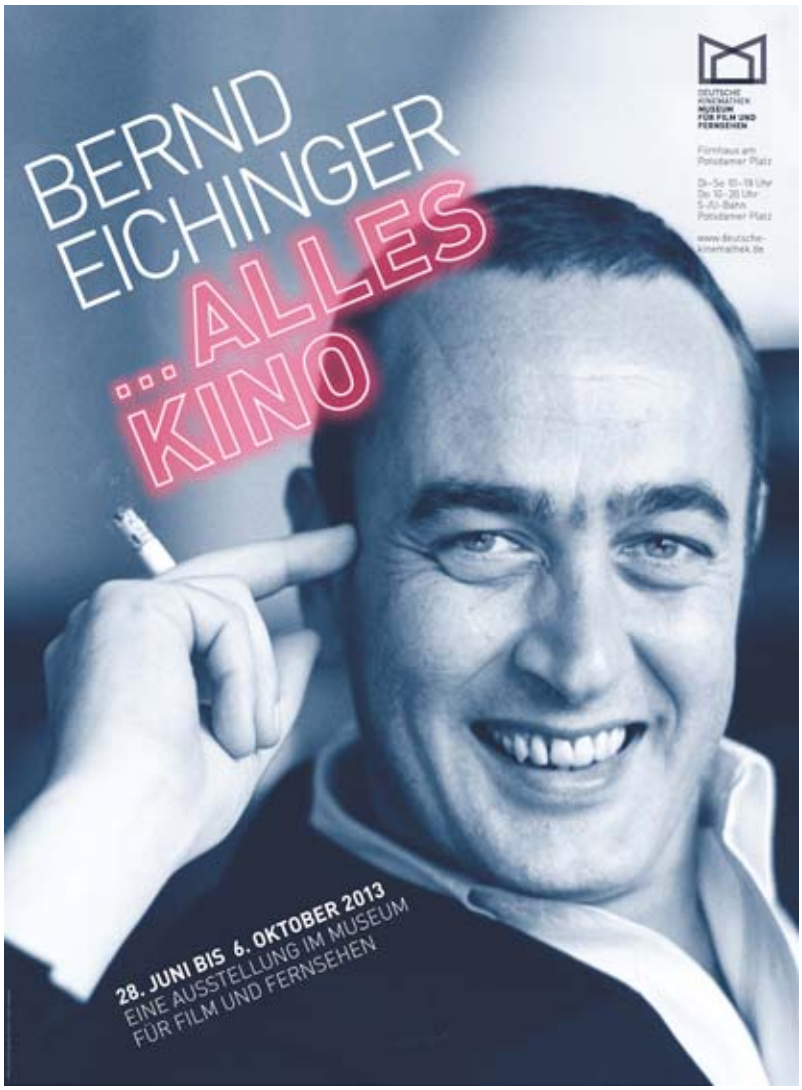

Photo: Karin Rocholl, Hamburg. Poster design: Pentagram Design, Berlin

Exhibition of the
Deutsche Kinemathek - Museum für Film und Fernsehen
at the Filmhaus am Potsdamer Platz
Potsdamer Straße 2, D-10785 Berlin

