

FILM AWARD

15th Bremen Film Award to hungarian director Béla Tarr

Awarded by „Gut für Bremen-Stiftung“ of Sparkasse Bremen



Auszug aus der Jurybegründung: ???

„Unlike any other European filmmaker, Béla Tarr managed to create a unique and positively obstinate cinema universe. The aesthetic and narrative eccentricity of his films, his form-consciousness, his long and floating shots, his refusal to obey the dictates of zeitgeist: all that captivates anybody getting in touch with Tarrs oeuvre.“

The Jury:

Cristina Nord, film journalist and lecturer, Berlin

Pepe Danquart, filmmaker, Berlin

Rainer Rother, film scientist, artistic director at Filmmuseum Berlin

Award Ceremony: Thu, January 17 at the town hall (by invitation only)

FILMS

FILM The Turin Horse

HU/F/CH/D 2011, directed by Béla Tarr, 146 min.

When »The Turin Horse« had its world premiere on Berlinale in 2011, Tarr suprised the audience with the startling announcement for it to be his last film. For him, who established the saturate black shades of analogue cinema like no other, digital cinema could not make a feasible alternative.

Thu, January 17 | 9.00 am | Presented by Béla Tarr

FILM The Man from London

HU/F/D 2007, directed by Béla Tarr, 139 min.

When Maloin witnesses a murder his life changes direction. He finds himself confronted with questions concerning sin, law and moral and the subtle distinction between guilt and complicity

Thu, January 24 + Wed, January 30 | 7:00 pm

FILM Werckmeister Harmonies

HU/D/F 2000, directed by Bela Tarr, 145 min.

With his visually stunning adaption of Lázlo Kraznahorkais novel »The Melancholy of Resistance« Tarr focuses »(...) the centuries-old struggle between instinctive barbarism and civilisation (...)« (Béla Tarr).

Tue, January 22 + Wed, January 23 | 8:30 am

18th INTERNATIONAL BREMEN FILM CONFERENCE

Spectators?

Between the Cinema and Social Networks

Spectators are a constitutive part of film whether they find themselves in a cinema, at a film presentation in a café, or in some other public place assembled for „public viewing«. Today, audiences can also form social networks. In other words, film is inconceivable without spectators, both as a construction of meaning and as social practice.

By way of new forms of presentation and distribution, today the audience is changing and diversifying, and new forms of spectatorship are emerging as has occurred throughout the history of film. The Eighteenth International Bremen Film Conference takes up these transformations and looks at the spectator between the cinema and social networks.

Prof. Winfried Pauleit
Universität Bremen



18th INTERNATIONAL BREMEN FILM CONFERENCE

ORGANIZER:

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



LOCATION:

CITY46, Birkenstraße 1, 28195 Bremen
Straßenbahnlinie 4,6 und 8, Bus 24 (Haltestelle Herdentor)

ORGANIZED WITH:

Die Sparkasse Bremen

SUPPORT:

nordmedia Fonds GmbH in Bremen und Niedersachsen
International Office Universität Bremen / British Council Germany
Institut Francais Bremen / Instituto Cervantes Bremen

THANKS TO:

Best Western Hotel Schaper-Siedenburg
Institut für Kunstwissenschaft und Kunstpädagogik
Institut für Ethnologie und Kulturwissenschaft
Zentrum für Medien-, Kommunikations- und Informationsforschung (ZeMKI)

Die Sparkasse
Bremen



institut français
Bremen



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INFORMATION:

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Universität Bremen / FB 9 / Kooperationsstelle Film
Fon +49 (0421) 21 86 77 22 | rueffert@uni-bremen.de
www.film.uni-bremen.de

ADMISSION FEES January 17-20, 2013:

Conference ticket: 20 € / reduced 15 €
With conference ticket free entry to the special event »Religiöses Flimmern. Filme in der Krypta« at the crypt of Bremen St. Petri Cathedral
Individual tickets film: 7€ / reduced 5€
Reservations: Fon 0421-95799290 / tickets@city46.de

SPECTATORS?

