

**Wim Wenders**  
**March 2—17, 2015**

**Monday, March 2**

3:45 **Paris, Texas.** 1984. USA. Directed by Wim Wenders. Screenplay by Sam Shepard, adapted by L.M. Kit Carson. With Harry Dean Stanton, Dean Stockwell, Nastassja Kinski, Hunter Carson. Winner of the 1984 Palme d'Or at Cannes, *Paris, Texas* is a road movie like no other, a meditation on the American West that is at once mythic and vernacular. The film's stark, spare dialogue, written by Sam Shepard and L.M. Kit Carson, is perfectly keyed to Ry Cooder's haunting slide-guitar score and Robby Müller's cinematography, which recalls the paintings of Edward Hopper and the 1970s New Topographics photography of Robert Adams and Lewis Baltz. Played with a laconic intensity by Harry Dean Stanton, Travis Henderson is one of Shepard's most poignant creations, the distant stranger trying to make right as he travels across the unforgiving Texas desert of dusty gas stations and flickering neon to reconnect in Los Angeles with a son he hasn't seen in years (Hunter Carson), and then on to Houston in search of his estranged wife (Kinski). The film culminates in a set of iconic monologues between the erstwhile lovers that take place on either side of a peepshow booth; though separated by a one-way mirror and cheap insulation, they see each other with a despairing clarity. New digital restoration. 148 min. **Introduced by Wim Wenders.**

7:15 **The American Friend.** 1977. West Germany/France. Directed by Wim Wenders. Screenplay by Wenders, based on the novel *Ripley's Game* by Patricia Highsmith. With Dennis Hopper, Bruno Ganz, Samuel Fuller, Lisa Kreuzer, Nicholas Ray, Gérard Blain, Lou Castel. The misanthropic thrillers of Patricia Highsmith have proven irresistible to Hitchcock, Chabrol, Clément, Minghella, and a great many other filmmakers. Wenders's own take on *Ripley's Game*—presented in a stunning new 4K digital restoration—is among the best of these adaptations, finding complexity, and even a hint of compassion, in Highsmith's favorite gambit of the shifty but sensitive con man who lures an innocent into a life of crime. Jonathan Zimmerman (Ganz), a mild-mannered picture framer who suffers from a fatal blood disease, crosses paths with Tom Ripley (Hopper), a “cowboy in Hamburg” who trafficks in forged artworks. Drawn into an underworld of shady gangsters (played by the hard-boiled filmmakers Sam Fuller, Nick Ray, and Gérard Blain), Zimmerman is tempted to commit murder for a sum of money that would ensure the welfare of his wife and child after his death. Wenders creates a moody sense of longing and betrayal, quoting from Edward Hopper paintings and the lyrics of Bob Dylan, The Kinks, and The Beatles; his unexpectedly affecting thriller—about how little we know of our lovers, our friends, and ourselves—even made a convert of Highsmith herself, who told the director that it captured the spirit of Ripley better than any other cinematic treatment of her signature antihero. New digital restoration. 126 min. **Introduced by Wim Wenders.**

**Tuesday, March 3**

4:00 **Wim Wenders: Early Short Films.**  
**Same Player Shoots Again.** 1967. West Germany. With Hanns Zischler. “*Schauplätze* was my first short film. But it got lost somehow. However, two leftover shots remained and became the first two shots of *Same Player Shoots Again*. They form some kind of prelude. The rest of the film, after the title consists of a three-minute shot repeated five times, like the five balls in a pinball machine. It was shot in black and white and then repeated five times, dyed in a different

color each time. It did not really turn out a color film. Just a bit of blue, red, yellow and green along the road" (Wenders). 12 min.

**Silver City Revisited.** 1968. West Germany. "I was very impressed by the views from the different apartments in which I lived as a student in Munich. And I had a postcard collection. And in the attic of the film school I found a collection of old 78 shellac records and numbered them consecutively with the same title: Mood Music. A recording mix did not happen. With the 16mm projector of the film school, I recorded them directly onto the audio track by rule of thumb" (Wenders). 25 min.

**Polizeifilm.** 1968. West Germany. With Jimmy Vogler, Kasimir Esser. "*Polizeifilm* is a 16mm black-and-white film about the Munich police and their psychological approach to handling the student riots of 1968 (in which I was deeply involved). It illustrates the strains of ambitious and systematic police work. A funny film, in my opinion...a sort of slapstick film" (Wenders). 12 min.

**Alabama (2000 Light Years).** 1969. West Germany. With Paul Lys, Peter Kaiser, Werner Schroeter, Muriel Werner. "*Alabama* was the first film I shot in 35mm and 1:1:85 widescreen format. It was also the first time I worked with a real cinematographer (until then I had shot everything more or less on my own). So it was the first time with Robby Müller, who for the ten following years shot all my films. The film is named after a piece by John Coltrane with which the film opens....This much can be said about the story: it deals with death. In the end the camera dies, not the man. But the main thing is that the music is always present. When I was asked by a film critic at a festival (in Mannheim I think) what the film was about, I said: 'It is about the song 'All Along the Watchtower' and about what happens and what changes when Bob Dylan sings the song or Jimi Hendrix'" (Wenders). 21 min.

