



**Special Exhibition at the Museum für Film und Fernsehen  
6 July to 5 November 2017**

Photo: THE AMERICAN FRIEND, FRG/F, 1977, directed by Wim Wenders, © Wim Wenders Stiftung, Poster: Pentagram Design Berlin

Robby Müller – Master of Light  
6 July to 5 November 2017



## GENERAL INFORMATION

Title	“Robby Müller – Master of Light”
Duration	6 July 2017 to 5 November 2017
Location	Museum für Film und Fernsehen Filmhaus at Potsdamer Platz   1 <sup>st</sup> + 2 <sup>nd</sup> floor Potsdamer Straße 2, 10785 Berlin
Public Transport	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, <a href="mailto:info@deutsche-kinemathek.de">info@deutsche-kinemathek.de</a> <a href="http://www.deutsche-kinemathek.de/en">www.deutsche-kinemathek.de/en</a> <a href="https://www.facebook.com/MuseumfuerFilmundFernsehen">www.facebook.com/MuseumfuerFilmundFernsehen</a> <a href="https://twitter.com/de_kinemathek">https://twitter.com/de_kinemathek</a> , #MasterOfLight
Opening hours	Tuesday – Sunday 10 am – 6 pm, Thursday 10 am – 8 pm, Monday closed Opening times on public holidays on <a href="https://www.deutsche-kinemathek.de/en/visitor-information/opening-hours-and-admission">https://www.deutsche-kinemathek.de/en/visitor-information/opening-hours-and-admission</a>
Admission prices	5 euros   reduced rate 4 euros (Special exhibition) 7 euros   reduced rate 4,50 euros (Special exhibition + permanent exhibition) 2 euros for pupils (Special exhibition + permanent exhibition)
Exhibits	192 exhibits Photos, letters and documents from the private archive of Robby and Andrea Müller
Media	6 large-scale projections with film excerpts, 20 monitors with interviews and documentaries as well as Robby Müller's video diaries A total of about 550 minutes of media
Exhibition Space	1 <sup>st</sup> and 2 <sup>nd</sup> floor, 500 pm
Tours + Workshops in Ger./Eng.	Museumsinformation Berlin: T +49 (0)30 24749-888, F -883 E-Mail: <a href="mailto:museumsinformation@kulturprojekte.berlin">museumsinformation@kulturprojekte.berlin</a> Workshop kontakt <a href="mailto:bildung@deutsche-kinemathek.de">bildung@deutsche-kinemathek.de</a>
Related Program	31 July 2017 Filmspotting Event upon the occasion of the exhibition “Robby Müller – Master of Light”   Kino Arsenal, Berlin <a href="http://www.arsenal-berlin.de/en">www.arsenal-berlin.de/en</a>  4 to 17 August 2017 “Robby Müller – Master of Light” accompanied film series   Kino Arsenal, Berlin   <a href="https://www.deutsche-kinemathek.de/en/exhibitions/2017/robbymueller">https://www.deutsche-kinemathek.de/en/exhibitions/2017/robbymueller</a>

## ROBBY MÜLLER – MASTER OF LIGHT

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Polaroid: Robby Müller, New York, Gramercy Park Hotel, April 1992, © Robby Müller, courtesy Annet Gelink Gallery, Amsterdam

Robby Müller (1940) is considered one of the bestknown cameramen – internationally: “Director of Photography” – in the world. The Dutchman has won numerous awards for his camerawork and contributed considerably to the success of an entire generation of independent film authors since the 1970s. His international career started soon after he graduated from the Nederlandse Filmacademie in Amsterdam in 1964. In Germany, he not only shot numerous early films by Wim Wenders, but also worked alongside such directors as Edgar Reitz, Hans W. Geissendörfer and Peter Handke. Müller would eventually be responsible for the cinematography of fourteen of Wenders’ films. In the USA, he was discovered in the late 1970s by Peter Bogdanovich and, among others, shot *DOWN BY LAW* (1986) for Jim Jarmusch in the 1980s. Under Lars von Trier, he experimented with the use of the handheld camera in *BREAKING THE WAVES* (1996) and with new video techniques in *DANCER IN THE DARK* (2000).

### Cameraman or Director of Photography

What is a Director of Photography, or “DoP” for short? He translates the vision of the director and the screenplay into visual images. He does this by creating the right atmosphere, not only with the help of existing and supplementary light, but also through the choice of camera, film stock, lenses, framing, camera movement and actor choreography. “Director of Photography” is a standard term in British and American cinema and in major international film productions. Within the American studio system, the DoP is even forbidden from directly operating the camera. Robby Müller only adhered to this rule in exceptional cases. This is because camera movement is at least as important for Müller as framing and lighting. As a matter of principle, Müller views the division between DoP and cameraman as unnatural. In Germany, the term cinematographer is in fact used as a synonym of DoP. In the final analysis, the terminology depends on the specific production conditions. It is important for both the DoP and the cinematographer to take joint responsibility with the director for the overall image creation.