Between the Cinema and Social Networks

18th International Bremen
Film Conference

15th Bremen Film Awards

7th Colloquium for
Younger Film Scholars

January 17-20, 2013

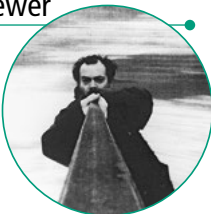


WEDNESDAY, JANUARY 16	
8:30 pm	<div>FILM</div> <div>Sherlock Jr.</div> <div>USA 1924, directed by Buster Keaton, 45 min.</div> <div>musical accompaniment: Ezzat Nashashibi</div> <div>Hapless movie projectionist Buster falls asleep at work. In his dream, he steps right into the screen and enters the movie plot. As an ingenious detective he is eager to capture his adored girl’s heart. An extraordinary film about the nature of cinema.</div>
THURSDAY, JANUARY 17	
9:00 pm	<div>FILM</div> <div>The Turin Horse</div> <div>HU/F/CH/D 2011, directed by Béla Tarr, 146 min.</div> <div>Presented by Béla Tarr</div> <div>Inspired by the famous anecdote about Friedrich Nietzsche trying to save a coach horse from cruelty, Tarr meticulously depicts the story of the coachman, his daughter and the horse.</div>
FRIDAY, JANUARY 18	
2:00 am	<div>ERÖFFNUNG</div> <div>WELCOME: Karl-Heinz Schmid, CITY 46</div> <div>GREETING: Jochen Coldewey, nordmedia fonds GmbH Niedersachsen/Bremen</div> <div>INTRODUCTION: Winfried Pauleit, Universität Bremen</div>
2:45 pm	<div>LECTURE</div> <div>Heide Schlüpmann</div> <div>Faszinierendes Haus</div> <div>The figuration of cinema and movies under the influence of female spectatorship.</div> <div>Heide Schlüpmann is a film researcher, former professor of film studies at Goethe-University in Frankfurt (1991-2008) and co-publisher of German »Frauen und Film« - magazine. In her lecture, she evaluates the meaning of female spectators for film and cinema as culture forms</div>
4:00 pm	BREAK
4:15 pm	<div>FILM PROGRAMME</div> <div>Christine Rüffert</div> <div>Projection Instructions</div> <div>Spectators in Experimental Film I</div> <div>Spectatorship is being represented self-referentially in experimental film. This programme deals with projection and perception.</div>



5:45 pm	<div>LECTURE</div> <div>Janet Staiger</div> <div>Nuking the Fridge</div> <div>Great Expectations and Affective Reception</div> <div>Janet Staiger, theoretician and historian of film, is the William P. Hobby Centennial Professor Emeritus of Communication at the University of Texas at Austin. „Nuking the Fridge“ considers US fan reception of Indiana Jones and the Kingdom of the Crystal Skull on the Internet Movie Database.</div>
7:00 pm	BREAK
8:00 am	<div>FILMPROGRAMM</div> <div>Karola Gramann</div> <div>A House is not a Home</div> <div>Unstimmigkeiten im Kino.</div> <div>Short film programme complementing Heide Schlüpmann’s lecture »Faszinierendes Haus«.</div> <div>Musical accompaniment: Ezzat Nashashibi</div>
10:00 pm	<div>FILM</div> <div>Indiana Jones and the Kingdom of the Crystal Skull</div> <div>USA 2008, directed by Steven Spielberg, 121 min.</div> <div>After 19 years of rest famed archaeologist and adventurer »Indy« is called back into action. In the wake of his battle against soviet secret agent Dr. Irina Spalko (Cate Blanchett), he survives a nuclear blast hiding in a refrigerator. Ever since, film fans use the phrase »Nuking The Fridge« when they refer to the point where a movie plot becomes absurd.</div>
SATURDAY, JANUARY	
10:30 am	<div>FILM</div> <div>Der Vorführ-Effekt</div> <div>D 2001, directed by Carsten Knoop, 55 min.</div> <div>»Der Vorführ-Effekt« deals with the cinema from the perspective of film projectionists. Knoop depicts their changing working conditions and their point of view by letting them talk about their experiences, misadventures and routines. The film provides insights into a world behind the scenes.</div>
12:00 am	<div>LECTURE</div> <div>Guillaume Soulez</div> <div>The New Dimension: Media Internet and Audiences</div> <div>The Case of Interactive Documentary (in engl. Sprache)</div> <div>Guillaume Soulez, Professor in Cinema and media studies, Université Sorbonne Nouvelle-Paris III, examines how interactive documentary deals with issues such as authorship, point of view, montage and »creative treatment of reality« which are now part of the viewer’s activity.</div>
1:15 pm	BREAK

