

See you in Disneyland

The day of German reunification is become the beginning of the end of the Palast der Republik in Berlin, not only historically as end of the era of GDR but as well the building as such.. Just prior to German reunification in October 1990, the building was found to be contaminated with asbestos and was closed. The film "See you in Disneyland" departs from the Dutch radio document, which reports about the night of 9 November 1989, collected next to the former border between West and East Berlin, check point charley and in front of the Palast der Republik. It records the celebration and euphoria of people during that night...

I try to imagine the event and re-create a flash back and at the same time a present image of the 'Palast der Republik' as a protagonist. From the point of view of the late witness, my memory construct an aesthetical form in which, the historical events functions as a documents of certain character. Inspired by "Rain" (Joris Ivens 1929), were the film starts with a monotonous light rain swelling to become an invading misty sadness. I constructed the images during the night shootings of the 'Palast der Republik' from the close-up to the panoramic views, to show from different distance of observation. I use spotlights in the film to give the impression that someone is surveyed and examined. The stillness and monumentality of the building against other powerful forces: time, weather, people, and the streets. The variations of darkness and flashlight appear, destroying the harmonise image and shadow are portrayed on the water. Than the surveillance spot light discovers the crane deconstructing the building, where in front of the fence the small crowd celebrates and drinks Champaign, but the crane behind the crowd reminds us that it is an action of today that we are witnessing. The cheerful act becomes somehow autonomous, as if they re-live the event 17 years ago without any ideological attachment. The film continues with overviews on the building and recovers its original dark view. At a last picture graffiti appears, that reads "Dear Palast don't worry we will rebuild you again." In resemblance to the audio file the film utilizes these ideas and expands its visual vocabulary by incorporating new meanings that remind us of the temporality and the fragility of that moment in time. The Palast, which by political decision has to withdraw, now reflects the spiritual reality superior to his own limited time.