### Robby Müller’s image creation

Averse to inflexible systems, unnecessary regulations, and conventional ways of working, Müller kept faith with his own approach throughout his career: no unnecessary technical aids, no excessive lighting, and no conspicuous “camera acrobatics,” as he himself puts it. Even so, his method results in breathtakingly beautiful shots, and he is admired all over the world for his visual ingenuity. Müller became a master of

working with natural and available light. He is one of those exceptional cameramen who knows how to work with the existing conditions. Müller intentionally refrains from theatrical or expressive lighting effects. You could say he's more Vermeer than Caravaggio. In his camerawork, too, as well as his framing and in the way he captures a story, or the plot, in images, Müller shows restraint.

Sparing in his use of close-ups and avoiding the zoom lens for the most part, he handles the camera more like a tool that "serves" and "observes," offering space not only for the actors, but also, through long takes and wide shots, for the viewers. Müller does, of course, deploy close-ups and – very occasionally – a zoom, but only when the story demands them.

### Early years

Robby Müller enrolled at Amsterdam's Film Academy in 1962. At this time, a younger generation of filmmakers had begun to rebel against the conventional studio film and its aesthetic of artificial lighting and camera work. Instead, young filmmakers wanted to capture everyday existence in a realistic and authentic manner. This development had already been pioneered by Italian neorealism, and the Nouvelle Vague and Cinéma Vérité movements were attracting a great deal of attention in 1962. In the United States, the first exponents of New American Cinema, who would also turn their backs on the artistic limitations of the studio, had come onto the scene as well. It quickly became clear to Müller that this was the approach he felt most at home in.

Technological developments played an essential role here. A black and white film with increased light sensitivity had come onto the market, for example, making it possible to film with a minimum of light. However, this stock was not favored by the commercial film industry, as its low resolution and graininess resulted in blurrier images. In any case, color film had already become the new standard. Another innovation was the use of relatively small, portable 16mm and 35mm cameras, which made it possible to film on the streets or from a moving car. The camera could thus record everyday life in a manner that seemed hitherto impossible. MEGALOPOLIS 1, which Müller made while still at the academy, with classmate Pim de la Parra, is a good example of this.

Escape from the studio and the use of new film stock had far-reaching consequences for lighting. Dramatic lighting by means of directly aimed light sources was now abandoned for more realistic effects that at times managed with a minimum of light and frequently used diffused, reflected light. At the time Robby Müller was studying at the academy, there were actually no examples for him to follow. His first films are therefore highly experimental and reflect simultaneously the zeitgeist of the sixties and the new freedom in filming.

### Projektions

**MEGALOPOLIS 1**, 1963 (Pim de la Parra), 2'30"

**DON'T MISS, MISS PIZZ, ITALIAN FLAVORED PIZZA**, 1967 (Anton Kothuys), 2'20"

**OBJECTIEF GEZIEN**, 1968 (Fred van Doorn), 5'

**SHE IS LIKE A RAINBOW**, 1969 (Anton Kothuys), Camera with Gerard Vandenberg and Karsten Krüger, 4'30"

**NORWEGIAN WOOD**, 1967 (Barbara Meter), 3'36"



PARIS, TEXAS, FRG/F, 1984, directed by Wim Wenders, © Wim Wenders Stiftung, Argos Films

### Wim Wenders

In 1966, Robby Müller journeys to Germany for the first time as Gérard Vandenberg's camera assistant. There, he makes the acquaintance of Wim Wenders (1945), who in 1968 hires him for his Munich student film *ALABAMA: 2000 LIGHT YEARS*. This marks the beginning of a partnership that stretches over many years and that yields such unusual films as *WRONG MOVE*, *KINGS OF THE ROAD*, *THE AMERICAN FRIEND*, and, ultimately, *PARIS, TEXAS*.

With Wenders, Müller developed a unique style of film that strongly influenced the typical Wenders road movie, in which the journey is a metaphor for an existential search for oneself. These films were made in many different locations, so that the cameraman had to respond rapidly and efficiently to a given situation. For Müller, this meant making maximum use of the available natural light. The scenes were shot chronologically as much as possible, and Robby Müller respected the available light. His intention, in his own words, was to "remain true to the geography of light." Müller does introduce accents with supplementary light, but only if it really enhances the plot. He never lights a scene in an artificial manner, as he would in the studio. He would also never consider "destroying" the natural light to get a perfectly illuminated picture. Rather, Müller aims to create natural, discreet lighting situations.

What also typifies Robby Müller is his use of the color variations resulting from the use of different light sources. Film stock reacts differently to the color temperatures of artificial light and daylight. Fluorescent light comes out extremely green on film. Müller sees in the "unfortunate" situations with which available light confronts him – not only with differences in color, but also contrejour effects, "underexposed" faces, reflections, or a flickering TV picture – precisely the requisite tools to create an atmosphere and add visual power to the narrative.

## Projections

### **THE GOALKEEPER'S FEAR OF THE PENALTY, 1972, 6'20"**

This was the second feature that Wenders and Müller made – with a “real” crew and somewhat more in production tools available to them. How it is framed and structured still is rather traditional, but it clearly already contains the germ for the later road movies. One scene that, in the script itself, consisted only of two lines, grew via improvisation into a scene lasting ten minutes like one in a road movie. Although this was an adaptation of a thriller by Peter Handke, very little happens. All of its suspense is contained in the shots: the tension between light and dark, daylight and artificial light, motion and stasis, and close shots and long shots.