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DEUTSCHE KINEMATHEK MUSEUM FÜR FILM UND FERNSEHEN

Bernd Eichinger – … alles Kino (… Everything is Cinema)
June 28 –October 6, 2013

Location	Deutsche Kinemathek – Museum für Film und Fernsehen Filmhaus am Potsdamer Platz, 4th and 1st upper levels Potsdamer Straße 2, D-10785 Berlin-Tiergarten
Public transp.	S-/U-Bahn Potsdamer Platz, Bus M48, M85, 200 Varian-Fry-Straße
Information	T +49(0)30 300903-0, F +49(0)30 300903-13 www.deutsche-kinemathek.de and www.facebook.com/MuseumfuerFilmundFernsehen
Opening hours	Tuesday – Sunday, 10 – 6 pm, Thursday 10 – 8 pm
Admission prices	Special exhibition "Bernd Eichinger – … alles Kino" (… Everything is Cinema) Adults 5 € | reduced rate 4 € Schoolchildren 2 € Groups of 10 of more 4.50 € p. P. Including the Permanent Exhibition Adults 7 € | reduced rate 4.50 € Schoolchildren 2 € | Family ticket 14 €
Guided tours	Museumsinformation Berlin: T +49 (0)302 4749-888, F -883 museumsinformation@kulturprojekte-berlin.de
Audio guide	
Exhibits	Nearly 350 exhibits, including private records, film scripts, family pictures, correspondence, unpublished private photos, production and still photographs, three-dimensional objects and original costumes (Bernd Eichinger's private wardrobe, as well as film costumes, such as the golden dress Nina Hoss wore in THE GIRL ROSEMARIE. The majority of the material (some of it unpublished) originates from Bernd Eichinger's private archives, which were given to the Deutsche Kinemathek in 2012.
Media	Nearly 120 minutes, including examples from Bernd Eichinger's productions, which are assigned to the sections of the exhibition entitled "Heroes," "Germany," "America" and "Outsiders." In addition, there are interviews with Bernd Eichinger and documentation about him, as well as a large-scale media installation.
Exhibition space	Filmhaus, 650 sq. m., on the 4th and 1st upper levels

Introduction

Bernd Eichinger (1949–2011) was Germany's most important film producer in recent decades. Fulfilling diverse functions, he oversaw and accepted responsibility for more than 100 film and television productions. His name is linked to the Munich distribution company "Constantin Film" where he took an active role until 2006. Initially under the name "Neue Constantin," he led the company to major successes, building one upon the other since the 1980s.

What does a film producer do? He bears financial responsibility for a film project from beginning to end: from the development of its subject through its international marketing. He is the "driving force" behind every film production, and must know all its steps and consider any risks involved. The film producer Bernd Eichinger, who studied at the University of Television and Film Munich (HFF), embodied this role as a creative authority with all his passion; like no other. Eichinger made films for a "wide audience" beginning with his involvement with "Constantin," although his productions often raised controversy among German critics. Within the international film business Eichinger enjoyed great recognition. Acquired by the Deutsche Kinemathek in 2012, the "Bernd Eichinger Collection" is being presented to the public in this exhibition for the first time. It approaches Eichinger's biography and his work from various perspectives: A timeline combines important events from his professional, private and public lives with objects, photographs and film clips. The sections of the exhibition entitled "Heroes," "Germany," "America" and "Outsiders" are concerned with themes in Bernd Eichinger's life, which are reflected in his films and projects. A media installation at the end of the exhibition made up of three large-scale, choreographed projections offers insights into Bernd Eichinger's thought processes and his rare creative potential.

HEROES

Cinema often tells of heroes. They overcome their fears and weaknesses, and fight for good. They act as examples with whom audiences can identify. Eichinger was driven by the question about "what someone is made of," both privately and as a filmmaker. His favorite heroes were Winnetou and Prinz Eisenherz (Prince Valiant), and in times of personal crisis he relied on his books by Karl May and Hal Foster's comic strip narratives. Another heroic myth that continued to engage him during his lifetime is the Nibelung saga. Bernd Eichinger, who had to fight with a number of his own fears, including a fear of heights, always considered filmmaking to be a "race to the top" and consequently a show of willpower. "No Fear!" – he once noted on a napkin, either as a motto or in self-reproach.

The first major heroic tale that Eichinger brought to the screen was THE NEVERENDING STORY (directed by Wolfgang Petersen, FRG/US, 1984). The use of state-of-the-art technology made this screen adaptation of Michael Ende's novel into one of the most expensive German productions of its time. It tells the story of the boy Bastian Bux, who while reading is drawn into a magical book where he attempts to save a world called Fantastica, together with its Childlike Empress and other friends. Stories about heroes often deal with growing up and learning to take on responsibility. This applies to the monk Adso in THE NAME OF THE ROSE (directed by Jean-Jacques Annaud, FRG/FR/IT, 1986), as well as to the young scientists in FANTASTIC FOUR (directed by Tim Story, US/DE, 2005). Eichinger had already acquired the film rights to this Marvel comic strip series by the mid-1980s, but hardly anyone was interested in superheroes back then. Eichinger secured the material for himself in 1994 with a film adaptation (FANTASTIC FOUR, directed by Oley Sassone), which he produced together with Roger Corman, but never released it to movie theaters. It was not until after 2000 that the time had come for an internationally successful large-scale production, to be followed by a sequel.

