
INHOUD

SYNOPSIS	3
WIM WENDERS ABOUT PINA BAUSCH	4
DANCERS	5
CREDITS	6
PRODUCTION NOTES	7
TANZTHEATER WUPPERTAL PINA BAUSCH	10
BIOGRAPHY PINA BAUSCH	11
WORKS BY PINA BAUSCH	14
FOUR PIECES BY PINA BAUSCH	16
3D : NEW CINEMATIC TERRITORY	18
INTERVIEW WITH WIM WENDERS	
3D PRODUCTION PROCESS	22
INTERVIEW WITH ERWIN M. SCHMIDT	
BIOGRAPHY WIM WENDERS	24
FILMOGRAPHY WIM WENDERS	26

PINA

Een film van Wim Wenders

Duitsland · 100 min · 2011 · Dans · DCP 3D

PINA: de eerste moderne dansfilm in 3D met in de hoofdrol het ensemble van de grote Duitse choreografe en danseres Pina Bausch 'Tanztheater Wuppertal'. Pina Bausch veranderde de taal van de dans, en wist als geen ander de toeschouwer te betrekken en te beroeren.

PINA is een film voor Pina Bausch van Wim Wenders.

Wim Wenders (BUENA VISTA SOCIAL CLUB, PARIS, TEXAS, DER HIMMEL ÜBER BERLIN) neemt het publiek mee op een sensuele en visueel adembenemende ontdekkingsreis op het podium van het legendarische dansensemble maar ook buiten het theater; de stad Wuppertal en omgeving. Deze plek was de thuishaven van Pina Bausch waaruit ze meer dan 35 jaar haar creatieve kracht haalde. Pina is in de zomer van 2009 overleden.



Release datum: 7 juli 2011

Distributie: Cinéart

Meer informatie:

Publiciteit & Marketing: Cinéart

Janneke De Jong

Herengracht 328 III

1016 CE Amsterdam

Tel: +31 (0)20 5308848

Email: janneke@ceneart.nl

Persmap en foto's staan op: www.cineart.nl

Persrubriek inlog: cineart / wachtwoord: film

WIM WENDERS ABOUT PINA BAUSCH

INVENTOR OF A NEW ART FORM

No, there was no hurricane that swept across the stage,
there were just ... people performing
who moved differently than I knew
and who moved me as I had never been moved before.
After only a few moments I had a lump in my throat,
and after a few minutes of unbelieving amazement
I simply let go of my feelings
and cried unrestrainedly.
This had never happened to me before...
maybe in life, sometimes in the cinema,
but not when watching a rehearsed production,
let alone choreography.
This was not theatre, nor pantomime,
nor ballet and not at all opera.
Pina is, as you know,
the creator of a new art.
Dance theatre.

MOVEMENT

Until now movement as such has never touched me.
I always regarded it as a given.
One just moves. Everything moves.
Only through Pina's Tanztheater have I learned to value
movements, gestures, attitudes, behaviour, body language,
and through her work learned to respect them.
And anew every time when, over the years I saw Pina's pieces, many times and again,
did I relearn, often like being struck by thunder,
that the simplest and most obvious is the most moving at all:
What treasure lies within our bodies, to be able to express itself without words,
and how many stories can be told without saying a single sentence.



DANCERS

Regina Advento

Ruth Amarante

Pina Bausch

Andrey Berezin

Aleš Cucek

Josephine Ann Endicott

Pablo Aran Gimeno

Silvia Farias Heredia

Nayoung Kim

Ed Kortlandt

Dominique Mercy

Ditta Miranda Jasjfi

Morena Nascimento

Helena Pikon

Jean-Laurent Sasportes

Azusa Seyama

Julie Anne Stanzak

Fernando Suels Mendoza

Anna Wehsarg

Malou Airaudo

Jorge Puerta Armenta

Rainer Behr

Damiano Ottavio Bigi

Clémentine Deluy

Lutz Förster

Mechthild Großmann

Barbara Kaufmann

Daphnis Kokkinos

Eddie Martinez

Thusnelda Mercy

Cristiana Morganti

Nazareth Panadero

Fabien Prioville

Franko Schmidt

Julie Shanahan

Michael Strecker

Aida Vainieri

Tsai-Chin Yu

Dancers for RITE OF SPRING

Alexeider Abad Gonzales

Meritxell Checa Esteban

Rudolf Giglberger

Mu-Yi Kuo

Tomoko Yamashita

Andy Zondag

Stephan Brinkmann

Paul Hess

Chrystel Wu Guillebeaud

Szu-Wei Wu

Sergey Zhukov



CREDITS

Script/Direction/Production	Wim Wenders
Producer	Gian-Piero Ringel
Stereographer	Alain Derobe
Cinematography	Hélène Louvart, Jörg Widmer
3D Supervision	François Garnier
3D Producer	Erwin M. Schmidt
Editing	Toni Froschhammer
Music	Thom Hanreich
Music counselor	Milena Fessmann Beckmann
Mix	Matthias Lempert
Sound	André Rigaut
Programme Officers	Wolfgang Bergmann Gabriele Heuser Dieter Schneider
Coproducers	Claudie Ossard Chris Bolzli
Executive producer	Jeremy Thomas
Associate producers	Heiner Bastian Stefan Rull Stephan Mallmann Dr. Mohammad Zahoor
Production Managers	Peter Hermann Helen Olive

For Tanztheater Wuppertal Pina Bausch

Choreography	Pina Bausch
Arts Council	Dominique Mercy Robert Sturm
Production Designer	Peter Pabst
Costumes	Marion Cito Rolf Borzik
Musical direction	Matthias Burkert Andreas Eisenschneider

A Neue Road Movies production

In coproduction with Eurowide Film Production, ZDF, ZDFTheaterkanal, Arte et 3Sat

In collaboration with Tanztheater Wuppertal Pina Bausch, L'arche Editeur, La Fondation Pina Bausch, Pictorion Das Werk

With the support of Fondation pour le Cinéma de Rhénanie du Nord-Westphalie, DFFF, FFA, Medienboard Berlin-Brandenburg, BKM, CNC

Distributed by Cinéart – International Sales Hanway Films

PRODUCTION NOTES

THE DEVELOPMENT OF THE PROJECT

Wim Wenders was deeply impressed and moved when in 1985 he saw for the first time "Café Müller" by choreographer Pina Bausch when the Tanztheater Wuppertal performed in Venice, at the occasion of a retrospective of Bausch's work. Out of the meeting of the two artists grew a long-standing friendship and with the passage of time the plan for a joint film. However, putting the plan into action failed for a long time because of the limited possibilities of the medium: Wenders felt that he had not yet found a way to adequately translate Pina Bausch's unique art of movement, gesture, speech and music into film. Over the years the joint film project turned into a friendly ritual, almost a running gag, with both artists reminding one another of their plan. "When?" "As soon as I know how..."

