

KING OF THE ROAD

FEB 5 — MARCH 1
(2025)

25 DAYS,
18 FILMS, 5 CITIES

**WIM
WENDERS**



THE INDIA TOUR

Wim Wenders during the shooting of Paris, Texas
© 1984 Road Movies Filmproduktion - Argos Films
Photo: Robin Holland
Courtesy of Wim Wenders Stiftung - Argos Films



When Martin Scorsese Had a Flat Tire III
Utah, USA 1977
© Wim Wenders
Courtesy of Wenders Images

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WENDERS

THE INDIA TOUR

Mumbai — Thiruvananthapuram — Kolkata — Delhi — Pune

Foreword – Wim Wenders ⁽⁰⁸⁾

India with Wim – Shivendra Singh Dungarpur ⁽¹⁰⁾

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(Regional Director, Goethe-Institut South Asia)

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Wim Wenders during the shooting of *The Godlied's Anxiety at the Penalty Kick* by Wim Wenders
© 1971 Produktion I im Filmverlag der Autoren
Courtesy of Wim Wenders Stiftung





It's a travelling road show of a retrospective – the filmmaker and a caravan of 18 films – travelling by planes, trains and automobiles to the north, south, east and west of India – discovering and being discovered in a land where this King of the Road has never been before.

Overexposed
Valley of the Gods, Utah
© 1977 Polaroid by Wim Wenders
Courtesy of Wim Wenders Stiftung

Presented by Film Heritage Foundation, in association with the Wim Wenders Stiftung and in collaboration with Goethe-Institut/Max Mueller Bhavan India

A SHORT NOTE TO THE INDIAN AUDIENCES
OF THIS RETROSPECTIVE.

Dear unknown Indian film buffs.

For a declared citizen of the world,
my world map, however, is not without white spots.
The biggest white and still unfamiliar spot is India.
Not even once did I put my foot on Indian territory,
never saw any of its cities, nor beaches, nor mountains, nor deserts.

Mind you: this is clearly not for a lack of interest, on the contrary.
This 'avoidance' happened out of sheer respect, or some sort of shyness.
For my wife and me, it was always out of the question to 'just come for a visit'.
We knew: When we'd come to India, one day,
it would have to be with enough time at our disposal to travel,
to see several areas of the country and to immerse in its diversity.

Well, that time has come now, in February of 2025.
Not only will we see Mumbai, Trivandrum, Aranmula,
Delhi, Kolkata, the Thar Desert, Jodhpur and Dungarpur,
but I will also be able to share some of my work
with Indian audiences and to engage in conversations with them.

I can't tell you how much I look forward to these encounters,
but also to the big encounter with your country itself.
Finally!

See you soon.

Wim Wenders

Foreword – Wim Wenders



**India with Wim
– Shivendra Singh Dungarpur**

Ozu	Tarkovsky	Kurosawa	Fritz Lang	
Antonioni	Nicholas Ray	Samuel Fuller	Anthony Mann	
Manoel de Oliveira	Jim Jarmusch	Yûharu Atsuta		
Chishû Ryû	Robby Müller	Edward Hopper		
Dashiell Hammett	Bruno Ganz	Nastassja Kinski		
Sebastião Salgado	Ry Cooder	Onomichi	Cuba	
Big Bend	Butte, Montana	Polaroids	Cedar Tree	
Cigars	Musso & Frank	Angels	Moon	Desert
Image	Time	Space	Memory	Dreams
Loneliness	Discovery	Cities	Landscape	
Maps	Objects	People	Paris, Texas	Alice in Cities
Room 666	The End of Violence		Buena Vista Social Club	
American Friend	Beyond the Clouds		Anselm	

Don't Come Knocking	The Salt of the Earth	Wrong Move
Lisbon Story	Tokyo-Ga	Wings of Desire



Photo booths, Jukeboxes and Typewriters
[Taken from Wim Wenders' Instant Stories]
Courtesy of Wim Wenders Stiftung

I can go on . . . his films, his words, the poetry of his images . . . they seeped into my consciousness, almost unconsciously influencing my thoughts, my way of seeing cinema, my love for filming while travelling unfettered by a script, formless thoughts taking form through the lens of the camera.

I wrote a letter to Wim in 2021 - "But as always it is a formless thought in the hope that we can embark on a journey together from which would emerge a film . . . a film with you, a film about you, as we search for an image together in a world where the essence of the image is drowning in an avalanche of images . . ."

But when I came face to face with him, I asked him, "Will you come to India?"

Twenty-five days on the road in India with Wim and his films, travelling from the west to the south to the east to the north of the country – who knows what will emerge? Maybe nothing would come of it or something great could take life, but I know that the journey itself would be a revelation for me.



**Director's note - Dr. Marla Stukenberg
(Regional Director,
Goethe-Institut South Asia)**



Wim Wenders' cinema is an invitation to look beyond the visible into the deeper currents of life. His work challenges us to consider the world not as a static reality, but as a constantly evolving landscape of ideas, emotions, and human experiences. From his pioneering role in the New German Cinema (*Neues Deutsches Kino*) during the 1970's to his status as one of the most important representatives of contemporary cinema today, Wenders has consistently pushed the boundaries of what cinema can express — not just as a storytelling medium, but as a comprehensive art form.

For the Goethe-Institut, whose focus is to enable artistic and cultural exchange and dialogues as well as foster cultural production between Germany and the world, the work of Wim Wenders holds a unique significance. Whether it's his earlier work like *The Goalie's Anxiety at the Penalty Kick* (1971), *Paris, Texas* (1984) or *Wings of Desire* (1987) or his documentaries like *Buena Vista Social Club* (1999), *Pina* (2011) or *Anselm* (2023), his distinctive style of storytelling and his own understanding and vision about his subjects bring to the screen fresh narratives that further the cinematic language as a whole.

The eighteen films featured in this retrospective have been thoughtfully curated by Wenders himself.

This exceptional program will travel to five cities in India—*Mumbai, Trivandrum, Kolkata, Pune, and Delhi*—reflecting Wenders’ deep understanding of both the medium and the diverse audiences he engages with. Beyond celebrating his films, this tour serves as a meaningful gesture of connection, aimed at inspiring audiences and future filmmakers alike.

We extend our warmest thanks to Shivendra Singh Dungarpur and Film Heritage Foundation, whose unwavering dedication has made this landmark event possible. This retrospective and visit marks a new chapter in our close and fruitful partnership. Our gratitude also goes to the Wim Wenders Foundation and our numerous collaborators across India, whose support has been vital to realising this extraordinary initiative.

Wim Wenders once shared, “My dream is that my work belongs only to itself, and thereby to everyone.” It is with this spirit that we invite you to join us in this cinematic voyage—an opportunity to explore the world and ourselves, through the art of one of cinema’s greatest minds.

Bruno Ganz in Wings of Desire by Wim Wenders
© 1987 Road Movies – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films



King of the road

WIMM WENDERS







Wim Wenders Biography

WIM WENDERS (born 1945) came to international prominence as one of the pioneers of German Cinema during the 1970s and is now considered one of the most important figures in contemporary film. In addition to his many prize-winning feature films, his work as a scriptwriter, director, producer, photographer and author also encompasses an abundance of innovative documentary films.



His career as a filmmaker began in 1967 when Wenders enrolled at the newly founded University of Television and Film Munich (*HFF München*). Parallel to his studies, he also worked as a film critic for a number of years. Upon graduating from the academy in 1971, he founded, together with fifteen other directors and authors, the *Filmverlag der Autoren*, a film distribution



Fabien Priville and Azusa Seyama in PINA by Wim Wenders
© 2011 Neue Road Movies
Photograph by Donata Wenders



California Dreamin' II, Los Angeles 1973
© Polaroid by Wim Wenders
Courtesy of Wim Wenders Stiftung



Wim Wenders, Robby Müller and Rüdiger Vogler during the shooting of Kings of the Road by Wim Wenders
© 1976 Wim Wenders Produktion
Courtesy of Wim Wenders Stiftung



Bruno Ganz in Wings of Desire by Wim Wenders
© 1987 Road Movies – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films





company for German auteur films, which organized the production, rights administration and distribution of their own independent films.

After *The Goalie's Anxiety at the Penalty Kick* (1971), his first feature length film after his graduation film, *Summer in the City*, Wenders turned to shooting his road movie trilogy, *Alice in the Cities* (1973), *Wrong Move* (1975) and *Kings of the Road* (1976), in which his protagonists try to come to terms with their rootlessness in post-war Germany. His international breakthrough came with *The American Friend* (1977), an adaptation of a Patricia Highsmith novel. Since then, Wenders has continued to work both in Europe and the USA as well as in Latin America and Asia and has been honored with countless awards at festivals around the world, including the Golden Lion at the international Film Festival in Venice for *The State of Things* (1982); the Golden Palm at the Cannes Festival and the BAFTA Film Award for *Paris, Texas* (1984); the Director's Prize in Cannes for *Wings of Desire* (1987); and the Silver Bear for *The Million Dollar Hotel* (2000) at the Berlin International Film Festival. His documentary films *Buena Vista Social Club* (1999), *Pina* (2011), and *The Salt of the Earth* (2014) have all been nominated for Oscars. His two most recent films had their world premiere at the Festival de Cannes in 2023: *Anselm*, his documentary film in 3D about the artist Anselm Kiefer, and his Japanese feature film *Perfect Days*, for which lead actor Kōji Yakusho received the award for Best Actor in Cannes. *Perfect Days* became Wenders' internationally most successful film and was nominated for an Oscar in the "International Feature Film" category in 2024.