### **ALICE IN THE CITIES, 1974, 4'25"**

First film in the road movie trilogy. Natural locations and natural light give the film its documentary like character. A salient aspect is the fascination of Wenders and Müller with such typically American cultural components as wayside restaurants, large billboards, and neon signs. This is also the first film for which they shot a substantial part in the U.S. In the film's second half, Müller and Wenders are clearly in search of a German parallel to the American road movie. Müller demonstrates that he is a master of filming from moving vehicles and the use of available light whether by day or by night.

### **WRONG MOVE, 1975, 5'30"**

Part two of the road movie trilogy. In this film, the protagonist travels somewhat aimlessly from northern Germany to Bavaria in the hope of finding himself. In the course of his journey, he meets people (a street musician, a deaf and dumb girl, a poet and an actress) who, just like him, are wandering aimlessly through life. For the film's impressive opening shot, Müller devised a special mechanism with which he was able to execute precise camera movements while flying in a helicopter, undisturbed by the vibrations of the aircraft. A number of times, Müller also filmed scenes in the evening that unfold simultaneously indoors and outdoors, and on occasion even dared to leave the actors in the dark, without extra lighting.

### **KINGS OF THE ROAD, 1976, 6'**

The last road movie of the trilogy of Müller and Wenders. The budget made it possible to produce the film in a cinematic manner. For example, there were crane shots and an intricate mechanism for fastening the camera to the lorry itself. The inspiration came from the work of American photographer Walker Evans, who, in the 1930s, had documented the Great Depression in unique shades of black and white. This influence is clearly observable in the strongly photographic settings in which Müller portrayed people in a (desolate) industrial environment.

### **THE AMERICAN FRIEND, 1977, 5'**

Inspired by the serene canvases of Edward Hopper, the colors are heavily and intentionally applied. This is evident not only in the use of intensely colored props such as a deep orange Volkswagen Beetle, a bright red coat, ultramarine blue nameplates, or ruby red seats in the Paris Metro, but also in garishly colored neon lights in tunnels, on the street, and even in the billiards room of a pub, Müller leaves no opportunity unused – including the use of special light foils, filters and lenses – to ensure that color played a substantial role in this film.

**PARIS, TEXAS, 1984, 14'37"**

Following a sevenyear-pause, Wim Wenders and Robby Müller joined forces again to make **PARIS, TEXAS**. For the first time, they were to shoot a film chronologically without employing a precise plan. The film's characteristic, vast landscapes, the unique lighting, and the intense colors made **PARIS, TEXAS** into an iconic film in which Wenders once again used the disjunctive nature of travel as a metaphor for the quest for oneself.

**PARIS, TEXAS** is the story of a taciturn man who resurfaces in the world following a long disappearance. After he is collected by his brother, a tragic narrative slowly unfolds of an impossible love, his lost son, and the search for his mother and ex-wife.

The film's opening shot, taken from a helicopter, provides the viewer straight off with proof of the masterful abilities of Wenders and Müller. Following the helicopter shots in **ALICE IN THE CITIES** and **WRONG MOVE**, they now produced the perfect opening shot for **PARIS, TEXAS**, which positioned the protagonist in a seemingly endless emptiness. The sequence filmed in the car with threatening light and rain outside is another example of how perfectly attuned Wenders and Müller were to one another. While the American crew members were busy eating, Wenders and Müller jumped into the car with a camera in order to capture that moment.

The scene in the peepshow is now regarded as a classic. Müller's use of a real one-way mirror was highly intentional, in order to obtain a realistic effect, in terms of both acting and the setting. Also unusual are the images Müller shoots during the car ride, in which close-ups of the two brothers alternate. Half of the frame in each case is filled by the landscape. To ensure that the background was also in focus, the scene was shot with a half lens. But even more important is the fact that, for the entire film, Müller succeeds in creating an atmosphere that perfectly fits the narrative, an atmosphere that draws the viewer – often subliminally – into the story. With Müller, the images must always be in the service of the story.



THE LEFTHANDED WOMAN, FRG, 1978, directed by Peter Handke, Source: Deutsche Kinemathek

### Working in Germany

Robby Müller worked with a large variety of other directors on numerous occasions during his career. In the 1960s and 1970s, for example, he filmed with a number of German directors, among them Peter Lilienthal and Edgar Reitz, as well as the Austrian director Peter Handke. He made eight films with Hans W. Geissendörfer, including the Patricia Highsmith adaptation *THE GLASS CELL*.

### Projections

#### **THE LEFTHANDED WOMAN**, 1977 (Peter Handke), 10'20"

*THE LEFTHANDED WOMAN* is a film by Handke, who had already written the script for Wenders' *WRONG MOVE*. Some of the people working on the film had already had experience working intensely with Wenders. The film concerns a woman who decides to leave her husband and start a life of her own. The film is notable for its tightly framed shots that seem the very opposite of the images that Müller was shooting at the time with Wenders. But here, too, Müller's choice is determined by the essence of the story that Handke wants to tell. The cool, bleached colors, the wide and static scenes in which the characters are often filmed from behind, and the motionless camera result in detached, almost neutral images that emphasize the isolation and loneliness of the woman.

