

Intern: Satznummer: 1462064 aus: imd_185

Titel

Biographisches zu: Wim Wenders

Hinweise: (qv)=quod vide=siehe dort. Ist die Biographie abrupt, s. den 3.Teil im Index 2 als [_biographie teil 3].

Teil 2:

graphy because he realized he couldn't handle it anymore. He put his camera down and said, 'That was the last picture I've taken. I can't do it anymore.' That too is radical.

[on road movies] The genre doesn't quite have the same appeal anymore, mainly because everybody travels now. Traveling was once a privilege, and being on the road was a state of grace, and not that many people dared to take that liberty. But today, anybody can book a flight to the U.S. and rent a car or bike and go down Route 66 or feel like in Easy Rider ... I made a film in 1990 called Until the End of the World, which was really some sort of ultimate road movie. It was a journey through four continents and a dozen countries. But then it turned into some sort of an "interior journey" into the souls of our central characters. And those journeys into the mind are definitely more dangerous and revealing today ...

[on _Summer in the City (1970)_ (qv)] The hero's path is an escape route, driven by the hope to find a way back to himself through the mere movement of travel.

For an American audience, it might sound totally weird when I say I love it [3D] for its intimacy and for the way it brings us closer to people. My colleagues in America connect 3D with effects, loud stuff, and action. I think its real propensity is intimacy and warmth and immersion. It's a fantastic tool to discover the world and tell stories of reality, and it's used for the sheer opposite - it's driving me crazy. I'm very scared that 3D will disappear because people are fed up with it, and think it's baloney, and it's not for them. I'm scared 3D will disappear without ever having been discovered. Even with my new film _Every Thing Will Be Fine (2015)_ (qv) people are skeptical. They say, We don't like 3D. Then I try to tell them what it's about, and why I like it, and they're still skeptical, because they've been burned. I am a big defender of the idea that 3D can do things nobody knows about. [2015]

[on the changes in the film industry since the 70s] It's a different ballgame. In the 70s, there was only one kind of film production. You had a choice to make a

film on 35, on 16, black and white, or color, and that was it. And today you can make movies in many ways. You can make movies much more expensively than we ever dreamt of at the time, and you can make them much more cheaply. Financing and preparing a film is a different ballgame. You can't get a movie made unless you have a really good script. (...) Especially if you're a big name director. You have more leeway if you're a first time director, today. If you have a big name, they really want to look at your script. The idea of making a film without a big script, or without a finished script - and I made a number of films without a single page of a script - is unthinkable today. If I were to go out now and try to make *Im Lauf der Zeit* (1976) (qv) they would kick me out of any office of whatever institution or distributor it is that I would try to get money from. Nobody would be willing to invest money in a film with a director who tells you "we'll write it as we go." (...) Yeah, it's much more of an industry now than it was. At that time, there was more of a notion that filmmaking was part of the arts, a language, a form of expression. And if you said today, Well, I want to make a film where two guys are traveling through Germany and they discover the country, and it's about the state of the cinemas, and all these little towns where there's only one cinema left, and it's dying...they would tell you, well, write a script and come again. But at the time, we could still finance the film and I could shoot it over a long period, 11 weeks. Today films have to be made so much quicker, and you have to prepare them for so much longer. Also in post-production, it takes so much longer. At the time, with linear editing, I'd never spend more than a few months in the editing room. But today with digital cinema, you sit there for a year. And then you work on your sound for another year, or six months. So it's all a slower process. Financing a film takes much longer. And very often they tell you, Well, it sounds promising, but we think you need to fiddle around with the script a little more - come back again. (...) I've made more documentaries over the last decade than ever before, mainly because there was so much more freedom in that field, and people could accept that maybe you'd just write a short treatment and not a script. Even in the field of documentaries, I tell you, my students who go out and make their first feature films, they expect to do a documentary based on a script - believe it or not. So it gets a little out of hand. People want more security. They want to know before they make a film what it's going to be like. I was very privileged to start in the 70s, and really make a film a year for 10 years. The only living person who's still doing that is 'Woody Allen' (qv). He has a machinery going., writing in the winter, prepping in the spring, shooting in the summer, editing in the fall. He has it down. But he's the only living person who's still doing that. (...) I was only able to do that in the 70s. In the 80s, it already got more complicated. *Every Thing Will Be Fine* (2015) (qv) took 5 years and *The Salt of*