California Dreamin'
[Taken from Wim Wenders Instant Stories]
Courtesy of Wim Wenders Stiftung

Robby Müller, New York
© 1974 Polaroid by Wim Wenders
Courtesy of Wim Wenders Stiftung

In 2015, Wenders received the Honorary Golden Bear for his lifetime achievement at the Berlin International Film Festival. In 2022, he was awarded the Praemium Imperiale, also known as the "Nobel Prize for the Arts," by the Japan Arts Association. Among other honorary titles and positions, he has been a member of the Akademie der Künste and the European Film Academy in Berlin of which he was the President from 1996 to 2020. He taught as a professor at the University of Fine Arts in Hamburg until 2017. Wim Wenders is a member of the Order Pour le Mérite.

In 2012, together with his wife Donata, Wenders established the Wim Wenders Stiftung, a non-profit foundation based in his native city of Düsseldorf. The WWS is archiving, restoring and presenting the cinematic, photographic, artistic and literary work of Wenders and is making it permanently accessible to a worldwide public. At the same time, the foundation supports young talent in the field of innovative storytelling, especially through the Wim Wenders Stipendium, a grant awarded together with the Film-und Medienstiftung NRW.





für Paul Ulan
Mohn und Gedächtnis

The Films



THE GOALIE'S ANXIETY
AT THE PENALTY KICK
(1971)



ALICE IN THE CITIES
(1974)



KINGS OF THE ROAD
(1976)



THE AMERICAN FRIEND
(1977)



LIGHTNING OVER WATER
(1980)



REVERSE ANGLE
(1982)



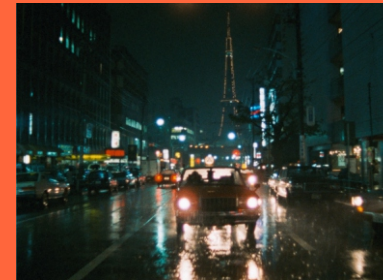
ROOM 666
(1982)



THE STATE OF THINGS
(1982)



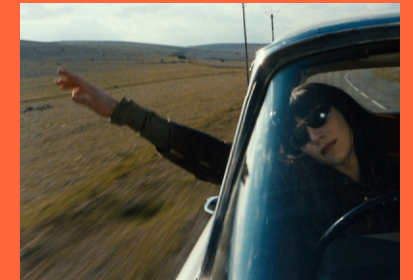
PARIS, TEXAS
(1984)



TOKYO-GA
(1985)



WINGS OF DESIRE
(1987)



UNTIL THE END OF THE WORLD
— DIRECTOR'S CUT
(1991)



THE END OF VIOLENCE
(1997)



BUENA VISTA SOCIAL CLUB
(1999)



THE MILLION DOLLAR HOTEL
(2000)



DON'T COME KNOCKING
(2005)



PINA (3D)
(2011)



ANSELM (3D)
(2023)

01.

THE GOALIE'S ANXIETY AT THE PENALTY KICK

(1971)

West Germany/Austria | 1971 | German with English subtitles
4K DCP (restored version) | Colour | 100 minutes | 1:1.37

Director: Wim Wenders
Screenplay: Wim Wenders, based on the novel of the same title from Peter Handke
Script: Ulli Stenzel
Dialogues: Wim Wenders, Peter Handke
Producer: Thomas Schamoni, Peter Genée, Wim Wenders
Director of photography: Robby Müller
Editor: Peter Przygodda
Music: Jürgen Knieper
Sound: Rainer Lorenz, Martin Müller
Cast: Arthur Brauss (Josef Bloch), Kai Fischer (Hertha Gabler), Erika Pluhar (Gloria T), Libgart Schwarz (Anna), Rüdiger Vogler (Idiot), Marie Bardischewski (Maria), Michael Toost (Salesman), Bert Fortell (Customs official), Edda Köchl (Girl), Mario Kranz (school handyman), Ernst Meister (tax inspector), Rosl Dorena (woman in bus), Rudi Schippel (janitor)

THE GOALKEEPER JOSEF BLOCH (*Arthur Brauss*) is sent off after committing a foul during an away game. This causes him to completely lose his bearings. He wanders aimlessly through the unfamiliar town, spends the night with the box-office attendant of a movie theater (*Erika Pluhar*) and strangles her the next morning. But instead of turning himself in or fleeing, Bloch then goes to his ex-girlfriend's (*Kai Fischer*) place in the country and passively waits there for the police to come and arrest him.

As Wenders himself has stated, the visual idiom of Hitchcock's films provided the model for his debut film. He adheres minutely to the thoroughly "cinematic" source, a novella by Peter Handke. With his cameraman Robby Müller and his cutter Peter Przygodda - both of whom had already worked with him on his film thesis at the HFF (*Munich University of Television and Film*) - in THE GOALIE'S ANXIETY, he set forth a collaboration that would weld this team together for years.

"His technique of using images to keep the plot intact makes THE GOALIE'S ANXIETY AT THE PENALTY KICK a milestone in young German cinema." - Frankfurter Allgemeine Zeitung.

02.

ALICE IN THE CITIES

(1974)

West Germany | 1974 | German with English subtitles
2K DCP (restored version) | Black & White | 112 minutes | 1:1.66

Director: Wim Wenders
Screenplay: Wim Wenders, Veith v. Fürstenberg
Producer: Wim Wenders, Peter Genée, Veith v. Fürstenberg
Director of Photography: Robby Müller
Editor: Peter Przygodda, Barbara v. Weitershausen
Music: Can, Chuck Berry, Gustav Mahler, Canned Heat, Deep Purple, Count Five, The Stories
Sound: Martin Müller
Cast: Rüdiger Vogler (Phillip 'Phil' Winter), Yella Rottländer (Alice), Lisa Kreuzer (Alice's Mother), Edda Köchl (Angela), Ernest Boehm (Publisher), Sam Presti (Car Dealer), Louis Moran (Airport Hostess), Didi Petrikat (Friend in Frankfurt)

Technically, ALICE IN THE CITIES is Wenders's fourth film, but he himself often refers to it as "his first," because it was during this film that he discovered the genre of the road movie. (It would later become the first part of his Road Movie Trilogy, together with WRONG MOVE and KINGS OF THE ROAD.) It was also his first film to be shot partly in the US and the first to feature his alter ego, Phillip Winter (*Rüdiger Vogler*). ALICE is often compared with Charlie Chaplin's THE KID. In 1974 it won the German Critics Prize.

The German journalist Phillip Winter wants to write a story about America, but is unable to accomplish anything but a series of Polaroids before disappointedly beginning his journey back home. At the same time, he reluctantly agrees to take little Alice (*Yella Rottländer*) with him, because her mother (*Lisa Kreuzer*) — whom he meets in New York on the day before his departure — has urgent business to take care of there.

In Amsterdam, the mother then fails to appear as they had agreed, and so Winter and Alice set out to try to find Alice's grandmother in the Ruhr region. During their search together, their initial mutual dislike gradually transforms into a heart-felt affection.



Rüdiger Vogler and Hanns Zischler in Kings of the Road
by Wim Wenders
© 1976 Wim Wenders Produktion
Courtesy of Wim Wenders Stiftung



Hanns Zischler in Kings of the Road
by Wim Wenders
© 1976 Wim Wenders Produktion
Courtesy of Wim Wenders Stiftung

03.

KINGS OF THE ROAD

(1976)

West Germany | 1976 | German with English subtitles
4K DCP (restored version) | Black & White | 175 minutes | 1:1.66



Director: Wim Wenders
Screenplay: Wim Wenders
Script: Gretl Zeilinger, Brigitte Thoms
Producer: Wim Wenders
Director of Photography: Robby Müller, Martin Schäfer
Editor: Peter Przygodda
Music: Improved Sound Limited, Axel Linstädt
Sound: Martin Müller, Bruno Bollhalder
Cast: Rüdiger Vogler (Bruno Winter), Hanns Zischler (Robert Lander), Lisa Kreuzer (Pauline, cashier), Rudolf Schündler (Robert's Father), Marquard Böhm (Man Who Lost His Wife), Hans Dieter Traier (Paul, garage owner), Franziska Stömmer (Cinema owner), Peter Kaiser (Movie presenter), Patrick Kreuzer (Little boy), Michael Wiedemann (Teacher)

Hanns Zischler in Kings of the Road
by Wim Wenders
© 1976 Wim Wenders Produktion
Courtesy of Wim Wenders Stiftung

KINGS OF THE ROAD is about a friendship between two men: Bruno, aka “King of the Road” (*Rüdiger Vogler*), who repairs film projectors and travels along the inner-German border in his truck, and the psychologist Robert, aka “Kamikaze” (*Hanns Zischler*), who is fleeing from his own past. When Robert drives his old VW straight into the Elbe river, he is fished out by Bruno. This is the beginning of their shared journey through a German no-man’s-land, a journey that leads them from the Lüneburg Heath to the Bavarian Forest.

