

Between Film and Art.
Storyboards from Hitchcock to Spielberg



Detail of a poster design using motifs from APOCALYPSE NOW: Pentagram Design, Berlin

Special exhibition of the Deutsche Kinemathek –
Museum für Film und Fernsehen

August 11 – November 27, 2011

In cooperation with

Stiftung Henri und Fika Nannen
und Schenkung Otto von de Loe



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FACTS | GENERAL INFORMATION

Title	Zwischen Film und Kunst. Storyboards von Hitchcock bis Spielberg (Between Film and Art. Storyboards from Hitchcock to Spielberg)
Duration	August 11 – November 27, 2011
Exhibition location	Deutsche Kinemathek – Museum für Film und Fernsehen Filmhaus am Potsdamer Platz Potsdamer Straße 2, 10785 Berlin–Tiergarten, Germany, 1st upper floor
Public transportation Information	S-/U-Bahn Potsdamer Platz, Bus M48, M85, 200 Varian-Fry-Straße Tel +49(0)30/300903-0, Fax +49(0)30/300903-13 www.deutsche-kinemathek.de www.facebook.com/MuseumfuerFilmundFernsehen
Opening hours Lange Nacht der Museen	Tuesday – Sunday, 10 – 6, Thursday, 10 – 8 (Long Night of Museums) Saturday, August 27th, 6 pm – 2 am
Tickets	Special exhibition “Zwischen Film und Kunst. Storyboards von Hitchcock bis Spielberg” 4 € adults 3 € reduced rates 2 € school children Including the permanent collection for film and television: 6 € adults 4.50 € reduced rates 2 € school children Groups of 10 or more: 4.50 € per person Family ticket (2 adults + children): 12 € Family ticket (1 adult + children): 6 €
Exhibits	21 storyboards for international film productions of the last 80 years, combined with 26 works of art An additional 21 storyboards for German film productions of the last 80 years in the “Workshop” section (<i>only in Berlin</i>)
Exhibition space	approx. 200 sq. m. on the 4th Floor approx. 450 sq. m. on the 1st Floor
Catalogue	<i>Zwischen Film und Kunst. Storyboards von Hitchcock bis Spielberg</i> 2011, edited by Katharina Henkel (Kunsthalle Emden), Kristina Jaspers and Peter Mänz (Deutsche Kinemathek Berlin). 192 pages, 80 color and black-and-white illustrations, 25 x 29 cm Publisher: Hachmann Edition Bremen. 25.00 €
Museum education Special events	Workshops, www.deutsche-kinemathek.de www.deutsche-kinemathek.de ,

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LENDERS

For the first time, the Museum für Film und Fernsehen, in cooperation with the Kunsthalle Emden, is showing storyboards for cinematic masterpieces of the last 80 years to a wide audience. The storyboards are on loan from important international film studios and film archives. A large percentage of them are being publicly displayed for the first time. We would like to thank the following lenders:

Århus ARoS Århus Kunstmuseum: Erik Nørager Pedersen; **Austin** Harry Ransom Center / The University of Texas at Austin: Steve Wilson, Sonja P. Reid; **Berlin** Akademie der Künste: Dr. Wolfgang Trautwein, Catherine Amé, Nicky Rittmeyer; Arndt Berlin: Matthias Arndt, Julie Buchardi; Buchmann Galerie: André Buchmann, Erik Herkrath; Agi Dawaachu; Axel Eichhorst; Galerie Haas: Michael Haas, Dr. Erika Költzsch; Kordes & Kordes Film GmbH; Vittorio Manalese: Vittorio Manalese, Miriam Leyser; Galerie Georg Nothelfer: Georg Nothelfer; Max Julian Otto; Sony Pictures: Sonja Ziemer; Sebastian Soukup; Staatliche Museen zu Berlin – Kupferstichkabinett: Prof. Dr. Michael Eissenhauer, Prof. Dr. Heinrich Schulze Altcapenberg, Dr. Anita Beloubek–Hammer, Dr. Andreas Schalhorn, Andreas Hesse, Astrid Holmgren, Ingrid Rieck; Tom Tykwer; X Filme Creative Pool: Elisa Nitschke, Kristina Stelter; **Bern** Galerie Kornfeld und Cie.: Dr. Eberhard W. Kornfeld, Margret Tangelder; **Beverly Hills** The Academy of Motion Picture Arts and Sciences / Margaret Herrick Library, Academy Foundation: Joe Gott, Anne Coco, Barbara Hall; **Bremen** Kunsthalle Bremen: Prof. Dr. Wulf Herzogenrath, Dr. Dorothee Hansen, Jutta Putschew; **Brühl** Max Ernst Museum Brühl des LVR, Stiftung Max Ernst: Dr. Achim Sommer, Jasper Hallmanns; **Burbank** Walt Disney Animation Research Library: Lella Smith, Kristen McCormick; **Düsseldorf** Prof. Konrad Klapheck; Essen Rainer Stock; **Frankfurt/Main** Deutsches Filminstitut DIF e.V. – Deutsches Filmmuseum: Beate Dannhorn; **Hamburg** Museum für Kunst und Gewerbe Hamburg: Prof. Dr. Sabine Schulze, Margit Tabel–Gerster; **Hanover** Sprengel Museum Hannover: Dr. Ulrich Krempel, Dr. Carina Plath, Peter Pürer; **Harlingen** Galerie de Vis: Geke Westenberg; **Cologne** Kudlek van der Grinten Galerie: Franz van der Grinten; **London** BFI National Archive: Michael Caldwell, Nigel Arthur; Stanley Kubrick Archive / The University of Arts London: Jan Harlan; Julian Opie; **Los Angeles** DreamWorks Studios: Michelle Fandetti, Marvin Levy, David Fincher, Alex Tavoularis; **Munich** Constantin Film: Daniela von Keyserlingk; Sammlung Goetz: Ingvild Goetz, Dr. Stephan Urbaschek; Staatliche Graphische Sammlung München: Dr. Michael Semff, Jeanette Parisi; **New York** Martin Scorsese Collection: Martin Scorsese, Marianne Bower; **Oelde** SØR Rusche Sammlung: Dr. Dr. Thomas Rusche, Gaby Weber; **Paris** Cinémathèque française: Jacques Ayroles, Isabelle Regelsperger, Régis Robert; hapax: Maxime Rebière, Danièle d’Antoni; **Potsdam** Filmmuseum Potsdam: Ines Belger, Dorett Molitor; Susanne Hopf; **San Francisco** American Zoetrope Films: James Mockoski; Lucasfilm Ltd.: Kyra Bowling, Laela French; **Siegen** Lars Billig; **Vienna** Galerie Krobath: Helga and Peter Krobath, Gabriela Gutmann; **Wuppertal** Von der Heydt–Museum Wuppertal: Dr. Gerhard Finckh; **Zurich** Hauser & Wirth: Florian Berktold, Laura Bechter

As well as artists and private lenders, who wish to remain anonymous.

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WALL TEXTS

ROOM 1 | 4TH FLOOR

INTRO | BETWEEN FILM AND ART. STORYBOARDS FROM HITCHCOCK TO SPIELBERG



Storyboard von William Cameron Menzies zu GONE WITH THE WIND

ROOM 4 | 1ST FLOOR

“WORKSHOP” SECTION | THE STORYBOARD IN GERMANY

THE STORYBOARD is a cinematic working tool, positioned somewhere between artistic design and technical drawing. Similar to a comic strip, a storyboard represents the course of action that takes place in front of the camera, as well as the movements of the camera itself in the form of individually drawn images. In this way, it makes the testing and the dramaturgical revisions to the narrative course of a film’s story possible.

A storyboard allows insights into the artistic conception of a film, while simultaneously developing its own independent, aesthetic attraction. The spectrum of techniques with which the exhibited storyboards were realized, spans from delicate, monochrome works in graphite and Indian ink to tremendous bursts of color carried out in colored pencils and felt-tip pens, chalk and watercolor. Although the storyboard is an art form that comes close to the classic sketch with its centuries-old tradition, it has nevertheless remained nearly undiscovered within a museum context until now.

The term “storyboard” is presumably a coinage from the Walt Disney Studios, in which individual drawings were actually pinned to a corkboard. Storyboards were increasingly used in Hollywood by the end of the 1930s, when film productions became more extensive and costlier. Today, the names of the illustrators are often unknown.

Each of the storyboard drawings in the exhibition will be juxtaposed to the film sequences to which they refer, as well as to works by internationally known artists, whose aesthetics or conceptions share a connection with them. In this synoptic presentation it becomes apparent just how much the visual languages used by art and film have inspired and influenced one another.

