France 1958, dir. Georges Franju, with Pierre Levis, Lisbeth Persson, 23 mins, original version / France 1955, dir. Jacques Rozier, with René Boglio, Marius Sumian, 20 mins, original version

\* **With an introduction by Bettina Henzler**

A boy gets locked in the Paris Métro at night. Another plays truant from school and goes on an adventure along the bank of a river. Both their journeys take them beyond the limits of reality. While the protagonist of **La première nuit** chases a mysterious blonde girl, the hero of **Rentrée des classes** enters an enchanted natural space where even a small snake poses no threat.

*„In La première nuit, shadows, rather than obscuring or blocking our vision, often allow us to see further. The metro becomes a site of enhanced visibility, prone to projections, hallucinations, lyrical associations.”*  
(Cristina Álvarez López, MUBI)

In her lecture, **Bettina Henzler** explores the specific aesthetics of transitions between reality and imagination. It is often child characters who cross over these boundaries and serve as conduits for experiences of transcendence and otherness.

The screening has been organised in cooperation with the German Film Academy's project CinEd – European Cinema Education for Youth, which allows young people to freely access the rich variety of European cinema: [www.cined.eu](http://www.cined.eu)



Non-Aligned: Scenes From The Labudović Reels – Poppy Pictures

FILM FOR FORUM 1

SAT 25 MAY / 2:30 P.M.

## NON-ALIGNED: SCENES FROM THE LABUDOVIĆ REELS

France/Croatia/Montenegro/Qatar/Serbia 2022, dir. Mila Turajlić, 100 mins,  
original version with English subtitles

The late 1950s were a period of realignment in Yugoslavia: following his break with Stalin, President Josip Broz Tito worked to set up the Non-Aligned Movement and find new partners in the East–West conflict. The young cameraman Stevan Labudović accompanied him on his trips to former colonies such as Ethiopia, Indonesia and India. Director Mila Turajlić has combined this footage found in the Belgrade film archive with interviews she filmed with Labudović to create a fascinating documentary study of a time of hope in a country that no longer exists.

*‘The unpretentious elegance with which editors Sylvie Gadmer and Mila Turajlić interweave the film’s different levels gives the complex, multilayered cinematic cosmos an air of lightness.’*  
(judges’ verdict, DOK.fest Munich)

In her lecture, **Nevena Daković** discusses how Mila Turajlić’s documentary ‘memory films’ capture the turbulent history and recollections of late-1950s Yugoslavia.



FORUM 2

FRI 24 MAY / 9:30 A.M.

## SILENT FILM/SOUND FILM

The global shift to synchronised sound was one of the most pivotal transitions in film history. The talks in this forum explore this heterogeneous and often contradictory phase of realignment. One focus will be 'part-talkies', which share features of both silent and sound films. Another will be the role of sound workers, who straddled the divide between film business, radio, art exhibitions and theatre.

9:30 a.m. / Selina Hangartner (Zurich)

**Promises from Hollywood: Historical Contingency and American Part-Talkies in Germany in 1929**

10:15 a.m. / Daniel Wiegand (Zurich)

**Transitions from Silent to Sound Film in the German Musical 'Delikatessen'**

11:30 a.m. / Tobias Schönrock (Zurich)

**Strategies for Using Sound in the Part-Talkie 'Die Jugendgeliebte'**

12:15 p.m./ Simone Nowicki (Frankfurt)

**Networks and Localisation of Silent Sound Workers in the Transitional Space of Weimar Cinema: A Case Study on Friedrich Doegen's Interest in Alexander Moissi's Voice**

Film for Forum 2: **Delikatessen** / FRI 24 May / 8 p.m.





FILM FOR FORUM 2

FRI 24 MAY / 8:00 P.M.

## DELIKATESSEN

Germany 1930, dir. Géza von Bolváry, with Harry Liedtke, Ernst Verebes, Georgia Lind, 82 mins, original version

\* With an introduction by Daniel Wiegand

Franz Hellmer and his friend Bela work at Paul Wallis's delicatessen. The arrival of the beautiful Lilo Martens overturns the normal order of things: what begins as an ordinary working day ends with tempestuous romance, business rivalry and trouble with the police.