Wenders began the film without a script. Instead there was a route that he had scouted out beforehand: all of the little towns along the Wall that still contained a movie theater in this era of cinematic mass extinction. The old moving van with the film projectors in the back becomes a metaphor of the history of film - it is no coincidence that the film is dedicated to Fritz Lang.

This “men’s story” also treats the themes of the absence of women, of loneliness and of post-war Germany. At one point Bruno says to Robert: “The Yankees have colonized our sub-conscious.”

Right at the beginning – and not much of that has survived – I thought making films meant setting the camera up somewhere, pointing it at some object, and then just letting it run. My favourite films were those made by the pioneer film-makers at the turn of the century, who purely recorded and were surprised by what they had captured.

The mere fact that you could make an image of something in motion and replay it fascinated them.... What fascinated me about making films wasn't so much the possibility of altering or affecting or directing something, but simply watching it. Noticing or revealing things is actually much more precious to me than getting over some kind of message. There are films where you can't discover anything, where there's nothing to be discovered, because everything in them is completely unambiguous and obvious. Everything is presented exactly the way it's supposed to be understood. And then there are other films, where you're continually noticing little details, films that leave room for all kinds of possibilities.





Film still from The American Friend by Wim Wenders
© 1977 Road Movies
Courtesy of Wim Wenders Stiftung



04.

THE AMERICAN FRIEND

(1977)

West Germany/ France | 1977 | German, English, French with English subtitles
4K DCP (restored version) | Colour | 126 minutes | 1:1.66



Director: Wim Wenders
Screenplay: Wim Wenders, based on the novel *Ripley's Game* by Patricia Highsmith
Script: Gretl Zeilinger
Producer: Wim Wenders, Renée Gundelach
Director of Photography: Robby Müller
Editor: Peter Przygodda
Music: Jürgen Knieper
Sound: Martin Müller, Peter Kaiser
Cast: Dennis Hopper (Tom Ripley), Bruno Ganz (Jonathan Zimmermann), Lisa Kreuzer (Marianne Zimmermann), Gérard Blain (Raoul Minot)
Guest Appearances: Nicholas Ray ("Derwatt"), Samuel Fuller (The American), Peter Lilienthal (Marcangelo), Daniel Schmid (Igraham), Jean Eustache (Friendly Man), Sandy Whitelaw (Doctor), Lou Castel (Rodolphe)

Bruno Ganz in The American Friend
by Wim Wenders
© 1977 Road Movies
Courtesy of Wim Wenders Stiftung

IN 1977, THE AMERICAN FRIEND won the German Critics Prize as well as gold in two categories of the German Film Prize and is now considered a cult film. Wenders adapted Patricia Highsmith's novel *Ripley's Game* for the film.

Jonathan Zimmermann (*Bruno Ganz*) believes that he will soon die of leukemia. The unscrupulous American Tom Ripley (*Dennis Hopper*), learns of this and exploits Zimmermann's illness for his own purposes. He introduces Jonathan to the underworld figure Minot (*Gérard Blain*), who offers to hire the terminally ill man as a professional hit man. He is to be paid appropriately for his work and thus enabled to leave something behind for his wife (*Lisa Kreuzer*) and their child. What does he have to lose, since he is going to die anyway?

A friendship develops between the two very different men, and this ultimately leads Ripley to intervene when Zimmermann proves incapable of carrying out an additional murder.

The cast of Wenders's film includes not only the directors Dennis Hopper and Gérard Blain—many of the supporting roles of gangsters are also played by fellow directors, such as Hollywood legends Sam Fuller and Nicholas Ray, as well as Peter Lilienthal, Daniel Schmid and Jean Eustache.

05.

LIGHTNING OVER WATER

(1980)

West Germany | 1980 | English
4K DCP (restored version) | Colour | 90 minutes | 1:1.66

Director: Nicholas Ray,
Wim Wenders
Screenplay: Nicholas Ray,
Wim Wenders
Producer: Pierre Cottrell,
Chris Sievernich
Directors of Photography:
Ed Lachman, Mitch Dubin,
Timothy Ray
Editor: Peter Przygodda,
Wim Wenders
Music: Ronee Blakley
Sound: Martin Müller, Maryte
Kavaliauskas, Gary Steele,
Lee Orloff
Narrator: Wim Wenders
Cast: Nicholas Ray, Wim
Wenders, Ronee Blakley, Susan
Ray, Tom Farrell, Gerry
Bammann, Pierre Cottrell,
Stephan Czapsky, Mitch Dubin,
Pat Kirck, Ed Lachman,
Martin Müller, Craig Nelson,
Timothy Ray, Martin Schäfer,
Chris Sievernich

LIGHTNING OVER WATER is a film about the last months in the life of American director Nicholas Ray, who is probably best known for his cult film *“Rebel Without a Cause”*. Wenders and Ray got to know each other on the set of *“The American Friend”* and became friends. *“Lightning Over Water”* was made in just a few weeks at a time when Wenders was free from his studio film HAMMETT.

“Nick told me about his cancer. He knew he was terminally ill. He wanted to die working. Our collective film was an attempt to counter the cancer with something, a form of terminal care, which also resulted in a film. But all of us who made this last journey together with Nick would also have done this without film in the camera,” says Wenders.

For the first time, Wenders and Ray also used video for filming. (Ray had already experimented with all possible filming techniques in *“We Can’t Go Home Again”*.) “But it was devastating to see how much more merciless and, in the end, more truthful these ugly and shaky VHS images showed the truth as opposed to our well-lit 35mm shots.”

The film finishes after Nick’s death. A Chinese junk sails on the Hudson river towards the open sea. On board is an urn with Nick’s ashes and an old Moviola with wafting film strips. Below deck, the film crew says goodbye to Nick. In the tradition of an Irish wake, stories about the deceased are being told and everybody gets drunk.

Wim Wenders and Nicholas Ray
in *Lightning Over Water*
by Wim Wenders
© 1980 Road Movies
Courtesy of Wim Wenders Stiftung



06.

REVERSE ANGLE

(1982)

West Germany | 1982 | German, English
2K DCP (restored version) | Colour | 17minutes | 1:1.33

“REVERSE ANGLE was my first diary film. It is about “new wave music” (among others Jim Jarmusch’s Del Byzanteens), about straying in New York, about the editing process of HAMMETT in the presence of Francis Ford Coppola, about a novel by Emanuel Bove and about Edward Hopper. And somehow the whole thing was a reflection about filmmaking in Europe and America.”

Wim Wenders during
the shooting of Reverse Angle
by Wim Wenders
© 1982 Wim Wenders
Courtesy of Wim Wenders Stiftung

Director: Wim Wenders
Screenplay: Wim Wenders
Producer: Chris Sievernich, Wim Wenders
Director of Photography: Lisa Rinzler
Editor: Jon Neuburger

A lot of my films start off with roadmaps instead of scripts. Sometimes it feels like flying blind without instruments. You fly all night and in the morning you arrive somewhere. That is: you have to try to make a landing somewhere so the film can end.

For me this film has come off better than, or differently from, my previous films. Once more, we flew all night without instruments, but this time we landed exactly where we meant to. From the outset, Paris, Texas had a much straighter trajectory and a much more precise destination. And from the beginning, too, it had more of a story than my earlier films, and I wanted to tell that story till I dropped.

Excerpt from the book 'On Film' - Wim Wenders
May 1984



Curved Street
Onomichi, Japan 2005
© Wim Wenders
Courtesy of Wenders Images



07.

ROOM 666

(1982)

West Germany/ USA | 1982 | English, French, German etc. with English subtitles
 2K DCP (restored version) | Colour | 50 minutes | 1:1.33



Director: Wim Wenders
Screenplay: Wim Wenders
Producer: Chris Sievernich
Director of Photography: Agnès Godard
Editor: Chantal de Vismes
Music: Jürgen Knieper
Sound: Jean-Paul Mugel
Commentary: Wim Wenders
Participating: Jean-Luc Godard, Werner Herzog, Steven Spielberg, Yilmaz Güney, Michelangelo Antonioni, R. W. Fassbinder, Paul Morrissey, Mike de Leon, Monte Hellman, Romain Goupil, Susan Seidelman, Noel Simsolo, Robert Kramer, Ana Carolina, Mahroun Bagdadi, Wim Wenders

“THERE WAS A GENERAL GLOOM at the 1982 Cannes Film Festival. The feeling that the end of cinema was inevitable was roaming everywhere. A ‘black hole’ was opening in film history so to say. So I thought I would do a survey among my colleagues about the future of cinema. I invited them all to the only available room in the whole town. Room 666 at the Hotel Martinez. There was a single camera in the room and the question was on the table. My colleagues only had to turn on the tape recorder and the camera when they were ready to give their solitary answers. Godard, Fassbinder, Spielberg, Antonioni, Herzog and other filmmakers gave response to the question: ‘Is cinema a language about to get lost, an art about to die?’

Some have answered the question very extensively; others were unsettled by the situation and remained silent. We then cut those out...”