Room 4. | Level 1

WORKSHOP ROOM | THE STORYBOARD IN GERMANY

The first storyboards were created in the 1920s, when cameramen, set designers and directors began to sketch motion picture sequences in preparation for filming. One of the earliest storyboards in the

history of film was created in Germany, when Fritz Maurischat, together with the director Frank Wisbar, developed the so-called “paper film” for *IM BANN DES EULENSPIEGELS* (1932). He mounted 296 drawings to a 75 meter-long strip of paper, next to which were placed dialogues, directorial remarks, as well as notes for the camera takes and for the music in separate columns. In this way, the director, who was still inexperienced at the time, could practice cost-saving filmmaking on paper.

A few years later, the set designer Robert Herlth worked with a similar tool during production of *DER HERRSCHER* (1937). He ordered an abundant stack of drawings mounted on large-scale cardboard, marking each of them with excerpts and dialogues from the film script. This technique was taken up once again at DEFA in the late 1940s. Since the 1960s, the scenographer Alfred Hirschmeier, in particular, used so-called “optische Drehbücher” (visual film scripts) in which he also noted camera perspectives and directorial remarks. Even today, filmmakers such as Wim Wenders, Chris Kraus and Tom Tykwer still use storyboards for their groundwork, frequently in combination with drawings made by hand and through computer software.

Directors: Frank Beyer, Roland Emmerich, Chris Kraus, Volker Schlöndorff, Tom Tykwer, Wim Wenders, Konrad Wolf et al.

Room 1 | Level 4

DAS SCHIFF DER VERLORENEN MENSCHEN, D/F 1929
R: MAURICE TOURNEUR (1873–1961)

In Maurice Tourneur’s silent film *DAS SCHIFF DER VERLORENEN MENSCHEN* Marlene Dietrich plays the pilot Ethel Marley, who is saved by a sailing boat after her plane crashes over the Atlantic. A doctor on board hides her from the criminal crew.

Fritz Maurischat drew the sequence of the flight over the Atlantic and the dramatic plane crash in charcoal on tracing paper. Camera takes of the airplane and the pilot’s face were combined on one page; virtually graphically superimposed. The use of various special effects techniques was very much the focus of a dynamic series of drawings, which can be described as an early form of a storyboard. Three years later Maurischat was substantially involved in one of the first films to be drawn with the help of a storyboard. The so-called “paper film” was created for Frank Wisbar’s *IM BANN DES EULENSPIEGELS* (1932).

SNOW WHITE AND THE SEVEN DWARFS, USA 1937
R: David D. Hand (1900–1986)

An ambitious project based on the popular fairy tale, Walt Disney’s *SNOW WHITE AND THE SEVEN DWARFS* became the first feature-length, color animation film that was also a movie made for the enjoyment of the entire family. In order to visualize the development of the story and the individual flow of movements, images for the individual sequences were pinned on corkboards specifically used for this film. As photographs of the boards show, sometimes they concerned monochrome movement sequences of the characters being staged, while sometimes they were movement drawings combined with colored background images. The preserved storyboard drawings, which show the dwarfs at work in front of the mine, suggest the motifs of the background images, although the focus lies on the movements of the protagonists Doc and Dopey.

Art: Paul McCarthy, *Spinning Dwarf*, 2009 (*1945 in Salt Lake City)

FANTASIA, USA 1940

R: JAMES ALGAR (1912–1998), SAMUEL ARMSTRONG (1893–1976)

In his third full-length cartoon, FANTASIA, Walt Disney wanted to make the fascination of classical music accessible to a wide audience. Inspired by various works of art in European painting, narrative episodes and abstract visualizations are associatively combined with one another in colorful imagery. Mickey Mouse, the best-known character of the production company, is seen in the role of a sorcerer's apprentice, based on the figure in Goethe's ballad "Der Zauberlehrling". The draftsmen altered Mickey's appearance compared to earlier films. He received a "human skin color" and a more expressive face. Even if FANTASIA did not reach a broad public at the time of its premiere performance in 1940, the integration of storyboards into the production process, and consequently their further professionalization, was one of the decisive reasons for the film's success. The individual animation of the characters and the special effects used for the shooting stars were dynamically executed in full detail.

