



21ST
INTERNATIONAL
BREMEN
FILM CONFERENCE

**CINEMA
AND
CHILDHOOD**

APRIL 27TH
—
MAY 1ST
2016

CITY **46**



Universität Bremen*



THE FILM CONFERENCE – MANY YEARS OF COOPERATION

In 1995 the Bremen International Film Conference was initiated by Cinema 46/Kommunalkino 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, talks and discussions with optimal film projections. The conference addresses both scientific and public audiences with this combination of science and film culture.

The conference has been annually held for 21 years now and its international reputation, long-standing productivity and long-lasting public visibility are the result of the close cooperation between the University of Bremen and Bremen Kommunalkino CITY 46. Due to the constant funding by **nordmedia** – Film- und Mediengesellschaft Niedersachsen/Bremen mbH the conference could continually develop. On April 29th a welcoming address will be given at 16:00 by Jochen Coldewey (nordmedia)

University of Bremen// Film Studies and Media Aesthetics

At the University of Bremen film studies is being taught in a project study program. The research in film studies is internationally oriented and interdisciplinary in scope and part of the science center. The international Bremen film conference is part of the project study program and brings students from Bremen together with international scientists and film experts.

CITY 46 // Bremen Kommunalkino

The foundation of the Bremen Kommunalkino over 40 years ago was the result of the endeavors of film enthusiasts from Bremen to run a cinema not just as a location to show commercial films. Back then alternative cinema projects were founded all over Germany. The Bremen Kommunalkino has long been a centre for meeting and exchange. Film directors join discussions, film history is highlighted, thematic film series are presented, and the old and the new are combined. In seminars and workshops, cinema becomes a school of seeing where we pass on our enthusiasm for film and cinema culture. Here, an important point is the continuous cooperation with the city's cultural and educational institutions, with the film conference in cooperation with the university being the most important one.



CINEMA AND CHILDHOOD //

21ST INTERNATIONAL BREMEN FILM CONFERENCE

Next to love and death, childhood is one of the universal topics of cinema. Films determine the view on childhood and allow children to present themselves – differently than in other media. Films convey an experience of childhood and can present us with the perspective of child figures. Films are also an expression of childhood memories: of those who make films and of those who are watching films as children and are influenced by them.

The **21st International Bremen Film Conference** focuses on the relationship between cinema and childhood with regard to aesthetics, mediality and cultural history of film. It will present a variety of current positions from science, mediation and production on three main topics: **childhood figures in film**, **childhood as the spectators' experience** and **the role of childhood in the production process**. This year, the conference's concept has been developed in the context of the DFG-funded research project "Film Aesthetics and Childhood".

The topic of **childhood figures** broaches the question as to which images are constructed by children and childhood in films, as well as the question of how children as actors embody and shape film figures. As to the question of **childhood as spectator's experience** we will discuss films conveying the perception and perspective of children. This also includes film-aesthetic theories referring to the gaze of the child. The question of **the role of childhood in the production process** brings us to those producing films, whether children or adults. How do contemporary digital practices of children re-invent cinema and which educational processes are reflected in films made by children? But also adult filmmakers refer to the experience of childhood – either as biographic memory or as an aesthetic strategy of play.

The various **films** framed by the **lectures** and **discussions** show a kaleidoscope of various childhoods from the beginnings of film history to the present, from all continents and of different aesthetics – experimental, documentary and fictional.

Bettina Henzler and Winfried Pauleit
University of Bremen



INTRODUCTORY LECTURE // BETTINA HENZLER (BREMEN) THU, APRIL 28TH / 19:00
CINEMA, CHILDHOOD, FILM AESTHETICS

Since the beginning of film history films and texts have emphasized the special affinity of cinema and childhood. Children as actors give importance to filmic realism – if films can record their facial expressions, gestures and movement; they provoke questions on the relation between acting and being, construction and reality. Children as spectators inspire reflections on film experience, the biographical and formative dimension of film – as being followed in educational and cinephilic discourses. In film theory as well as films of modern cinema the gaze of the child is associated with the spectator's perception as well as with the director's approach. These analogies refer to the cinema as a place for the projection of imaginary worlds or to the audiovisual aesthetics of the film promising a nonverbal access to the world. The reference to childhood allows for the reflection on the Janus-faced nature of film – as the medium of the Real and the Fantastic. This lecture introduces the discourses on childhood and film aesthetics and raises questions on a contemporary field of research via film examples such as **Mutum**.