2:30 pm	<div>FILM PROGRAMME</div> <div>Christine Rüffert</div> <div>Holding the Viewer</div> <div>Spectators in Experimental Film II</div> <div>Spectators are being differently addressed in experimental film. The Programme deals with ways the camera influences the somatic condition of the spectator.</div>
3:30 pm	BREAK
4:00 pm	<div>LECTURE</div> <div>Josep M. Català</div> <div>The Interface Image</div> <div>A New Mind for the Post-Spectator</div> <div>Josep M. Català is Dean of the Communication Sciences Faculty and Professor at the Audiovisual Communication Department of the Autonomous University of Barcelona. With reference to the renewing forms of digital production and distribution, Català frames a new concept of spectatorship that replaces traditional forms of reception linked to the cinema</div>
5:15 pm	BREAK
5:30 pm	<div>FILM PROGRAMME</div> <div>Stefano Odorico</div> <div>Why Do We Go to the Movies?</div> <div>An Interactive Documentary Project.</div> <div>The project, that has its roots in a practical course held the University of Bremen, is presented as an interactive documentary that focuses on the key question: Why do spectators go to the movies? On a practical level, it reflects new forms of media use and the associated changes in the relationships between consumers and producers.</div>
6:30 pm	BREAK
SPECIAL EVENT: SCREENING IN THE CRYPT OF BREMENS ST. PETRI CATHEDRAL	
8:00 pm	<div>FILM PROGRAMME</div> <div>Religiöses Flimmern</div> <div>Short films on religion and church shown at the crypt of Bremen Cathedral. Curated and introduced by Klaas Dierks.</div>
10:00 pm	<div>FILM PROGRAMME</div> <div>Demnächst hier...</div> <div>Short films about the cinema shown in the cinema</div> <div>Curated and introduced by Klaas Dierks.</div>



SUNDAY, JANUARY 20	
10:30 am	<div>LECTURE</div> <div>Matthias Frey</div> <div>The Incurrrible Spectator</div> <div>Matthias Frey is a film researcher and senior lecturer at the University of Kent. In his lecture he focuses on particular dynamics of film reception hat are often overseen by theoretical approaches. Using examples from cinema history and today, he examines what happens if the „incurrrible“ pectator becomes annoyed, bored or disgusted.</div>
11:45 am	BREAK
12:00 am	<div>PRESENTATION</div> <div>Wolfgang Weileder</div> <div>Screens</div> <div>Participatory, digital media projects</div> <div>Wolfgang Weileder is a visual artist and professor for sculpture at Newcastle University. His work focuses on exploration and critical deconstruction of architecture, public spaces and the interactions we have with the urban environment. Next to his large-scale temporary site-specific architectural installation and sculpture his work also branches into performance, film, photography and sound installation.</div>
1:15 pm	CLOSING SESSION
6:00 pm	<div>FILM</div> <div>Shirin</div> <div>IR 2008, directed by Abbas Kiarostami, 92 min.</div> <div>113 women are watching a movie. The screen remains invisible to the viewer, the whole story is told by the faces of the women watching the show.</div> <div>Kiarostamis film captivates with its splendid cast of more than a hundred female Iranian movie stars and French actress Juliette Binoche brought together as mute spectators.</div>
8:30 pm	<div>FILM</div> <div>Side by Side</div> <div>USA 2012, directed by Christopher Kenneally, 99 min.</div> <div>The documentary investigates the paradigm shift arising from the upheaval from analogue to digital cinema. Moderated by Keanu Reeves, renowned directors such as Martin Scorsese and James Cameron talk about the past and the future of filmmaking.</div>
7 th COLLOQUIUM FOR YOUNGER FILM SCHOLARS	
Thursday, January 17 2:00 pm + Friday, January 18 9:30 am TEILNEHMER: Ti-Kai Chang, Columbia University, New York Clara Guillén Marín, University of Bath, UK Charikleia Vlachou, Edinburgh University Klaas Dierks, Universität Bremen Andreas Schmiedecker, Universität Wien Rasmus Greiner, Universität Marburg Sarah-Mai Dang, Freie Universität Berlin Manuel Zahn, Universität Hamburg Application required: henzler@uni-bremen.de	