GONE WITH THE WIND, USA 1939

R: VICTOR FLEMING (1889 –1949)

GONE WITH THE WIND, set against the background of the American Civil War, tells the story of the beautiful, but egoistic Scarlett O'Hara (Vivian Leigh). The film is based on a bestselling novel by Margaret Mitchell. It is one of the first films in Technicolor and may be counted among the most successful films of all time.

Its directors were repeatedly replaced during production. The distinctive personalities, however, were David O. Selznick and the production designer William Cameron Menzies. Selznick wanted "a complete script in sketch form," in order to be able to plan all the details of the film in advance. Menzies was also interested in a precise visual preplanning to design the film as dramaturgically effective as possible. More than 60 small painted watercolor panels, whose order could be easily switched or exchanged, have survived from the famous "Fire Sequence" alone, the central scene of the burning of Atlanta.

Art: ANONYM, Junge Dame vor dem Spiegel, um 1905/1910

MAN HUNT, USA 1941

R: FRITZ LANG (1890–1976)

The American feature film MAN HUNT, by the director Fritz Lang, who had emigrated from Germany, narrates an early cinematic fantasy of an assassination attempt on Adolf Hitler. In 1939, near Berchtesgaden, Hitler chances into the line of sight of the British hunter Alan Thorndike. However, his shot misses its target. Thorndike is arrested, but can flee from Nazi Germany. In a port, he reaches his saving ship to London in a rowboat.

The storyboards of Wiard B. Ihnen, made after the film script, work with a type of lighting typical of the film noir. The rowboat's pursuit by a searchlight, in which large parts of the picture remain in the dark, are reminiscent of sequences from Fritz Lang's silent films, for instance the inventor Rotwang's pursuit of Maria in the catacombs of Metropolis (1927).

Art: Wim Claessen, Ruderer (Rowers), 2009 (*1951 Limburg/Netherland)

Art: Marcel van Eeden, o.T., 2010 (*1965 in Den Haag)

SPELLBOUND, USA 1945

R: ALFRED HITCHCOCK (1899–1980)

SPELLBOUND tells the story of a chief physician (Gregory Peck) suffering from amnesia. A psychoanalyst (Ingrid Bergman), who falls in love with him, is able to help him to process his trauma with the aid of dream analysis and to uncover a criminal case at the same time.

Alfred Hitchcock wanted no blurred and nebulous images for the design of the dream sequence, but hyper-realistic, overly sharply drawn motifs. As a result he engaged the Surrealistic painter Salvador Dalí, who had already repeatedly tried to succeed in Hollywood. Among other things, Dalí designed a stage curtain with countless eyes and quoted further Surrealistic pictorial motifs. However, the producer David O. Selznick was dissatisfied with the result; the scene appeared too static to him in its adaptation. Therefore, he had the art director James Basevi and his team replan and reshoot the entire dream sequence with the help of a storyboard.

Art: Tony Oursler, *Criminal Eye*, 1995 (*1957 New York)

THE RED SHOES, GB 1948

R: MICHAEL POWELL (1905–1990), EMERIC PRESSBURGER (1902–1988)

The ballet film THE RED SHOES is based on the story of the same name by Hans Christian Andersen. A talented ballerina is caught between two men – her merciless teacher and manager, on the one hand, and a young composer whom she loves, on the other. Because she cannot escape having to choose between the dilemma of love vs. profession, she ends up committing suicide. At the center of the film is an extensive dance sequence, in which the ballerina dances through various life and dream worlds. Countless storyboards in various techniques were drawn for THE RED SHOES. The production designer Hein Heckroth had colored image series produced, which he then filmed like a cartoon, to convince the directors Michael Powell and Emeric Pressburger of his concept for the ballet scene. Heckroth, who had studied painting in Frankfurt/Main at the end of the 1910s and was influenced by artists like Miró and Kandinsky, wanted a picturesque design, not one aimed at realism.

Art: Fiona Rae, *Untitled*, 2010 (*1963 in Hong Kong)

SOLOMON AND SHEBA, USA 1959

R: KING VIDOR (1894–1982)

In the monumental film Solomon and Sheba, the director King Vidor very freely staged a love story from the Old Testament between the Israelite King Solomon and the Queen of Sheba. In aid of the Egyptians, the queen brings the son of David to deny his God. The people turn away from him and his empire falls apart. After the queen has asked the God of Israel for pardon, Solomon, with a last contingent of his warriors, manages to beat the Egyptians through a ploy.