Rainer Werner Fassbinder, Werner Herzog, Wim Wenders, Jean-Luc Godard, Paul Morrissey, Mike de Leon, Monte Hellman, Romain Goupil, Susan Seidelman, Noel Simsolo, Robert Kramer, Ana Carolina, Mahroun Baghdadi, Michelangelo Antonioni, Steven Spielberg (L – R) in Room 666 by Wim Wenders
 ©1982 Wim Wenders Produktion, Chris Sievernich Filmproduktion
 Courtesy of Wim Wenders Stiftung

Wim Wenders and Mahroun Baghdadi during the shooting of Room 666 by Wim Wenders
 ©1982 Wim Wenders Produktion, Chris Sievernich Filmproduktion
 Courtesy of Wim Wenders Stiftung



I want my films to be about the time in which they are filmed, and to reflect the cities, landscapes, objects and people involved in them, myself included.

No other medium can treat the question of identity as searchingly or with as much justification as film. No other language is as capable of addressing itself to the physical reality of things. 'The possibility and the purpose of film is to show everything the way it is.' However exalted that sentence of Béla Balázs sounds, it's true. Reading it makes me want to see a film. Or think up one myself. Load a camera and shoot something."

Excerpt from the book 'On Film' - Wim Wenders
1977



Wim Wenders and Dennis Hopper
during the shooting of *The American Friend*
by Wim Wenders
© 1977 Road Movies
Courtesy of Wim Wenders Stiftung

08.

THE STATE OF THINGS

(1982)

West Germany | 1982 | English, French

4K DCP (restored version) | Black & White and Colour | 121 minutes | 1:1.66



Director: Wim Wenders
Screenplay: Wim Wenders, Robert Kramer
Script: Pedro Ruivo (Portugal), Janet Rasak (USA)
Producer: Chris Sievernich, Wim Wenders
Director of Photography: Henri Alekan, Fred Murphy
Editor: Barbara von Weitershausen, Peter Przygodda
Music: Jürgen Knieper
Sound: Maryte Kavaliauskas
Cast: Patrick Bauchau (Director Friedrich 'Fritz' Munroe), Viva Auder (Scriptgirl Kate), Samuel Fuller (Cameraman Joe Corby), Paul Getty III (Scriptwriter Dennis), Artur Semedo (Production manager) Francisco Baiao (Soundman), Robert Kramer (Camera operator), Isabelle Weingarten (Anna), Rebecca Pauly (Joan), Jeffrey Kime (Mark), Camilla Mora (Julia), Geoffrey Carey (Robert), Alexandra Auder (Jane), Allen Goorwitz (Producer Gordon), Roger Corman (Lawyer), Martine Getty (Secretary), Monty Bane (Herbert), Janet Rasak (Karen), Judy Mooradian (Waitress)

THE STATE OF THINGS is a highly personal film about filmmaking in Europe and America. It is about a film crew stranded at the most western tip of Europe. Director Friedrich Munroe (*Patrick Bauchau*), cameraman (*Sam Fuller*), scriptwriter and actors have been abandoned by their producer. After shooting their last feet of film (they are working on the remake of a low-budget sci-fi thriller), there is nothing left to do but wait.

Friedrich finally sets out for Los Angeles to search for the missing producer (*Allen Gorwitz*). He finally finds him on Sunset Boulevard, in his RV, where he is hiding out from the mafiosi or loan sharks who are after him. The two have to pay with their lives for their black-and-white film adventure the following morning. Friedrich continues to “put up a fight” by “shooting back” with his Super 8 camera until the moment of his death.

Wenders’ parable on filmmaking has also been interpreted as his way of addressing the difficulties that he faced during the production of HAMMETT, his first film in the US.



09.

PARIS, TEXAS

(1984)

West Germany/ France | 1984 | English
4K DCP (restored version) | Colour | 146 minutes | 1:1.66



OUT OF NOWHERE, a gaunt man in a dark suit and a red baseball cap appears in the burning heat of the desert between the US and Mexico. Travis. He drinks the last sip from his water bottle, then he moves on, doggedly, into the inhospitable area that the locals call “The Devil’s Playground”. Travis might seem to be mute and amnesiac, but he’s driven by the desire to reconnect with his family. Wim Wenders’ iconic Cannes winner from 1984, exquisitely photographed by Dutch master Robby Müller, is a powerful statement on self-discovery, loss, redemption and the unbreakable bonds of love. Outstanding performances by Harry Dean Stanton and Nastassja Kinski, a masterful screenplay by Sam Shepard and Ry Cooder’s haunting soundtrack have contributed to PARIS, TEXAS’ cult film status and its spell, even 40 years later.

Director: Wim Wenders
Screenplay: Sam Shepard
Script: Helen Caldwell
Adaptation by: L.M. Kit Carson
Producer: Wim Wenders, Chris Sievernich
Director of Photography: Robby Müller
Art Director: Kate Altman
Editor: Peter Przygodda
Music: Ry Cooder
Sound: Dominique Auvray, Jean-Paul Mugel
Cast: Harry Dean Stanton (Travis), Nastassja Kinski (Jane), Dean Stockwell (Walt), Aurore Clément (Anne), Hunter Carson (Hunter), Bernhard Wicki (Doctor Ulmer)

Harry Dean Stanton in Paris, Texas by Wim Wenders
 © 1984 Road Movies Filmproduktion – Argos Films
 Courtesy of Wim Wenders Stiftung – Argos Films

Nastassja Kinski in Paris, Texas by Wim Wenders
 © 1984 Road Movies Filmproduktion – Argos Films
 Courtesy of Wim Wenders Stiftung – Argos Films



Harry Dean Stanton, Claire Denis, Wim Wenders, Robby Müller and other crew members during the shooting of Paris, Texas by Wim Wenders © 1984 Road Movies Filmproduktion – Argos Films Courtesy of Wim Wenders Stiftung – Argos Films





Like a child I felt indeed, when I came to Tokyo for the first time, or to Japan as a whole. For me, the country was connected to childhood in a very special way, through the films of Yasujiro Ozu – my revered ‘Master’ – of which, at that point, I had seen each and every one that was available in Europe and the USA.

Excerpt from the book 'On Film' - Wim Wenders

10.

TOKYO-GA (1985)

West Germany/ USA | 1985 | English, Japanese
2K DCP (restored version) | Colour | 92 minutes | 1:1.37

Director: Wim Wenders
Producer: Wim Wenders,
Chris Sievernich
Director of Photography:
Edward Lachman
Editor: Wim Wenders, Solveig
Dommartin, Jon Neuburger
Music: Dick Tracy: Laurent
Petitgand, Mèche Mamecier,
Chico Rojo Ortega
Sound: Hartmut Eichgrün
Narrator: Wim Wenders
Cast: Chishu Ryu, Yuharu Atsuta,
Werner Herzog

EXCERPT OF WENDERS'S NARRATING VOICE: "If there were still sanctuaries in our century... if there was something like a holy treasure of cinema, for me, that would be the work of Japanese director Yasujiro Ozu. He made 54 films. Silent movies in the 1920s, black and white films in the 1930s and 1940s and finally color films until his death on the 12th December 1963, on his 60th birthday.

Although these films are distinctly Japanese, they are also global. In them I recognized all families, in all the countries in the world, as well as my own parents, my brother and myself. Never before and never again was film so close to its essence and its purpose. Showing an image of the human in our century. A useable, true and valid image, one in which he cannot only see himself but rather learn something about himself.

Ozu's work doesn't need my appraisal. And such a "holy treasure of cinema" is just imaginary. So my journey to Tokyo was no pilgrimage. I was curious to see if I could discover something from this time, whether something was left of his work, images perhaps, or people even... Or if in the 20 years since Ozu's death so much changed in Tokyo that there was nothing left to be found.



Yasujiro Ozu in Tokyo-Ga
by Wim Wenders
© 1985 Wim Wenders Produktion
Courtesy of Wim Wenders Stiftung

11.

WINGS OF DESIRE

(1987)

West Germany/ France | 1987 | German, French, English with English subtitles
4K DCP (restored version) | Black & White and Colour | 128 minutes | 1:1.66



Director: Wim Wenders
Screenplay: Wim Wenders, Peter Handke, Richard Reitinger
Script: Gabriele Mattner
Producer: Wim Wenders, Anatole Dauman
Director of Photography: Henri Alekan
Editor: Peter Przygodda
Music: Jürgen Knieper, Laurent Petitgand (Circus Music)
Sound: Jean-Paul Muegel, Axel Arft

Cast: Bruno Ganz (Damiel), Solveig Dommartin (Marion), Otto Sander (Cassiel), Curt Bois (Homer), Peter Falk (Himself), Hans Martin Stier (The Dying Man), Elmar Wilms (A Sad Man), Sigurd Rachman (The Suicide), Beatrice Manowski (Young Prostitute), Lajos Kovács (Marion's coach)

WINGS OF DESIRE marked Wenders' "homecoming" and was his first German film after eight years in America. The main characters are guardian angels — benevolent, invisible beings in trench coats — who listen to the thoughts of mortals and attempt to comfort them. One of them, Damiel (*Bruno Ganz*), wishes to become human after he falls in love with the beautiful trapeze artist Marion (*Solveig Dommartin*). Peter Falk, played by himself, helps him during his transformation, by introducing him to life's little pleasures.

The film is narrated from the perspective of the angels, who see the world in black and white. Only when Damiel becomes human does the world of color reveal itself to him. He leaves behind his old friend Cassiel (*Otto Sander*), who continues to be accompanied by Homer (*Curt Bois*), the "storyteller of humanity."