#### **THE GLASS CELL**, 1978 (Hans W. Geissendörfer), 4'32"

Frankfurt architect Phillip Braun was wrongly imprisoned for five years, convicted of a crime he had not committed. When he is released, he tries to take up his old life again. But his wife and his son have become estranged from him after the long separation. As a result of this situation, Braun again becomes involved in a crime.

For this thriller, Robby Müller developed a dark but understated imagery. For the most part, he shows the actors on their own in long or medium long shots, creating a charged atmosphere. Close-ups are only used if the "screen needs to explode," according to director Geissendörfer. In 1979, the film was nominated for an Oscar as the best foreign-language film and won the German Film Prize.



DOWN BY LAW, USA/FRG, 1986, directed by Jim Jarmusch, © Pandora Film

### Jim Jarmusch

The commercial focus of the American film industry constitutes the diametric opposite of the way Robby Müller works. His preference would be to work with a small crew and to do the camera work and lighting himself. For Müller, lighting, framing and movement form an inextricable whole. He has an aversion to separate short shots. By reflecting on camera movements, he can determine how the light should be and how he can best capture the intensity of a scene with his observant filming style. He searches for moments of authenticity, not tricks for creating an atmosphere. The light, movement and frame must fit the narrative.

In America, it was thus liberating for him to be able to work with the independently minded, highly individualistic Jim Jarmusch (1953). As Director of Photography, he made such important works in his oeuvre as *DOWN BY LAW*, *MYSTERY TRAIN* and *DEAD MAN*. Because the two were so exceptionally well attuned to one another, Müller had a free hand in determining both lighting and camera movement. For the most part, he used long shots with wide frames, so that the gaze of the viewer is fairly free to roam at will through the picture. This also made it possible to portray parallel plots within a single screen. Scenes thus had to be shot in an extremely precise manner, with consistent lighting. In order to fade out the apparent beauty of the American landscapes, *DOWN BY LAW* and *DEAD MAN* were shot in black and white.

### Projections

#### **DOWN BY LAW**, 1986, 10'35"

Müller and Jarmusch's first collaboration. One important starting point was not to shoot the film in color – especially because of the spectacular landscape in which the narrative was set. According to Müller, the countless hues of the woods or the stunning green of the duckweed in the swampland would have otherwise drawn too much attention away from the actors and the story.

Of special note are the film's extensive tracking shots of streets at a perfect right angle, the camera's gliding movement over the water, and the backward movement of the camera on the path in the wood. A proof of his cinematographic mastery was Müller's camerawork in the small jail cell, where he used various techniques to make use of the limited space to make the oppressiveness of the space palpable.

**MYSTERY TRAIN, 1989, 7'**

In this color film, too, there are strict tracking shots in which light (daylight, evening light, and the “blue hour”) plays an important role. The film is comprised of three quasi identical parts that take place at roughly the same time at the same hotel and on the same streets of Memphis. A challenge for Müller was to balance the lighting for all three parts, so that they would have the same effect.

**DEAD MAN, 1995, 5'**

Also shot in black and white, this film takes place in the American wilderness. In this third collaboration with Jarmusch, Müller employs a combination of previously developed filming techniques: camera movements that slowly move along with the action, alternating with stricter tracking shots. Added to these was a newly developed style of subjective camerawork, which he used, among other things, to visualize Johnny Depp’s slipping further and further into delirious death throes.



DANCER IN THE DARK, DK/SE/FR, 2000, directed by Lars von Trier, © Zentropa Entertainments

### Lars von Trier

Danish director Lars von Trier (1956) was determined to throw all existing (film) conventions overboard with *BREAKING THE WAVES*. For this film, he wanted to employ an uncompromisingly documentary style. Von Trier was one of the founders of the Dogma 95 manifesto, in which a group of Danish filmmakers resolved to create “pure” films that had to fulfil certain rules. Two of the Dogma 95 rules were that the camera had to be hand held and that scenes could not be created especially for the camera. Special lighting was also banned. According to von Trier, Müller’s manner of filming had been a source of inspiration for Dogma 95.

To emphasize the film’s documentary character, Müller was actually not supposed to know what was going to happen on the set of *BREAKING THE WAVES*. Müller relates about von Trier: “He asked me to simply be a spectator and look wherever I wanted. The camera itself was not to have a judging function, but was to function like the eye of a child.” Another requirement was for the camera to be able at all times – both indoors and out – to go all around the actors. This meant that Müller would not be able to set the lighting or precisely compose shot compositions. Von Trier wanted to retain the rawness of the naïve gaze. Rather than being regarded as shortcomings, imperfections in lighting, focus or framing were viewed positively. The film generated not only much controversy with the public, but also consternation with many professional Directors of Photography. They entirely rejected its – intentional – unfocused images, graininess, bleached out colors and shaky camera movements, and considered them to be an insult to their craft.

*DANCER IN THE DARK*, Müller’s second film with Von Trier, was shot completely with simple, inexpensive digital hand held cameras and is filled with stylistic innovations. The musical scenes, for example, were filmed using numerous small video cameras “hidden” at different locations on the set. Shooting with digital video cameras marked a revolutionary step at a time when their quality was still looked down upon. But technology was indeed not the point of departure. Von Trier and Müller wanted to obtain a very special atmosphere, whereby the lesser image quality was an entirely acceptable consequence.