The defining moment finally came for Wim Wenders when the Irish Rock band U2 presented their digitally produced 3D concert film "U2-3D" in Cannes. Wenders knew immediately: "With 3D our project would be possible! Only in this way, by incorporating the dimension of space, I could dare (and not just presumingly), to bring Pina's Tanztheater in in an adequate form to the screen. " Wenders began to systematically view the new generation of digital 3D cinema and in 2008 together with Pina Bausch to consider the realization of their shared dream. Together with Wim Wenders, Bausch selected "Café Müller", "Le Sacre du printemps", "Vollmond" and "Kontakthof" from her repertoire and added them to her 2009/2010 season.

SHOCK AND NEW BEGINNING

In early 2009, Wim Wenders and his production company Neue Road Movies, together with Pina Bausch and the Ensemble of the Tanztheater Wuppertal, began the phase of actual pre-production. After half a year of intensive work, and only two days before the planned 3D rehearsal shoot, the unimaginable happened: Pina Bausch died on June 30th 2009, suddenly and unexpectedly. Around the world admirers of her art and friends of the Tanztheater Wuppertal mourned the death of the great choreographer. This seemed to be the end of the joint film project. Wim Wenders immediately stopped preparations, convinced that the movie, without Pina Bausch, should no longer be pursued.

After a period of mourning and reflection and encouraged by many international appeals, the consent of the family, and the request of staff and dancers of the ensemble who were just about to start rehearsing the pieces selected for the film, Wim Wenders decided to make the film without Pina Bausch at his side, after all. Her inquiring, affectionate look at the gestures and movements of her ensemble and every detail of her choreography was still alive and present and inscribed into the bodies of her dancers. Now, in spite of the great loss, was the right moment, and maybe the last one to record all this on film.

The new film concept includes, in addition to excerpts from the four productions of "Café Müller", "Le Sacre du printemps", "Vollmond" and "Kontakthof", carefully selected archive footage of Pina Bausch at work, innovatively inserted in the 3D world of the film as a third element, with many imaginative, short solo performances by the dancers of the ensemble. To achieve this, Wim Wenders used Pina Bausch's own method of "questioning" with which the choreographer developed her new

productions. She posed questions and her dancers answered not in words, but with improvised dance and body language.

They danced intimate feelings and personal experiences from which Pina Bausch, during intensive working sessions with her ensemble, developed her pieces. Wim Wenders turned to this method when he invited the dancers to express their memories of Pina Bausch for the film in individual solo performances. Wenders filmed these different solos for PINA in numerous locations in and around Wuppertal: in the countryside of the Bergisches Land, in industrial facilities, at road crossings and in the Wuppertal Suspension Line. They give the dancers of the ensemble individual faces, and form an exciting, polyphonic addition to the composed pieces of "Café Müller", "Le Sacre du printemps", "Vollmond" and "Kontakthof".

Tanztheater Wuppertal 's long-time costume designer, Marion Cito, summed up the work with Wim Wenders and his film crew during the filming: "Like many of my colleagues, I sometimes cannot believe that Pina Bausch is no longer here. The great sadness is still far from over. To get over it needs more time. One senses, however, that she lives on in her works. Everything I do, even the filming, I do for Pina. That helps. I think it's really great that Wenders is shooting his movie now, because Pina wanted him to do it."

VIRGIN TERRITORY

PINA is not only one of the first European 3D movies ever, it is also the world's first 3D art house film. Producer Gian Piero Ringel was faced with no easy task: "Technologically as well as with the genre, we enter completely uncharted territory with PINA. Even to find the technical experts for the development and implementation was a challenge, as there were very few." Currently a new film language is being developed through the digital 3D process – a challenge for any producer. "Many other directors are still hesitating to work in 3D, because there are no successful models. We wanted to be a pioneers in the expansion of the cinematic language to 3D."

But conquering new territory requires a special effort: "Everyone involved in the production had to learn how to make a 3D dance movie. What works in 2D, does by no means have to work in 3D. For this we needed proper research", says 3D Producer Erwin M. Schmidt. He continues: "In an ongoing learning process, we acquired the know-how for the preparation, the shoot and the post-production."

"The new 3D process opens up an entirely new perspective on the Tanztheater," said a delighted Dominique Mercy, one of the two artistic directors of the Wuppertal Tanztheater, during the filming. "To work at this with Wim Wenders and his crew is a wonderful experience. It is a huge joint journey of exploration. Wim Wenders continues to find out more and more about what the Tanztheater can be, and we discover with the film team a whole new way of working. It is a very creative atmosphere."

"With the new 3D technology, Wim Wenders picks up the work of the Tanztheater that always consisted in crossing boundaries", explains Peter Pabst, set designer of the Tanztheater Wuppertal since 1980 and Art Director of the film production PINA. "Crossing the border between the stage and

the viewer is an important part of the choreography. The dancers are constantly engaged with the audience, even physically coming down from the stage. It has always played a crucial role for Pina Bausch that her pieces are completed first in the heads, eyes, heart and in the feelings of the audience."

With PINA, Wim Wenders conquered a new dimension of filmmaking and yet says already during the filming: "As much as we need the third dimension, we are simultaneously doing our best to make the audience forget this very 'conquest of space'. The plasticity should not call attention to itself, but should make itself almost invisible, so that Pina's art becomes even more evident"

SHOOTING

PINA was filmed in Wuppertal in three stages: in autumn of 2009, in spring and in summer of 2010. In the first stage "Café Müller", "Le Sacre du printemps" and "Vollmond" were performed live on stage at the Wuppertal Opera House, some in front of an audience, and recorded in their entire lengths. The tight global tour schedule of the Tanztheater allowed only this window for the filming. In addition to the complex 3D recording, the challenge increased significantly with the live situation, because the recordings could not be interrupted or repeated. The complexity of a 3D live recording required intensive preparation and planning.

For the 3D image composition Wim Wenders convinced one of the most experienced 3D pioneers in stereography, Alain Derobe, to join his team. For the unique requirements of the shoot of PINA, Derobe developed a special 3D camera rig mounted on a crane. To create the depth of the room it is very important to stay close to the dancers and to follow them: "Normally, with a dance film, we would erect cameras in front of the stage, far away from the action on stage," says Alain Derobe, "for PINA we positioned the cameras between the dancers. The camera literally dances with them. Therefore, each crew member had to deal with the choreography. Everyone had to know exactly where the dancers would move so the camera could follow them and not be in their way."