In the part-talkie **Delikatessen**, Géza von Bolváry began experimenting with synchronised sound. Already seen as technologically 'old-fashioned' during production, the film navigates the transitional period from silent to sound film in innovative fashion, adding an extra layer of appeal to the entertaining plot. Von Bolváry later helped to pioneer the genre of Viennese operetta film.

*'Although still imperfect, the audience accepted it as a sound film and enjoyed it. As almost always, there was also a silent version for the provinces.'*

(Karlheinz Wendtland, Geliebter Kintopp)

In his lecture, **Daniel Wiegand** talks about the stylistic transitions between silent and sound film aesthetics, which can be seen especially clearly in part-talkies like **Delikatessen**.



© Carnival of Souls - Janus Films

FORUM 3

SAT 25 MAY / 10:00 A.M.

## FILM CULTURES

International, national and post-colonial film cultures are constantly changing. The talks in this forum explore these transitions and reconfigurations, focusing on topics such as the film heritage of the former Yugoslavia, indigenous filmmaking in Canada and contemporary reflections on genre mashups.

10:00 a.m. / Vesli Vuković (Antwerp/Bremen)

**Cinematic Dimensions of In-Between in the Films of Vesna Ljubić: 'The Last Switchman of the Narrow-Gauge Railway' and 'Defiant Delta'**

10:45 a.m. / Michael Fleig (Regensburg)

**Reconciliation? The 'Golden Age of Cinema' in Contemporary Canada**

12:00 / Lars Nowak (Erlangen-Nuremberg)

**Fantasy/Realism: Intratextual Genre Transitions from Systematic and Historical Perspectives**

Filme zu Forum 3

**Carnival of Souls** / FR 24.5. / 22:15

**Rhymes for Young Ghouls** / SA 25.5. / 17:00



© Carnival of Souls - Janus Films

FILM FOR FORUM 3

FRI 24 MAY / 10:15 P.M.

## CARNIVAL OF SOULS

USA 1962, dir. Herk Harvey, with Candace Hilligoss, Frances Feist, 80 mins, original version

\* With an introduction by Lars Nowak

Mary Henry mysteriously survives a car accident in which her two friends are killed. Despite the accident, Mary continues her journey to Salt Lake City, where she has taken a job as a church organist. When she sees a ghostly apparition reflected in a window (played by director Herk Harvey himself), her journey becomes a nightmare. Herk Harvey's only feature film is based on Ambrose Bierce's short story Incident on the Owl River Bridge, which, like the film, uses liminal states such as hallucinations and visions to explore the transitional space between life and death.

*'Carnival of Souls is a perfect film, as absurd as that might sound for a no-budget movie. It achieves the biggest possible effects with the simplest devices, without those devices ever being merely means to the effects.'*  
(Ekkehard Knörer, Filmzentrale)

In his lecture, **Lars Nowak** discusses how different aesthetic devices (cinematography, editing, an unreliable narrator) can be used to convey transitional states at the narrative level. Films including **Carnival of Souls** are analysed as products of the hybridisation and transformation of cinematic genres during various phases of film history.



© Rhymes for Young Ghouls - Les Films Séville

FILM FOR FORUM 3

SAT 25 MAY / 5:00 P.M.

## RHYMES FOR YOUNG GHOULS

Canada 2013, dir. Jeff Barnaby, with Kawennáhere Devery Jacobs, Glen Gould, Brandon Oakes, 88 mins, original version with English subtitles

\* With an introduction by Michael Fleig

Until 1996, indigenous children in Canada were legally required to attend special boarding schools. For inhabitants of Red Crow, a Mi'kmaq reservation, that meant oppression, humiliation and violence. In **Rhymes for Young Ghouls**, the young protagonist tries to escape the inhumane school system and fights for her future after the death of her brother and arrest of her father.

With stark and sometimes disturbing images, the film comments on the oppression of First Nations people in Canada. Director Jeff Barnaby, himself a member of the Mi'kmaq nation, confronts his people's traumatic past.

*'Writer-director Barnaby weaves a surprising amount of tenderness into the fabric of violence, as well as a good measure of magic realism, to keep the gritty story engaging.'*

(Michael Rechtshaffen, Los Angeles Times)

In his lecture, **Michael Fleig** analyses the media politics of the reconciliation process between the indigenous and non-indigenous populations. Films like *Rhymes for Young Ghouls* are analysed as products of the transitional phase in Canada, which combine references from indigenous and Western cultures.