the Earth (2014)_ (qv) took three years. From the beginning, to the conception, until it's out. So it takes longer, it's more complicated, people need more security, and it's much more of an industrial process. (...) When I started out, it was all based much more on friendship and solidarity. German cinema was strictly possible through an act of historically unmatched solidarity of 15 or 20 filmmakers who helped each other, because none of us would've been able to produce, let alone distribute a movie alone. Even if we didn't like each other's movies, we helped each other. Today, that's pretty unthinkable. It's much more competitive. Films are so much more under the duress of stress. From the beginning, you have a little window, and if the film doesn't click with your audience, it's gone away. A film like *_Der Himmel über Berlin (1987)_* (qv) if it came out today, would not have a chance. It would disappear. Even at the time, it needed time. It eventually became a classic, if I may say so, but it needed time. Films go through this narrow hole of distribution today and become cult movies or classics...for every one of them that makes it today, I know 10 others that don't. There's so many good movies that do not make it. So I feel privileged I was able to start in the 70s. There was more patience, and a young filmmaker like myself could make a few rotten tomatoes without my career going down the drain. Today it's very difficult to make a second movie if your first one didn't make it. (...) Movies are made with a whole different means today, and when I started out I don't think the word "video" was in the dictionary. Let alone the word "digital." Some computer freaks probably knew the word digital, but we didn't know it was going to change our lives so drastically. [2015]

Now, more or less, people take it for granted that movies don't have anything to do with their lives. That has become the definition of movies. I think that's sad. I think movies can enlighten our lives in a beautiful way, and I have a strong affinity for reality and for what it feels like to be alive today and the whole bloody mystery of life. I think it's something that movies can enlighten. But that idea by now is almost obsolete. [2015]

I'm one of those guys to whom the saying can be applied, about the prophet in his own country. New German Cinema was an invention by the American press—they coined it. Fassbinder, Herzog, myself, and a few other guys. We were looked at like a hopeless bunch of freaks in Germany. Only the recognition we got in America helped us. So I'm extremely grateful for the way my films were received in America. I remember I arrived in New York in January 1972 for the very first time, because MoMA had their first New Directors season, and I was one of the 12 who was going to present his first film here. That was the very first time I gave an interview. The film of mine was received sort of positively, and with respect, and in Germany, we were the outlaws. Nobody knew what to do with us. (...) Because Germans were burned

with 15 years of filmmaking under the Nazis, where it was strictly propaganda. After that, throughout the 50s and 60s, German cinema was very much influenced by American cinema. Germans didn't really have confidence in their own stories, or in the fact that cinema could be a reflection of their own history. Thus they looked at American movies, and were happy to not be in any dilemma about their history. When we showed up in the late 60s and early 70s, people were not used to being confronted with themselves. I think the openness with which American audiences and critics received us helped us to be taken seriously. My films, from the beginning, had been heavily influenced by American cinema, so that helped a lot for them to be understood here. [2015]

My first impressions of beauty [were] not in life but strictly in paintings because I was born right after the war. My hometown of Düsseldorf was flattened, 90 percent of the city was in ruins, and as a kid that's what you take for granted. That's what the world looks like. But there was a better world and that was all these cheap art prints my parents had on their walls. And there were some old Dutch paintings and French landscapes ... and these cheap prints gave me the idea that there was a different kind of world out there.[2015]

I was very much encouraged by American painters who started to use cameras - 'Andy Warhol' (qv), 'Stan Brakhage' (qv). These were painters I liked and all of a sudden they're all making movies. And I started to think that cameras were a logical next step for painters to hold on to. So I started to make little short films, but looked at them as painterly things. I didn't think of myself as a filmmaker., I made these movies as a painter....All of a sudden, I realized filmmaking was something else than painting, and filmmaking used montages and sounds and dialogue and music. And slowly my totally non-narrative films became more and more narrative. Slowly but surely, I turned from a painter to a storyteller.[2015] There's a film of 'John Ford (I)' (qv) called _The Searchers (1956)_ (qv) and sometimes I think that's [my] main topic. ... It's searchers. It's people who are searching, trying to define what they live for, trying to find [the] meaning of their lives, trying to find their role in life, looking for love, searching searching searching. That seems to be the key thing my characters are doing.[2015]

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