Joe Hurley's storyboards prepared the mass choreography of the Egyptian and Israelite armies in the cinematic wide screen format. His sequences, drawn as panoramas, exude the quality of polished scenographic designs, with nothing fleeting or roughly sketched out. Camera pan shots are noted in handwriting. The lighting captured in white opaque color is also important, because the Israelites' ploy consisted of blinding the Egyptian riders with their shields, whereby the attackers fall into an abyss.

SPARTACUS, USA 1960

R: STANLEY KUBRICK (1928–1999)

This American-made history film is based on the real event of a slave rebellion in ancient Rome. With melodramatic gestures, it fabricates an action-packed plot at whose center is the slave Spartacus (Kirk Douglas). After numerous humiliations through his masters, he provokes a rebellion and starts a revolt against Rome.

After just a few days of shooting, disagreements arose between the lead actor and producer Kirk Douglas and the director Anthony Mann, whereupon the still relatively unknown Stanley Kubrick took over the film's direction. Above all, the extraordinary cinematography of the crowd scenes and the choreography of the aggressive altercations demanded precise planning. The graphic artist Saul Bass, who became famous for his title sequences, also drew the storyboards for this film. For the director Stanley Kubrick, this was the only film in which he did not enjoy unlimited artistic freedom.

Art: Shonah Trescott, *The Search 2*, 2010 (*1982 in Maitland/Australien)

Raum 2 | Etage 1

THE BIRDS, USA 1963

R: ALFRED HITCHCOCK (1899–1980)

Seagulls, crows and other birds threaten the people in a small town on the coast of California. Melanie Daniels (Tippi Hedren) spends the weekend in Bodega Bay and is forced to experience how the aggression of the birds increases further and further until they finally even attack helpless schoolchildren. Finally, Daniels runs down a street with the children to escape from the bird attack. Alfred Hitchcock attached special importance to the preliminary planning of his films and consequently work with a storyboard was particularly suited to his working method. On the one side, Harold Michelson's storyboards for *THE BIRDS* precisely affix every detail – for example the head movements of the lead actress, Tippi Hedren – but, at the same time they convey the subliminal threat, which starts out from the flocks of birds that are becoming ever larger and larger. The entire film was planned in this manner.

Art: Thomas Hartmann, *Überflug* 2008–2010 (*1950 in Zetel)

Art: Henri Michaux, o.T. 1959 (1899 Namur/Belgium – 1984 Paris)

WHO'S AFRAID OF VIRGINIA WOOLF?, USA 1966

R: MIKE NICHOLS (*1931)

WHO'S AFRAID OF VIRGINIA WOOLF? is the cinematic adaptation of the play of the same name by Edward Albee that was celebrated on Broadway at the beginning of the 1960s. Cast with Elizabeth Taylor and Richard Burton, the film developed an additional attraction due to the fact that the marital strife of its subject matter could also be related to the real relationship of Taylor & Burton as a married couple. The film was directed by Mike Nichols, a professional of the Broadway stage, who, however, had never worked for the cinema before. The producer, Ernest Lehman, placed the illustrator Maurice Zuberano at Nichols' side, who visualized the film script together with him by means of a storyboard.

The series of images sketched by Zuberano document the development of the camera work and the staging of the actors. Sketched in a dark, felt-tipped pen on bright paper, and provided with marked red lines of movement, shreds of dialogue and cadrations, the storyboard reads like a graphical stage direction.

Art: Andy Warhol, Man and Woman, 1960 (1928 Pittsburgh - 1987 New York)

THE DAY OF THE JACKAL, GB/F 1973

R: FRED ZINNEMANN (1907-1997)

Fred Zinnemann's film, after Frederick Forsyth's thriller of the same name, concerns an assassination attempt on French president Charles de Gaulle. An English professional killer (Edward Fox), who calls himself "The Jackal," is hired by an underground group to do the assassination. French intelligence appoints its best man (Michael Lonsdale) to prevent the assassination. The Jackal's meticulous preparations and the police inquiries become parallel narratives - a race against time that creates the film's tension.

André Guérin's storyboards convey the speed of the chase in coarse strokes. Only a few details can be recognized, like a flashing warning light on the police car. Landscapes, buildings and house-lined streets were drawn quickly and blurred. Cars race from the foreground to the background, illustrating marked "speedlines," when the black Citroën DS is meant to lean into the curve in a way that is especially spectacular.