The film has achieved cult status all around the world; in 1998, it was remade under the title CITY OF ANGELS, which features Nicolas Cage and Meg Ryan in the lead roles.

Bruno Ganz and Solveig Dommartin
in Wings of Desire
by Wim Wenders
© 1987 Road Movies – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films

Bruno Ganz in Wings of Desire
by Wim Wenders
© 1987 Road Movies – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films



Director: Wim Wenders
Screenplay: Wim Wenders, Peter Carey, after an idea by Wim Wenders, Solveig Dommartin
Script: Jacqueline Gamard
Producer: Anatole Dauman, Jonathan Taplin, Wim Wenders
Director of Photography: Robby Müller
Editor: Peter Przygodda
Music: U2, Talking Heads, Elvis Presley, Lou Reed, T-Bone Burnett, Peter Gabriel, Laurent Petitgand, Can, Elvis Costello, R.E.M., Julee Cruise, Crime & The City Solution, Chubby Checker, Boulevard of Broken Dreams Orchestra, Robbie Robertson & Blue Nile, Depeche Mode, Patti & Fred Smith, Neneh Cherry, Daniel Lanois, Nick Cave & The Bad Seeds, Jane Siberry with k.d. lang, Gondwanaland, David Darling, Mildred Hill and Patti Hill
Sound: Jean-Paul Mugal
Cast: Solveig Dommartin (Claire Tourneur), Pietro Falcone (Mario), Enzo Turrin (Doctor), Eddy Mitchell (Raymond Monnet), Adelle Lutz (Makiko), Sam Neill (Eugene Fitzpatrick), Max von Sydow (Henry Farber), Ernie Dingo (Burt), Rüdiger Vogler (Phillip Winter), Jeanne Moreau (Edith Farber), Chick Ortega (Chico Rémy), Ryu Chishy (Mr. Mori), William Hurt (Sam Farber alias Trevor McPhee)

12.

UNTIL THE END OF THE WORLD – DIRECTOR’S CUT

(1991)

Germany/ France/ Australia | 1990/91 | English | 4K DCP (restored version)
 Colour | 287 minutes | 1:1.66



UNTIL THE END OF THE WORLD is “the ultimate road movie,” a journey around the globe, a modern-day odyssey - and it certainly bears similarities to Homer’s saga. However, the aim of this journey is the spiritual reconciliation between an obsessed father and his lost son – and, in UNTIL THE END OF THE WORLD, Penelope decides to set out in pursuit of Odysseus.

In order to enable his blind wife (*Jeanne Moreau*) to see, Dr. Farber (*Max von Sydow*) invents a process that makes it possible to transmit the images recorded in the brain of sighted people directly into the visual system of blind people.

Farber’s son Sam (*William Hurt*) sets out on a journey around the world in order to “see” and record the various stations of his mother’s life for her. The French woman Margot (*Solveig Dommartin*) falls in love with him and sets out in pursuit of him. She in turn is followed by the author Eugene (*Sam Neill*), who is recording her adventure.

The film was shot in 1990 and takes place in what was then the near future, around the turn of the millennium. What most interests Wenders here is how humanity learns to deal with images - or becomes their victim. Eugene notes: “In the beginning was the word. What would happen if only the image remained in the end!?” Frustrated with the “*Reader’s Digest*” version of his film, which was forced upon him by his distributors, Wenders created a director’s cut two years after the film’s release: At a length of almost four hours, it lives up to his intentions and to the epic nature of the story.

Solveig Dommartin and William Hurt in
 Until the End of the World - Director’s Cut by
 Wim Wenders
 © 1994 Road Movies – Argos Films
 Courtesy of Wim Wenders Stiftung – Argos Films

13.



THE END OF VIOLENCE

(1997)

France/ Germany/ USA | 1997
 | English, Spanish |
 4K DCP (restored version) | Colour |
 122 minutes | 1:1.66

Director: Wim Wenders
Screenplay: Nicholas Klein, Wim Wenders
Producer: Nicholas Klein, Deepak Nayar, Wim Wenders
Director of Photography: Pascal Rabaud
Editor: Peter Przygodda
Music: Ry Cooder
Cast: Bill Pullman (Mike Max), Andie MacDowell (Paige), Gabriel Byrne (Ray Bering), Loren Dean (Doc), Traci Lind (Cat), Daniel Benzali (Brice Phelps), John Diehl (Lowell Lewis), K. Todd Freeman (Six), Pruitt Taylor Vince (Frank Cray), Peter Horton (Brian), Udo Kier (Zoltan), Marshall Bell (Call), Enrique Castillo (Ramon), Nicole Parker (Ade), Rosalind Chao (Claire), Marisol Padilla Sanchez (Mathilda), Frederic Forrest (MacDermot), Samuel Fuller (Louis)

WIM WENDERS' webbed exploration of an image saturated Los Angeles is a thought provoking analysis of human brutality. 'Just when you think you've got it all figured, in a heartbeat, it changes again', says one of Wim Wenders' characters from *The End of Violence*. It rings as a warning. On entering this strangely meandering thriller, the viewer steps into a shady, multifaceted world, where the image does not act as evidence but instead leads one astray. Wim Wenders tells the story of Mike Max, a cynical producer (*Bill Pullman*) who has made a fortune by financing films smeared with blood and crime, and who is about to be left by his wife (*Andie MacDowell*). The day he miraculously escapes a kidnapping attempt, redemption comes to him. He decides to leave the champagne dollar-driven world, and take refuge in a community of Mexican immigrants. But as often with Wim Wenders, one plot leads to another, and the story becomes multi-layered. We soon follow the journey of Ray Bering (*Gabriel Byrne*), an idealistic engineer involved in a large-scale video-surveillance project run by the FBI to curb violence, and the existential meanderings of Cat, a Hollywood actress (*Traci Lind*) . . . These fragments of life, seemingly disconnected, gradually take on the form of a nightmarish labyrinth, set against the backdrop of ubiquitous surveillance cameras and screens. Despite its ironic title, *The End of Violence* is a cerebral and sobering examination of the all consuming, dehumanising reign of images.

Bill Pullman in *The End of Violence* by Wim Wenders
 © 1997 Ciby Pictures & Road Movies Filmproduktion
 Courtesy of mk2 & Wim Wenders Stiftung

Traci Lind in *The End of Violence* by Wim Wenders
 © 1997 Ciby Pictures & Road Movies Filmproduktion
 Courtesy of mk2 & Wim Wenders Stiftung



14.

BUENA VISTA SOCIAL CLUB

(1999)

Germany/ USA | 1999 | English, Spanish
2K DCP | Colour | 105 minutes | 1:1.85

Director: Wim Wenders
Screenplay: Wim Wenders
Producer: Ulrich Felsberg,
Deepak Nayar
Director of Photography:
Jörg Widmer (DoP and
Steadicam), Robby Müller
(additional camera Amsterdam),
Lisa Rinzler (additional camera
New York), Wim Wenders
(additional camera Havana
and New York)
Editor: Brian Johnson
Music: Ry Cooder, Joachim
Cooder, Ibrahim Ferrer, Juan de
Marcos González, Rubén
González, Eliades Ochoa,
Omara Portuondo, Compay
Segundo and others
Sound: Martin Müller

WITH a small film crew, Wim Wenders accompanied his old friend Ry Cooder, who had previously written the music for *PARIS, TEXAS* and *THE END OF VIOLENCE*, on a trip to Havana. Cooder wanted to record his material for Ibrahim Ferrer's solo album at a studio there - following the first "Buena Vista Social Club" CD (which had not yet been released at that time). Wenders immersed himself in the world of Cuban music. Over the course of several months, he observed and accompanied the musicians - first at home in Havana and then, weeks later, in April 1998, on their trip to Amsterdam for the first public performance of the band (who had never played together outside a studio) and then, still later, in July 1998, to their triumphal concert in New York's Carnegie Hall.

He thus followed the old heroes of the traditional Cuban Son music on their path from being completely forgotten to becoming world famous - within the period of just a few months. "I thought I'll shoot a documentary," Wenders said, "and here we were, about to witness a fairy tale that no one could have imagined in this form."

The music documentary became a cinematic sensation and an international success. Along with an Academy Award nomination for the best documentary film, *BUENA VISTA SOCIAL CLUB* won this category of the European Film Awards, the German Film Prize in Gold, Germany's Golden Camera and the Grand Prize for Film in Brazil as well as numerous other awards.

Wim Wenders and Compay Segundo
during the shooting of Buena Vista Social Club
by Wim Wenders
© 1999 Road Movies
Courtesy of Wim Wenders Stiftung

Ibrahim Ferrer and Omara Portuondo
in Buena Vista Social Club
by Wim Wenders
© 1999 Road Movies
Courtesy of Wim Wenders Stiftung

15.