**3 American LPs.** 1969. West Germany. "*3 American LPs* was the first film I did with Peter Handke. It was a film about American music, about three pieces of three LPs. There was a song by Van Morrison, another by Harvey Mandel, and one of Creedence Clearwater Revival. It was mainly the music and some shots out of a car, landscapes out of the car window. And it had a little bit of commentary—dialogue between Peter and me about American music and about how American rock music was about emotion and images instead of sounds. That is to say, about a kind of phenomenon, that it was in a way a kind of film music, but without a moving picture" (Wenders). 12 min. Program 82 min. **Introduced by Wim Wenders.**

6:30

**Alice in the Cities.** 1974. USA/West Germany. Directed by Wim Wenders. Screenplay by Wenders, Veith von Fürstenberg. With Rüdiger Vogler, Yella Rottländer, Lisa Kreuzer. A signal achievement of das Neue Kino (New German Cinema), *Alice in the Cities* was the first in Wenders's so-called "road movie trilogy," together with *Wrong Move* (1975) and *Kings of the Road* (1976), and as a touching portrait of longing and loss, the film also anticipates *Paris, Texas*, which he made a decade later. Philip Winter, an aspiring journalist, is assigned to write a story about the American landscape for a German newspaper. Much to the chagrin of his editor, he has only a box of Polaroids to show for his travels. While held over at the airport in New York, he befriends a woman, likewise stranded, who suddenly entrusts him with her young daughter: the petulant, eponymous Alice. When it becomes clear that the mother won't be joining them in Amsterdam as planned, the pair wend their way across various German cities in search of a grandmother whom Alice only vaguely remembers. The rapport they develop is charming and keenly observed, but the film also speaks profoundly to themes that have prevailed throughout Wenders's career: the Americanization of Europe and, conversely, the peculiar blend of fascination and alienation felt by a European in the United States. "When you drive through America," Philip observes, "something happens to you. The images you see change you." In German; English subtitles. New digital restoration. 112 min. **Introduced by Wim Wenders.**

### Wednesday, March 4

4:00 **Die linkshändige Frau (The Left-Handed Woman).** 1978. West Germany. Produced by Wim Wenders. Written and directed by Peter Handke. With Edith Clever, Bruno Ganz, Michel Lonsdale, Angela Winkler. Writer-director Peter Handke and producer Wim Wenders present a new digital restoration of this exquisite—and little seen—film of the 1970s. A married woman living in the suburbs of Paris separates from her husband and begins adjusting to a life alone. She translates Flaubert, putters around the kitchen, picks up her father from the train station, and hikes with her son. As the banal particulars of her daily routine proceed in a rigorously poetic fashion, every spoken word and gesture feels deliberate and momentous. With its austere compositions, minimal camera movement, and delicately restrained performances by Edith Clever and Bruno Ganz, *The Left-Handed Woman* is a powerful meditation on autonomy, self-preservation, and liberation. Handke cited Chantal Akerman as a key influence when the film premiered at Cannes, though the family dramas of Yasujiro Ozu seem equally apt. In German; English subtitles. 119 min. **Introduced by Wim Wenders and Peter Handke.**

7:00 **An Evening with Wim Wenders and Peter Handke.**  
Following the North American premiere of a new digital restoration of *The Goalie's Anxiety at the Penalty Kick*, Wim Wenders joins his longtime collaborator Peter Handke—the Austrian author who also coscripted *3 American LPs* (1969), *Wrong Move* (1975), and *Wings of Desire* (1987)—in an onstage conversation moderated by Ian Buruma, whose latest book of essays is *Theater of Cruelty: Art, Film, and the Shadows of War* (The New York Review of Books, 2014).  
**Die Angst des Tormanns beim Elfmeter (The Goalie's Anxiety at the Penalty Kick).** 1971. Austria/West Germany. Directed by Wim Wenders. Screenplay by Wenders and Peter Handke, based on Handke's novel. With Arthur Brauss, Kai Fischer, Erika Pluhar, Rüdiger Vogler. Wenders's second feature—presented in New Directors/New Films in 1972—is a tautly constructed, Hitchcockian tale of anomie and isolation. After goalkeeper Josef Bloch is ejected from a football match, he wanders throughout Vienna, spends the night with a cinema cashier, and commits a seemingly purposeless crime. As always, Wenders's use of music is unerringly precise and surprising (“The Lion Sleeps Tonight” as the anthem to an existential crisis?), and as Bloch puts another coin in the jukebox, the film charts his moral disintegration with a resolute lack of sentimentality. In German; English subtitles. New digital restoration. 100 min.

### Thursday, March 5

4:00 **Falsche Bewegung (Wrong Move).** 1975. West Germany. Directed by Wim Wenders. Screenplay by Peter Handke and Wenders, based on Goethe's *Wilhelm Meister's Apprenticeship*. With Rüdiger Vogler, Hanna Schygulla, Marianne Hoppe, Nastassja Kinski, Hans Christian Blech. In this stylish and unsparing adaptation of Goethe's classic bildungsroman, an aspiring writer leaves the comforts of his hometown for the capital in Bonn. Along the way, he encounters a motley crew of fellow travelers—a beguiling actress, a hack poet, an ex-Nazi, a mute teenage juggler (Kinski, in her screen debut)—who together journey across West Germany, from the Caspar David Friedrich landscapes of its countryside to the cold topographies of its rebuilt cities. Yet as the title implies, every move is a false one: by film's end, the young protagonist is no closer to self-discovery and must grapple with the horrors of the recent past and contend with the impossibility of reconciling artistic imperatives with larger responsibilities. “If only politics and poetry could be united,” Wilhelm wonders. “That,” one of his companions replies,

"would mean the end of longing, and the end of the world." In German; English subtitles. 103 min. **Introduced by Wim Wenders and Peter Handke.**