GERMANY

Over the course of his career, Bernd Eichinger sovereignly moved in very different environments within German film. Through his activities as a producer for Solaris Film- und Fernsehproduktion, which he co-founded, Eichinger had forged well-established networks with *auteur* filmmakers, including Alexander Kluge, Edgar Reitz, Hans Jürgen Syberberg and Wim Wenders since the 1970s. Conversely, he vehemently supported the commercially successful German comedy boom of the 1990s with films such as WERNER – BEINHART! (directed by Niki List, Michael Schaack and Gerhard Hahn, DE, 1990), THE MOST DESIRED MAN (directed by Sönke Wortmann, DE, 1994) and BALLERMANN 6 (directed by Gernot Roll, Tom Gerhardt, DE 1997). The art and cultural scene in Munich's Schwabing district – which Helmut Dietl highly ironically portrayed in the film ROSSINI (DE, 1997) – was a biographical constant in his professional and private life that served him as a place of retreat and as a professional platform.

In 1996, Eichinger produced the so-called "German Classics" – remakes of German movies from the 1950s – for the TV station Sat.1. For the new version of Rolf Thiele's THE GIRL ROSEMARIE, from 1958, he wrote the film script and directed for the first time in 20 years. DOWNFALL (directed by Oliver Hirschbiegel, DE/IT/RU/AT, 2004), inspired by a book by Joachim Fest about Hitler's last days in the "Führerbunker" and the recollections of Hitler's secretary Traudl Junge, is among his most controversial productions. Bernd Eichinger wrote the film script and sought the support of leading German print media – *Bild*, *Der Spiegel* and the *Frankfurter Allgemeine Zeitung* – for the film's release. More than 4.5 million viewers saw the film in Germany. The producer reemerged as a screenwriter through THE BAADER MEINHOF COMPLEX (directed by Uli Edel, DE, 2008), motivated by Stefan Aust's nonfiction book of the same name. Like DOWNFALL, this film was not awarded in any category of the Deutscher Filmpreis (German Film Awards), which has been presented by the Deutsche Filmakademie (German Film Academy) since 2005, an initiative for which Eichinger was largely responsible. However, both films were nominated for an Oscar.

AMERICA

Bernd Eichinger's great-grandfather had emigrated to the USA and ran a brewery in Brooklyn, New York. The family returned to Bavaria around 1900. Three generations later, the young Bernd Eichinger also aspired to create ties to America. Throughout his life he was enthusiastic about the books of Karl May and American comics. As the boss of Neue Constantin Film, Eichinger increased the distribution business with American feature films, which he would release in Germany through a large number of copies. He established active relations to Hollywood and secured his place in the international film business with his productions THE NEVERENDING STORY (directed by Wolfgang Petersen, FRG/US, 1984) and THE NAME OF THE ROSE (directed by Jean-Jacques Annaud, FRG/FR/IT, 1986), both adaptations of successful books.

In LAST EXIT TO BROOKLYN (Uli Edel, US, 1989), based on the scandalous autobiographical novel by Hubert Selby, Eichinger realized a German-American coproduction "on location" in what at that time was still a largely disreputable New York borough. A year later he moved to Los Angeles, where he operated an office; thereafter shuttling back and forth between the continents. His international coproduction THE HOUSE OF THE SPIRITS (directed by Bille August, DE/DK/PT/US, 1993) was created with American participation. This film adaptation, of a novel by Isabel Allende with the same title, cast the international stars Meryl Streep, Glenn Close, Jeremy Irons, Winona Ryder and Antonio Banderas in the leading roles.

Bernd Eichinger was a member of the Academy of Motion Picture Arts and Sciences. Winning an Academy Award would certainly have made a life-long ambition come true for him. In the end, NOWHERE IN AFRICA (directed by Caroline Link, DE, 2001), a movie that he coproduced, became the first German feature film to receive an Oscar (2003) in more than 20 years. In 2002, Eichinger achieved great commercial success in the USA with the screen adaptation of the computer game RESIDENT EVIL (directed by Paul W. S. Anderson).

Bernd Eichinger died in Los Angeles on January 24, 2011.