Derobe was supported by 3D Supervisor François Garnier, who also saw dance theatre in 3D as a special challenge: "We cannot stop a dancer in short sequences, one must shoot in much longer sequences. The challenge is to always stay close by with the camera, although the dancer moves. " Despite the difficulties, Garnier is convinced of using 3D: "Because dance is by nature a movement in space, there is no better method than 3D technology to show dance. 3D has all the space, all the action, and all the movement to offer. The sense of physical sensation is much more powerful than any intellectual reflection. With 3D, cinema enters a new level. "

In the second stage of filming, the team recorded with "Kontakthof" another early piece by Pina Bausch, this time without an audience. The classic was filmed by Wim Wenders in the three different castings created by Pina Bausch: with the ensemble of the Wuppertal Tanztheater, with men and women aged between 65 and 80, and with teenagers from the age of 14 on. For the solos the dancers of the ensemble left the limited space of the stage and performed in public spaces, industrial landscapes, the sweeping countryside of the Bergisches Land and in the Wuppertal Suspension Line.

TANZTHEATER WUPPERTAL PINA BAUSCH

It began with controversy; in 1973 Pina Bausch was appointed director of dance for the Wuppertal theatres and the form she developed in those early years, a mixture of dance and theatre, was wholly unfamiliar. In her performances the players did not merely dance; they spoke, sang - and sometimes they cried or laughed too. But this strange new work succeeded in establishing itself. In Wuppertal the seeds were sown for a revolution which was to emancipate and redefine dance throughout the world. Dance theatre evolved into a unique genre, inspiring choreographers throughout the world and influencing theatre and classical ballet too. Its global success can be attributed to the fact that Pina Bausch made a universal need the key subject of her work: the need for love, for intimacy and emotional security. To this end she developed an artistic form which could incorporate highly diverse cultural influences. In consistently renewed poetic excursions she investigated what brings us closer to fulfilling our need for love, and what distances us from it. Hers is a world theatre which does not seek to teach, does not claim to know better, instead generating experiences: exhilarating or sorrowful, gentle or confrontational - often comic or absurd too. It creates driven, moving images of inner landscapes, exploring the precise state of human feelings while never giving up hope that the longing for love can one day be met. Alongside hope, a close engagement with reality is another key to the work; the pieces consistently relate to things every member of the audience knows; has experienced personally and physically. Over the thirty-six years in which Pina Bausch shaped the work of the Tanztheater Wuppertal, till her death in 2009, she created an oeuvre which casts an unerring gaze at reality, while simultaneously giving us the courage to be true to our own wishes and desires. Her unique ensemble, rich with varied personalities, will continue to maintain these values in the years to come.

NORBERT SERVOS

Translated by Steph Morris

bron : www.pina-bausch.de

DANCER & CHOREOGRAPHER PINA BAUSCH



Born as Philippine Bausch in 1940 in Solingen; under her nickname Pina she will later achieve international reputation with her Tanztheater based in nearby Wuppertal. Her parents run an inn as part of a hotel in Solingen, where Pina, like her siblings, lent a hand. She learns to observe people; above all, what moves people deep down. In her later work small pieces of this early childhood environment seem to resound: the sound of music, people coming and going, telling of their longing for happiness. But also the early experience of war is reflected in the pieces, as sudden outbursts of panic and fear of an anonymous threat.

Following first experiences at Solingen's children's ballet, at the age of 14 Pina Bausch started her dance training at the Folkwang Hochschule under Kurt Jooss. Before and after the Second World War, Jooss was a distinguished representative of the German modern dance movement, which had freed itself from the shackles of classical ballet. In his teaching, however, he reconciled the free spirit of dance revolutionaries with the principles of ballet. This is how the young dance student learned creative freedom as well as reaching proficiency in a clear form. Also important was the proximity to other arts, which are also taught at the Folkwang Hochschule: opera, music, drama, sculpture, painting, photography, design, and more. This wholly open approach will influence the choice of methods in her work as choreographer.

In 1958 she was awarded the Folkwang-Price and armed with a grant from the German Academic Exchange Service, she leaves for one year as a special student at the Juilliard School of Music to New York. The city is a Mecca of dance, where classical ballet is being reinvented by the likes of George Balanchine, as well as the development of modern dance. Pina Bausch's teachers include Antony Tudor, José Limón, and dancers of the Martha Graham Dance Company, Alfredo Corvino, and Margaret Craske. As a dancer she worked with Paul Taylor, Paul Sanasardo and Donya Feuer. Wann immer möglich besucht sie Vorstellungen, nimmt alle Strömungen in sich auf. Begeistert von der Vielfalt des künstlerischen Lebens in New York verlängert sie ihren Aufenthalt um ein weiteres Jahr; diesmal jedoch muss sie ihren Unterhalt selbst finanzieren. Antony Tudor engagiert sie an die Metropolitan Opera. Die Nähe zur Oper, der Respekt vor der Musiktradition wird in ihrem späteren Werk ebenso eine Rolle spielen wie etwa die Liebe zum Jazz. Die in Deutschland noch strenge Unterscheidung zwischen sogenannter "ernster" und "unterhaltender" Musik wird für sie keine Rolle spielen. Jede Musik, sofern sie tiefe Gefühle ausdrückt, hat den gleichen Wert.

Whenever possible she visits shows, absorbing all the trends. Enthused by the variety of artistic life in New York she extends her stay by another year; this time however she has to pay for her upkeep herself. Antony Tudor engages her at the Metropolitan Opera. The proximity to the opera and the respect for musical tradition will play a part in her later work as will her love for jazz. The strict

distinction between so-called "serious" and "entertaining" music in Germany will play no part for her. All music, as long as it invokes deep feelings, has the same value.