### Projections

**BREAKING THE WAVES**, 1996, 10’07”

**DANCER IN THE DARK**, 2000, 8’54”

### Other directors

As of 1979, Robby Müller also worked with other American directors. However, the American studio system, in which directors often had little say in various matters, horrified him. There were too many people who interfered with the film on nonartistic grounds, as well as excessive and ultimately unproductive regulations that leave no room for improvisation or new ideas that arise while shooting. Although Müller did shoot a number of films produced by American studios, he preferred to look for collaborations with exceptional, “independent” directors and films that could be made a different way.

### Projection

**BARFLY**, 1987 (Barbet Schroeder), 11”

A Bukowski adaptation by the FrenchSwiss director Barbet Schroeder, with Mickey Rourke and Faye Dunaway in the leading roles. For this film, which mainly takes place in dimly lit bars, Müller and his lighting crew devised and developed a special type of TL lamp that could be easily attached anywhere and altered in light intensity. Besides the beautifully illuminated bar scenes, Müller often succeeded in the daytime scenes in creating wonderful combinations of daylight and artificial light in a single shot.

### Video diaries

For the exhibition, EYE was able to draw on Robby Müller's private video archive. It encompasses dozens of Video8, Hi8 and DV tapes in which he has documented his life in the manner of a diary. Müller recorded much of the material shown in the exhibition while shooting Wenders' UNTIL THE END OF THE WORLD, for which the crew travelled the world for a whole year. The tapes not only offer insight into the work on the set and on location shoots, but also show how Müller looks at the world through his camera. It is said that Müller always had at least three cameras with him and that he was constantly filming or taking photographs – no matter where he was. Several hundred hours of material have been categorized by subject and illustrate how Müller uses his camera to capture hotel rooms, for example, film animals, record landscapes, shoot from airplanes or cars, and experiment with light.

Camerawoman Claire Pijman has sorted, arranged and edited the video material, creating loops in each 'category', which are shown on various screens in the exhibition.



Polaroids, while shooting DOWN BY LAW, USA/FRG, 1986, directed by Jim Jarmusch (fig. 1, 2) and FOOL FOR LOVE, USA, 1985, directed by Robert Altman (fig. 3), © Robby Müller, courtesy Annet Gelink Gallery, Amsterdam

### Polaroids

From the late 1940s on, the American firm Polaroid developed various techniques for instant photography. In 1972, the first single lens reflex instant camera came on the market, the SX70. This camera plays an important role in the film ALICE IN THE CITIES, made by Wenders and Müller in 1974. Robby Müller has continued to take Polaroid pictures ever since in his free time, in part as a way of studying light and composition. Among other things, he has photographed hotel rooms, as well as picturesque still lifes, abstract patterns of light, reflections and urban landscapes. Sometimes he also simply experiments by photographing in difficult lighting conditions – such as with contrejour – or in situations that combine twilight and artificial light. Robby Müller's Polaroid pictures show how he "thinks" photographically in regard to color, light, shadow and composition. They also reveal more about his photographic vision, which is a hallmark of his films.

## ROBBY MÜLLER

- 1940, 4 April** Born in Willemstad, Curaçao, Netherlands Antilles, grows up in Indonesia  
**1954** Moves to the Netherlands  
**1962–1964** Nederlandse Filmacademie, Amsterdam

## FILMOGRAPHY

- 1963** **MEGALOPOLIS 1** (Pim de la Parra)  
**VOGEL** (Miroslav Sebestik)
- 1964** **DE LENGTE VAN EEN STER** (Fred van Doorn)
- 1965** **EEN ZONDAG OP HET EILAND VAN DE GRANDE-JATTE** (Frans Weisz). Camera assistant  
**AAH ... TAMARA** (Pim de la Parra). Camera assistant with Frans Bromet
- 1966** **EILAND** (Erik Terpstra). Camera with Gérard Vandenberg  
**EEN OCHTEND VAN ZES WEKEN** (Nikolai van der Heyde). Camera assistant  
**HET GANGSTERMEISJE / ILLUSION – EIN GANGSTERMÄDCHEN** (Frans Weisz). Camera assistant  
**DER BEGINN** (Peter Lilienthal). Camera assistant
- 1967** **NORWEGIAN WOOD** (Barbara Meter)  
**TOETS** (Tom Tholen). Camera with Eduard van der Enden, Anton van Munster and Karsten Krüger  
**DON'T MISS, MISS PIZZ, ITALIAN FLAVORED PIZZA** (Anton Kothuys)  
**BACHER** (Tom Tholen). Camera with Anton van Munster  
**NOW I FOUND THAT THE WORLD WAS ROUND** (Anton Kothuys)
- 1968** **OBJECTIEF GEZIEN** (Fred van Doorn)  
**TO GRAB THE RING** (Nikolai van der Heyde). Camera assistant with Michael Marton and Karsten Krüger  
**LIEBE UND SO WEITER** (George Moorse). Camera assistant
- 1969** **ALABAMA: 2000 LIGHT YEARS** (Wim Wenders). Camera with Wim Wenders  
**DER FALL LENA CHRIST** (Hans W. Geißendörfer)  
**ICH BIN EIN ELEFANT, MADAME** (Peter Zadek). Camera assistant  
**SHE IS LIKE A RAINBOW** (Anton Kothuys). Camera with Gérard Vandenberg and Karsten Krüger  
**11.50 FROM ZURICH** (Nicolai van der Heyde). Camera assistant
- 1970** **DIE ANPASSUNG** (Christian Rischert)  
**EINE ROSE FÜR JANE** (Hans W. Geißendörfer)  
**PAKBO** (Volker Koch)  
**JONATHAN** (Hans W. Geißendörfer)  
**FRANKENSTEIN CUM CANNABIS** (Nico Paape). Camera with Guus Kamps
- 1971** **CARLOS** (Hans W. Geißendörfer)  
**SUMMER IN THE CITY. DEDICATED TO THE KINKS** (Wim Wenders)  
**HET BEZOEK** (Frans van der Staak)
- 1972** **MARIE** (Hans W. Geißendörfer)  
**OVERLOAD / GEEN STATIEGELD** (Mel Clay). Camera with Mel Clay  
**DIE ANGST DES TORMANNS BEIM ELFMETER / THE GOALKEEPER'S FEAR OF THE PENALTY** (Wim Wenders)  
**CAN** (Peter Przygodda). Camera with Martin Schäfer und Egon Mann