OUTSIDERS

Throughout his life, Bernd Eichinger always felt attracted to outsiders. As a film producer, he saw potential for wide audiences to identify with their life stories. His first major success, CHRISTIANE F. (directed by Uli Edel, FRG, 1981), tells of drug addiction and child prostitution in Berlin. The film, shot at original locations without a film permit, shocked the public through its authenticity and simultaneously struck a generation's attitudes towards life. Eichinger's enthusiasm for Hubert Selby's dark novel *Last Exit to Brooklyn* attests to his interest in society's outsiders, such as prostitutes or transvestites. Other of his literary screen adaptations, for instance THE CEMENT GARDEN (directed by Andrew Birkin, GB/DE/FR, 1993), a drama about incest, or PERFUME – THE STORY OF A MURDERER (directed by Tom Tykwer, DE/FR/ES/US, 2006), based on Patrick Süskind's bestseller, also tell stories outside of social norms. Eichinger made efforts to get the rights to Süskind's subject matter for 15 years, because he was convinced of its cinematic potential.

Influenced by his own adolescence at a Catholic boarding school, Eichinger treated two biographies of women with special commitment: the first concerning Rosemarie Nitribitt and the second on Natascha Kampusch. Eichinger directed the TV production of THE GIRL ROSEMARIE (DE 1996) about the prostitute Nitribitt, who grew up in a home for juvenile delinquents and whose death in 1957 triggered a scandal. Eichinger worked on the film script about Natascha Kampusch's history of suffering – she was kidnapped at age 10 and held prisoner by a man for more than eight years – until shortly before his death.

TIMELINE

1949
Born on April 11th in Neuburg an der Donau / Bavaria, Germany, the son of Manfred Eichinger (a country doctor) and his wife Ingeborg. His sister, Monika, is three years older.

1950 – 1959
Childhood in Rennertshofen; starts school in 1955.

1960
Progresses to the secondary school in Neuburg an der Donau; elected class representative.

1962
Re-enrolls at the "Oberrealschule mit Heim" in Deggendorf / Bavarian Forest. The boarding school is at first torture for the 12-year-old, marked by homesickness, boredom and bullying.

1965
Founding of the school band "The Fighters," with small tours through the Bavarian province as of 1967.
Beginning of a relationship with Sabine Eichinger (to whom he is not related, despite the same name).

1967
Eichinger is forced to leave his dormitory after the discovery of nightly visits to his girlfriend.

1968
Moves to Munich, where he attends the Erasmus-Grasser-Gymnasium, a technical school oriented to the natural sciences. Eichinger lives at the Albertinum student residence in the south of Munich.

1969
With the short film DIE SONNE SCHIEN, DA SIE KEINE WAHL HATTE, AUF NICHTS NEUES, he applies to the University of Television and Film Munich (HFF), established three years earlier.

1970
Abitur (university entrance qualification), followed by the beginning of his studies at the HFF and his friendship with his fellow student Ulrich (Uli) Edel.

1972
Screenplay and direction of CANOSSA (short film).

1973
Executive producer of Hans W. Geißendörfer's television film PERAHIM – DIE ZWEITE CHANCE.

1974

Graduate thesis film at the HFF: WEIHNACHTSMÄRCHEN.
Founding of Solaris Film- und Fernsehproduktion, together with Peter Genée.

1975–1977

Eichinger produces films for Solaris, such as WRONG MOVE (directed by Wim Wenders), DEAR FATHERLAND BE AT PEACE (directed by Roland Klick), STRONGMAN FERDINAND (directed by Alexander Kluge), ZERO HOUR (directed by Edgar Reitz), HITLER – A FILM FROM GERMANY (directed by Hans Jürgen Syberberg) and THE CONSEQUENCE (directed by Wolfgang Petersen). Looking back, Eichinger saw himself less as a producer at Solaris than as director of production.

1977

Ludwig Eckes, a liqueur manufacturer from Rhineland-Palatinate, acquires the bankruptcy assets of the production company Constantin Film GmbH, which was originally founded in 1950 as a film distributor. It is renamed "Neue Constantin."
In an extensive document written to Eckes in 1978, Bernd Eichinger analyzes West German film production and recommends himself to be an active partner of Neue Constantin. He subsequently acquires 25% for the price of 1.5 million DM.

1979

Eichinger recruits Herman Weigel, who had also studied at the HFF, for Neue Constantin. Weigel brings to the company both a new "business philosophy" and advertising concept.
Neue Constantin takes over the distribution of George A. Romero's horror film ZOMBIE.