Bettina Henzler is a research associate at the University of Bremen and currently responsible for the DFG research project "Film Aesthetics and Childhood": www.film-und-kindheit.de

INTRODUCTORY FILM // WED, APRIL 27TH / 20:00
OPENING: A STORY OF CHILDREN AND FILM

UK 2013, director: Mark Cousins, 102 min., with English subtitles
*** With welcoming address and introduction**

From **Le Ballon Rouge** to **E.T.:** The film critic and documentary film-maker Mark Cousins takes us on a journey through film history with excerpts from 53 films and 25 countries. In a passionate and poetic way he shows us the adventures of childhood in its surrealistic, funny, destructive and unruly facets. In this audiovisual essay Mark Cousins explores what cinema narrates on childhood and what childhood narrates on cinema. Cousins' film combines scientific analysis of films with the fun aspect of cinema and opens this year's conference.



FILM TO LECTURE 1 + DISCUSSION //

THU, APRIL 28TH / 20:30

MUTUM

Black Bird, Silent Child, France/Brazil 2007, director: Sandra Kogut, with Thiago da Silva Mariz, Wallison Felipe Leal Barroso, 95 min., in Portuguese with English subtitles

*** Followed by discussion with director (in English)**

Mutum is the name of an exotic bird that only sings at night. And Mutum is also the name of an isolated region in the Brazilian hinterland of Minas Gerais, where Thiago lives with his family.

Thiago is ten years old and different than other children. The little boy spends hours observing adults. By doing this he sees a world full of violence and treacherous silence he cannot comprehend. The sensitive boy uses his vivid imagination to substitute what he cannot understand. In her feature film debut, director Sandra Kogut focuses on little details of rural life and tells about the coming of age from a boy's perspective. For several months she lived on-site for her research and casted her amateur actors there.

GUEST //

SANDRA KOGUT // DIRECTOR

Sandra Kogut, who was born in 1965 in Rio de Janeiro, Brazil, is one of the most famous audiovisual artists of Latin America. Since 1986 she has realized several award-winning films and videos. Her works are located at the interface of documentary and narrative fiction and have been exhibited worldwide, for example at the **Museum of Modern Art** and at the **Guggenheim Museum** in New York. Institutions such as the Harvard Film Archive and the film museum in São Paulo have featured her work in retrospectives.

In 2007 Sandra Kogut realized her feature film debut with the internationally award-winning **Mutum**. Next to her artistic work she lectures at renowned universities worldwide and works for several Brazilian and European TV channels. Her latest feature film **Campo Grande** premiered in 2015 at the Toronto International Film Festival.



LECTURE 2 // KAREN LURY (GLASGOW)

FRI, APRIL 29TH / 16:00

THE „INVOLUNTARY DANCE“: CHILD ACTORS, FIDGETING, AUTHENTICITY

By analysing the performances of different child actors I will discuss why they are often popularly determined as ‘bad’ actors, perhaps even functioning as nothing more than ‘living props’ for their adult, or animal co-stars. I look at popular reviews and provide a close analysis of the performances themselves, identifying common ‘flaws’, such as these child actors’ alleged ‘wooden-ness’ and ‘stage-school’ precociousness. I suggest that audiences are dissatisfied because many of these films must necessarily constrict - or ‘damp down’ - the more excessive qualities inherent to what they conventionally recognise as the ‘authentic’ characteristics of children, such as fidgeting and their vocal ‘expressive incoherence’. In contrast, I describe other performances from successful child actors (in **Little Red Flowers**, **Ponette** and **Pack up Your Troubles**) as well as adult actors who have successfully performed ‘as if’ they were children (such as Tom Hanks in **Big**). I claim that these performances express what Steven Connor has called the ‘loopiness’ of the child’s behaviour, and that ‘fidgeting’ is a key aspect within different child’s actors apparently ‘authentic’ screen performance.

Karen Lury is a Professor of Film and Television Studies at the University of Glasgow, Scotland. She has published widely on children’s media such as ‘The Child in Film: Tears, Fears and Fairy Tales’ (2010) and is currently leading an AHRC funded project on ‘Children and Amateur Media in Scotland’.