THE MILLION DOLLAR HOTEL

(2000)

Germany/ USA | 2000 | English
4K DCP (restored version) | Colour | 124 minutes | 1:2.39

Director: Wim Wenders
Screenplay: Nicholas Klein, after an idea of Bono and Nicholas Klein
Script: Sylvie Michel-Casey
Producer: Deepak Nayar, Bono, Nicholas Klein, Bruce Davey, Wim Wenders
Director of Photography: Phedon Papamichael
Editor: Tatiana S. Riegel
Music: John Hassell, Bono, Daniel Lanois, Brian Eno
Sound: Lee Orloff
Cast: Jeremy Davies (Tom Tom), Milla Jovovich (Eloise), Mel Gibson (Skinner), Jimmy Smits (Geronimo), Peter Stormare (Dixie), Amanda Plummer (Vivien), Gloria Stuart (Jessica), Tom Bower (Hector), Donal Logue (Charley Best), Bud Cort (Shorty), Julian Sands (Terence Scopey), Tim Roth (Izzy)

THE MILLION DOLLAR HOTEL is a story about friendship and deception - and about the immeasurable power of unconditional love. A group of freaks, outsiders and drifters live in a run-down hotel in downtown Los Angeles, in an area full of drug addicts and homeless people.

The story is told through the eyes of a lovesick dreamer (*Jeremy Davies*), who everyone calls Tom Tom. The object of his devotion is Eloise (*Milla Jovovich*), a fallen angel of sorts.

There is trouble in this madhouse. One of the residents, the eccentric junkie Izzy (*Tim Roth*), comes to a grisly end by being pushed off of the roof. And because - to the surprise of all of the residents - Izzy proves to be the son of a multi-millionaire media boss, an FBI agent enters the scene: Skinner (*Mel Gibson*).

What no one suspects is that this particular long arm of the law is even crazier than any of the charming characters living in the Million Dollar Hotel.

Bono provided the concept for the film as well as the soundtrack. It was shot exclusively in the real-life Rosslyn Million Dollar Hotel and in the streets around it.

But you can't always rely on pictures; they're not always there when you want them. On the contrary, they sometimes seem to avoid me, sometimes for weeks on end, even months. In all that time, I won't see a thing that strikes me, that seems 'worth preserving'. I completely lost any

inclination to make pictures myself, and if I try my hand at it anyway, the results are completely random, images without form: because the eye that might have given them form isn't there. And then you can end up with the worst view there is: that of the tourist. The uncommitted view, the Evil Eye.

Excerpt from the book 'On Film' - Wim Wenders



16.

DON'T COME KNOCKING

(2005)

Germany | 2005 | English
2K DCP | Colour | 122 minutes | 1:2:35

Director: Wim Wenders
Screenplay: Sam Shepard, according to an idea of Wim Wenders and Sam Shepard
Script: Sylvie Michel-Casey
Producer: Peter Schwartzkopff
Director of Photography: Franz Lustig
Editor: Peter Przygodda
Music: T-Bone Burnett
Sound: Matthew Nicolay C.A.S.
Cast: Sam Shepard (Howard), Jessica Lange (Doreen), Tim Roth (Sutter), Gabriel Mann (Earl), Sarah Polley (Sky), Fairuza Balk (Amber), Eva Marie Saint (Howard's Mother)

HOLLYWOOD STAR Howard Spence (Sam Shepard) has seen better days. Today he just lives off of his former glory. After another night of debauchery, he flees the set of his latest Western, riding away into the open prairie like one of the heroes he so often portrayed. He seeks refuge at his mother's (*Eva Marie Saint*), whom he has not seen for ages. But even there he does not stay long after he learns that somewhere he might have a son he never knew about. To Howard this seems like a ray of hope that his life was not all in vain. Maybe there even is a place out there where he belongs! Thus Howard sets out to search for that son (*Gabriel Mann*), only to discover an entire life in a small town that he had missed so far, and a love (*Jessica Lange*) he had thought lost, and even a daughter (*Sarah Polley*), whose existence was unknown. If only there wasn't this tenacious insurance detective (*Tim Roth*) who wants to get Howard back on set at any cost.

17.

PINA (3D)

(2011)

Germany/ France | 2011 | German with English subtitles
3D DCP | Colour | 103 minutes | 1:1.85

Director: Wim Wenders
Screenplay: Wim Wenders
Producer: Wim Wenders,
Gian-Piero Ringel
Director of Photography:
Hélène Louvart, Jörg Widmer
Stereographer: Alain Derobe
3D Supervisor: François Garnier
Editor: Toni Froschhammer
Composer: Thom Hanreich
Sound: André Rigaut
Choreography: Pina Bausch
 (For the Tanztheater Wuppertal
Pina Bausch)

PINA IS A FEATURE-LENGTH DANCE FILM in 3D with the ensemble of the Tanztheater Wuppertal Pina Bausch, featuring the unique and inspiring art of the great German choreographer, who died in the summer of 2009.

PINA is a film for Pina Bausch by Wim Wenders. He takes the audience on a sensual, visually stunning journey of discovery into a new dimension: straight onto the stage with the legendary ensemble and follows the dancers out of the theatre into the city and the surrounding areas of Wuppertal – the place, which for 35 years was the home and center for Pina Bausch's creativity.

18.

ANSELM (3D) (2023)

Germany | 2023 | German, English (+ other languages for whispers)
with English subtitles | 3D DCP | Colour with some Black & White elements
93 minutes | 1:1.5

Director: Wim Wenders
Producer: Karsten Brünig
Director of Photography:
Franz Lustig
Stereographer:
Sebastian Cramer
Editor: Maxine Goedicke
Music: Leonard Küßner
Add. Music: Laurent Petitgand,
René Aubry
Sound: Régis Muller
Cast: Anselm Kiefer, Daniel
Kiefer, Anton Wenders

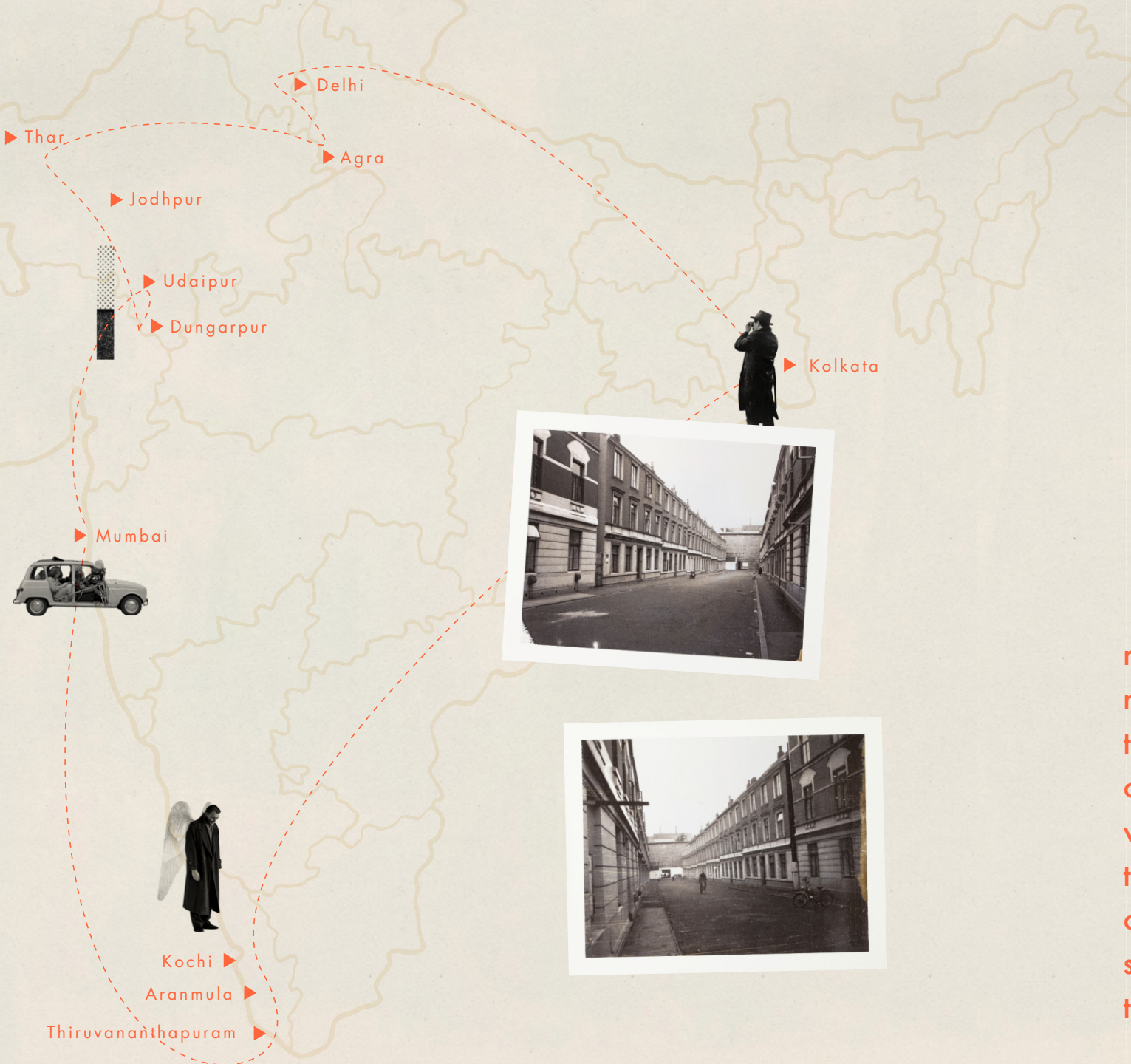
IN ANSELM, Wim Wenders creates a portrait of Anselm Kiefer, one of the most innovative and important painters and sculptors of our time. Shot in 3D and 6K- resolution, the film presents a cinematic experience of the artist's work which explores human existence and the cyclical nature of history, inspired by literature, poetry, philosophy, science, mythology and religion. For over two years, Wenders traced Kiefer's path from his native Germany to his current home in France, connecting the stages of his life to the essential places of his career that spans more than five decades.