6:45

**Der Himmel über Berlin (Wings of Desire).** 1987. West Germany/France. Directed by Wim Wenders. Screenplay by Wenders, Peter Handke, Richard Reitlinger. With Bruno Ganz, Peter Falk, Solveig Dommartin, Otto Sander, Curt Bois. One of the most celebrated films of the 1980s, *Wings of Desire* (literally, *Heaven over Berlin*) centers on a pair of angels who wander unnoticed throughout West Berlin, eavesdropping on the inner monologues of its inhabitants as they ride on the U-Bahn, sit in shabby apartments, and worry about love and money. Though privy to the thoughts and dreams of humans, the angels are forbidden from intervening in their private affairs. But when one of the celestial beings falls in love with a circus performer, he considers giving up his immortality—colorless, eternal, unchanging—for an earthly existence—vivid, messy, vitally unpredictable. Wenders's film is a daring experiment in perspective, articulating a heavenly messenger's point of view through virtuosic aerial shots and graceful pans, yet it is also a complex allegory for life in a walled-off city, and perhaps even for moviegoing itself. In German, English, and many other languages; English subtitles. Digital preservation. 128 min. **Introduced by Wim Wenders and Peter Handke.**

### **Friday, March 6**

4:00

**Reverse Angle: A Letter from New York.** 1982. West Germany. Directed by Wim Wenders. "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 Emmanuel Bove, and about Edward Hopper. And somehow, the whole thing was a reflection about filmmaking in Europe and America" (Wenders). In German and English; English subtitles. 17 min.

**Der Stand der Dinge (The State of Things).** 1982. West Germany. Directed by Wim Wenders. Screenplay by Wenders, Robert Kramer. With Patrick Bauchau, Viva Auder, Isabelle Weingarten, Samuel Fuller, Roger Corman. Wenders won the Golden Lion award in Venice for *The State of Things*. While making a low-budget, post-apocalyptic sci-fi movie on the wild, desolate shores of Portugal, a German director discovers that he has run out of film and money. Stranded and with nothing to do, his actors and crew at first flirt and horse around but then grow bored, restless, and uneasy. The filmmaker meanwhile sets out for Los Angeles to track down his producer, and finds him hiding out from loan sharks in an RV on Sunset Boulevard, and regretting his decision to hire a European auteur. A kind of soured romance pervades the film—and the film within the film—owing in part to Wenders and Robert Kramer's seemingly improvisatory script, the great Henri Alekan's poetic realist black-and-white cinematography, and Jürgen Knieper's droning synth soundtrack. 121 min. **Introduced by Wim Wenders.**

7:00

**Im Lauf der Zeit (Kings of the Road).** 1976. West Germany. Written and directed by Wim Wenders. With Rüdiger Vogler, Hanns Zischler, Lisa Kreuzer. Described by the critic J. Hoberman as "the tenderest and most horrific depiction I know of German postwar anomie," *Kings of the Road* accompanies a movie projector repairman and his despondent companion as they travel by truck along the East German border, wandering from town to town, and cinema to cinema. The movie theaters they encounter are in various states of disrepair—some of them have even begun showing porn to make ends meet. "The way it's going," one theater owner avers, "it's better to have no cinema than to have cinema as it is now." Wenders's film is indeed a poignant lament for the death of cinema, yet it paradoxically signaled a revitalization of the medium with its Fordian ambitions and improvisatory spirit. With black-and-white cinematography by Robby Müller

that recalls both the Bechers and Farm Security Administration photography, and a plangent original score by Axel Linstädt, *Kings of the Road*—whose original German title is literally translated as *In the Course of Time*—is an acute study in the vagaries of male intimacy as well as a stirring examination of the contradictory yearning for both companionship and solitude. In German; English subtitles. 175 min. **Introduced by Wim Wenders.**

### **Saturday, March 7**

- 1:30 **Until the End of the World [director's cut].** 1991/1994. Germany/France/Austria/USA. Directed by Wim Wenders. Screenplay by Wenders, Peter Carey. With Solveig Dommartin, William Hurt, Jeanne Moreau, Chishu Ryu, Max von Sydow, Sam Neill. The grandest entry in Wenders's filmography and his only work of science fiction (which became something of a reality with the subsequent arrival of cellphones, Google Glass, and Skype), *Until the End of the World* is a globetrotting trilogy, filmed across nine countries and four continents, and presented in his rarely screened director's cut. The year is a futuristic 1999, as a nuclear satellite hurtling toward Earth threatens annihilation, and the glamorous and self-destructive Claire Tournear (Dommartin) is in pursuit of a mysterious hitchhiker (Hurt) who possesses a device that can allow the blind to see by recording "the biomechanical event" of perception itself. When the machine is repurposed to visualize the dreams of those who submit to having their subconscious transcribed, the movie evolves from an epic road movie—thick with romance and intrigue—to a sinister parable about falling under the sway of images. Though the film was cut significantly for its original release, this retrospective offers a unique opportunity to view Wenders's own edit. In English, French, Italian, German, Japanese; English subtitles. New digital preservation. 295 min; plus one 10-minute intermission. **Introduced by Wim Wenders.**
- 7:45 **The Salt of the Earth.** 2014. France/Brazil/Germany. Directed by Wim Wenders, Juliano Ribeiro Salgado. Wenders presents a special screening of his latest nonfiction film, *The Salt of the Earth*, as part of his MoMA retrospective. Winner of Un Certain Regard special jury prize at the Cannes Film Festival, the film is an illuminating portrait of the Brazilian still photographer Sebastião Salgado, codirected by his son Juliano Ribeiro Salgado, and will be released theatrically by Sony Pictures Classics on March 27. In French, Portuguese, English; English subtitles. 110 min. **Introduced by Wim Wenders.**

### **Sunday, March 8**

- 1:30 **Die linkshändige Frau (The Left-Handed Woman).** 1978. West Germany. Produced by Wim Wenders. Written and directed by Peter Handke. With Edith Clever, Bruno Ganz, Michel Lonsdale, Angela Winkler. Writer-director Peter Handke and producer Wim Wenders present a new digital restoration of this exquisite—and little seen—film of the 1970s. A married woman living in the suburbs of Paris separates from her husband and begins adjusting to a life alone. She translates Flaubert, putters around the kitchen, picks up her father from the train station, and hikes with her son. As the banal particulars of her daily routine proceed in a rigorously poetic fashion, every spoken word and gesture feels deliberate and momentous. With its austere compositions, minimal camera movement, and delicately restrained performances by Edith Clever and Bruno Ganz, *The Left-Handed Woman* is a powerful meditation on autonomy, self-preservation, and liberation. Handke cited Chantal Akerman as a key influence when the film premiered at Cannes, though the family dramas of Yasujiro Ozu seem equally apt. In German; English subtitles. 119 min.