FILM TO LECTURE 2 //

FRI, APRIL 29TH / 19:00

LITTLE RED FLOWERS

Kan Shang Qu Hen Mei – CHN/IT 2006, director: Zhang Yuan, with Dong Bowen, Zhao Rui, 92 min., Original with subtitles

* **With an introduction by Karen Lury**

Beijing, at the end of the 1940s: Qiang is four years old and a little rebel. He attends a kindergarten geared toward educating children on how to become obedient members of society. He longs to be rewarded for good behavior with a red flower, but it is not easy for Qiang to obey his strict teachers. The microcosm of a kindergarten serves Zhang Yuan to show the difficulties for individualists to fit into China’s strict community life.



LECTURE 3 // ALAIN BERGALA (PARIS)

SAT, APRIL 30TH / 16:30

THE FILMIC CREATIVE PROCESS AND THE PLAY IN CHILDHOOD

There is childhood even in films without children. In these films the figures as well as the filmmaker rediscover children's ability of playing. According to Winnicott playing means to create a special space between reality and inwardness: "Into this play area the child gathers objects or phenomena from external reality and uses these in the services of ... inner or personal reality". And that is exactly what directors are doing: They collect fragments from the external reality, they cut spatiotemporal parts from the real world and use objects and bodies available in reality. Like the playing of a child the cinematographic creation depends on the ability to create a transitional space belonging to the world as well as the subject, a free space between reality and imaginary. Many great films base their poetics on this commonality of play and creativity. With **Pierrot le Fou** I will show how the artistic creativity inherits from the play in childhood: Just like in playing the world needs to be deconstructed to be recreated again.

Alain Bergala teaches at the film school La Fémis in Paris, was a lecturer at the University Paris 3 and chief editor of the publication series *Cahiers du cinéma*. He has published books on Godard, Kiarostami and Buñuel and curated exhibitions such as Pasolini / Roma (2013-15).

*** In French language with German translation**

FILM TO LECTURE 3 //

SAT, APRIL 30TH / 14:30

PIERROT LE FOU

F/I 1965, director & screenplay: Jean-Luc Godard, with Jean-Paul Belmondo, Anna Karina, 110 min., original with subtitles

*** With an introduction by Alain Bergala**

Wannabe writer Ferdinand escapes his bourgeois life together with Marianne. Marianne is wanted for murder and they rob their way through France until they find shelter on an isolated Mediterranean island. The journey through France is also a journey through film history. It is about renouncing reason in favor of poetry. Together with his main actors Godard improvised the story of a couple bound to fail thus creating one of the most successful films of the Nouvelle Vague.



MATTHIAS MÜLLER CURATES//

SAT, APRIL 30TH / 20:30

DAS MÖCHTE MANCHMAL JEDER, ZU WERDEN NOCH EIN KIND

“The gaze of the found-footage filmmaker is often linked with the impulse to recover what has been lost and to visualize the past. If the childhood is the object of this yearning, this object from a temporal distance presents itself as one encircled by uncertainties, lies and sentimental glorification. The examination of childhood figures in film leads always into a field of precarious gaze regimes, of arrogance, exploitation and abuse.” (Matthias Müller)

Matthias Müller has composed a short film program on (biographical) re-views on childhood – with a series of rare films from his own or other production. He will introduce the films himself and will join a discussion with the audience afterwards.

GUEST//

MATTHIAS MÜLLER / FILMMAKER AND CURATOR

Matthias Müller, born 1961, has been artistically working in film, video, installation and photography since 1980. In 1999 Matthias Müller began a cooperation with Christoph Girardet that by now has resulted in the production of 17 films focusing on discussing found footage. His films can be seen on major festivals such as Cannes, Venice, Berlin and Toronto and have, to name a few, been awarded the *Prix Canal + du meilleur court métrage* in Cannes, the *German Film Critics Award*, the *German Short Film Award* and the *Award of the Association of German Art Critics*. They have also been shown at several group and individual exhibitions, e.g. at Walker Art Center, Minneapolis, Palais de Tokyo, Paris, and Kunstverein Hanover and can be found in several private and public collections, such as Centre Georges Pompidou, Paris, or Tate Modern, London. Since 2003, Matthias Müller has been professor for experimental film at the Academy for Media Arts, Cologne.



FILM PROGRAM //

SAT, APRIL 30TH / 20:30

DAS MÖCHTE MANCHMAL JEDER, ZU WERDEN NOCH EIN KIND

** Introduction and discussion with Matthias Müller*

In **Par desmit minutem vecaks** (Ten Minutes Older) it seems as if the camera intends to captivate and fixate its subject – secretly filmed children’s faces full of emotion. Nearly 50 years after having been filmed in a psychiatric institution for children, one of the patients comments upon the old images in **Scrapbook**. The hermetic world of **Alpsee** in the 60s that is represented with a reduced color range appears to be inhabited only by a boy and his mother. In Ernst Jandl’s “gedichte an die kindheit” (poems to childhood) the yearning for childhood interlaces with the yearning for death: the poet’s words accompany the images in **nebel** (fog) like soulmates. In **Nero** the boy looks stoically into the burning adult world, whereas in **Meteor** the boys escape the oppressive narrowness of their room off into space.