After two years Kurt Jooss asks her return back to Essen. He has succeeded in reviving the Folkwang Ballet, later known as the Folkwang Dance Studio. Pina Bausch dances older and new works by Jooss, and assists him with choreography. In the absence of sufficient works for the Folkwang Dance Studio, she begins to choreograph herself, developing pieces such as "Fragment " or "Im Wind der Zeit" for which she receives the first prize at the Choreographic Competition in Cologne in 1969. As a guest, she choreographs first works for Wuppertal, which are performed by members of the Folkwang Dance Studio: "Aktionen für Tänzer" in 1971 and " Tannhäuser-Bacchanal " in 1972. For the 1973/74 season she is hired by the Wuppertal Director Arno Wüstenhöfer as head of the Wuppertal Ballet, which she quickly renames the Tanztheater. The name, developed back in the 1920s by Rudolf von Laban, is a statement. It stands for a disengagement from mere dance routine and a complete freedom in the choice and means of expression. In quick succession Pina develops new genres. With the two Gluck operas, "Iphigenia in Tauris" (1974) and "Orpheus and Eurydice" (1975) she develops the first two dance operas. In "Ich bring dich um die Ecke ... " (1974), she enters the trivial world of pop music, "Come dance with me" uses old folk songs, "Renate emigrates" (both 1977) plays with clichés of the operetta. Her choreography of Igor Stravinsky's "Le Sacre du Printemps"(1975) was to become her milestone. The physical immediacy and emotional impact of this piece are to mark her work.

From Kurt Jooss, she has learned "honesty and accuracy". The choreographer understands how to take advantage of both virtues for a dramatic energy, which was unknown until then. During the first years in Wuppertal this leads to upsetting the press and public. The confrontation with the true motives behind movement hurts. The sadness and loneliness in "Bluebeard - When listening to a tape recording of Bela Bartok's opera Duke Bluebeard's Castle "" (1977), in which passages of music are repeated again and again, which many feel as torture. But from the beginning, Pina Bausch displays next to her talent for drama also humor, as in the Brecht / Weill double-bill "The Seven Deadly Sins" and "Do not be afraid" from 1976. In the second part, collaged freely together and showing men in women's clothes as the choreographer plays with entrenched stereotypes, is both entertaining and amusing.

In 1978 Pina Bausch changed the way she worked. Invited by director Peter Zadek in Bochum to develop her version of Shakespeare's Macbeth, the choreographer finds herself caught out. A large proportion of her own ensemble no longer want to continue with her work, as there is little conventional dancing involved in it. So she casts the Bochum production with only four dancers, five actors and a singer. As she is unable to use choreographed steps with this cast, she begins to ask her performers associative questions on the subject of the piece. When the result of this joint search is premiered on 22 April 1978 in Bochum, under the long title "He takes her by the hand and leads her into the castle, followed by the others", it is almost drowned under the storm of protest from the audience. However, in using this unusual move, Pina Bausch has finally found a shape for her work, with its dreamlike, poetic images and language of movement being the reason for the rapid onset of global success. Starting with the basic human emotions, with the fears and needs as well as the wishes and desires, the Wuppertal Tanztheater not only is understood worldwide, but also triggers an international choreographic revolution.

The secret of this success may be that the Tanztheater of Pina Bausch risks a fresh look at reality and at the same time for daydreaming. It takes the audience in their everyday life seriously and equally encourages their hope that everything will turn out well. For their part they are called upon to take responsibility themselves. All the men and women in Pina Bausch's pieces can do is test with utmost

accuracy and honesty what brings each closer to happiness and what pushes them away from it; patented remedies are not provided. But they always send home their audiences in the knowledge that - with all its ups and downs - life can be survived.

In January 1980, Pina Bausch's longtime life partner Rolf Borzik died. In the early years his stage designs and costumes significantly influenced the appearance of the Tanztheater. Following his death, Peter Pabst (stage) and Marion Cito (costumes) took over his work. The created spaces are poetic, often moving the outside inside and the stage expanded into a landscape. These are physical spaces, which are changing movements. Water and rain let the bodies shine through the clothes; soil turns every movement into a Herculean task, leaves trace the steps of the dancers. The variation of the spaces ranges from period rooms to the bare wooden floorboards of Japanese minimalism. The costumes can be as elegant as they are bizarre - from a great evening gown to the child's delight in disguise. Just like the pieces, the stage and costumes reflect everyday life and beyond, but always in the direction of a wonderful beauty and ease. What in infancy is often overlooked: the humor and beauty, even if it lies in the seemingly ugly, is understood better the passing of the years. Gradually what it is about the Tanztheater it becomes clear: not a provocation but in Pina Bausch's words - "a space where we can meet each other. "

The international development of the Tanztheater resulted in numerous co-productions: "Viktor", "Palermo Palermo" and "O Dido" in cooperation with Italy, "Dance Evening II (Tanzabend II)" in Madrid, "A tragedy (Ein Trauerspiel)" in Vienna, "Only You (Nur Du)" in Los Angeles, "The Window Cleaner (Der Fensterputzer)" in Hong Kong, "Masurca Fogo" in Lisbon, "Meadows (Wiesenland)" in Budapest, "Água" in Brazil, "Nefés in Istanbul," "Ten Chi" in Tokyo, "Rough Cut" in Seoul, "Bamboo Blues " in India, and lastly a new piece 2009, a co-production with Chile, for which Pina Bausch will no longer be able to give a title. The work, which at first was so controversial, has finally developed into a world theatre, which can hold all the cultural colors and treats everyone with the same respect. It is not a theatre that wants to teach, but one that wants to create a fundamental experience of life that every viewer is invited to share with the dancers. This world theatre is generous, relaxed in its perception of the world, and very charming to its audience. It offers to make peace with life and trusts in its own courage and own strength. As a mediator between cultures, it is an ambassador of peace and mutual understanding. It is a theatre that keeps itself free of any ideology and dogma, which looks at the world as prejudice-free as possible and takes note of life - in all its facets. From the discoveries of that journey, which begins anew with each piece, from the many small scenes and – more and more with each passing year - a world of great complexity, full of surprising twists adds itself to the dances. The Tanztheater Wuppertal feels obliged to only one principle: the people and thus a humanism that knows no boundaries.

For her work Pina Bausch receives numerous awards and honours, including the Bessie Award in New York (1984), the German Dance Award (1995), the Berlin Theatre Award (1997), the Praemium Imperiale in Japan (1999), the Nijinsky Award in Monte Carlo, the Golden Mask in Moscow (2005), the Goethe Prize of Frankfurt / Main (2008). In June 2007, she is presented with a Golden Lion at the Venice Biennale for her life's work, and in November of same year the prestigious Kyoto Prize.