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### **Monday, March 9**

- 1:00 **Notebook on Cities and Clothes.** 1989. West Germany/France. Directed by Wim Wenders. With Wenders, Yohji Yamamoto. Commissioned by the Centre Georges Pompidou to make a film about the relationship between fashion and cinema, Wenders chose the inimitable Japanese designer Yohji Yamamoto as his subject. As with *Nick's Film: Lightning over Water*, he moved between celluloid and video during the shoot, reinforcing the impressionistic aspect of the film's title. *Notebook on Cities and Clothes* is a remarkably intimate view of a visionary designer's working methods and sources for inspiration, as Yamamoto muses on the beauty of asymmetry, makes sartorial observations about August Sander's *People of the Twentieth Century*, and prepares what Wenders describes as the "montage" of his runway shows. The film is an inquiry into Wenders's mutable language of cinema—the celluloid flicker and the digital pulse—and Yamamoto's mutable language of fashion—"the fluid and the solid, the fleeting and the permanent, the fugitive and the stable." In English and Japanese; English subtitles. New digital restoration. 81 min.

- 2:45 **Summer in the City.** 1970. West Germany. Written and directed by Wim Wenders. With Hanns Zischler, Wenders, Gerd Stein, Helmut Färber. Wenders's rarely screened feature debut—his thesis film for the University of Television and Film Munich—heralds the promise of a true auteur. Named after a Lovin' Spoonful song and dedicated to The Kinks, Wenders's film observes a lonely outsider, a former convict, dumped unceremoniously into a society that seems to respond with cold indifference. As he wanders from Munich to Berlin, Wenders notes, "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." In German; English subtitles. 143 min.
- 6:00 **Im Lauf der Zeit (Kings of the Road).** 1976. West Germany. Written and directed by Wim Wenders. With Rüdiger Vogler, Hanns Zischler, Lisa Kreuzer. Described by the critic J. Hoberman as "the tenderest and most horrific depiction I know of German postwar anomie," *Kings of the Road* accompanies a movie projector repairman and his despondent companion as they travel by truck along the East German border, wandering from town to town, and cinema to cinema. The movie theaters they encounter are in various states of disrepair—some of them have even begun showing porn to make ends meet. "The way it's going," one theater owner avers, "it's better to have no cinema than to have cinema as it is now." Wenders's film is indeed a poignant lament for the death of cinema, yet it paradoxically signaled a revitalization of the medium with its Fordian ambitions and improvisatory spirit. With black-and-white cinematography by Robby Müller that recalls both the Bechers and Farm Security Administration photography, and a plangent original score by Axel Linstädt, *Kings of the Road*—whose original German title is literally translated as *In the Course of Time*—is an acute study in the vagaries of male intimacy as well as a stirring examination of the contradictory yearning for both companionship and solitude. In German; English subtitles. 175 min.

### **Tuesday, March 10**

- 1:30 **Nick's Film: Lightning over Water.** 1980. West Germany. Directed by Nicholas Ray, Wim Wenders. With Ray, Wenders, Tom Farrell, Susan Ray, Ronee Blakely. During a brief respite from his ill-fated studio production *Hammett*, Wenders collaborated with Nicholas Ray (*Rebel without a Cause*, *In a Lonely Place*) on a film about the final weeks of Ray's life. Suffering tremendously from terminal cancer but defiant to the end—"I knew that he wanted to work, to die working," Wenders observes—Ray lectures to college students about *The Lusty Men* and previews his latest film, the experimental *We Can't Go Home Again*, in his Soho loft. Shot by Ed Lachman, Mitch Dubin, Martin Schafer, and Timothy Ray on film and video, the film's ghostly images threaten to disintegrate or fade away—an expression, it would seem, of Wenders's own ambivalence about capturing Ray in such a vulnerable state. Ultimately, however, *Lightning over Water* testifies to an enduring and unsentimental friendship, transcending mere portraiture to confront, in the starkest way imaginable, the uneasy ethical question of how to represent the dying. 90 min.
- 3:45 **The American Friend.** 1977. West Germany/France. Directed by Wim Wenders. Screenplay by Wenders, based on the novel *Ripley's Game* by Patricia Highsmith. With Dennis Hopper, Bruno Ganz, Samuel Fuller, Lisa Kreuzer, Nicholas Ray, Gérard Blain, Lou Castel. The misanthropic thrillers of Patricia Highsmith have proven irresistible to Hitchcock, Chabrol, Clément, Minghella, and a great many other filmmakers. Wenders's own take on *Ripley's Game*—presented in a stunning new 4K digital restoration—is among the best of these adaptations, finding complexity, and even a hint of compassion, in Highsmith's favorite gambit of the shifty but sensitive con man who lures an innocent into a life of crime. Jonathan Zimmerman (Ganz), a mild-mannered picture framer who suffers from a fatal

blood disease, crosses paths with Tom Ripley (Hopper), a “cowboy in Hamburg” who trafficks in forged artworks. Drawn into an underworld of shady gangsters (played by the hard-boiled filmmakers Sam Fuller, Nick Ray, and Gérard Blain), Zimmerman is tempted to commit murder for a sum of money that would ensure the welfare of his wife and child after his death. Wenders creates a moody sense of longing and betrayal, quoting from Edward Hopper paintings and the lyrics of Bob Dylan, The Kinks, and The Beatles; his unexpectedly affecting thriller—about how little we know of our lovers, our friends, and ourselves—even made a convert of Highsmith herself, who told the director that it captured the spirit of Ripley better than any other cinematic treatment of her signature antihero. New digital restoration. 126 min.