Nero (Loop)

GER 2006, Christoph Girardet, 2:35 min.

Par desmit minutem vecaks (Ten Minutes Older)

LIT 1978, Herz Frank, 10 min.

Alpsee

GER 1994, Matthias Müller, 15 min.

nebel

GER/AUT/LUX 2000, Matthias Müller, 12 min.

Scrapbook

CDN 2015, Mike Hoolboom, 18:45 min.

Meteor

GER 2011, Christoph Girardet & Matthias Müller,
voice: John Smith, music: Giacomo Puccini, 15 min.



SILENT FILM + LIVE MUSIC //

FRI, APRIL 29TH / 20:30

VISAGES D'ENFANTS

F/CH 1923, director & screenplay: Jacques Feyder, with Victor Vina, Jean Forest, Rachel Devirys, 117 min., original version

** With an introduction by Daniel Wiegand*

When his father remarries shortly after his mother's death, Jean feels deep hatred for the addition to the family. Although his warm-hearted step-mother Jeanne tries to win Jean's affection he rejects her. To get rid of his step-sister Arlette he sends her into the night to retrieve her lost doll in the snow of the Swiss Alps. When she fails to return he confesses to his father.

Then and today Jacques Feyder's visionary silent film masterpiece impresses with many technical innovations. Night scenes and shooting on location in the Swiss Upper Valais were not common and are full of charm. Screenplay and camera work were pioneering for the time: the story is told from the child's perspective.

Daniel Wiegand puts **Visages d'enfants** into dialogue with Béla Balázs' film theory in the morning panel at 10:00 (p. 16).

Film to Panel 2

LIVE MUSIC //

JOACHIM BÄRENZ // MUSICIAN

Joachim Bärenz has been playing piano in cinemas for 47 years now and is one of the longest-serving silent movie accompanists in Germany. The Essen-based musician is a renowned virtuoso silent movie accompanist who is internationally in demand. In 1984 he was employed by Pina Bausch at *Folkwang School* in Essen in the dance faculty. Until last year Joachim Bärenz has accompanied dancers at the piano for 30 years. This work in the field of dance has been the optimal supplementation for his work as a silent movie accompanist. For television Joachim Bärenz has composed numerous new original scores for restored films, but is a master of improvisation, too. Every summer, he accompanies films at the International Silent Film Festival in Bonn. In 2003 he was awarded the *German Film Critics' Award* for his work composing silent film scores, a job he took on by chance as Joachim Bärenz says.



SILENT FILM + LIVE MUSIC //

SUN, MAY 1ST / 16:00

THE KID

USA 1921, director, screenplay, musical score: Charles Chaplin, with Charles Chaplin, Jackie Coogan, Edna Purviance, 60 min., original version, from the age of 8 up

* **Followed by action&fun**

* **With an introduction by Karl-Heinz Schmid**

In the London Slums, Tramp Charlie finds an abandoned baby and takes on the role as foster father - reluctantly at first but then with dedication. Meanwhile the kid's mother becomes a successful actress. As she is wealthy now she wants to care for her son herself. For Charlie and his "son" this seems to mean their separation. In one of his first films with a leading child figure Charlie Chaplin came to terms with his own traumatic childhood experiences in a poorhouse.

Leading actor Jackie Coogan became one of the first child stars in history. "Charles Chaplin's first full-length feature, the silent classic **The Kid**, is an artful melding of touching drama, social commentary and inventive comedy." (Canon of the National Film Registry).

LIVE MUSIC //

EZZAT NASHASHIBI // MUSICIAN

Ezzat Nashashibi has regularly accompanied silent films at Kommunalkino CITY 46 for over 20 years. He is a trained composer and works as a pianist in the field of new music and improvised music and has conducted several ensembles. He is a lecturer at the University of Bremen and the University of the Arts Bremen.

"In slapstick movies sound effects are of special importance because they strengthen the comic effect considerably", says Ezzat Nashashibi. To highlight the on-screen action with suitable sound effects he even uses pipes, buckets of water and boxes full of glass shards.