WORKS BY PINA BAUSCH

- 1973 FRITZ
1973 IPHIGENIE AUF TAURIS (IPHIGENIA IN TAURIS)
1974 ICH BRING DICH UM DIE ECKE (I'LL DO YOU IN)
1974 ADAGIO – FIVE SONGS BY GUSTAV MAHLER
1975 ORPHEUS AND EURYDIKE
1975 FRÜHLINGSOPFER
WIND VON WEST
DER ZWEITE FRÜHLING
LE SACRE DU PRINTEMPS (THE RITE OF SPRING)
1976 DIE SIEBEN TODSÜNDEN (THE SEVEN DEADLY SINS)
1977 BLAUBART – BEIM ANHÖREN EINER TONBANDAUFNAHME VON BÉLA BARTÓKS "HERZOG
BLAUBARTS BURG"
(BLUEBEARD – WHILE LISTENING TO A TAPED RECORDING OF BELA BARTOK'S "DUKE
BLUEBEARD'S CASTLE")
1977 KOMM TANZ MIT MIR (COME DANCE WITH ME)
1977 RENATE WANDERT AUS (RENAE EMIGRATES)
1978 ER NIMMT SIE AN DER HAND UND FÜHRT SIE IN DAS SCHLOSS, DIE ANDEREN FOLGEN... (HE
TAKES HER BY THE HAND AND LEADS HER INTO THE CASTLE, THE OTHERS FOLLOW...)
1978 CAFÉ MÜLLER
1978 KONTAKTHOF
1979 ARIEN (ARIAS)
1979 KEUSCHHEITSLEGENDE (LEGEND OF CHASTITY)
1980 1980 – A PIECE BY PINA BAUSCH
1981 BANDONEON
1982 WALZER
1982 NELKEN (CARNATIONS)
1984 AUF DEM GEBIRGE HAT MAN EIN GESCHREI GEHÖRT (ON THE MOUNTAIN A CRY WAS
HEARD)
1985 TWO CIGARETTES IN THE DARK
1986 VIKTOR
1987 AHNEN
1989 PALERMO PALERMO
1990 DIE KLAGE DER KAISERIN
1991 TANZABEND II
1993 DAS STÜCK MIT DEM SCHIFF (THE PIECE WITH THE SHIP)
1994 EIN TRAUERSPIEL
1995 DANZÓN
1996 NUR DU (ONLY YOU)
1997 DER FENSTERPUTZER (THE WINDOW CLEANER)
1998 MASURCA FOGO
1999 O DIDO
2000 KONTAKTHOF

- 2000 WIESENLAND
- 2001 ÁGUA
- 2002 FÜR DIE KINDER VON GESTERN, HEUTE UND MORGEN
(FOR THE CHILDREN OF YESTERDAY, TODAY AND TOMORROW)
- 2003 NEFÉS
- 2004 TEN CHI

FOUR PIECES BY PINA BAUSCH

FRUHLINGSOPFER (RITE OF SPRING)

Dance-evening by Pina Bausch

Music Igor Strawinski

Choreography Pina Bausch

Collaboration Hans Pop

Set and Costume Design Rolf Borzik

Dancers : Marlis Alt, Pedro Mascarello Bisch, Hiltrud Blanck, Tjitske Broersma, Sue Cooper, Fernando Cortizo, Guy Detot, Michael Diekamp, Esco Edmonson, Josephine Ann Endicott, Laszlo Fenyves, Colleen Finneran , Lutz Förster, Erwin Fritsche, Lajos Horvath, Margaret Huggenberger, Ed Kortlandt, Stephanie Macoun, Yolanda Meier, Jean Mindo (Jan Minarik), Vivienne Newport, Barbara Passow, Heinz Samm, Marie-Luise Thiele, Monika Wacker, Barry Wilkinson

Premiere 3 December 1975 Opera House Wuppertal

KONTAKTHOF

A piece by Pina Bausch

Director and Choreographer Pina Bausch

Set and Costume Design Rolf Borzik

Collaboration Rolf Borzik, Marion Cito , Hans Pop

Dancers : Arnaldo Alvarez, Gary Austin Crocker, Elizabeth Clarke, Fernando Cortizo, Josephine Ann Endicott, Lutz Förster, John Giffin, Silvia Kesselheim, Ed Kortlandt, Luis P. Layag, Mari DiLena, Beatrice Libonati, Anne Martin, Jan Minarik, Vivienne Newport, Arthur Rosenfeld, Monika Sagon, Heinz Samm, Meryl Tankard, Christian Trouillas

Music Juan Llossas, Charlie Chaplin, Anton Karas, Sibelius and others ...

Premiere 9 December 1978, Opera House Wuppertal

Premiere mit Damen und Herren ab '65' 25 February 2000

Premiere mit Teenagern ab '14' 7 November 2008, Schauspielhaus Wuppertal

CAFÉ MÜLLER

A piece by Pina Bausch

Music Henry Purcell

Director and choreographer Pina Bausch

Set and Costume Design Rolf Borzik

Collaboration Marion Cito, Hans Pop

Dancers : Malou Airaudo, Pina Bausch, Meryl Tankard, Rolf Borzik, Dominique Mercy, Jan Minarik

Premiere 20 May 1978, Opera House Wuppertal

VOLLMOND

A piece by Pina Bausch

Director and Choreographer Pina Bausch

Set Design Peter Pabst

Costume Design Marion Cito

Musical Collaboration Matthias Burkert, Andreas Eisenschneider

Collaboration Marion Cito, Daphnis Kokkinos, Robert Sturm

Dancers : Rainer Behr, Silvia Farias, Ditta Miranda Jasjfi, Dominique Mercy, Nazareth Panadero, Helena Pikon, Jorge Puerta Armenta, Azusa Seyama, Julie Anne Stanzak, Michael Strecker, Fernando Suels, Kenji Takagi

Musik Amon Tobin, Balanescu-Quartett, Cat Power, Carl Craig, Jun Miyake, Leftfield, Magyar Posse, NenadJelic, Rene Aubry, Tom Waits and others

Premiere 11 May 2006, Schauspielhaus Wuppertal

3D: NEW CINEMATIC TERRITORY

INTERVIEW WITH WIM WENDERS

You experienced the worst that can happen to a film, the death of the main character. Didn't the death of Pina Bausch also mean the death of this film project?

Pina was more than the "main character". She was the reason itself to make this film. We were in the middle of preparations, immediately before the first 3D test shoot with the ensemble in Wuppertal, when we received the news of Pina's abrupt death. Yes, of course, we immediately stopped everything. It seemed pointless to make the movie. After all, Pina and I had dreamed of this project together for twenty years! Originally a spontaneous suggestion from me to Pina in the mid-eighties to make a film together, it gradually became a kind of "running gag" between us. Pina would ask: "What about doing it now, Wim?" and I would answer: "I still do not know how, Pina!" I just had no idea how to film dance - even after studying all sorts of dance films. The Tanztheater of Pina Bausch has such freedom and joy energy, such physicality, and is so full of life, I really did not know how to film it appropriately - until one day I caught the first glimpse of the new digital 3D, in 2007. That's when I called Pina, still from the cinema: "Now I know how, Pina." I didn't have to say more, she understood.