## BREMEN'S COMMUNITY CINEMA

Kommunalkino Bremen, or KoKi for short, is turning 50: the community cinema association has been a haven for fans of film culture since May 1974. But what is a community cinema? There's no simple answer. Or else there's a very big one. KoKi's aim is to offer a window on the world, showcasing great works by international filmmakers that there's no niche for in mainstream cinema. In a society where people from different backgrounds live in ever closer proximity, these films can foster empathy and understanding for other cultures and ways of living. CITY 46 provides a venue to experience and talk about them together.

KoKi also owes its existence to a 50-year-old policy of recognising film as a cultural good that should be available to everyone, rather than as mere entertainment. Thanks to this policy, it receives funding just like Bremen's other cultural organisations, which it uses for film culture and education work. The funding allows KoKi to put on a varied programme with affordable ticket prices that Bremen residents can actively help to curate. At CITY 46, world cinema and global themes meet regional art and cultural events. It's a place to learn and discover, to be challenged and stimulated, to encounter new things and ideas, to have fun, to journey through time. Films that open our eyes and spark conversations are more important today than ever. Over 150 venues throughout Germany are members of the Federal Association of Municipal Film Work (BkF).

**1974 to 2024 – Celebrating a special anniversary!**  
**Open house on 7 and 8 June at CITY 46**



© Johannes Eichwede

## THE CONFERENCE — A LONGSTANDING COLLABORATION

The International Bremen Film Conference was launched in 1995 by CITY 46 / Kommunalkino Bremen and the University of Bremen's Film Studies Workgroup as part of the UNESCO project 100 Years of Cinema. Combining film scholarship and film culture, it is aimed at both academic researchers and members of the filmgoing public. The conference owes its international reputation, public profile and decades of productive work to this close partnership and to the constant support it has received from the media funding body nordmedia—Film- und Mediengesellschaft Niedersachsen/Bremen mbH.

### **University of Bremen // Film Studies**

The Film Studies and Media Aesthetics Workgroup, based in the University of Bremen's Institute for Art History, Film Studies and Art Education, conducts teaching and research on the aesthetics, theory and history of film. As the Film, Media Art and Popular Culture Lab, the workgroup is also part of ZeMKI (one of the University of Bremen's central research units) and cooperates with the Audio-Visual Media and Historiography Lab.

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

In 1974, a group of Bremen film fans came up with the idea of founding a community cinema. They believed cinemas shouldn't just be a place to watch films, but also somewhere to meet and swap ideas with fellow film enthusiasts. CITY 46 // Kommunalkino Bremen hosts talks by directors, puts on themed series of films old and new and organises workshops to kindle enthusiasm for film and cinema culture. Collaborations with the city's other cultural and educational organisations are central to its work. The conference is the largest of the community cinema's projects.

## PROJECT COORDINATORS

Christine Rüffert // CITY 46 / Kommunalkino Bremen e.V.

Elisabeth Sowa // CITY 46 / Kommunalkino Bremen e.V.

## CITY 46 TEAM

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

## UNIVERSITY OF BREMEN TEAM

Tatiana Astafeva, Rasmus Greiner, Winfried Pauleit

## VENUE

CITY 46 / Kommunalkino Bremen e.V.

Birkenstraße 1 / 28195 Bremen

Box office: +49 (0)421 9579 9290 // [tickets@city46.de](mailto:tickets@city46.de)

## CONTACT AND INFO

Elisabeth Sowa // [sowa@city46.de](mailto:sowa@city46.de)

[www.uni-bremen.de/film/symposium](http://www.uni-bremen.de/film/symposium)

[www.city46.de/symposium](http://www.city46.de/symposium)

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

## PRICES

Single ticket: €9 / €5.50 concessions / €4 members

Conference pass: €35 / €25 concessions / €15 members

Free admission to all lectures and forums.

## ORGANISERS

CITY 46 / Kommunalkino Bremen

Film Studies / Faculty 9: Cultural Studies /

ZeMKI – University of Bremen



## THANK YOU FOR YOUR SUPPORT



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Freie  
Hansestadt  
Bremen