TIMETABLE

Contemporary scientific contributions are discussed in the panels. An interested audience is welcome. Admission free.

WED APRIL 27TH

- 20:00** **OPENING: A STORY OF CHILDREN AND FILM** **FILM**
CINEMA 1 * With introduction P. 4
UK 2013, director: Mark Cousins, 102 min.
Original with English subtitles



THU APRIL 28TH

- 10:00** **CHILDREN ON SCREEN: IMAGES AND ACTORS** **PANEL 1**
CINEMA 2 Contemporary scientific contributions P. 14

— BREAK —

- 14:00** **BEPIE // THE APPLE** **FILM**
CINEMA 1 * With introduction P. 15
NL 1965, director: Johan van der Keuken, 37 min., Original with subtitles
IRN/F 1998, director: Samirah Makhmalbaf, 86 min, Original with English subtitles
Films to panel 1

- 16:30** **ČELOVEK IDET ZA SOLNCEM** **FILM**
CINEMA 1 USSR 1961, director: Michail Kalik, 72 min., Original with German subtitles / *Film to panel 2* P. 19

— BREAK —

- 19:00** **INTRODUCTION: CINEMA, CHILDHOOD, FILM AESTHETICS** **LECTURE**
CINEMA 1 Bettina Henzler (Bremen) P. 4

- 20:30** **MUTUM** **FILM**
CINEMA 1 * Introduction + discussion with director P. 5
BRA/F 2007, director: Sandra Kogut, 95 min., original with English subtitles
Film to lecture 1

FRI APRIL 29TH

- 10:00** **CHILDHOOD AS THE SPECTATOR'S EXPERIENCE AND POINT OF VIEW** **PANEL 2**
CINEMA 2 Contemporary scientific contributions P. 16

— BREAK —

- 14:30** **LITTLE FUGITIVE** **FILM**
CINEMA 1 * With introduction P. 17
USA 1953, director: Morris Engel, Ruth Orkin, Ray Ashley, 80 min., original version / *Film to panel 2*

- 16:00** **THE "INVOLUNTARY DANCE": CHILD ACTORS, FIDGETING AND AUTHENTICITY** **LECTURE**
CINEMA 1 Karen Lury (Glasgow) P. 6



FRI APRIL 29TH

19:00 **LITTLE RED FLOWERS** FILM
 CINEMA 1 * With introduction P. 6
 CHN/IT 2006, director: Zhang Yuan, 92 min.,
 original with English subtitles
Film to lecture 2

20:30 **VISAGES D'ENFANTS** FILM
 CINEMA 1 * With introduction P. 10
 CH/F 1925, director: Jacques Feyder, 117 min.,
 original version / *Film to panel 2*
 Silent film + live music



SAT APRIL 30TH

10:00 **CHILDREN AS SPECTATORS AND PRODUCERS** PANEL 3
 CINEMA 2 Contemporary scientific contributions P. 18

— BREAK —

14:30 **PIERROT LE FOU** FILM
 CINEMA 1 * With introduction P. 7
 F 1965, director: Jean-Luc Godard, 110 min.,
 original version with German subtitles
Film to lecture 3

16:30 **THE FILMIC CREATIVE PROCESS** LECTURE
 CINEMA 1 AND THE PLAY IN CHILDHOOD P. 7
 Alain Bergala (Paris)
 * In French with German translation

— BREAK —

20:30 **"DAS MÖCHTE MANCHMAL JEDER,** FILM
 CINEMA 1 **ZU WERDEN NOCH EIN KIND"** P. 8 + 9
 Short film program curated and presented by Matthias Müller (Cologne)

22:30 **E.T. THE EXTRA-TERRESTRIAL** FILM
 CINEMA 1 USA 1982, director: Steven Spielberg, P. 20
 115 min., original version



SUN MAY 1ST

11:00 **ČELOVEK IDET ZA SOLNCEM** FILM
 CINEMA 1 * With introduction P. 19
 USSR 1961, director: Michail Kalik, 72 min.,
 original with German subtitles / *Film to panel 2*

13:30 **THE GOLDEN THING** FILM
 CINEMA 1 * With introduction P. 19
 GER 1972, director: Edgar Reitz,
 Ula Stöckl, Alf Brustellin, Nikos Perakis,
 113 min., original version

16:00 **THE KID** FILM
 CINEMA 1 * With introduction + action&fun P. 11
 USA 1921, director: Charles Chaplin,
 60 min., original version
 Silent film + Live music





PANEL 1 //

THU, APRIL 28TH / 10:00

CHILDREN ON SCREEN: IMAGES AND ACTORS

The various contributions address images of children and childhood being constructed in different film-genres: in the US American animated **The Lion King** (USA 1994), produced by Disney, in Russian cinema of the Stalin era or in institutional and author documentary films such as **Beppie** (NL 1965). The performance of children as actors will be analyzed with reference to the example of the Iranian film **The Apple** (IRN/F 1998). All contributions address the question how historic and film-historic contexts determine and create the images and performances of children.