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### **Wednesday, March 11**

1:30 **Die Gebrüder Skladanowsky (A Trick of the Light).** 1996. Germany. Directed by Wim Wenders, with graduates of the University of Television and Film Munich. With Udo Kier, Nadine Büttner, Hans Moser, Lucie Hürtgen-Skladanowsky. Made in the wake of cinema’s 100th anniversary by Wenders and his students at the Munich Film Academy, *A Trick of the Light* revisits a lesser-known episode in the history of the medium. It tells the story of the Skladanowsky brothers, who developed one of the first motion picture devices—the Bioscop—and premiered it in Germany in 1895, two months before the Lumière brothers inaugurated their own Cinématographe in Paris. The saga of their invention unfolds through a series of historical re-creations that were shot with a hand-cranked camera and draw playfully from the stylistic tropes of early cinema; between these moments of *fin-de-siècle* slapstick, Max Skladanowsky’s irreverent 91-year-old daughter Lucie vividly recalls episodes from her family’s exploits. At times the two eras converge, with specters of the Skladanowsky clan haunting the contemporary movie set, ultimately suggesting that 1990s Berlin is likewise a society facing momentous transformation. In German; English subtitles. 80 min.

**Wim Wenders: Commercial Work and Music Videos.** A selection of shorts, all centering on the art of making movies and of looking. Approx. 10 min.

**War in Peace.** 2006. Democratic Republic of Congo. Directed by Wim Wenders. In Wenders’s contribution to the omnibus film *To Each His Own Cinema*, produced for the 60th Cannes Film Festival, young boys in the Congolese town of Kabalo watch Ridley Scott’s *Black Hawk Down*. In Kishuaeli and other languages; English subtitles. 4 min.

**Invisible Crimes.** 2006. Democratic Republic of Congo. Produced for Doctors without Borders, this powerful documentary about violence against women was also filmed in the Congolese town of Kabalo. In Kishuaeli and other languages; English subtitles. 24 min. Program 118 min.

4:00 **Tokyo-Ga.** 1985. West Germany/USA. Directed by Wim Wenders. With Chishu Ryu, Yuharu Atsuta, Werner Herzog, Chris Marker. Inspired by the great Japanese director Yasujiro Ozu, Wenders journeyed to Tokyo to make this richly tangential essay film. “I was curious as to whether I still could track down something from this time, whether there was still anything left of this work,” Wenders explains in a



voiceover. "Images perhaps, or even people... Or whether so much would have changed in Tokyo in the twenty years since Ozu's death that nothing would be left to find." He does find captivating images, of a crowded yet lonely pachinko parlor, a group of teenage rockabilles performing for passersby in a park, and skilled artisans crafting uncannily realistic plastic models of sushi for restaurant displays. Wenders also pays visits to Ozu's leading man, Chishû Ryû, and cinematographer, Yûharu Atsuta, whose account of his decades-long collaboration with Ozu is extraordinarily moving. New digital restoration. In Japanese, English; English subtitles. 92 min.

- 6:15 **Paris, Texas.** 1984. USA. Directed by Wim Wenders. Screenplay by Sam Shepard, adapted by L.M. Kit Carson. With Harry Dean Stanton, Dean Stockwell, Nastassja Kinski, Hunter Carson. Winner of the 1984 Palme d'Or at Cannes, *Paris, Texas* is a road movie like no other, a meditation on the American West that is at once mythic and vernacular. The film's stark, spare dialogue, written by Sam Shepard and L.M. Kit Carson, is perfectly keyed to Ry Cooder's haunting slide-guitar score and Robby Müller's cinematography, which recalls the paintings of Edward Hopper and the 1970s New Topographics photography of Robert Adams and Lewis Baltz. Played with a laconic intensity by Harry Dean Stanton, Travis Henderson is one of Shepard's most poignant creations, the distant stranger trying to make right as he travels across the unforgiving Texas desert of dusty gas stations and flickering neon to reconnect in Los Angeles with a son he hasn't seen in years (Hunter Carson), and then on to Houston in search of his estranged wife (Kinski). The film culminates in a set of iconic monologues between the erstwhile lovers that take place on either side of a peepshow booth; though separated by a one-way mirror and cheap insulation, they see each other with a despairing clarity. New digital restoration. 148 min.

#### **Thursday, March 12**

- 4:00 **The Soul of a Man [part 2 of Martin Scorsese's The Blues].** 2003. Germany/USA. Written and directed by Wim Wenders. A passionate admirer of the American blues, Wenders devoted the second installment of this Martin Scorsese-produced series to three giant talents: the gospel singer and guitarist Blind Willie Johnson, whose "Dark Was the Night" was the inspiration for Ry Cooder's score for *Paris, Texas*; Skip James, the Delta blues guitarist, singer, pianist, and songwriter who influenced everyone from Robert Johnson to Eric Clapton; and J. B. Lenoir, the Chicago bluesman who wrote some of the most politically charged songs of the 1950s and 1960s. Covers of their music are performed in the film by Shemekia Copeland, Nick Cave and the Bad Seeds, Beck, The Jon Spencer Blues Explosion, Bonnie Raitt, Lou Reed, Lucinda Williams, and others. Courtesy Vulcan Productions. 103 min.
- 6:30 **Buena Vista Social Club.** 1999. Germany/USA. Directed by Wim Wenders. Legendary in Cuba, the musicians of Buena Vista Social Club—Ibrahim Ferrer, Compay Segundo, Rubén González, and Elíades Ochoa—achieved universal adoration and success after Ry Cooder brought them together to record an album of traditional Cuban *son* and perform live in Amsterdam and at Carnegie Hall. Rarely has a film about music captivated millions of people worldwide; 15 years later, with the recent thawing of relations between Cuba and the United States, this film could not be more timely. New digital restoration. In Spanish, English; English subtitles. 105 min.