And you started immediately?

It took a little bit longer. At closer inspection, the technology was not ready. It was good enough for animation and blockbuster movies, but to render movements naturally we had to wait. We then started to plan the movie two years ago, and prepared the shoot for the fall of 2009 - the first moment, really, our project was technically possible. Well, and then Pina was suddenly gone. I immediately pulled the plug and stopped the preparations. After all, the film was completely written for and with Pina. We wanted to watch her in rehearsals, accompany her on tour with her ensemble, and Pina would have introduced as herself to her kingdom ...

Only weeks later it dawned on us: the pieces that Pina and I had put together on the programme of her theatre so that they could be filmed, were about to be rehearsed by the dancers, and it was they who were saying: "In the coming months we will perform all the pieces you both wanted to record so much. You cannot leave us alone. You have to film this! Now more than ever!" And they were absolutely right! Right now Pina's look was still on everything! We therefore took up the project again with the aim that in October we could at least record "Café Müller", "Le Sacre du Printemps" and "Vollmond" in 3D. We were not able to achieve any more at that moment. After all, the whole concept had to be radically changed. From a joint film, which we had planned to co-direct, we now had to switch to something entirely different. Only on the second and third shoot in April and June 2010, we were finally able to bring the film to an end.

Was there already material with Pina Bausch?

No, we never shot anything together. She died on 30 June; we had agreed to meet with our 3D team in Wuppertal two days later for the first test shoot with her dancers, so that Pina could see something in 3D. Pina never saw anything. Well, she did not just want to see anything in 3D, she wanted to see her own dancers. Then she would understand it better, she said. And I never got the

chance myself to have her in front of the camera. My wife Donata took pictures of her, that's all. But Pina is still in the movie. There are new possibilities to include documentary material and two-dimensional images into a 3D project.

How developed is the technology?

During the first tests it showed that the technology was not as developed as we had hoped. As Pina was no longer there, I felt even more obliged that this three-dimensional image really looked as fantastic as I had promised her. A natural reproduction and perception of space was necessary, just as if we as spectators stand before the stage, or better: right on it.

This sounds easier than it probably was.

The first test images were frightening. We quickly realised that all errors in 2D multiply in 3D and raise the power of two. If, for example, you pan the camera with the dancers on stage, it quickly happens that the image suffers a strobe-like effect and is unnaturally jerky. In 2D, we know how to avoid it: we have to pan slower. In 3D, it did not seem to be preventable at all. Any quick movement of the arm of a dancer produced the impression that for a fraction of a second you would look at two, three or four arms. Film also does not render every movement on the screen fluently - only that by now we have got used to it so we no longer notice it. But in 3D, any visual mistake was suddenly huge and all over the place.

You could shoot at a higher frame rate...

Correct, you'd have to shoot 50 frames per second instead of the usual 24. We tried this, and the result was sensational, beautiful. But immediately there was a setback: we could indeed shoot this way, but we could not play it in the cinemas, because the only standard for 3D around the world is 24 frames. We struggled with the Institute in America, which is responsible for this standard, and soon became aware that we walked in the footsteps of James Cameron. He also desperately tried to convince them that Avatar would be look better when shot with 50 or 60 frames. But they did not let him.

Could you learn from AVATAR?

I watched it repeatedly and quickly noticed that although the computer-animated avatars moved beautifully and gracefully - like I wanted our dancers to move - but as for the real people running around in AVATAR, just look at the background, – you can hardly sit and watch them.

All the mistakes we had noticed in our own test were there to be seen as well. Somebody hardly moves, and immediately three or four arms or legs can be seen. Movements are simply not round and smooth. You don't notice this too much, because most of it is computer-generated and works well, and Cameron cuts very fast. In short, they had the same problem as we did, but they could cover it up better. However, we wanted and had to shoot 100% real life, we had no computer images to help us. Our dancers had to move elegantly and fluently! We had to first find out how to outwit the technology, so that movements looked natural again.

What is the solution to the problem?

In principle one has to remember the cinema. The digital cameras make a lot of very sharp individual frames. They provide a very precise reproduction, so that the blurriness of the image, which we have so wonderfully become accustomed to on film, does not exist any more. This can be artificially reproduced by motion blur, or you shoot with a different shutter.

We avoided lens changes and basically shot the film on 2 focal lengths, but both of them quite wide, so they would both very much have the angle of our natural vision. Overall, we tried to follow as much as possible the physiology of human eyes.

3D is developing fast. In October 2009, we still shot with a massive crane that looked like a dinosaur standing in the middle of the theatre and filling half the auditorium, a "Techno Crane", which can penetrate far into the stage and high up and can carry the weight of the camera-rig with the mirror...

... two cameras, that stand close together like two eyes, and thus imitate the effect of spatial vision...

In theory yes. The technology is not yet so developed that one could shoot on one camera with two lenses, so you need two cameras. These cannot stand next to each other, because their housing and especially the huge lenses do not allow for the average distance of six centimeters between both eyes. So they must be put on top of one another and connected by a semi-transparent mirror. But this swallows plenty of light. The whole thing is a huge apparatus, operated by many motors.

The exact opposite to the light-footed dancer...

A remote-controlled monster, requiring five people to operate all functions. Nevertheless, we could move this thing quite smoothly. But just five months later, during our second shoot in April, we shot almost exclusively with a prototype of a Steadicam. The camera has to move in 3D, that's essential. If it remains static, a large part of the spatial effect is wasted. You do not need to perform huge back and forth movements. Just slow tracking shots pay off wonderfully, because they move the whole room and make it the space more perceptible.

You stand for the third time at the forefront of technical development. First with HAMMETT, where you tried out Coppola's electronic studio, then with BUENA VISTA SOCIAL CLUB, your first high-resolution digital film. Is the current technological leap the most radical?

Oh yes! BUENA VISTA SOCIAL CLUB was the first completely digital documentary that went into the cinemas, but for me both aesthetically and from a working method it did not produce a radical upheaval - only that the film would simply just not have been possible on film. 16 - or 35-mm cameras still make so much noise, that you could not record acoustic music in any recording studio in the world. The digital cameras have also allowed us to really shoot around the clock, and when we stopped once in a while the musicians were very disappointed: "What is happening, don't you love us any more?" Technology has given us wings, but it was not fundamentally a different way of working.