1980

Production work takes place on CHRISTIANE F. (directed by Uli Edel). The film opens in 1981 and becomes a large commercial success across Europe.
Layoffs at Neue Constantin occur due to restructuring.

1981

Neue Constantin distributes Wolfgang Petersen's war film DAS BOOT, which opens with 200 copies. Nina Eichinger, the daughter of Sabine and Bernd Eichinger, is born on September 16th.

1982

Acquisition of the distribution rights to the fantasy film CONAN THE BARBARIAN (directed by John Milius).
During trips to the USA, Eichinger meets Francis Ford Coppola and David Lynch, and visits George Lucas' company Industrial Light & Magic.
Ludwig Eckes pulls out of Neue Constantin. Eichinger now jointly holds 50% of the shares in Neue Constantin along with the producer Bernd Schaefers.
Relationship with Hannelore Elsner.

1983

Production work on THE NEVERENDING STORY (directed by Wolfgang Petersen) at Bavaria Studios. Dramatic sales negotiations in the USA and conflicts with the author Michael Ende ensue. The film premieres in March 1984.

1985

Conflicts arise over the casting of the leading role in THE NAME OF THE ROSE; negotiations in Los Angeles with Larry Gordon, head of 20th Century Fox.
Relationship with Barbara Rudnik.

1986

The media entrepreneur Leo Kirch takes an active part in Neue Constantin; in the following year he owns 49% of the company.
Eichinger acquires the rights to the Marvel comic *The Fantastic Four*.

1987

Acquisition of the rights to Hubert Selby's novel *Last Exit to Brooklyn* – as compensation for Uli Edel, when Doris Dörrie was chosen over Edel to direct ME AND HIM.

1988

Suicide of the film editor Jane Seitz, a longtime lover of Bernd Eichinger.
Beginning of production on LAST EXIT TO BROOKLYN; the production costs amount to $17 million. The film opens in the fall of 1989, following a major ad campaign.

1990

Departure for Hollywood; Bernd Eichinger commutes between the USA and Germany from this time on.
He produces the partially-animated comedy WERNER – BEINHART! (directed by Niki List, Michael Schaack, Gerhard Hahn).

1991

Martin Moszkowicz, son of the director Imo Moszkowicz, begins working for Neue Constantin, first as a producer and then as CEO.
Founding of "Constantin Film Development" in Los Angeles.
Distribution of Kevin Costner's western DANCES WITH WOLVES: The film reaches 6.4 million viewers in Germany.
Opening of the multiplex movie theater "Cinedom" in Cologne as a Constantin project.

1992

September: Neue Constantin's production SALT ON OUR SKIN (directed by Andrew Birkin) opens in movie theaters.
Beginning of preparations for Bille August's literary adaptation THE HOUSE OF SPIRITS; the film opens in movie theaters in October 1993.

1993

August: The literary adaptation of THE CEMENT GARDEN (directed by Andrew Birkin) opens in movie theaters.
Relationship with Katja Flint.

1994

Bernd Eichinger commissions Roger Corman with the low-budget production of THE FANTASTIC FOUR (directed by Oley Sassone), in order to further secure the rights to this superheroes subject matter that he acquired in the 1980s.
Production of VOLL NORMAAAL (directed by Ralf Huettner) with the comedian Tom Gerhardt.
Sönke Wortmann's comedy THE MOST DESIRED MAN, based on Ralf König's comics, becomes the most successful German film of the 1994-95 movie season with 6.5 million viewers.

1996

March: THE SUPERWIFE (directed by Sönke Wortmann) opens in movie theaters.
Along with Martin Moszkowicz, Bernd Eichinger coproduces the TV series "German Classics," where he is the screenwriter and director of THE GIRL ROSEMARIE.

1997

Acquisition of the rights to film a screen adaptation of the computer game "Resident Evil."
February: Bille August's thriller SMILLA'S SENSE OF SNOW opens in movie theaters.

1998

September: Doris Dörrie's episodic film AM I BEAUTIFUL? opens in movie theaters.
Renaming of "Neue Constantin Film" in "Constantin Film."
Relationship with Corinna Harfouch.