#### **Friday, March 13**

- 4:00 **Der Himmel über Berlin (Wings of Desire).** 1987. West Germany/France. Directed by Wim Wenders. Screenplay by Wenders, Peter Handke, Richard

Reitlinger. With Bruno Ganz, Peter Falk, Solveig Dommartin, Otto Sander, Curt Bois. One of the most celebrated films of the 1980s, *Wings of Desire* (literally, *Heaven over Berlin*) centers on a pair of angels who wander unnoticed throughout West Berlin, eavesdropping on the inner monologues of its inhabitants as they ride on the U-Bahn, sit in shabby apartments, and worry about love and money. Though privy to the thoughts and dreams of humans, the angels are forbidden from intervening in their private affairs. But when one of the celestial beings falls in love with a circus performer, he considers giving up his immortality—colorless, eternal, unchanging—for an earthly existence—vivid, messy, vitally unpredictable. Wenders's film is a daring experiment in perspective, articulating a heavenly messenger's point of view through virtuosic aerial shots and graceful pans, yet it is also a complex allegory for life in a walled-off city, and perhaps even for moviegoing itself. In German, English, and many other languages; English subtitles. Digital preservation. 128 min.

- 7:00 **In weiter Ferne, so nah! (Faraway, So Close!).** 1993. Germany. Directed by Wim Wenders. Screenplay by Wenders, Ulrich Zieger, Richard Reitinger. With Nastassja Kinski, Peter Falk, Bruno Ganz, Solveig Dommartin, Willem Dafoe, Rüdiger Vogler. Winner of the Grand Jury Prize at Cannes, *Faraway, So Close!* picks up where *Wings of Desire* left off: with Damiel (Ganz) and Marion (Dommartin) now married, caring for their young child, and running a pizzeria called Da Angelo. In the ensuing years, though, the unthinkable has happened—the Berlin wall has been torn down, Germany has been unified, and the Cold War clash of civilizations appears to be thawing. Not all is blissful in this brave new world: the sole remaining angel, Cassiel (Otto Sander), longs for a human touch, gets mixed up in a shady business with an arms merchant, and is torn between his own guardian angel (the gentle and lovely Kinski) and the Mephisto-like "Emit Flesti" (a sinister Dafoe). With unlikely cameos by Mikhail Gorbachev and Lou Reed, a popular title song by U2, and the rubble of Potsdamer Platz seen giving way to mirrored monuments of capitalism, *Faraway, So Close!* is a strangely haunting (and at times comical) time capsule of the 20th century's end. New digital restoration. In German, English; English subtitles. 146 min.

### **Saturday, March 14**

- 2:15 **Notebook on Cities and Clothes.** 1989. West Germany/France. Directed by Wim Wenders. With Wenders, Yohji Yamamoto. Commissioned by the Centre Georges Pompidou to make a film about the relationship between fashion and cinema, Wenders chose the inimitable Japanese designer Yohji Yamamoto as his subject. As with *Nick's Film: Lightning over Water*, he moved between celluloid and video during the shoot, reinforcing the impressionistic aspect of the film's title. *Notebook on Cities and Clothes* is a remarkably intimate view of a visionary designer's working methods and sources for inspiration, as Yamamoto muses on the beauty of asymmetry, makes sartorial observations about August Sander's *People of the Twentieth Century*, and prepares what Wenders describes as the "montage" of his runway shows. The film is an inquiry into Wenders's mutable language of cinema—the celluloid flicker and the digital pulse—and Yamamoto's mutable language of fashion—"the fluid and the solid, the fleeting and the permanent, the fugitive and the stable." In English and Japanese; English subtitles. New digital restoration. 81 min.
- 4:30 **The Soul of a Man [part 2 of Martin Scorsese's The Blues].** 2003. Germany/USA. Written and directed by Wim Wenders. A passionate admirer of the American blues, Wenders devoted the second installment of this Martin Scorsese-produced series to three giant talents: the gospel singer and guitarist Blind Willie Johnson, whose "Dark Was the Night" was the inspiration for Ry Cooder's score for *Paris, Texas*; Skip James, the Delta blues guitarist, singer, pianist, and songwriter

who influenced everyone from Robert Johnson to Eric Clapton; and J. B. Lenoir, the Chicago bluesman who wrote some of the most politically charged songs of the 1950s and 1960s. Covers of their music are performed in the film by Shemekia Copeland, Nick Cave and the Bad Seeds, Beck, The Jon Spencer Blues Explosion, Bonnie Raitt, Lou Reed, Lucinda Williams, and others. Courtesy Vulcan Productions. 103 min.

- 7:30 **Die Angst des Tormanns beim Elfmeter (The Goalie's Anxiety at the Penalty Kick).** 1971. Austria/West Germany. Directed by Wim Wenders. Screenplay by Wenders and Peter Handke, based on Handke's novel. With Arthur Brauss, Kai Fischer, Erika Pluhar, Rüdiger Vogler. Wenders's second feature—presented in New Directors/New Films in 1972—is a tautly constructed, Hitchcockian tale of anomie and isolation. After goalkeeper Josef Bloch is ejected from a football match, he wanders throughout Vienna, spends the night with a cinema cashier, and commits a seemingly purposeless crime. As always, Wenders's use of music is unerringly precise and surprising ("The Lion Sleeps Tonight" as the anthem to an existential crisis?), and as Bloch puts another coin in the jukebox, the film charts his moral disintegration with a resolute lack of sentimentality. In German; English subtitles. New digital restoration. 100 min.

