

# Last Features East German Cinemas Lost Generation

**Paul Cooke,Paul Cooke - see C80107,Marc Silberman**

*Last Features* Reinhild Steingröver,2014 Drawing on archival research and interviews with directors, writers, and editors, *Last Features* is the story of forgotten films made during the time of German unification. *Last Features* is the story of forgotten films made during the time of German unification. With leftover GDR funds and under chaotic conditions, a group of young East German filmmakers produced around thirty stylistically diverse films. Most of these films were lost in the political upheaval of the Wende, disappearing until the 2009 Wendeflicks festival in Los Angeles brought them back for an international audience. Now available on DVD, these films provide unique insights into the generational struggle in the DEFA studio, East German youth culture in the 1970s, women directors at DEFA, the relationship between the artist and the state, and the protests of 1989. *Last Features* focuses in particular on the production group DaDaeR, the creation of which in 1989 fulfilled a longstanding request by the last generation of DEFA directors for freer production conditions. Drawing on archival research and interviews with the directors, writers, and editors of the films in question, each chapter examines specific films from the last year of DEFA, contextualizing the analysis of these last features with a comprehensive discussion of the directors' overall oeuvres, the historical changes in the studio and the country, and the lasting importance of these films today. Reinhild Steingröver is Associate Professor of German and Film Studies in the Department of Humanities at the Eastman School of Music, University of Rochester.

**Documenting Socialism** Seán Allan,Sebastian Heiduschke,2024-08-01 More than 30 years after the collapse of the German Democratic Republic, its cinema continues to attract scholarly attention. *Documenting Socialism* moves beyond the traditionally analyzed feature film production and places East Germany's documentary cinema at the center of history behind the Iron Curtain. Between questions of gender, race and sexuality and the complexities of diversity under the political and cultural environments of socialism, the specialist contributions in this volume cohere into an introductory milestone on documentary film production in the GDR.

**The Freest Country in the World** Stephen Brockmann,2023 Shows that while the GDR is generally seen as - and mostly was - an oppressive and unfree country, from late 1989 until autumn 1990 it was the freest country in the world: the dictatorship had disappeared while the welfare system remained. Stephen Brockmann's new book explores the year 1989/1990 in East Germany, arguing that while the GDR is generally seen as - and was for most of its forty years - an

oppressive and unfree country, from autumn 1989 until the autumn of 1990 it was the freest country in the world, since the dictatorship had disappeared while the welfare system remained. That such freedom existed in the last months of the GDR and was a result of the actions of East Germans themselves has been obscured, Brockmann shows, by the now-standard description of the collapse of the GDR and the reunification of Germany as a triumph of Western democracy and capitalism. Brockmann first addresses the culture of 1989/1990 by looking at various media from that final year, particularly film documentaries. He emphasizes punk culture and the growth of neo-Nazism and the Antifa movement - factors often ignored in accounts of the period. He then analyzes three later semiautobiographical novels about the period. He devotes chapters to dramatic films dealing with German reunification made relatively soon after the event and to more recent film and television depictions of the period, respectively. The final chapter looks at monuments and memorials of the 1989/1990 period, and a conclusion considers the implications of the book's findings for the present day.

**Screening Art** Seán Allan, 2019-02-18 With internationalist aspirations and wide-ranging historical perspectives, East German films about artists and their work became hotly contested spaces in which filmmakers could look beyond the GDR and debate the impact of contemporary cultural policy on the reception of their pre-war cultural heritage. Spanning newsreels, documentaries, and feature films, *Screening Art* is the first full-length investigation into a genre that has been largely overlooked in studies of DEFA, the state-owned Eastern German film studio. As it shows, “artist-films” played an essential role in the development of new paradigms of socialist art in postwar Europe.

*Re-Imagining DEFA* Séan Allan, Sebastian Heiduschke, 2016-09-01 By the time the Berlin Wall collapsed, the cinema of the German Democratic Republic—to the extent it was considered at all—was widely regarded as a footnote to European film history, with little of enduring value. Since then, interest in East German cinema has exploded, inspiring innumerable festivals, books, and exhibits on the GDR’s rich and varied filmic output. In *Re-Imagining DEFA*, leading international experts take stock of this vibrant landscape and plot an ambitious course for future research, one that considers other cinematic traditions, brings genre and popular works into the fold, and encompasses DEFA’s complex post-unification “afterlife.”