- 1973 **DIE REISE NACH WIEN** (Edgar Reitz)  
**DER SCHARLACHROTE BUCHSTABE / LA LETTERA SCARLATTA /**  
**THE SCARLET LETTER** (Wim Wenders)
- 1974 **DIE ELTERN** (Hans W. Geissendörfer)  
**PERAHIM – DIE ZWEITE CHANCE** (Hans W. Geissendörfer)  
**ALICE IN DEN STÄDTEN / ALICE IN THE CITIES** (Wim Wenders)  
**EIN BISSCHEN LIEBE** (Veith von Fürstenberg)
- 1975 **FALSCHER BEWEGUNG / WRONG MOVE** (Wim Wenders)  
**WANDAS PARADIES** (Christa Maar)  
**NATHALIE** (Gila von Weitershausen)  
**DAS DOUBLE** (Christa Maar)  
**ES HERRSCHT RUHE IM LAND / CALM PREVAILS OVER THE COUNTRY** (Peter Lilienthal).  
Camera with Abel Alboim
- 1976 **IM LAUF DER ZEIT / KINGS OF THE ROAD** (Wim Wenders)  
**DIE WILDENTE / THE WILD DUCK** (Hans W. Geissendörfer)
- 1977 **ATAVAR, THE RETURN OF THE WOLF** (Meino Zeillemaker)  
**DER AMERIKANISCHE FREUND / L'AMI AMÉRICAIN / THE AMERICAN FRIEND** (Wim Wenders)  
**DE GEVOELEN VAN EEN RODE PATRIJS DOOR HEMZELF VERTELD**  
(Frans van der Staak). Camera with Karel Dibbets and Frans van der Staak  
**DIE LINKSHÄNDIGE FRAU / THE LEFT-HANDED WOMAN** (Peter Handke)
- 1978 **DIE GLÄSERNE ZELLE / THE GLASS CELL** (Hans W. Geißendörfer)  
**DAS ENDE EINER KARRIERE** (Christa Maar)  
**MYSTERIES** (Paul de Lussanet)
- 1979 **SAINT JACK** (Peter Bogdanovich)  
**STRIPTEASE** (Frans Weisz)  
**OPNAME / ZUR UNTERSUCHUNG / IN FOR TREATMENT** (Erik van Zuylen und Marja Kok)
- 1980 **HONEYSUCKLE ROSE / ON THE ROAD AGAIN** (Jerry Schatzberg)
- 1981 **THEY ALL LAUGHED / SIE HABEN ALLE GELACHT** (Peter Bogdanovich)  
**DER ZAUBERBERG / LE MONTAGNE MAGIQUE / LA MONTAGNA INCANTATA**  
(Hans W. Geissendörfer). As DP replaced by Walter Lassally (later on by Michael Ballhaus)
- 1982 **EEN ZWOELE ZOMERAVOND / A HOT SUMMER NIGHT** (Frans Weisz and Shireen Strooker)
- 1983 **LES ÎLES / DIE INSELN / THE ISLANDS** (Iradj Azimi). Camera with Willy Kurant  
**KLASSEN FEIND / CLASS ENEMY** (Peter Stein)  
**UN DIMANCHE DE FLIC / ZWEI PROFIS STEIGEN AUS / A COP'S SUNDAY** (Michel Vianey)
- 1984 **TRICHEURS / DIE SPIELER / CHEATERS** (Barbet Schroeder). Camera and actor  
**PARIS, TEXAS** (Wim Wenders)  
**REPO MAN / REPOMAN** (Alex Cox)  
**BODY ROCK** (Marcelo Epstein)
- 1985 **TO LIVE AND DIE IN L.A. / LEBEN UND STERBEN IN L.A.** (William Friedkin). Camera with Robert  
Yeoman  
**FINNEGAN BEGIN AGAIN / FINNEGAN, FANG NOCHMAL AN!** (Joan Micklin Silver)  
**FOOL FOR LOVE / FOOL FOR LOVE – VERRÜCKT NACH LIEBE /**  
**LIEBESTOLL – FOOL FOR LOVE** (Robert Altman). As DP replaced by Pierre Mignot
- 1986 **THE LONGSHOT / DAS PECHVOGEL-QUARTETT** (Paul Bartel)  
**DOWN BY LAW** (Jim Jarmusch)
- 1987 **THE BELIEVERS / DAS RITUAL** (John Schlesinger)  
**BARFLY** (Barbet Schroeder)