### **Sunday, March 15**

- 1:30 **Nick's Film: Lightning over Water.** 1980. West Germany. Directed by Nicholas Ray, Wim Wenders. With Ray, Wenders, Tom Farrell, Susan Ray, Ronee Blakely. During a brief respite from his ill-fated studio production *Hammett*, Wenders collaborated with Nicholas Ray (*Rebel without a Cause*, *In a Lonely Place*) on a film about the final weeks of Ray's life. Suffering tremendously from terminal cancer but defiant to the end—"I knew that he wanted to work, to die working," Wenders observes—Ray lectures to college students about *The Lusty Men* and previews his latest film, the experimental *We Can't Go Home Again*, in his Soho loft. Shot by Ed Lachman, Mitch Dubin, Martin Schafer, and Timothy Ray on film and video, the film's ghostly images threaten to disintegrate or fade away—an expression, it would seem, of Wenders's own ambivalence about capturing Ray in such a vulnerable state. Ultimately, however, *Lightning over Water* testifies to an enduring and unsentimental friendship, transcending mere portraiture to confront, in the starkest way imaginable, the uneasy ethical question of how to represent the dying. 90 min.
- 3:45 **Wim Wenders: Early Short Films.**  
**Same Player Shoots Again.** 1967. West Germany. With Hanns Zischler. "*Schauplätze* was my first short film. But it got lost somehow. However, two leftover shots remained and became the first two shots of *Same Player Shoots Again*. They form some kind of prelude. The rest of the film, after the title consists of a three-minute shot repeated five times, like the five balls in a pinball machine. It was shot in black and white and then repeated five times, dyed in a different color each time. It did not really turn out a color film. Just a bit of blue, red, yellow and green along the road" (Wenders). 12 min.  
**Silver City Revisited.** 1968. West Germany. "I was very impressed by the views from the different apartments in which I lived as a student in Munich. And I had a postcard collection. And in the attic of the film school I found a collection of old 78 shellac records and numbered them consecutively with the same title: Mood Music. A recording mix did not happen. With the 16mm projector of the film school, I recorded them directly onto the audio track by rule of thumb" (Wenders). 25 min.  
**Polizeifilm.** 1968. West Germany. With Jimmy Vogler, Kasimir Esser. "*Polizeifilm* is a 16mm black-and-white film about the Munich police and their psychological approach to handling the student riots of 1968 (in which I was deeply involved). It

illustrates the strains of ambitious and systematic police work. A funny film, in my opinion...a sort of slapstick film" (Wenders). 12 min.

**Alabama (2000 Light Years).** 1969. West Germany. With Paul Lys, Peter Kaiser, Werner Schroeter, Muriel Werner. "*Alabama* was the first film I shot in 35mm and 1:1:85 widescreen format. It was also the first time I worked with a real cinematographer (until then I had shot everything more or less on my own). So it was the first time with Robby Müller, who for the ten following years shot all my films. The film is named after a piece by John Coltrane with which the film opens....This much can be said about the story: it deals with death. In the end the camera dies, not the man. But the main thing is that the music is always present. When I was asked by a film critic at a festival (in Mannheim I think) what the film was about, I said: 'It is about the song 'All Along the Watchtower' and about what happens and what changes when Bob Dylan sings the song or Jimi Hendrix" (Wenders). 21 min.

**3 American LPs.** 1969. West Germany. "*3 American LPs* was the first film I did with Peter Handke. It was a film about American music, about three pieces of three LPs. There was a song by Van Morrison, another by Harvey Mandel, and one of Creedence Clearwater Revival. It was mainly the music and some shots out of a car, landscapes out of the car window. And it had a little bit of commentary—dialogue between Peter and me about American music and about how American rock music was about emotion and images instead of sounds. That is to say, about a kind of phenomenon, that it was in a way a kind of film music, but without a moving picture" (Wenders). 12 min. Program 82 min.

6:00

**In weiter Ferne, so nah! (Faraway, So Close!).** 1993. Germany. Directed by Wim Wenders. Screenplay by Wenders, Ulrich Zieger, Richard Reitinger. With Nastassja Kinski, Peter Falk, Bruno Ganz, Solveig Dommartin, Willem Dafoe, Rüdiger Vogler. Winner of the Grand Jury Prize at Cannes, *Faraway, So Close!* picks up where *Wings of Desire* left off: with Damiel (Ganz) and Marion (Dommartin) now married, caring for their young child, and running a pizzeria called Da Angelo. In the ensuing years, though, the unthinkable has happened—the Berlin wall has been torn down, Germany has been unified, and the Cold War clash of civilizations appears to be thawing. Not all is blissful in this brave new world: the sole remaining angel, Cassiel (Otto Sander), longs for a human touch, gets mixed up in a shady business with an arms merchant, and is torn between his own guardian angel (the gentle and lovely Kinski) and the Mephisto-like "Emit Flesti" (a sinister Dafoe). With unlikely cameos by Mikhail Gorbachev and Lou Reed, a popular title song by U2, and the rubble of Potsdamer Platz seen giving way to mirrored monuments of capitalism, *Faraway, So Close!* is a strangely haunting (and at times comical) time capsule of the 20th century's end. New digital restoration. In German, English; English subtitles. 146 min.