**Film Policy in a Globalised Cultural Economy** John Hill, Nobuko Kawashima, 2018-12-07 The past two decades have witnessed major changes in film industries worldwide in response to both economic globalisation and technological developments. The dominant position of Hollywood movies in the global film market has remained largely uncontested, but Hollywood itself has become increasingly international in its operations whilst ‘regional’ screen industries such as those in East Asia and in the Indian subcontinent have (re-)emerged and developed new forms of collaboration. The advent of digital technologies has also transformed the content of films and the ways in which they are made and consumed. Such changes, in turn, have posed new economic and cultural challenges for policy-makers around the world and led to a degree of rethinking of how film policy objectives are to be conceived, defined and implemented. This collection brings together a range of

international scholars from the USA, Europe and Asia to consider how film policy has responded to the various economic, technological and political shifts shaping the global film industry; and to identify the many tensions between global and local, economic and cultural, and public and private policy objectives that have been the result of these changes. This book was originally published as a special issue of the International Journal of Cultural Policy.

**Virtual Walls?** Franziska Lys, Michael Dreyer, 2017 A reassessment of the journey Germans in East and West have taken during the past two and a half decades: even today, an open-ended, unfinished journey.

*The German Cinema Book* Tim Bergfelder, Erica Carter, Deniz Göktürk, Claudia Sandberg, 2020-02-20 This comprehensively revised, updated and significantly extended edition introduces German film history from its beginnings to the present day, covering key periods and movements including early and silent cinema, Weimar cinema, Nazi cinema, the New German Cinema, the Berlin School, the cinema of migration, and moving images in the digital era. Contributions by leading international scholars are grouped into sections that focus on genre; stars; authorship; film production, distribution and exhibition; theory and politics, including women's and queer cinema; and transnational connections. Spotlight articles within each section offer key case studies, including of individual films that illuminate larger histories (Heimat, Downfall, The Lives of Others, The Edge of Heaven and many more); stars from Ossi Oswalda and Hans Albers, to Hanna Schygulla and Nina Hoss; directors including F.W. Murnau, Walter Ruttmann, Wim Wenders and Helke Sander; and film theorists including Siegfried Kracauer and Béla Balázs. The volume provides a methodological template for the study of a national cinema in a transnational horizon.

**Postsocialist Memory in Contemporary German Culture** Michel Mallet, Maria Mayr, Kristin Rebien, 2024-08-06 Scholarship on Eastern Europe after 1989 often focuses narrowly on the socialist past as authoritarian, dictatorial, or totalitarian. This collection, by contrast, illuminates an additional dimension of post-socialist memory: it traces the survival of hopes and dreams born under socialism and the legacy of the unrealized alternative futures embedded within the socialist past. Looking at contemporary German-language literature, film, theater, and art, the volume analyzes reflections on everyday socialist realities as well as narratives of opposition and dissent. The texts discussed here not only revisit the past, but also challenge the present and help us imagine alternative futures. Rather than framing the unrealized futures envisioned in the pre-1989 era as failures, this collection probes post-socialist memory for its future-oriented potential to rethink issues of community, equity and equality, and late-stage capitalism. Foregrounding the complexities of Eastern European legacies also helps us reimagine the relationship between East and West both in Germany and in Europe as a whole.

**Moving Images on the Margins** Seth Howes, 2019 Documents the rich allusiveness and intellectual probity of experimental filmmaking—a form that thrived despite having been officially banned—in East German socialism's final years

**The Tender Gaze** Muriel Cormican, Jennifer Marston William, 2021 By exploring the concept of the tender gaze in

German film, theater, and literature, this volume's contributors illustrate how perspective-taking in works of art fosters empathy and prosocial behaviors.

**25 Years Berlin Republic** Todd Herzog, Anna Senuysal, Tanja Nusser, 2019-02-21 25 Years Berlin Republic takes stock of the state of German unification a quarter of a century into the ongoing project that is the Berlin Republic. Thirteen scholars, artists, and public figures from diverse backgrounds document the changing hopes and fears, successes and challenges, that face the republic as it negotiates its way through the 21st century. Taking up a broad assessment of German culture ranging from sports to religion, painting to map-making, film to foreign policy, these studies combine personal experiences with critical analysis in order to understand the Berlin Republic today. The resulting portrait reveals a complex, diverse, and constantly-developing Republic that continues to ask the same essential question that has been at the center of discussions since the dramatic events that gave birth to the Republic: Sind wir ein Volk?