10:00

„You got to put your behind in the past“ (The Lion King)
On queer temporalities in filmic productions of childhood

Christian Stewen (Bochum)

In German language

10:45

The figure of the child in Soviet cinema of the Stalin era

Michael Brodski (Mainz)

In German language

11:25 – 11:40 Coffee break

11:40

Model Childhood – Rebel Childhood. The Depiction of Childhood in Institutional and Author Documentary Films

Christian Bonah, Joël Danet (Straßburg)

In English Language

12:25

Performing History: Childhood and „The Apple“

Margherita Sprio (London)

In English Language

Films accompanying the panel: Beppie / The Apple

// Thu, April 28th / 14:00

For contents of panel contributions please access:

www.film.uni-bremen.de/en/film-conference.html





FILM TO PANEL 1 //

THU, APRIL 28TH / 14:00

BEPIE

NL 1965, director & screenplay: Johan van der Keuken, 37 min., original version with subtitles

* **With an introduction by Christian Bonah and Joël Danet**

Little Beppie is a bright and sociable girl from Amsterdam. She tells about her life in her family of eleven, her friends on the street or her problems in school with fresh wit and cheeky charm.

Dutch essayist Johan van der Keuken met Beppie in his neighborhood and made her the leading figure of a social study. In his films he experimented with the boundaries of documentary films to show new, personal perspectives of the world – here, the perspective of the girl Beppie.

Christian Bonah and Joël Danet address the portrayal of children in documentary films in panel 1 (p. 14).

THE APPLE

IRN/F 1998, director & screenplay: Samira Makhmalbaf, 86 min., original version with English subtitles

* **With an introduction by Margherita Sprio**

Twin sisters Massoumeh and Zahra are imprisoned by their parents for eleven years. Their mother is blind, their father without a job and they intend to shelter their daughters from the harsh reality. Social services are informed about the case and both girls are freed. With bright, shining eyes they discover the world outside, when they are out on the street of Teheran for the first time.

The Apple is the depiction of a real case. Samira Makhmalbaf, who was 17 at that time and is the daughter of Iranian film-maker Mohsen Makhmalbaf, succeeded in winning the family for her debut film. In contrast to the media coverage the film is not prejudiced but explores with patience and sensitive camerawork the parents' guilt and the childrens' development. Following the tradition of Iranian cinema Samira Makhmalbaf creates a complex interaction between documentary reality and fiction in a playful and wonderfully framed way.

In Panel 1 Margherita Sprio addresses the performance of children and the representation of history in Iranian films like **The Apple** (p. 14).



PANEL 2 //

FRI, APRIL 29TH / 10:00

CHILDHOOD AS THE SPECTATOR'S EXPERIENCE AND POINT OF VIEW

The contributions examine how different films and genres reflect or evoke the perception and perspective of children. Starting with pioneers from the silent film era such as **Visages d'enfants** (CH/F 1925) and Griffith's **The Baby and the Stork** (USA 1912), followed by the Italian neorealism, modern cinema in Russia such as **Čelovek idet za solncem** (USSR 1961), or in the USA, such as **Little Fugitive** (1953), up to Stan Brakhage's avant garde films. It will also examine how child figures help to reflect film-aesthetic theories.

10:00

"Children see the world in close-ups":

The cinematographic gaze of the child (and onto the child) in classic film theory and filmmaking before 1930

Daniel Wiegand (Stockholm)

10:45

"Children are looking at us" – and let us see. The construction of child perspective figures in Italian neorealism

Gerrit Althüser (Münster)

11:25 – 11:40 Coffee break

11:40

Seeing with the left hand. Utopia of modernism and the child's gaze

Alejandro Bachmann (Wien)

12:25

An Adventure of Perception. Childhood in the avant-garde films of Stan Brakhage

Stefanie Schlüter (Berlin)

All contributions in German language!