That's why working with 3D today is a huge leap forward.

I was enthused from the first frame on that we produced. One could say that this technique started on the wrong foot. At the moment we only know animation or computer-generated extravaganzas in

3D. Films that were shot in front of real scenery still hardly exist. I believe the future of this technology does not necessarily lie where it is being used at the moment, in fantasy films. It was the same in the beginning of digital technology: it was used in advertising, at first it was costly, and was used for special effects on expensive American films, who could afford it. At that time no one would have thought that digital cinema would ultimately save and re-invent documentary filmmaking. I think it will be similar for 3D technology. Once it has established itself with smaller and lighter cameras – which is only a matter of time - it will create a whole new approach for reality-driven films.

Questions and answers from a panel discussion with Wim Wenders, 29 June 2010 at the Media Forum Film - International Film Conference NRW, entitled: "Technology versus Content - 3D as a new opportunity, " moderated by Hanns-Georg Rodek



3D PRODUCTION PROCESS

3D PRODUCER ERWIN M. SCHMIDT TALKS ABOUT THE PRODUCTION PROCESS

New possibilities with digital 3D technology

Digital technology allows complete control of the image for the entire production process of a film: from the filming, to the post-production, to the screening in theaters. Thus digital technology has been instrumental in the recent 3D boom, overcoming the difficulties of analog 3D format that plagued the previous waves in the 50's and 80's. Digital cameras run synchronized and, like digital projectors, offer an absolutely stable image; both are crucial for the perception of 3D. When we began preparing PINA, the availability of complex equipment and experienced professionals was still limited. Luckily, we met the experienced stereographer Alain Derobe, who not only familiarized us with the mirror-rigs he had developed, but also enriched us with his knowledge and enthusiasm.

Preparation of the 3D shoot

We prepared for the filming with a series of elaborate tests. In the summer of 2009, two months before the scheduled filming, we carried out a test shoot in Wuppertal, involving the film crew and the Tanztheater's dancers and team, employing the same equipment we would then use for the main shooting. The aim was to simulate the shooting process and to test the reliability of the technical systems. These test shots were then post-produced and screened in a cinema. We carried out smaller tests right up to the main shoot, painstakingly acquiring the complex knowledge of 3D. The Tanztheater's tight schedule restricted the shooting schedule; we simply could not afford errors and reshoots.

A complex 3D live system

Wim Wenders and the 3D Supervisor François Garnier developed a sophisticated system to control the telescopic crane, which was set up in the audience. For this purpose they divided the floor plan of the theater space into a virtual checkerboard and used a protractor, which corresponded exactly with the viewing angle of the camera lens. Using video recordings of previous performances, Wenders and Garnier could write a detailed schedule noting precisely where on the quadrant the camera should be positioned, at any given moment during the performance. During rehearsals and shootings, the director related these instructions via radio link to the team members.

The 3D technology used

To shoot in 3D you need two cameras mounted either side-by-side or in a so-called mirror-rig. In the latter, cameras are positioned at an angle of 90°. A one-way mirror is installed in between them, at a 45° angle to the two lines of sight. One camera films through the mirror, the other films its reflection. The various rigs used on PINA's set were all prototypes, optimized by Alain Derobe for our shoot. The two camera systems we used were both made by Sony: large studio cameras (HDC-1500) for use on the telescopic crane, and smaller mobile units (HDC-P1) for the Steadicam.

3D limits the choice of focal length; wide-angle lenses cause distortion, while long focal lenses creates a silhouette effect. Extensive tests led us to three lenses: DigiPrimes with focal lengths of 10mm, 14mm and 20mm. Since changing the lenses in a 3D rig is time-consuming - and we had little

time to spare - the focal length for each scene needed to be clearly established before shooting began.

On set we used a special 3D Transvideo monitor to calibrate the rigs and to control the 3D effect. The monitor depicts the output of both left and right cameras as superimposed anaglyph images, so that the pixel offset between the two images is visible. In addition to the experience and creativity of our stereography team, this monitor was the most important tool.

Challenges of live recording and 3D outdoor shooting

We recorded the four dance pieces live, during sold-out performances. Therefore, we could not interfere with or disturb the dancers on stage. Yet we wanted the 3D rig as close as possible to them. The use of a long, telescopic crane gave us this possibility. Of course, the dancers had some initial qualms about a giant eye dancing with them on the stage, but this soon evaporated. We could thus capture incredibly close and dynamic images, giving the viewer the sense of being onstage with the dancers.

3D loves depth - that's why the solos of the dancers outside the theatre space are a perfect complement to the dance performances on stage. These spectacular scenes were shot in striking locations throughout Wuppertal and its surrounding areas: streets, forests, mountain slopes, industrial landscapes, and of course on the Wuppertal Suspended

WRITER, DIRECTOR, PRODUCER

Wim Wenders ranks among the important directors of world cinema and is one of the leading representatives of "New German Film." Undeterred by fleeting trends and big studio offers he has stuck to his guns and kept his eagerness to experiment.

Born in Düsseldorf on 14 August 1945, he started taking photographs at the age of 7, owned his own darkroom at 12 and at 17 his first Leica. He studied medicine and philosophy before settling in 1966 as a painter and engraver in Montparnasse, Paris. In his spare time, he watched all the movies that were showing at the Cinémathèque, including many German classics. He laid the foundation for his career as a filmmaker in 1967, when he enrolled at the newly founded "Academy of Film and Television" in Munich. In the late 60s he made several short films, which were influenced by the so-called "New American Underground" in the style of Warhol: long scenes, uneventful and with an open narrative. His feature film debut was in 1970 with his graduation film, the black and white film SUMMER IN THE CITY.

BIOGRAPHY WIM WENDERS (WRITER, DIRECTOR, PRODUCER)

Wim Wenders was one of the 15 directors and writers who in 1971 founded the Film Verlag der Autoren to handle production, rights and distribution of their films, both together and independently. His professional career as a director began that year with the film adaptation of Peter Handke's novel *THE GOALKEEPER'S FEAR OF THE PENALTY* for which he was awarded the Prize of the International Film Critics in Venice.



In *ALICE IN THE CITIES* (1973), *THE WRONG MOVE* (1974) and *KINGS OF THE ROAD* (1975) Wim Wenders turns to characters who have to deal with their lack of roots in post-war Germany and is awarded several German and international film prizes. These three films, as well as the thriller *THE AMERICAN FRIEND* (1977, by Patricia Highsmith) with Dennis Hopper and Bruno Ganz in the lead roles, grappled with the rapid change of his own country.