Abandoned Drive-in
Marfa, USA 1983
© Wim Wenders
Courtesy of Wenders Images

Schedule of Screenings & Events



A map is the most exciting thing in the world for me; when I see a map, I immediately feel restless, especially when it's of a country or city where I've never been. I look at all the names and I want to know the things they refer to, the cities of a country, the streets of a city. When I look at a map, it turns into an allegory for the whole of life. The only thing that makes it bearable is to try to mark out a route, and follow it through the city or country. Stories do just that: they become your roads in a strange land, where but for them, you might go to thousands of places without ever arriving anywhere.

Excerpt from the book 'On Film' - Wim Wenders

Mean Street
1976
© Wim Wenders
Courtesy of Wim Wenders Stiftung

(MUMBAI)

Screenings & Events

FEB 5

06:00 ^{pm}
WINGS OF DESIRE

1987 | German, French,
English with English subtitles
restored version | 128 mins

Introduction Wim Wenders
Screening to be followed by
Q&A with Wim Wenders



09:30 ^{pm}
TOKYO-GA

1985 | English, Japanese
restored version | 92 mins

Yella Rottländer in Alice in the Cities
by Wim Wenders
© WDR, PIFDA MCMLXXIV
Courtesy of Wim Wenders Stiftung, WDR

FEB 6

12:30 ^{pm}
REVERSE ANGLE

1982 | German, English |
restored version | 17 mins

ROOM 666

1982 | English, French, German etc.
with English subtitles
restored version | 50 mins

03:00 ^{pm}
THE GOALIE'S
ANXIETY AT
THE PENALTY KICK

1971 | German with English subtitles
restored version | 100 mins

09:00 ^{pm}
ALICE
IN THE CITIES

1974 | German with
English subtitles
restored version | 112 mins

FEB 7

12:00 ^{pm}
Nick's Film
LIGHTNING
OVER WATER

1980 | English |
restored version | 90 mins

03:00 ^{pm}
THE STATE
OF THINGS

1982 | English, French |
restored version | 121 mins

06:30 ^{pm}
PARIS, TEXAS

1984 | English |
restored version | 146 mins
Screening to be followed by
Q&A with Wim Wenders

09:30 ^{pm}
THE AMERICAN
FRIEND

1977 | German, English,
French with English subtitles
| restored version | 126 mins

REGAL CINEMA



REGAL CINEMA
Colaba Causeway, opposite CSMVS Museum,
Apollo Bandar, Colaba,
Mumbai, Maharashtra 400005

Bruno Ganz in Wings of Desire
by Wim Wenders
© 1987 Road Movies – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films

Harry Dean Stanton in Paris, Texas
by Wim Wenders
© 1984 Road Movies Filmproduktion – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films

FEB 8

12:00 ^{pm}
DON'T COME
KNOCKING

2005 | English
| 122 mins

03:00 ^{pm}
BUENA VISTA
SOCIAL CLUB

1999 | English,
Spanish | 105 mins
Screening to be followed by
Q&A with Wim Wenders

06:00 ^{pm}
THE END OF
VIOLENCE

1997 | English, Spanish |
restored version | 122 mins

09:00 ^{pm}
THE MILLION
DOLLAR HOTEL

2000 | English
| restored version | 124 mins

FEB 9

12:00 ^{pm}
KINGS OF
THE ROAD

1976 | German with English subtitles
restored version | 175 mins

03:30 ^{pm}
UNTIL THE END OF
THE WORLD
(Director's Cut)

1991 | English | restored
version | 287 mins

EXPERIMENTAL THEATRE, NCPA

NCPA Marg, Nariman Point, Mumbai, Maharashtra 400021

FEB 6

06:00 pm – 08:00 pm
MASTERCLASS WITH WIM WENDERS

Moderated by Shivendra Singh Dungarpur

IF.BE

10-12, Calicut Rd, Ballard Estate, Fort, Mumbai, Maharashtra 400001

FEB 7

11:30 am – 04:00 pm
FILMMAKERS' FORUM - Talking Film with Wim

An exclusive event that includes lunch followed by a discussion between Wim Wenders and India's leading filmmakers on the art and craft of cinema, its past, present and future

By invitation only

(MUMBAI)

Screenings & Events

METRO INOX CINEMA SCREEN 1 & 3



FEB 7

06:00 pm
ANSELM (3D)

2023 | German, English with English subtitles | 93 mins

Screening to be followed by Q & A with Wim Wenders in Screen 1

FEB 8

06:00 pm
PINA (3D)

2011 | German with English subtitles | 103 mins



Landscape in Paris, Texas by Wim Wenders
© 1984 Road Movies Filmproduktion – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films

Anselm by Wim Wenders
© 2023 Road Movies
Photograph by Wim Wenders

Thusnelda and Dominique Mercy and Clémentine Deluy in PINA by Wim Wenders
© 2011 Neue Road Movies
Photograph: Donata Wenders



METRO INOX CINEMA
Mahatma Gandhi Road, Dhobi Talao, New Marine Lines Junction, Mumbai, Maharashtra 400020

SREE CINEMA



FEB 10

12:00 pm
THE GOALIE'S ANXIETY AT THE PENALTY KICK

1971 | German with English subtitles
 | restored version | 100 mins

03:00 pm
ALICE IN THE CITIES

1974 | German with English subtitles
 | restored version | 112 mins

07:45 pm
THE AMERICAN FRIEND

1977 | German, English, French with English subtitles
 | restored version | 126 mins

Arthur Brauss in The Goalie's Anxiety at the Penalty Kick
 by Wim Wenders
 © 1971 Produktion I im Filmverlag der Autoren
 Courtesy of Wim Wenders Stiftung

Isabelle Weingarten in The State of Things
 by Wim Wenders
 © 1982 Road Movies – Pro-ject Filmproduktion
 im Filmverlag der Autoren
 Courtesy of Wim Wenders Stiftung

FEB 11

12:00 pm
THE STATE OF THINGS

1982 | English, French |
 restored version | 121 mins

03:00 pm
BUENA VISTA SOCIAL CLUB

1999 | English, Spanish | 105 mins
 Screening to be followed by
 Q&A with Wim Wenders

06:00 pm
KINGS OF THE ROAD

1976 | German with English subtitles
 | restored version | 175 mins

(THIRUVANANTHAPURAM)

Screenings & Events

NILA CINEMA



KAIRALI SREE NILA CINEMA COMPLEX
 Manorama Rd, Aristo Junction,
 Thampanoor, Thiruvananthapuram,
 Kerala 695014

Nicholas Ray in Lightning Over Water
 by Wim Wenders
 © 1980 Road Movies
 Courtesy of Wim Wenders Stiftung

Werner Herzog and Wim Wenders in Room 666
 by Wim Wenders
 © 1982 Wim Wenders Produktion,
 Chris Sievernich Filmproduktion
 Courtesy of Wim Wenders Stiftung

FEB 10

12:15 pm
Nick's film LIGHTNING OVER WATER

1980 | English |
 restored version | 90 mins

03:15 pm
REVERSE ANGLE

1982 | German, English |
 restored version | 17 mins

ROOM 666

1982 | English, French, German etc.
 with English subtitles
 | restored version | 50 mins

07:30 pm
ANSELM (3D)

2023 | German, English with English subtitles | 93 mins
 Screening to be followed by
 Q & A with Wim Wenders

FEB 11

12:15 pm
THE MILLION DOLLAR HOTEL

2000 | English
 | restored version | 124 mins

03:15 pm
DON'T COME KNOCKING

2005 | English
 | 122 mins

06:30 pm
PINA (3D)

2011 | German with English subtitles | 103 mins



Solveig Dommartin in Wings of Desire
by Wim Wenders
© 1987 Road Movies – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films

(THIRUVANANTHAPURAM)

Screenings & Events

KAIRALI CINEMA



KAIRALI SREE NILA CINEMA COMPLEX
Manorama Rd, Aristo Junction,
Thampanoor, Thiruvananthapuram,
Kerala 695014

Film still from Tokyo-Ga
by Wim Wenders
© 1985 Wim Wenders Produktion
Courtesy of Wim Wenders Stiftung

Nastassja Kinski in Paris, Texas
by Wim Wenders
© 1984 Road Movies Filmproduktion – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films

FEB 10

05:00^{pm} – 07:00^{pm}
**MASTERCLASS
WITH
WIM WENDERS**

Moderated by
Shivendra Singh Dungarpur

FEB 11

12:00^{pm}
TOKYO-GA
1985 | English, Japanese
restored version | 92 mins

03:15^{pm}
WINGS OF DESIRE
1987 | German, French,
English with English subtitles
restored version | 128 mins

06:30^{pm}
PARIS, TEXAS
1984 | English |
restored version | 146 mins
Screening to be followed by
Q&A with Wim Wenders

(KOLKATA)