- 1988 **IL PICCOLO DIAVOLO / EIN HIMMLISCHER TEUFEL / THE LITTLE DEVIL** (Roberto Benigni)
- 1989 **MYSTERY TRAIN** (Jim Jarmusch)  
**COFFEE AND CIGARETTES: MEMPHIS VERSION / COFFEE AND CIGARETTES: TWINS** (Jim Jarmusch)  
**AUFZEICHNUNGEN ZU KLEIDERN UND STÄDTEN / CARNET DE NOTES SUR VÊTEMENTS ET VILLES / NOTEBOOK ON CITIES AND CLOTHES** (Wim Wenders). Camera with others  
**MOTION AND EMOTION. THE FILMS OF WIM WENDERS** (Paul Joyce). Appearance
- 1990 **KORCZAK** (Andrzej Wajda)  
**RED HOT + BLUE** (Episode: Night and Day, Wim Wenders)
- 1991 **BIS ANS ENDE DER WELT / JUSQU'AU BOUT DU MONDE / UNTIL THE END OF THE WORLD** (Wim Wenders)
- 1992 **DE DOMEINEN DITVOORST** (Thom Hoffman). Appearance
- 1993 **MAD DOG AND GLORY / SEIN NAME IST MAD DOG** (John McNaughton)  
**WHEN PIGS FLY / WENN SCHWEINE FLIEGEN** (Sara Driver)
- 1995 **PAR-DELÀ LES NUAGES / AL DI LÀ DELLE NUVOLE / JENSEITS DER WOLKEN / BEYOND THE CLOUDS** (Michelangelo Antonioni und Wim Wenders). Camera for Wenders, Alfio Contini for Antonioni  
**HOOGSTE TIJD / LAST CALL** (Frans Weisz)  
**DEAD MAN** (Jim Jarmusch)  
**NEIL YOUNG: DEAD MAN THEME** (Jim Jarmusch). Music video
- 1996 **BREAKING THE WAVES** (Lars von Trier)
- 1997 **THE TANGO LESSON / TANGO-FIEBER** (Sally Potter)
- 1998 **SHATTERED IMAGE / PHANTOME DES TODES** (Raúl Ruiz)
- 1999 **BUENA VISTA SOCIAL CLUB** (Wim Wenders). Camera with Jörg Widmer, Theo Bierkens and Lisa Rinzler  
**GHOST DOG: THE WAY OF THE SAMURAI / GHOST DOG – DER WEG DES SAMURAI** (Jim Jarmusch)
- 2000 **DANCER IN THE DARK** (Lars von Trier). Camera with Lars von Trier
- 2001 **MY BROTHER TOM** (Dom Rotheroe)
- 2002 **24 HOUR PARTY PEOPLE** (Michael Winterbottom)  
**ROBBY MÜLLER ON DOWN BY LAW** (Izabela Frank). Participation  
**CARIB'S LEAP / WESTERN DEEP** (Steve McQueen). Installation for the Documenta XI, Kassel
- 2003 **POEM – ICH SETZTE DEN FUSS IN DIE LUFT, UND SIE TRUG / POEM – I SET MY FOOT UPON THE AIR AND IT CARRIED ME** (Ralf Schmerberg). Camera with others  
**WALK OF THREE CHAIRS** (Breda Beban). Installation  
**BEAUTIFUL EXILE** (Breda Beban). Installation
- 2004 **VISIONS OF EUROPE / EUROPÄISCHE VISIONEN** (Fatih Akin, Theo van Gogh, Peter Greenaway, Aki Kaurismäki, Jan Troell u.a.). Camera for Béla Tarr and Ágnes Hranitzky  
**NACH GRAUEN TAGEN** (Ralf Schmerberg)
- 2006 **DON'T TRY THIS AT HOME. VON DOGMA BIS DOGVILLE** (Matthias Maaß). Participation
- 2007 **THE KISS** (Thomas Vinterberg). Film for the installation at the memorial for homosexuals, who had been pursued by the NS-regime, Berlin  
**NIGHT SHIFT** (Gaëlle Denis). Advice  
**VON EINEM, DER AUSZOG – WIM WENDERS' FRÜHE JAHRE** (Marcel Wehn). Participation
- 2014 **ASHES** (Steve McQueen).  
Installation by using footage from Caribes Leap / Western Deep

Robby Müller – Master of Light  
6 July to 5 November 2017



## FILMSPOTTING – EXPLORING THE DEUTSCHE KINEMATHEK'S FILM ARCHIVE

Mon, 31 July 2017

Kino Arsenal | Filmhaus at Potsdamer Platz, Potsdamer Straße 2, 10785 Berlin  
With introduction | Tickets: 7,50 Euro | [www.arsenal-berlin.de/en](http://www.arsenal-berlin.de/en)