Wim Wenders' extraordinary love for the cinema and rock n' roll, coupled with the affectionate curiosity of the observer to the world that surrounds us, runs to this day through the entirety of his work. *THE AMERICAN FRIEND* makes him known in the U.S., resulting in his next project with Francis Ford Coppola who in 1978 invited Wenders to the U.S. He started to work on *HAMMETT* for Zoetrope Studios. The movie was meant to be a tribute to the American crime writer Dashiell Hammett, but the lengthy artistic disputes meant that the film was not finished until 1982. The conflicts that Wim Wenders had to endure during the difficult production process, he worked out in *STATE OF THINGS* (1982), a somber reflection on filmmaking. For this film Wenders receives the Golden Lion for Best Film at the Venice Film Festival.

Together with Sam Shepard he discovered his next story in the Texas desert: a speechless man, apparently without memory, searches for a link to his past. With the road movie *PARIS, TEXAS* (with Nastassja Kinski and Harry Dean Stanton), the director won, amongst others, the 1984 Golden Palm at Cannes and the Best Director award of the British Academy of Film and Television Arts.

In the divided Berlin, in 1987, the angels of the city gave him the film *WINGS OF DESIRE*. The cinematic fairytale with Bruno Ganz as an angel, who for the love of a woman gives up his immortality, continues his previous worldwide success. In Cannes, he won the award for Best

Director, as well as the European Film Award and the German Film Prize. In 1990 Wenders realizes his ambitious science fiction project, which had been in planning for 12 years: UNTIL THE END OF THE WORLD. The film cost well over \$ 20 million and was filmed around the world on four continents. But forced by distribution contracts, Wenders has to release the film in a shortened version. His own "Director's Cut" will not be released for another 12 years.

With Bruno Ganz, Otto Sander, Peter Falk and other stars, in 1993 Wenders filmed in reunified Berlin the continuation of his angel story: FARAWAY, SO CLOSE! This was followed by a second long stay in America, which began in 1996 with THE END OF VIOLENCE.

In 2000 Wenders directed in Los Angeles a tragic-comic story by U2 singer Bono. With THE MILLION DOLLAR HOTEL Wenders created a story of friendship, betrayal and the overwhelming power of unconditional love. At the Berlinale he was honored with the Silver Bear.

Throughout his career Wenders shot a number of unconventional documentaries, including LIGHTNING OVER WATER (1980), a moving portrayal about and with Nicholas Ray, followed by TOKYO-GA (1985), a tribute to the Japanese director Yasujiro Ozu whose film "Tokyo Story" has had a lasting influence on Wenders, and NOTEBOOK ON CITIES AND CLOTHES (1989), an exploration of the work of the avant-garde fashion designer Yohji Yamamoto. He also directed several music videos and the concert film WILLIE NELSON AT TEATRO (1998).

Without doubt, his best-known observation of music and musicians is the documentary BUENA VISTA SOCIAL CLUB (1999). In this loving portrait Ry Cooder rediscovers Cuban musicians, among them Ibrahim Ferrer, Ruben Gonzales and Company Segundo. The film even received an Oscar nomination. THE SOUL OF A MAN, a film about his blues heroes Blind Willie Johnson, JB Lenoir and Skip James, followed. In 2002 Wenders made a film about his friend Wolfgang Niedecken and his Cologne band ODE TO COLOGNE – A ROCK 'N' ROLL FILM. The long-standing friendship with the Düsseldorf band "Die Toten Hosen" eventually leads to the feature film PALERMO SHOOTING, with Campino and Dennis Hopper in the lead roles. In 2008 he is with this film in competition for the ninth time at the Cannes Film Festival.

In 1987 he published his first book, "Written in the West", with photographs from the American West. To date, numerous other books followed, including essays, photo books and accompanying publications for his films and exhibitions, including the book "Pictures from the Surface of the Earth". Museums and galleries around the world have shown his photographs in solo exhibitions. In the 1990s Wim Wenders became first chairman and later president of the European Film Academy.

Since 2003 he teaches as a professor at the College of Fine Arts in Hamburg. He received honorary doctorates from the Faculté des Arts et des Lettres of Sorbonne, Paris; the theological faculty of the University of Fribourg in Switzerland; the Université Catholique de Louvain in France; and the Faculty of Architecture at the University of Catania. In 2006, Wenders was the first filmmaker of the Order "Pour le Mérite". He lives with his wife, photographer Donata Wenders, in Berlin and has his own production company "Neue Road Movies".

WIM WENDERS FILMOGRAPHY

FEATURES and DOCUMENTARIES

1970 SUMMER IN THE CITY (dedicated to the Kinks)
1971 THE GOALKEEPER'S FEAR OF THE PENALTY
1972 THE SCARLET LETTER
1973 ALICE IN THE CITIES
1975 THE WRONG MOVE
1976 KINGS OF THE ROAD
THE AMERICAN FRIEND
1980 LIGHTNING OVER WATER
1982 HAMMETT
1982 THE STATE OF THINGS
1984 PARIS, TEXAS
1985 TOKYO-GA
1987 WINGS OF DESIRE
1989 NOTEBOOK ON CITIES AND CLOTHES
1991 UNTIL THE END OF THE WORLD
1993 FARAWAY, SO CLOSE!
1994 LISBON STORY
1995 BEYOND THE CLOUDS (with M. Antonioni)
1996 A TRICK OF THE LIGHT (the Brothers Skladanowsky)
1997 THE END OF VIOLENCE
1998 BUENA VISTA SOCIAL CLUB
1989 WILLIE NELSON AT THE TEATRO
2000 THE MILLION DOLLAR HOTEL
2002 ODE TO COLOGNE: A ROCK 'N' ROLL FILM
2003 THE SOUL OF A MAN
(part four of The Blues Series)
2003 LAND OF PLENTY
2004 DON'T COME KNOCKING
2008 PALERMO SHOOTING
2011 PINA (3D)

SHORTS

1967 Schauplätze
1967 Same Player Shoots Again
1968 Silver City
1968 Polizeifilm
1969 Alabama: 2000 Light Years From Home
1969 3 American LP's
1974 Aus der Familie der Panzerechsen / Die Insel
1982 Reverse Angle
1982 Chambre 666 (Room 666)
1992 Arisha, the Bear and Stone Ring
2002 Twelve Miles to Trona
(Ten Minutes Older – The Trumpet)
2007 Los Invisibles: Invisible Crimes
2007 War in Peace
2008 Person to Person ("8"– Compilation)

2009 Il Volo (3D)
2010 If Buildings Could Talk
(3D video installation)