Art: Koen van den Broek, Moca Geffen #2, 2010 (*1973 in Bree/Belgium)

TAXI DRIVER, USA 1976

R: MARTIN SCORSESE (*1942)

TAXI DRIVER tells the story of the cab driver and Vietnam veteran Travis Bickle (Robert de Niro), who is increasingly more disgusted by society and who runs amok. After shaving his head into a Mohawk and heavily arming himself, he begins a kind of crusade through a nocturnal New York.

The director, Martin Scorsese, had drawn comic strip-like storyboards during his childhood. He still uses this technique for his films today, to gain clarity about camera perspectives and takes, visual connections and movement sequences. He went back to a block of preprinted frames for the storyboard to TAXI DRIVER and sketched the scene with a soft pencil and a red, felt-tipped pen. Smaller, marked display frames specify which details the camera should zoom in on; bullet wounds are depicted in red felt-tipped pen - a bloodbath confronting the viewer before his eyes, so to speak.

Art: Ralf Ziervogel, HD, 2011 (*1975 in Clausthal-Zellerfeld)

L'HOMME QUI AIMAIT LES FEMMES, F 1977

R: FRANÇOIS TRUFFAUT (1932-1984)

The life of Bertrand Morane (Charles Denner) is determined by a passion for women's legs. The protagonist of François Truffaut's film works as an engineer for fluid mechanics and writes an autobiographical novel in which he looks back at his experiences with women. He is run over while watching a woman he sees on the street and ultimately dies in the hospital, because in an attempt to see more of a nurse's legs, he tore the intravenous tubes out of his arm.

The storyboards, drawn in warm orange and brown tones, suggest an erotic mood for this film. In the sequence of images we see a man with two lightly clothed – and in the end naked – women on a brown sofa; an open fire aglow in the background. Close-ups show lips, breasts and hands. However, the scene is not presented like this in the film that was produced. Only a blanket slipping off the sofa and the crackling fire will suggest the heated atmosphere. Whatever the reason for the deviation between the finished film and the storyboard, it will remain a mystery.

Art: Tom Wesselann, *Clare Sitting Robe Half Off (Vivian)*, 1993
(1931 Cincinnati/Ohio – 2004 New York)

STAR WARS. EPISODE IV: A NEW HOPE, USA 1977

R: GEORG LUCAS (*1944)

Since the premiere of the first part in 1977, George Lucas' science fiction saga has developed into a phenomenon of pop culture, followed by further feature films, books, comics, video games and television series pertaining to the subject matter of this universe. In a distant galaxy the beautiful Princess Leia (Carrie Fisher) fights with a small group of rebels against "the dark side of the Force" and is taken prisoner. Luke Skywalker (Mark Hamill), a farm boy, who by chance came into the possession of two robots and secret documents, attempts to free her together with the former fighter Obi-Wan Kenobi (Alec Guinness) and to avert the threat from the Death Star.

To introduce the project to potential sponsors, Francis Ford Coppola made a recommendation to his friend George Lucas to have parts of the story visualized by Alex Tavoularis, an experienced storyboard draftsman. Later, the entire film was planned in storyboards made by different illustrators. The light sword duel between Darth Vader and Obi-Wan Kenobi, inspired by Japanese combat, is one of the key sequences of film. When Obi-Wan Kenobi detects Luke, he consciously allows Darth Vader to kill him.

Art: Katsushika Hokusai, *Hokusai Manga*, Bd. 6, 1817
(1760 Edo – 1849 Asakusa)

APOCALYPSE NOW, USA 1979

R: FRANCIS FORD COPPOLA (*1939)

The Vietnam War film APOCALYPSE NOW is based on Joseph Conrad's novel „Heart of Darkness“. Told from the perspective of Captain Willard (Martin Sheen), we learn how he received the mission to liquidate the American Colonel Kurtz (Marlon Brando), who is no longer of sound mind. Kurtz has built up a kind of kingdom in the jungles of Cambodia. Willard sets out from Saigon on a search for him. The further Willard penetrates into the jungle, the more considerably he is confronted with the horrors and the absurdity of the war.

The storyboard drawings were carried out by the production designer Dean Tavoularis and his team in a wide screen format and in bright colors. The opulent green of the jungle and the azure blue of the sea are contrasted to the daunting masses of fire in yellow and red. Just as the devastating air raid of the American helicopter squadron on a Vietnamese village in the film is underlain with Richard Wagner's "Ride of the Valkyries," horror is already conceived as an aesthetic perception in the storyboard.