Panel films

Čelovek idet za solncem // Thu, April 28th / 16:30 // Sun, May 1st / 11:00, p. 19

Little Fugitive // Fri, April 29th / 14:30, p. 17

Visages d'enfants // Fri, April 29th / 20:30, p. 10





FILM TO PANEL 2 //

FRI, APRIL 29TH / 13:00

SCENES FROM UNDER CHILDHOOD (excerpt)

USA 1967-70, Stan Brakhage, 20 min., 16mm, original version

In the 1960s and 1970s American experimental film director Stan Brakhage filmed his five children. By doing this, he remembered his own childhood, reflected on how children perceive the world and how the adventure of perception influences the work of an experimental film-maker, too. Until then, Brakhage's film, a series of four independent parts, has been the most comprehensive autobiographic avant garde film on childhood.

In her panel contribution, Stefanie Schlüter will talk about the child's perception as a "paradigm for avant-garde film aesthetics" (p. 16).

A film excerpt will be shown directly after Stefanie Schlüter's talk.

FILM TO PANEL 2 //

FRI, APRIL 29TH / 14:30

LITTLE FUGITIVE

USA 1953, director & screenplay: Morris Engel, Ray Ashley and Ruth Orkin, with Richie Andrusco, Rickie Brewster, 80 min., original version
*** With an introduction by Alejandro Bachmann**

Under the impression that he has shot his elder brother Lenny, seven-year-old Joey escapes into the legendary amusement park Coney Island in New York. Joey allows himself to be carried along by the seaside park's hustle, earns money by collecting bottles on the beach and makes friends with a carny man he met while pony-riding.

Influenced by contemporary documentary photography the film combines a documentary gaze on carnival and beach life in the 1950s with little Joey's adventures. The spectator's gaze is captivated by precisely composed atmospheric black-and-white pictures. According to François Truffaut, the Nouvelle Vague wouldn't have happened without this film.

In panel 2, Alejandro Bachmann will address the child's perspective in **Little Fugitive** (p. 16).



PANEL 3 //

SAT, APRIL 30TH / 10:00

CHILDREN AS SPECTATORS AND PRODUCERS

The contributions are dedicated to children as spectators and film-makers. They analyze films, media usage and mediation projects by and with children with regard to the following questions: How do contemporary digital practices of children, that combine the watching, programming and making of films, re-invent cinema? Which educational processes are reflected in films made by children as a result of their film experience? The panel focuses upon education and film mediation but also on scientific methods and media-theoretic questions raised by film reception and production of children.

10:00

Ipad – the Movie, or The Reinvention of Cinema

Alexandra Schneider (Mainz)

10:45

Do-It-Yourself Cinema of Today's Children

Wanda Strauven (Amsterdam)

11:25 – 11:40 Break

11:40

Budding Poachers. Italian Children and the Restoration of Cinematic Experience

Mariagrazia Fanchi (Mailand)

12:25

Childhood Images in Films Made by Children.

**Based on Experiences from the Film Education Project
“Cinema en curs”**

Núria Aidelman (Barcelona)

All contributions in English language!





FILM TO PANEL 2 //

THU, APRIL 28TH / 16:30

ČELOVEK IDET ZA SOLNCEM

SUN, MAY 1ST / 11:00

Man follows the sun, USSR 1961, director: Michail Kalik, with Nika Krimnus, Tatyana Bestayeva, 72 min., original version with subtitles

*** On Sunday May 1st / 11:00 with an introduction by Alejandro Bachmann**

Follow the sun! That's how a five-year-old boy wants to travel around the world. He strolls around the streets of his hometown and observes the world around him, often through a colorful glass shard, innocently and curiously. On his journey he meets with all kinds of fellow Soviet citizens: women, and men, old and young: a one-legged shoe polisher who loves football, grieving people, a lorry driver, sportsmen.

With his poetic style, Michail Kalik created a piece of art consisting of picturesque color and light constellations, music and motion. Kalik, who was born in 1927, is a nearly forgotten representative of modern Soviet cinema – an entirely unjustified state of affairs. Due to his Jewish origin and critical films he came into conflict with the system and eventually emigrated to Israel.

FILM //

SUN, MAY 1ST / 13:30

THE GOLDEN THING

Das Goldene Ding, GER 1972, director: Edgar Reitz, Ula Stöckl, Alf Brustellin, Nikos Perakis, with Christian Reitz and Wolfgang Heinz, 113 min., original version, from the age of 12 up

*** With an introduction by Bettina Henzler**

Together with Herakles, Orpheus and other Greek princes, eleven-year-old Jason take the vessel Argo to find the legendary golden thing.