Screenings & Events

FEB 16

06:30 ^{pm}

PARIS, TEXAS

1984 | English |
restored version | 146 mins
Introduction Wim Wenders
Screening to be followed by
Q&A with Wim Wenders

FEB 17

01:00 ^{pm}

THE GOALIE'S
ANXIETY AT
THE PENALTY KICK

1971 | German with English subtitles
restored version | 100 mins

03:30 ^{pm}

TOKYO-GA

1985 | English, Japanese
restored version | 92 mins

NANDAN 1



NANDAN 1
1, Acharya Jagdish Chandra Bose Rd,
Maidan, Kolkata,
West Bengal 700020

Harry Dean Stanton and
Nastassja Kinski in Paris, Texas
by Wim Wenders
© 1984 Road Movies Filmproduktion – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films

FEB 18

01:00 ^{pm}

ALICE
IN THE CITIES

1974 | German with
English subtitles
restored version | 112 mins

04:00 ^{pm}

WINGS OF
DESIRE

1987 | German, French,
English with English subtitles
restored version | 128 mins

07:00 ^{pm}

KINGS OF
THE ROAD

1976 | German with
English subtitles
restored version | 175 mins

FEB 19

01:00 ^{pm}

THE MILLION
DOLLAR HOTEL

2000 | English | restored
version | 124 mins

04:00 ^{pm}

THE AMERICAN
FRIEND

1977 | German, English,
French with English subtitles |
restored version | 126 mins

07:00 ^{pm}

DON'T COME
KNOCKING

2005 | English
122 mins

(KOLKATA)

Screenings & Events

PVR INOX
SOUTH CITY

2nd Floor, South City Mall,
375, Prince Anwar Shah Rd,
South City Complex, Jadavpur,
Kolkata, West Bengal 700068

FEB 19

03:00 ^{pm}
ANSELM (3D)

2023 | German, English with
English subtitles | 93 mins

GD BIRLA
SABHAGHAR

29, Ashutosh Choudhry Avenue,
Ballygunge,
Kolkata, West Bengal 700019

FEB 17

06:00 ^{pm} – 08:00 ^{pm}
MASTERCLASS
WITH
WIM WENDERS

Moderated by
Shivendra Singh Dungarpur

BASUSREE CINEMA



BASUSREE CINEMA
Kalighat,
Kolkata, West Bengal 700026

Sam Neill, Chick Ortega and Rüdiger Vogler in
Until the End of the World – Director's Cut
© 1994 Road Movies – Argos Films
Courtesy of Wim Wenders Stiftung – Argos Films

FEB 18

03:00 ^{pm}
BUENA VISTA
SOCIAL CLUB

1999 | English,
Spanish | 105 mins
Introduction Wim Wenders

06:00 ^{pm}
REVERSE ANGLE

1982 | German, English |
restored version | 17 mins

ROOM 666

1982 | English, French, German etc.
with English subtitles
restored version | 50 mins

Nick's Film
LIGHTNING
OVER WATER

1980 | English |
restored version | 90 mins

09:00 ^{pm}
THE STATE
OF THINGS

1982 | English, French |
restored version | 121 mins

FEB 19

12:00 ^{pm}
UNTIL THE END OF
THE WORLD
(Director's Cut)

1991 | English | restored
version | 287 mins

(DELHI)

Screenings & Events

PVR
PLAZA

Plaza Mall, Connaught Cir, Block H,
Connaught Place,
New Delhi, Delhi 110001

FEB 20

06:00 ^{pm}
ANSELM (3D)

2023 | German, English with
English subtitles | 93 mins

Introduction Wim Wenders
Screening to be followed by
Q&A with Wim Wenders

09:00 ^{pm}
PINA (3D)

2011 | German with
English subtitles | 103 mins

FEB 21

04:00 ^{pm} – 06:00 ^{pm}
MASTERCLASS
WITH
WIM WENDERS

Moderated by
Shivendra Singh Dungarpur

FEB 22

06:00 ^{pm}
WINGS OF
DESIRE

1987 | German, French,
English with English subtitles
restored version | 128 mins

STEIN
AUDITORIUM

India Habitat Centre, H6QG+H34,
Institutional Area, Lodi Colony,
New Delhi, Delhi 110003

FEB 21

07:30 ^{pm}
BUENA VISTA
SOCIAL CLUB

1999 | English,
Spanish | 105 mins
Screening to be followed by
Q&A with Wim Wenders

FEB 23

01:00 ^{pm}
TOKYO-GA

1985 | English, Japanese
restored version | 92 mins

04:00 ^{pm}
ALICE
IN THE CITIES

1974 | German with English subtitles
restored version | 112 mins

07:00 ^{pm}
THE AMERICAN
FRIEND

1977 | German, English,
French with English subtitles |
restored version | 126 mins



Yella Rottländer in Alice in the Cities
by Wim Wenders
© WDR, PIFDA MCMLXXIV
Courtesy of Wim Wenders Stiftung, WDR

(PUNE)

Screenings & Events

FEB 21

12:00 pm
THE GOALIE'S ANXIETY AT THE PENALTY KICK

1971 | German with English subtitles
restored version | 100 mins

03:00 pm
ALICE IN THE CITIES

1974 | German with English subtitles
restored version | 112 mins

06:00 pm
THE AMERICAN FRIEND

1977 | German, English,
French with English subtitles
| restored version | 126 mins

NFDC – NFAI THEATRE



NFDC - NATIONAL FILM ARCHIVE OF INDIA
(NFAI) THEATRE
Law College Rd, Deccan Gymkhana, Pune,
Maharashtra 411004

Gloria Stuart, Peter Stormane and Amanda
Plummer and other residents of The Million Dollar Hotel
by Wim Wenders
© 1999 Road Movies Filmproduktion
Courtesy of Wim Wenders Stiftung

FEB 22

12:00 pm
THE STATE OF THINGS

1982 | English, French |
restored version | 121 mins

03:00 pm
PARIS, TEXAS

11984 | English |
restored version | 146 mins

06:00 pm
WINGS OF DESIRE

1987 | German, French,
English with English subtitles
restored version | 128 mins

FEB 23

10:00 am
TOKYO-GA

1985 | English, Japanese
restored version | 92 mins

12:00 pm
THE MILLION DOLLAR HOTEL

2000 | English | restored
version | 124 mins

03:00 pm
BUENA VISTA SOCIAL CLUB

1999 | English,
Spanish | 105 mins

06:00 pm
KINGS OF THE ROAD

1976 | German with
English subtitles
restored version | 175 mins



Collaborators

FILM HERITAGE FOUNDATION

Film Heritage Foundation is a non-profit organization based in Mumbai set up in 2014 dedicated to the preservation, restoration and exhibition of India's film heritage. A member of the International Federation of Film Archives (FIAF) since 2015, Film Heritage Foundation is the only non-governmental organization in the country working in the field of film preservation.

The foundation preserves a growing collection of films and has an archive of about 200,000 objects of film-related memorabilia including cameras, projectors, posters, song booklets, lobby cards, books, magazines, etc. The foundation's programmes span the entire gamut of film preservation activities from preservation of films and film-related memorabilia, film restoration, training programmes, children's workshops, oral history projects, exhibition and festival curation and publication.

WIM WENDERS STIFTUNG

The Wim Wenders Stiftung, a public foundation based in Düsseldorf/Germany, was established in 2012 to create a framework to bring together the cinematic, photographic, artistic, and literary lifework of Wim Wenders, and to make it permanently accessible to the public worldwide.

The non-profit foundation model ensures that the body of work remains beyond the reach of any form of private self-interest. All proceeds are used to finance the purposes of the foundation: the preservation, re-

storage, research, and distribution of Wim Wenders' work, the support of young talents through the Wim Wenders Grant for developing innovative cinematic narration (in partnership with Medienstiftung Nordrhein-Westfalen) and the foundation's engagement in film education in schools. As of May 2024, a total of 17 feature films and 6 short films by Wim Wenders could be digitally restored, most of them in 4K. They are regarded as exemplary in the relatively new craft of digital film restoration.

GOETHE-INSTITUT/MAX MUELLER

BHAVAN INDIA

Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global presence. We facilitate international cultural exchange, promote access to the German language and support the unimpeded development of culture and science. In India, the Goethe-Institut is also known as Max Mueller Bhavan and is present in Mumbai, Pune, Bangalore, Kolkata and Chennai, with the regional headquarters located in New Delhi. The institute also has centres in Trivandrum, Hyderabad, Coimbatore, and Chandigarh.

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Robby Müller, Wim Wenders,
Yella Rottländer and Rüdiger Vogler
during the shooting of Alice in the Cities
by Wim Wenders
© WDR, PIFDA MCMLXXIV
Courtesy of Wim Wenders Stiftung, WDR

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- Mr. Achim Fabig, Consul General

When Martin Scorsese Had a Flat Tire V
Utah, USA 1977
© Wim Wenders
Courtesy of Wenders Images



KING OF THE ROAD

FEB 5 — MARCH 1
(2025)

25 DAYS,
18 FILMS, 5 CITIES



**WIM
WENDERS**

THE INDIA TOUR

Wim Wenders during the shooting of Room 666 by Wim Wenders
©1982 Wim Wenders Produktion, Chris Sievernich Filmproduktion
Courtesy of Wim Wenders Stiftung