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The DEFA Film Library Newsletter

East German Cinema & Beyond

10/24/07

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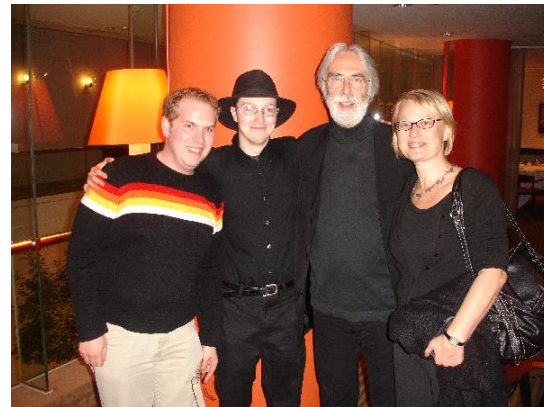
Welcome!

It was great to have a full house for the screening of Dresen's *Silent Country* and to see so many familiar faces at our table at the GSA conference in San Diego! This month, the discussion continues from October 25-27, at a conference entitled "Reconsidering the Role of the Arts in the GDR." This interdisciplinary conference is being held by the Department of Music at Dickinson College in Carlisle, PA. Hope to see you there!

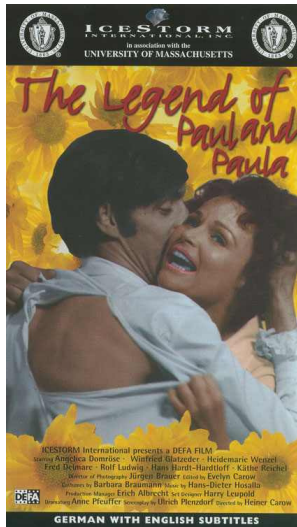
[Learn more](#)

• DEFA Film Library Staff Meet Director Michael Haneke at the Boston Museum of Fine Arts

After the premiere of *A Cinema of Provocation*, a retrospective of the work of Austrian filmmaker Michael Haneke, at [The Museum of Modern Art in New York](#), the series is now screening in Boston at the [Harvard Film Archive](#) and the [Museum of Fine Arts](#) until November 3, 2007. This groundbreaking retrospective - the most comprehensive collection of Haneke's work ever screened for an English-language audience - includes seven television productions subtitled by DEFA Film Library staff over the course of the last year. The DEFA team got to meet the director at the screening of *The Rebellion* (1993) on October 18, 2007.



(In photo, from left to right: Tim Dail, Evan Torner,



Looking for an inexpensive copy of a DEFA film? The DEFA Film Library is selling off dozens of classic titles on VHS for home video and educational customers. Fill the gaps in your DEFA collection today!

[Learn More...](#)

Michael Haneke, Hiltrud Schulz)

[More about the retrospective and the international conference](#)

• **New DVD Releases this Fall**

In collaboration with ICESTORM International, the DEFA Film Library is working on seven new DVD releases this fall. Titles will include: *The Bicycle* and *Berlin-Schoenhauser Corner*, both part of the retrospective Rebels with a Cause series;



Carla, one of the titles banned in 1965, with a script by Ulrich Plenzdorf, who died last August; two East German film classics, *Solo Sunny* and *The Kaiser's Lackey*; the seven-part series entitled *That Was the GDR*, that includes historical footage, original documents and interviews; and our popular collection of 16 East German cartoons *DEFA Animation Vol. 1 - Without Words*.

[Please check out our website for release dates](#)

• **BERLIN REMAKE by Artist Amie Siegel Shows DEFA Stills**

BERLIN REMAKE is a two-channel video installation comprised of shot-for-shot remakes of scenes from East German films by Amie Siegel. The



movie scenes are recreated and framed exactly like the originals, only now populated by contemporary architecture and historical absence. This installation, which was shown during the 2006 Berlin International Film Festival, is now on exhibit at Harvard's Carpenter Center for Visual Arts, in Cambridge, Massachusetts, until November 30, 2007. Artist Amie Siegel is an assistant professor in the Department of Visual and Environmental Studies, as well as the recipient of the 2007-08 Robert E. Fulton III Fellowship in Nonfiction Filmmaking at the Film Study Center at Harvard University. To bring this video installation or other works by Amie Siegel to an institution near you, please contact video@german.umass.edu.

[Learn More About the Exhibit...](#)

- **Whisky with Vodka - A New Dresen / Kohlhaase Movie**

Andreas Dresen ([Changing Skins](#), [Silent Country](#)) started shooting his new movie, *Whisky with Vodka*, at the beginning of October (Release: 2008). This comedy, to be released in 2008, represents the second collaboration between Dresen and renowned scriptwriter Wolfgang Kohlhaase ([Solo Sunny](#), [I Was Nineteen](#)). The film is based on something that happened to Frank Beyer ([Jacob the Liar](#), *While All Germans Sleep*) when he was an assistant director at the DEFA studios. Before his death in fall 2006, Beyer had often told the story and planned to make a film about it: A famous actor has a problem with alcohol; to be on the safe side, the director decides to shoot each scene twice - once with the star and once with a younger actor. This situation creates a serious crisis for the actor, who thought he was indispensable.

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