Art: Georg Baselitz, o.T., 1966, *Rebell*, 1965, L.R., 1966
(*1938 in Deutschbaselitz)
Art: Ludwig Meidner, *Der Krieg*, 1914 (1884 Bernstadt a.d. Weide/Schlesien –
1966 in Darmstadt)

Raum 3 | Etage 1

RAIDERS OF THE LOST ARK, USA 1981

R: STEVEN SPIELBERG (*1946)

In 1936, the archeology professor and adventurer Henry Jones Jr. (Harrison Ford), known as Indiana Jones, receives a commission from American intelligence to save the legendary Ark of the Covenant from the German National Socialists. This ark promises its owner magical powers and invulnerability. Indiana Jones partakes in a chase halfway around the globe with his French rival Belloq (Paul Freeman) and the Nazis, arriving just in time as the Nazis wish to open the ark on a secret island in the Mediterranean.

Storyboards were indispensable for the numerous special effects and tricks conveyed in the film and were ultimately used for nearly 80 percent of the scenes. Consequently, the drawings show how opening the Ark of the Covenant is accompanied by supernatural light and neon green fog vapors. Ghost-like figures fly around Belloq and the group of Nazis. When lightning and a ball of fire finally flashes from the ark, only Indiana Jones and his girlfriend Marion (Karen Allen) remain unscathed, because they had closed their eyes. All the others present had stared at the treasure chest full of greed, and were melted by the heat rays.

Art: Michelle Jeziarski, Arena, 2008 (*1981 in Berlin)
Art: Christian Lemmerz, Freddie I-V (*1959 in Karlsruhe)

HAMMETT, USA 1982

R: WIM WENDERS (*1945)

Numerous film script versions have been written and many storyboards drawn for HAMMETT, Wim Wenders' feature film shot in the USA, about the crime writer Dashiell Hammett, who got caught up in a crime story of his own in San Francisco during the 1920s. The film was produced by Francis Ford Coppola and his company American Zoetrope. After Coppola got tired of reading different versions of the film script, he had actors read the most current variants and had the corresponding storyboards filmed in order to provide him with impressions for a potential cinematic adaptation. The storyboard for a rejected film script, drawn by Alex Tavoularis, presents itself to the viewer today as a "film in one's head," which was never carried out. Wim Wenders found work with the storyboard unsatisfactory, maintaining that the film itself was thereby degraded to a kind of "déjà vu."

Art: Konrad Klapheck, Schreibmaschine, 1955 (*1935 in Düsseldorf)
Art: Raymond Pettibon, Untitled (The world wants), 1998
(*1957 in Tucson/Arizona)

L'AMANT, F/GB/VN 1992

R: JEAN-JACQUES ANNAUD (*1943)

In her autobiographical novel „L'amant, published" in 1984, the French author Marguerite Duras evoked images of her earliest youth – pictures of an encounter with a Chinese man, who would take her to Saigon. A young European girl (Jane March) stands at the rail of a ferry, which crosses a tributary of the Mekong River. An elegant man (Tony Leung) gets out of his limousine, smokes an English cigarette,

looks at the young girl with a man's hat and gold shoes and slowly approaches her. We see that he is intimidated.

A few years after the publication of the novel, the director Jean-Jacques Annaud had the illustrator Maxime Rebière previsualize the images that Duras had called up from memory for his cinematic adaptation of her bestseller. Starting out from the clarity and two-dimensionality of a teenage photo of Duras, Rebière designed his black-and-white drawings, which anticipate the look of the film. Annaud had all key scenes of the film drawn; the results of which were duplicated in combination with the film script and distributed to the crew. In the end, the storyboards also helped to convince the Vietnamese authorities to approve the film project and to maintain its filming permits.

Art: Julian Opie, Wooden Painting, 2008 (*1958 in London)

Raum 4 | Etage 1

A.I. – ARTIFICIAL INTELLIGENCE / A.I. – KÜNSTLICHE INTELLIGENZ, USA 2001

R: STEVEN SPIELBERG (*1946)

The science fiction film A.I. – Artificial Intelligence establishes the Pinocchio legend in the 22nd century. A married couple, whose own child is in a coma, adopt a “mecha” as a substitute, a robot boy in the guise of a human being. When the real boy wakes up from his coma, the mecha is abandoned in the woods. He fights his way through a hostile world on a search for the Blue Fairy, who he believes can change him into a “real” boy.