### **Monday, March 16**

1:30

**Die Gebrüder Skladanowsky (A Trick of the Light).** 1996. Germany. Directed by Wim Wenders, with graduates of the University of Television and Film Munich. With Udo Kier, Nadine Büttner, Hans Moser, Lucie Hürtgen-Skladanowsky. Made in the wake of cinema's 100th anniversary by Wenders and his students at the Munich Film Academy, *A Trick of the Light* revisits a lesser-known episode in the history of the medium. It tells the story of the Skladanowsky brothers, who developed one of the first motion picture devices—the Bioscop—and premiered it in Germany in 1895, two months before the Lumière brothers inaugurated their own Cinématographe in Paris. The saga of their invention unfolds through a series of historical re-creations that were shot with a hand-cranked camera and draw playfully from the stylistic tropes of early cinema; between these moments of *fin-de-siècle* slapstick, Max Skladanowsky's irreverent 91-year-old daughter Lucie vividly recalls episodes from her family's exploits. At times the two eras converge,

with specters of the Skladanowsky clan haunting the contemporary movie set, ultimately suggesting that 1990s Berlin is likewise a society facing momentous transformation. In German; English subtitles. 80 min.

**Wim Wenders: Commercial Work and Music Videos.** A selection of shorts, all centering on the art of making movies and of looking. Approx. 10 min.

**War in Peace.** 2006. Democratic Republic of Congo. Directed by Wim Wenders. In Wenders's contribution to the omnibus film *To Each His Own Cinema*, produced for the 60th Cannes Film Festival, young boys in the Congolese town of Kabalo watch Ridley Scott's *Black Hawk Down*. In Kishuaeli and other languages; English subtitles. 4 min.

**Invisible Crimes.** 2006. Democratic Republic of Congo. Produced for *Doctors without Borders*, this powerful documentary about violence against women was also filmed in the Congolese town of Kabalo. In Kishuaeli and other languages; English subtitles. 24 min. Program 118 min.

- 4:00 **Tokyo-Ga.** 1985. West Germany/USA. Directed by Wim Wenders. With Chishu Ryu, Yuharu Atsuta, Werner Herzog, Chris Marker. Inspired by the great Japanese director Yasujiro Ozu, Wenders journeyed to Tokyo to make this richly tangential essay film. "I was curious as to whether I still could track down something from this time, whether there was still anything left of this work," Wenders explains in a voiceover. "Images perhaps, or even people.... Or whether so much would have changed in Tokyo in the twenty years since Ozu's death that nothing would be left to find." He does find captivating images, of a crowded yet lonely pachinko parlor, a group of teenage rockabilies performing for passersby in a park, and skilled artisans crafting uncannily realistic plastic models of sushi for restaurant displays. Wenders also pays visits to Ozu's leading man, Chishû Ryû, and cinematographer, Yûharu Atsuta, whose account of his decades-long collaboration with Ozu is extraordinarily moving. New digital restoration. In Japanese, English; English subtitles. 92 min.
- 6:30 **Pina [in 3-D].** 2011. Germany. Directed by Wim Wenders. With Pina Bausch, Malou Airaud, Regina Advento, Ruth Amarante, Pablo Aran Gimeno. A German choreographer who revolutionized *tanztheater* ("dance theater") with her brash, raw, and often absurdist stagings of human emotion and gesture, Pina Bausch died in 2009 shortly before she and Wenders were to collaborate on a film. All but ready to give up on the project, Wenders was instead persuaded by members of her Wuppertal Dance Theater to refashion the film into a tribute of dazzling variety and valence, interweaving archival footage of Bausch with live performances of some of her most legendary and intimate dance pieces that he shot in 3-D. Frustrated by traditional cinema's failure to capture the kinetic intricacy of dance—"I felt cameras were at a loss in front of a dance stage," he observed, rendering the volumetric language of the body too "graphic," too "abstract," and not "corporeal" enough—Wenders used 3-D to astonishing effect, capturing the full range of Bausch's elaborate somatic vocabulary while also venturing beyond the proscenium arch to film members of Bausch's ensemble dancing on the banks of a river, in a factory, and with transit commuters in the company's home town of Wuppertal. In many languages, including German, Russian, French, Portuguese, Korean, Slovene; English subtitles. 103 min.

## **Tuesday, March 17**

- 1:45 **Alice in the Cities.** 1974. USA/West Germany. Directed by Wim Wenders. Screenplay by Wenders, Veith von Fürstenberg. With Rüdiger Vogler, Yella Rottländer, Lisa Kreuzer. A signal achievement of *das Neue Kino* (New German Cinema), *Alice in the Cities* was the first in Wenders's so-called "road movie trilogy," together with *Wrong Move* (1975) and *Kings of the Road* (1976), and as a touching portrait of longing and loss, the film also anticipates *Paris, Texas*, which

he made a decade later. Philip Winter, an aspiring journalist, is assigned to write a story about the American landscape for a German newspaper. Much to the chagrin of his editor, he has only a box of Polaroids to show for his travels. While held over at the airport in New York, he befriends a woman, likewise stranded, who suddenly entrusts him with her young daughter: the petulant, eponymous Alice. When it becomes clear that the mother won't be joining them in Amsterdam as planned, the pair wend their way across various German cities in search of a grandmother whom Alice only vaguely remembers. The rapport they develop is charming and keenly observed, but the film also speaks profoundly to themes that have prevailed throughout Wenders's career: the Americanization of Europe and, conversely, the peculiar blend of fascination and alienation felt by a European in the United States. "When you drive through America," Philip observes, "something happens to you. The images you see change you." In German; English subtitles. New digital restoration. 112 min.

4:15

**Buena Vista Social Club.** 1999. Germany/USA. Directed by Wim Wenders. Legendary in Cuba, the musicians of Buena Vista Social Club—Ibrahim Ferrer, Compay Segundo, Rubén González, and Elíades Ochoa—achieved universal adoration and success after Ry Cooder brought them together to record an album of traditional Cuban *son* and perform live in Amsterdam and at Carnegie Hall. Rarely has a film about music captivated millions of people worldwide; 15 years later, with the recent thawing of relations between Cuba and the United States, this film could not be more timely. In Spanish, English; English subtitles. 105 min.

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