**Monatshefte**, 2014

**Gender and Sexuality in East German Film** Kyle Frackman, Faye Stewart, 2018 The first scholarly collection in English or German to fully address the treatment of gender and sexuality in the productions of DEFA across genres and in social, political, and cultural context.

**DEFA After East Germany** Brigitta B. Wagner, 2014 Paints a complex portrait of East German film art and representation through examining eighteen key DEFA films following the fall of the Berlin Wall. In the late 1980s and early 1990s, East Germany's DEFA filmmakers had a brief window in which to critique GDR society on either side of the Wende, the sweeping political turn that surrounded the fall of the Berlin Wall and the opening of the border. Building on the DEFA Film Library's retrospective Wende Flicks series and Indiana University's DEFA Project, this study examines the newly rediscovered filmic artifacts of this transitional cinema, introducing eighteen key films from 1988 to 1994 in essays by German scholars, film professionals, and cultural figures. Accompanying interviews and historical film reviews present a complex portrait of East German film art, its communist bloc influences, and its legacy for contemporary German film culture. The resulting anthology combines historical, autobiographical, cultural-political, and journalistic discourses to explore the tension between the hopes and frustrations these films express, the historical exigencies that overshadowed their production and reception, and the politics of their revival. Contributors: Skyler J. Arndt-Briggs, Peter Blank, Claudia Breger, Barton Byg, Knut Elstermann, Peter Kahane, Jennifer M. Kapczynski, Wolfgang Kohlhaase, Thomas Krüger, Helmut Morsbach, Benjamin Robinson, Katrin Schlösser and Frank Löprich, Nicholas Sveholm, Johannes von Moltke, Brigitta B. Wagner. Brigitta B. Wagner is an Alexander von Humboldt Fellow in Film Studies at the Freie Universität and in Time-Based Media at the Universität der Künste in Berlin.

German Reunification and the Legacy of GDR Literature and Culture, 2018-04-17 Since the tumultuous events of

1989/1990, writers, cultural practitioners and academics have responded to, reconstructed and reflected upon the process and enduring impact of German reunification. This bilingual volume provides a nuanced understanding of the literature and culture of the GDR and its legacy today. It explores a broad range of genres, combines perspectives on both lesser-known and more established writers, and juxtaposes academic articles with the personal reflections of those who directly experienced and engaged with the GDR from within or beyond its borders. Whether creative practitioners or academics, contributors consider the broader literary and intellectual contexts and traditions shaping GDR literature and culture in a way that enriches our understanding of reunification and its legacy. Contributors are: Deirdre Byrnes, Anna Chiarloni, Jean E. Conacher, Sabine Egger, Robert Gillett, Frank Thomas Grub, Jochen Hennig, Nick Hodgkin, Frank Hörnigk, Therese Hörnigk, Gisela Holfter, Jeannine Jud, Astrid Köhler, Marieke Krajenbrink, Hannes Krauss, Reinhard Kuhnert, Katja Lange-Müller, Corina Löwe, Hugh Ridley, Kathrin Schmidt.

**Cinema of Collaboration** Mariana Ivanova, 2019-10-03 From their very inception, European cinemas undertook collaborative ventures in an attempt to cultivate a transnational "Film-Europe." In the postwar era, it was DEFA, the state cinema of East Germany, that emerged as a key site for cooperative practices. Despite the significant challenges that the Cold War created for collaboration, DEFA sought international prestige through various initiatives. These ranged from film exchange in occupied Germany to partnerships with Western producers, and from coproductions with Eastern European studios to strategies for film co-authorship. Uniquely positioned between East and West, DEFA proved a crucial mediator among European cinemas during a period of profound political division.

**German Cinema** Marc Silberman, 1995 In the history of German cinema, film directors have developed unique visual and narrative responses to the anxieties and excesses of their own times and those of Germany's past. German Cinema is the first English-language volume to provide a comprehensive historical overview of German film from the silent era to the present, as well as close readings of individual films.

**German Cinema** David Clarke, 2006-01-01 Edited book offering a survey of recent German cinema >

**Screening War** Paul Cooke, Paul Cooke - see C80107, Marc Silberman, 2010 Re-examines German cinema's representation of the Germans as victims during the Second World War and its aftermath.

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