Stanley Kubrick originally planned to film the movie, but he gave the project over to his friend Steven Spielberg before he died. Kubrick had already engaged the draftsman Chris Baker (“Fangorn”), whose graphic novels had very much impressed him. Baker produced more than 1000 drawings in a little over two years. Spielberg continued the collaboration with Baker. Baker initially designed sphinxes at the entrance to Rouge City, an entertainment capital, but then reduced the historical connotations so that streamlined heads with oversized lips ultimately marked the entry into the city of vice.

Art: Niki de Saint Phalle, Sphinx, 1990 (1930 Neuilly-sur-Seine –
2002 San Diego/Kalifornien)

PANIC ROOM, USA 2002

R: DAVID FINCHER (*1962)

A rich woman (Jodie Foster), recently divorced from her husband, and her daughter (Kristen Stewart) have moved into a comfortable brownstone building on New York's Upper West Side. The building was owned by a millionaire, who had a “panic room” built in, made of concrete and steel. On the first night, the two women escape from burglars into this room, without realizing that the goods on which the criminals have set their sights are located precisely in this room.

Like some other directors, David Fincher draws his own storyboards, but also has boards produced by hand and on the computer for the preparation of his films. It is significant for his working method that several freehand drawings were created for a moment lasting only few seconds; the scene in which the door lock is broken open. In addition, a computer-generated previsualization system in three-dimensional images was developed for the rapid camera movements of this thriller, where walls are broken through.

Art: Simon Schubert, Untitled (staircase) (*1976 in Köln)
Kunst: Lucio Fontana (1899 Rosario/Argentina – 1968 Comabbio, Varese/Italy)

CATALOGUE



Zwischen Film und Kunst. Storyboards von Hitchcock bis Spielberg

2011, edited by Katharina Henkel (Kunsthalle Emden), Kristina Jaspers and Peter Mänz (Deutsche Kinemathek Berlin).

192 pages, 80 color and black-and-white illustrations, 25 x 29 cm
Hardcover, with essays by Katharina Henkel, Kristina Jaspers, Peter Mänz, Andreas C. Knigge, Lena Nievers, Nils Ohlsen and an interview with Martin Scorsese. Publisher: Hachmann Edition Bremen

ISBN 978-3-939429-88-3, 25.00 €

(In German)

MUSEUM EDUCATION OFFERINGS

Tours

A 60-minute guided tour grants insights into the working methods with storyboards, while illustrating their impact on influential cinematic works.

Fees: School classes 40 € / Groups 50 € (plus admission)

Workshops

DREHBUCH, STORYBOARD UND FILMISCHE UMSETZUNG
(FILM SCRIPT, STORYBOARD AND CINEMATIC REALIZATION)

Participants learn the basics of the cinematic design medium, observing the process of creating a film from the film script, to the storyboard and through to a film's cinematic realization.

Using examples of German and international film productions, the storyboards are subsequently analyzed both as individual film script sequences, as well as in their cinematic implementations.

(Recommended for visitors 16 years and over)

STORYBOARD – GEZEICHNETER FILM
(STORYBOARD – SKETCHED FILM)

The workshop deals with diverse facets of the storyboard and of its realization:

Basics of the cinematic design medium are treated, as are the application of different drawing techniques and styles. Following a confrontation with exceptional productions of film history, participants can become illustrators themselves and design their own storyboards. (Recommended for visitors 13 years and over)

Duration of the workshops: 180 minutes

Max. number of participants: class size

Fees: School classes 100 € / Groups 150 € (free admission)

Museum Information/Reservations

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SPECIAL EVENTS

For the extensive special events program of the exhibition, please see:

www.deutsche-kinemathek.de | www.facebook.com/MuseumfuerFilmundFernsehen

QUARTERLY PROGRAM OF THE MUSEUM FÜR FILM UND FERNSEHEN

VISUAL MATERIAL

Printable illustrations accompanying the exhibition are available on the website www.deutsche-kinemathek.de under the English section PRESS | PRESS PHOTOGRAPHS. Please contact the Press Office for access codes:

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Paul McCarthy, SPINNING DWARF