1999

The company EM.TV gets involved with Constantin Film.
Bernd Eichinger establishes the relief organization "Artists for Kids."
Stock market launch of Constantin Film AG; Bernd Eichinger becomes chairman of the executive board.

2000

The "First Steps Award," initiated by Bernd Eichinger and the producer Nico Hofmann for graduate thesis films at German film schools, is presented for the first time.
Following the coproduction ERKAN & STEFAN, Michael "Bully" Herbig's directing debut of a feature film, coproduction of MANITOU'S SHOE, Herbig's parody of the West German Karl May films of the 1960s. The film, which Constantin distributes in 2001, garners more than 11 million viewers in Germany.
Together with Martin Moszkowicz, negotiations take place about the rights to the screen adaptation of Patrick Süskind's novel *Perfume* – against the expressed will of Leo Kirch. The supervisory board of Constantin Film AG rejects the subject matter; Eichinger purchases the rights as a private individual.

2001

The conflict with Leo Kirch about *Perfume* escalates and Eichinger resigns his position as chairman of the executive board of Constantin Film AG.
TV production, VERA BRÜHNE (directed by Hark Bohm).
The price of Constantin shares drops to seven euros (highest level: 72 euros).
Coproduction of RESIDENT EVIL (directed by Paul W. S. Anderson). The film opens in 2002, is particularly successful in the USA and Japan, and brings in more than $100 million worldwide.

2002

Bernd Eichinger develops the first script for DOWNFALL based on the recollections of Traudl Junge, one of Adolf Hitler's secretaries, and Joachim C. Fest's nonfiction account of the final days in the "Führerbunker." The film, directed by Oliver Hirschbiegel, opens in movie theaters in the fall of 2004.
Bankruptcy of Kirch Media. Bernhard Burgener's Swiss company "Highlight Communications AG" acquires Leo Kirch's entire holdings in Constantin, followed by the shares held by EM.TV.
Development of PERFUME's subject matter; first meeting with the director Tom Tykwer.
Eichinger holds 25% of the block of shares of Constantin Film AG.

2003

Constantin Film AG purchases the rights to PERFUME from Bernd Eichinger.
The Constantin coproduction NOWHERE IN AFRICA (directed by Caroline Link), which opened in theaters at the end of 2001, wins an Oscar.
Founding of the Deutsche Filmakademie (German Film Academy), under Bernd Eichinger's decisive initiation.

2004

Joint scriptwriting with Tom Tykwer and Andrew Birkin on PERFUME.
Death of Eichinger's father, Manfred Eichinger.

2005

FANTASTIC FOUR (directed by Tim Story) develops into an international success.
Production work on PERFUME (directed by Tom Tykwer). The film opens the following year and reaches 5.5 million viewers.
Bernd Eichinger stages Wagner's *Parsifal* at the Deutsche Staatsoper in Berlin.

2006

Moritz Bleibtreu receives a Silver Bear for Best Actor for his performance in THE ELEMENTARY PARTICLES (directed by Oskar Roehler).
Bernd Eichinger parts with his shares of Constantin Film, which now belongs to "Highlight Communications."
Bernd Eichinger marries Katja Hofmann in Los Angeles.

2007

Work on the screenplay for THE BAADER MEINHOF COMPLEX; the film opens in movie theaters in 2008.
Death of Eichinger's sister Monika.

2010

Premiere of ZEITEN ÄNDERN DICH (directed by Uli Edel; screenplay by Bernd Eichinger)
Bernd Eichinger receives an honorary award from the Deutsche Filmakademie.

2011

On January 24th, Bernd Eichinger dies during a dinner in Los Angeles.

2012

The "Bernd Eichinger Preis" is awarded for the first time during the presentation of the Deutscher Filmpreis (German Film Awards).
The square in front of the HFF in Munich is named "Bernd-Eichinger-Platz" to commemorate the merits of this producer.