Directors Edgar Reitz (**Heimat**, GER 1981-2013), Ula Stöckl, Alf Brustellin and Nikos Perakis cast children and youths between 12 and 15 years for the Argonauts in accordance with historic texts.

Furthermore, the famous sea voyage of Greek mythology should be introduced to a larger audience. "For art it is a successful example to popularize an ancient story without effort" the magazine Spiegel wrote back then. The film conference shows this rare gem of New German Cinema on the big screen.



FILM //

SAT, APRIL 30TH / 22:30

E.T. THE EXTRA-TERRESTRIAL

USA 1982, director: Steven Spielberg, with Henry Thomas, Drew Barrymore, 115 min., original version

The little ugly creature found by Elliott turns out to be an extra-terrestrial forsaken on Earth. Elliott hides his unusual friend, called E.T., from the adult world. But to save his life, Elliott has to contact E.T.'s planet.

“Spielberg’s film has created a child’s world whose unspoken anxieties and rather unconscious isolations are becoming entrenched in children’s rooms. And he observed them from the children’s perspective. Just like E.T.’s pursuers are that tall that you can only see them down to their hips, [...] the world outside the children’s room is strangely rigid and alien and strangely threatening as well as animated in one.” (Der Spiegel, December 20th, 1982)

With this science-fiction children’s film, Steven Spielberg created in 1982 one of the most successful films in film history, that still enjoys cult status today.

A LOOK INTO THE FUTURE //

22ND INTERNATIONAL BREMEN FILM CONFERENCE 2017

In 2017 we will focus on the past use of film as a research method and how to research with film today. At the beginning of film history, film was used as a tool for scientific documentation, e.g. in films on natural science or ethnography. Younger film forms such as essay film, experimental film and interactive documentary film often explore the medium’s potential for research and are often located in the threshold between art and science. The conference will invite experts from various disciplines to reflect actuality and history of film as a research method in daily life, art and science.

More information on the 22nd International Bremen Film Conference can soon be found here: www.film.uni-bremen.de/en.html

Die Zukunft ist jetzt

Science-Fiction-Kino als audio-visueller Entwurf von Geschichte(n), Räumen und Klängen



BERTZ-FISCHER



BOOKS FROM THE INTERNATIONAL BREMEN FILM CONFERENCE

Latest publication:

A. Power / R. Greiner / D. González de Reufels / W. Pauleit / CITY 46 / Kommunalkino Bremen e.V (ed.):

The Future Is Now. Science Fiction Cinema as Audio-visual Blueprint of Histories, Spaces and Sound

Bertz + Fischer 2016 / ISBN: 978-3-86505-246-9 / 19,90 €

www.film.uni-bremen.de/en/film-conference/books-of-the-international-bremen-film-conference.html

Publications so far:

Film and History. Production and Experiencing History in Moving Images and Sound (2015, ISBN: 3-86505-239-1)

Film Experience and Spectatorship. Between Cinema, Museum and Social Networks (2014, ISBN: 3-86505-229-2)

Animals and the Cinema. Classifications, Cinephiliacs, Philosophies (2012, ISBN: 3-86505-213-1)

Public Enemies. Film Between Identity Formation and Control (2011, ISBN: 3-86505-206-3)

Learning from the cinema. International Perspectives on Film Education (2010, ISBN: 3-86505-191-2)

Cinema Dreams. Projection. Imagination. Vision (2009, ISBN: 3-86505-187-5)

Word and Flesh. Cinema Between Text and the Body (2008, ISBN: 3-86505-182-0)

And others more

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VENUE

CITY 46 / Kommunalkino Bremen e.V.
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Tel. 0421 – 957 992 90
tickets@city46.de

TICKETS

Single Ticket: 8 € / 5,50 € disc.
Single Ticket VISAGES D'ENFANTS: 10 € / 7,50 € disc.
Single Ticket THE KID: 6 € / children 3 €
Permanent Ticket: 30 € / 24 € disc. / 18 € KoKi members
Weekend Ticket (Fri-Sun): 18 € / 15 € disc. / 12 € KoKi members

ORGANISER

CITY 46 / Kommunalkino Bremen e.V.
Institute for Art – Film Studies – Art Education // Universität Bremen
WG Latin American History / History Department // Universität Bremen
Patron: Mayor Carsten Sieling

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