### **ICH SEHE WAS, WAS DU NICHT SIEHST**

GER, 1993, directed by: Vladimir Majdandzik and Luke McBain  
OV, 64 min

To coincide with the exhibition on cinematographer Robby Müller, this month's edition of Filmspotting is dedicated to the significant work carried out by camerapeople in creating both films and styles. In ICH SEHE WAS, WAS DU NICHT SIEHST (Vladimir Majdandzik, Luke McBain, Germany 1993), the two filmmakers interview some of the most famous cinematographers about their work. Alongside Michael Ballhaus, Woody Allen's preferred cinematographer Carlo Di Palma, and the multi-Oscar nominated Haskell Wexler, Robby Müller also gets to have his say, who made his name primarily with his work for Wim Wenders and Jim Jarmusch. Do camerapeople see the world differently or does the world become different when they look at it? How does one capture thoughts and feelings in images? Questions which these renowned camerapeople approach and answer differently.

## “ROBBY MÜLLER – MASTER OF LIGHT“ ACCOMPANIED FILM SERIES

Fri, 4 to Thu, 17 August 2017

Kino Arsenal | Filmhaus at Potsdamer Platz, Potsdamer Straße 2, 10785 Berlin  
All films with introduction | Tickets: 7,50 Euro | [www.arsenal-berlin.de/en](http://www.arsenal-berlin.de/en)

**Fri, 4 August, 7.30 p.m.**

### **DER AMERIKANISCHE FREUND/THE AMERICAN FRIEND**

FRG/F, 1977, directed by: Wim Wenders  
OV/GeS, 126 min

**Sat, 5 August, 8 p.m.**

### **DEAD MAN**

USA/GER, 1995, directed by: Jim Jarmusch  
OV/GeS, 121 min

**Tue, 8 August, 7.30 p.m.**

### **PARIS, TEXAS**

FRG/FR, 1984, directed by: Wim Wenders  
OV/GeS, 148 min

**Fri, 11 August, 8 p.m.**

### **DIE GLÄSERNE ZELLE**

FRG, 1978, directed by: Hans W. Geissendörfer  
OV, 93 min

Robby Müller – Master of Light  
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DEUTSCHE  
KINEMATHEK  
MUSEUM  
FÜR FILM UND  
FERNSEHEN

**Tue, 15 August, 8 p.m.**

**BARFLY**

USA, 1987, directed by: Barbet Schroeder  
OV, 99 min

**Thu, 17 August, 7.30 p.m.**

**BREAKING THE WAVES**

DK/SE/FI/NL/NO/IS, 1996, directed by: Lars von Tier  
OV/GeS, 158 min

## CREDITS

An exhibition organized and conceived by EYE Filmmuseum, Amsterdam

### DEUTSCHE KINEMATHEK – MUSEUM FÜR FILM UND FERNSEHEN

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**Administrative Director (interim)**

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**Translations**

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**Media installations**

Eidotech GmbH, Berlin

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**Production of of exhibition graphics**

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### **EYE FILM MUSEUM, AMSTERDAM**

The exhibition “Robby Müller – Master of Light” has been curated by Jaap Guldemonnd in collaboration with Marente Bloemheuvel and Andrea Müller, EYE Filmmuseum, Amsterdam

**Editing of video archive:** Claire Pijman

**Montage Film fragments:** Jaap Guldemonnd

**Interviews** with Wim Wenders, Jim Jarmusch and Lars von Trier by Claire Pijman.

**Producer:** Stichting Docu Shot, Jules van den Steenhoven

**Sponsor:** Vocas, ARRI

All Photographs, letters, documents and video diaries in the exhibition come from the personal archive of Robby and Andrea Müller.

### **EXPRESSION OF THANKS**

We are very grateful to all those who contributed to this exhibition:

Robby and Andrea Müller

Claire Pijman

Wim and Donata Wenders

Wim Wenders Stiftung, Düsseldorf

Claire Brunel

Hanway, London

Schedule 2 Ltd, London

Jim Jarmusch and Sara Driver

Arielle de Saint Phalle

The Match Factory GmbH

Lars von Trier

Zentropa Productions, Hvidovre (DK)

Lasse Andersen

Steve McQueen

Hoyte van Hoytema

Annet Gelink Gallery, Amsterdam

Theo Bierkens

Pim Tjujerman

Robby Müller – Master of Light  
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Frieder Hochheim  
Abbey Lustgarten, The Criterion Collection  
Studiocanal GmbH, Berlin  
DIF, Wiesbaden  
Beta Film GmbH, Oberhaching  
Koch Media GmbH, Planegg  
Adventure Pictures, London  
TrustNordisk ApS, Hvidovre

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Robby Müller – Master of Light  
6 July to 5 November 2017

### VISUAL MATERAIL

Printable visual material related to the exhibition “Robby Müller – Master of Light” is available for download on the website of the Deutsche Kinemathek:

<https://www.deutsche-kinemathek.de/en/press/press-photographs/robby-mueller>

**Username: dk112011**

**Password: mff112011**

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Polaroid, while shooting MYSTERY TRAIN, USA/JP, 1989, directed by Jim Jarmusch, © Robby Müller, courtesy Annet Gelink Gallery, Amsterdam