Media | TIMELINE

Monitor 1
DIE SONNE SCHIEN, DA SIE KEINE ANDERE WAHL HATTE, AUF NICHTS NEUES
Bernd Eichinger (FRG, 1969)
WEIHNACHTSMÄRCHEN
Bernd Eichinger (FRG, 1974)
6:16 min

Monitor 2
…sonst würde das Kino sterben – Drei junge deutsche Filmproduzenten
Hannes Karnick, Wolfgang Richter (FRG, 1979)
4:09 min

Monitor 3
60 Millionen für Phantásien – Wie die ‚unendliche Geschichte' ins Kino kam
Wilhelm Bittorf, Ulli Pfau (FRG, 1984)
4:08 min

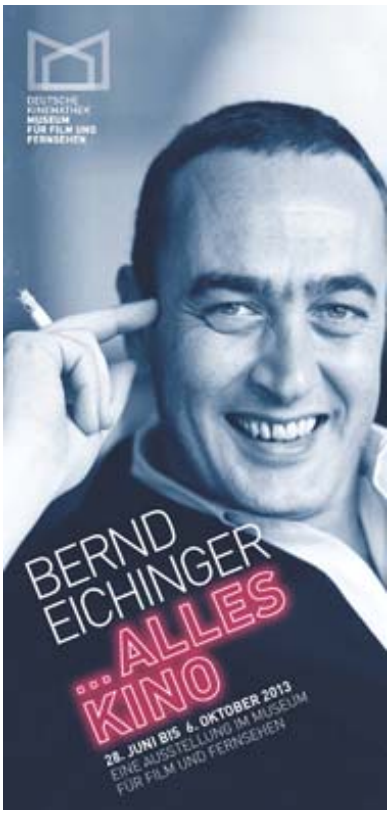
Monitor 4
Im Gespräch, 1986
Wieland Backes and Bernd Eichinger
Live, 1993
Wolfgang Herles and Bernd Eichinger
6:11 min

Monitor 5
BERND EICHINGER – WENN DAS LEBEN ZUM KINO WIRD
Husam Chadat, German Kral (DE, 2000)
3:55 min

Monitor 6
Berlin Mitte, 2004
Hitler im Kino – Vom Tabu zum Kassenknüller
5:57 min

Monitor 7
Der Zug der Geister um die Welt
Bernd Eichinger stages Parsifal
Alexander Kluge (DE, 2005)
Bernd Eichinger inszeniert Parsifal
David Dietl (DE, 2005)
6:03 min

Monitor 8
Presentation of the Deutscher Filmpreis, 2007
Presentation of the Deutscher Filmpreis, 2010
7:22 min



Media | CINEMA

"Heroes"
KARL MAY (Hans Jürgen Syberberg, FRG, 1974)
PRINZ EISENHERZ (Anthony Hickox, IR/GB/DE, 1997)

"Germany"
DOWNFALL (Oliver Hirschbiegel, DE/IT/RU/AT, 2004)
THE GIRL ROSEMARIE (Bernd Eichinger, DE, 1996)
VERA BRÜHNE (Hark Bohm, DE 2001)
THE BAADER MEINHOF COMPLEX (Uli Edel, DE, 2008)
16:13 min

"German Comedies"| Monitor
WERNER – BEINHART! (Niki List/Michael Schaack/Gerhard Hahn, DE, 1990)
MANTA MANTA (Wolfgang Büld, DE, 1991)
VOLL NORMAAAL (Ralf Huettner, DE, 1994)
THE MOST DESIRED MAN (Sönke Wortmann, DE, 1994)
THE SUPERWIFE (Sönke Wortmann, DE, 1996)
BALLERMANN 6 (Gernot Roll/Tom Gerhardt, DE, 1997)
MANITOU'S SHOE (Michael Herbig, DE 2001)
18:48 min

"America"
THE NAME OF THE ROSE (Jean-Jacques Annaud, FRG/FR/IT, 1986)
LAST EXIT TO BROOKLYN (Uli Edel, FRG/US, 1989)
THE HOUSE OF SPIRITS (Bille August, DE/DK/PT/US, 1993)
SMILLA'S SENSE OF SNOW (Bille August, DE/DK/SE, 1997)
RESIDENT EVIL (Paul W. S. Anderson, DE/GB/US, 2002)
RESIDENT EVIL: EXTINCTION (Russel Mulcahy, DE/US/FR/GB/AU, 2007)
15:20 min

"Outsiders"
THE CONSEQUENCE (Wolfgang Petersen, FRG, 1977)
CHRISTIANE F. (Uli Edel, FRG, 1981)
THE CEMENT GARDEN (Andrew Birkin, GB/DE/FR, 1993)
THE ELEMENTARY PARTICLES (Oskar Roehler, DE, 2006)
PERFUME – THE STORY OF A MURDERER (Tom Tykwer, DE/FR/ES/US, 2006)
13:31 min

Media | VIDEO INSTALLATION: "NO FEAR!"

Compilation from Interviews, Conversations and Documentary Films

Im Gespräch. Bernd Eichinger im Gespräch mit Wieland Backes, SWR, October 31, 1986
Erfolgsgeheimnis... Die Kraft, die Berge versetzt, BR, March 21, 1989
Live, ZDF, October 5, 1989
Heut' abend. Die ARD-Talkshow mit Joachim Fuchsberger. Zu Gast: Bernd Eichinger, BR, November 8, 1989
Stars in der Manege, BR, 1980s
Wetten, dass ... ?, ZDF, October 23, 1993
Willemsens Woche, ZDF, February 20, 1997
Making of THE HOUSE OF SPIRITS
Making of LAST EXIT TO BROOKLYN
Making of DOWNFALL
Making of THE BAADER MEINHOF COMPLEX
Johannes B. Kerner, September 7, 2006 (Bernd Eichinger on DOWNFALL)

Documentary Films

60 Millionen für Phantásien – Wie die „Unendliche Geschichte" ins Kino kam, Wilhelm Bittdorf, Ulli Pfau, SWR, 1984
Was will der Leopard auf dem Kilimandscharo? Der Filmproduzent Bernd Eichinger, Rainer Lingenthal, SFB (now rbb), May 27, 1986
Bernd Eichinger. Wenn das Leben zum Kino wird, Husam Chadat, Germán Kral (DE 2000)
Eichinger inszeniert Parsifal, David Dietl (DE, 2005)
Der Bernd, Carlos Gerstenhauer, Friederich Oetker, Stephanie Dresbach, Tanja Goll, Christine Rothe (DE, 2012)

Feature Films

CHRISTIANE F., Uli Edel (FRG, 1981)
ROSSINI, Helmut Dietl (DE, 1997)
THE NEVERENDING STORY, Wolfgang Petersen (FRG/US, 1984)
THE HOUSE OF SPIRITS, Bille August (DE/DK/PT/US, 1993)
THE NAME OF THE ROSE, Jean-Jacques Annaud (DE/FR/IT, 1986)
SMILLA'S SENSE OF SNOW, Bille August (DE/DK/SE, 1997)
PERFUME – THE STORY OF A MURDERER, Tom Tykwer (DE/FR/ES/US, 2006)
THE GIRL ROSEMARIE, Bernd Eichinger (DE, 1996)
LAST EXIT TO BROOKLYN, Uli Edel (DE/US, 1989)
THE DEVIL AND MS. D, Bernd Eichinger (DE, 1999)
SOMEWHERE, Sofia Coppola (US, 2010)
THE BAADER MEINHOF COMPLEX, Uli Edel (DE, 2010)
DOWNFALL, Oliver Hirschbiegel (DE/IT/RU/AT, 2004)
14:30 min

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Editing of the audiovisual media: Anette Fleming, Concept AV, Berlin
Editing of the audiovisual media (timeline): Volkmar Ernst
Media and lighting installations: Stephan Werner
Technical services: Frank Köppke, Roberti Siefert
Marketing: Sandra Hollmann
Press: Heidi Berit Zapke
Museum education and mediacy: Jurek Sehrt
Program Gallery: Holger Theuerkauf
Interns: Friedrich Thorwald, Anne Ziegenbruch
Finance: Uwe Meder-Seidel
Audio guide: Linon Medien, Berlin

Video Installation: "No Fear!"

Written and directed by: Gerlinde Waz
Film editing: Anette Fleming, Concept AV, Berlin
Narrator: Lutz Riedel
Sound mixing and voiceovers: Jochen Voerste
Digitalization and image editing: Stanislaw Milkowski
Photos of the exhibits: Marian Stefanowski
Film editing assistance (graphics): Ruth Tromboukis
Color Matching: Stefan Engelkamp

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Hans Jürgen Syberberg, Munich and Nossendorf
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dctp Entwicklungsgesellschaft für TV-Programm mbH, Düsseldorf
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Filmgalerie 451, Berlin
Global Screen GmbH, Munich
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A selection of Bernd Eichinger's productions are shown in their original length In the permanent exhibitions' **Program Gallery**.