

**Deutsche
Kinemathek**

Press kit

Werner Herzog



Exhibition
25 Aug 22–
27 Mar 23



**Deutsche
Kinemathek**

“Werner Herzog” Exhibition
Deutsche Kinemathek
August 25, 2022 ☒ March 27, 2023

Opening: August 24th, 7 pm

Introduction

Werner Herzog is a cult phenomenon. He has been imitated on social media more than almost any other director. German comedic duo Joko & Klaas have parodied him. He guest-starred on ‘The Simpsons’ several times and helped draw attention to the ‘Star Wars’ series ‘The Mandalorian’ (ongoing since 2019) when he played its villain. “Time Magazine” named Herzog one of 2009’s most influential people.

In around 70 feature films and documentaries to date, Herzog has created an extraordinary visual canon, far surpassing what audiences are accustomed to seeing at the cinema. His oeuvre spans feature films of New German Cinema and Hollywood productions, with stars such as Nicole Kidman and Christian Bale, as well as willfully unorthodox documentaries. He has frequently worked as an actor, written books (most recently “The Twilight World”, 2022), and founded the Rogue Film School. Herzog is constantly searching for “ecstatic truth” – a truth not bound by facts – that delves deeper than reality.

A polarizing figure, Werner Herzog challenges his audiences. Throughout his career, his work has consistently provoked controversial debates between widely diverging factions. This exhibition aims to introduce his multilayered oeuvre to a broad public while critically reassessing it. It builds on the extensive Werner Herzog Archive housed at the Deutsche Kinemathek, opening up many new ways to approach Herzog’s work.

The audio guide includes commentary from Herzog himself and insights from his most important collaborators. The guide is also available as an app, which can be downloaded and used at several interactive stations where visitors are invited to participate in the exhibition.

AUDIO GUIDE

2 LANGUAGES (GERMAN / ENGLISH)

35 EXHIBITS

8 PARTICIPATORY STATIONS

35 SHORT BIOGRAPHIES

EXCLUSIVE ORIGINAL SOUNDTRACK WITH WERNER HERZOG

AS WELL AS ULRICH BERGFELDER, BEATE MAINKA-JELLINGHAUS, THOMAS MAUCH, BEAT PRESSER, ANJA SCHMIDT-ZÄRINGER, LUCKI STIPETIĆ, GISELA STORCH-PESTALOZZA AND PETER ZEITLINGER.

PRODUCTION: LINON

APPLE-STORE

[HTTPS://APPS.APPLE.COM/DE/APP/AUDIOGUIDE-WERNER-HERZOG/ID1639382369](https://apps.apple.com/de/app/audioguide-werner-herzog/id1639382369)

GOOGLE PLAY

[HTTPS://PLAY.GOOGLE.COM/STORE/APPS/DETAILS?ID=DE.LINON.IDA.KIMA.HERZOG](https://play.google.com/store/apps/details?id=de.linon.ida.kima.herzog)

Oeuvre

Werner Herzog shot his first short film, 'Herakles' (1962), when he was 19. Since then, he has directed over 70 motion pictures. Films such as 'Auch Zwerge haben klein angefangen' (Even Dwarfs Started Small, 1970) and 'Aguirre, der Zorn Gottes' (Aguirre, the Wrath of God, 1972) cemented his place among the most important figures of New German Cinema in the 1970s, alongside Wim Wenders and Rainer Werner Fassbinder. He received various international prizes and was highly regarded abroad, but remained an outsider in Germany for a long time. This was largely due to his subject matter and radical imagery. His films with Klaus Kinski, in particular, became known to a broader audience. In 1999 Herzog dedicated his film 'Mein liebster Feind' (My Best Fiend) to the actor.

Since the beginning of his career, Herzog has also made numerous documentaries. They feature strong, willful protagonists – for example, in 'Die grosse Ekstase des Bildschnitzers Steiner' (The Great Ecstasy of Woodcarver Steiner, 1974) – pose questions of guilt and atonement ('On Death Row', 2012–13), or explore the nature of our minds ('Theatre of Thought', 2022). In the early 2000s, Herzog moved to the United States, where he again reinvented himself, completing several Hollywood productions in the years that followed. His most recent feature film, 'Family Romance, LLC' (2019), was created by a very small team using "guerrilla filmmaking techniques."

MEDIA

LEBENSZEICHEN, 1968

AUCH ZWERGE HABEN KLEIN ANGEFANGEN, 1970

NOSFERATU – PHANTOM DER NACHT, 1979

FITZCARRALDO, 1982

COURTESY OF WERNER HERZOG FILM

DIE FLIEGENDEN ÄRZTE VON OSTAFRIKA, 1970

LAND DES SCHWEIGENS UND DER DUNKELHEIT, 1971

DIE GROSSE EKSTASE DES BILDSCHNITZERS STEINER, 1974

LA SOUFRIÈRE, 1977

COURTESY OF WERNER HERZOG FILM

INVINCIBLE, 2001

BAD LIEUTENANT: PORT OF CALL NEW ORLEANS, 2009

MY SON, MY SON, WHAT HAVE YE DONE, 2009

QUEEN OF THE DESERT, 2015

COURTESY OF WERNER HERZOG FILM, MILLENIUM FILM, PAPER STREET FILMS,
INDUSTRIAL ENTERTAINMENT, BENAROYA PICTURES

LEKTIONEN IN FINSTERNIS, 1992

JULIANES STURZ IN DEN DSCHUNDEL, 1999

ENCOUNTERS AT THE END OF THE WORLD, 2007

ON DEATH ROW, 2012-2013

COURTESY OF WERNER HERZOG FILM, DISCOVERY FILMS, CREATIVE DIFFERENCES

CINEMA: "ÜBER WERNER HERZOG"

VOLKER SCHLÖNDORFF, CHLOË ZHAO, WIM WENDERS, CARL WEATHERS, EVA MATTES, JOSHUA OPPENHEIMER, PATTI SMITH |
EXCERPTS FROM THE MATERIAL FOR THE FILM WERNER HERZOG – RADICAL DREAMER, OPENING AT MOVIE THEATERS: OCTOBER
27, 2022

© 3B-PRODUKTION, SPRING FILMS, IN COPRODUCTION WITH ZDF/ARTE

Nature

Nature presents a constant challenge in Herzog's work. Neither friend nor foe, it is portrayed as indifferent to humankind. His "creation trilogy" ('Fata Morgana', 1971; 'Lektionen in Finsternis' [Lessons of Darkness], 1992; 'The Wild Blue Yonder', 2005) celebrates nature's breathtaking beauty and sublimity while showing its horrors. Herzog's search for the "unseen", meaning previously unused imagery, has led him to shoot in remote locations on every continent. He shows images of growth and decay, volcanos and deserts, mountains and jungles, glacial landscapes, waterfalls, oceans, and craters left by meteorite impacts. In quasi-divine aerial views, the director gazes down upon our planet like an extraterrestrial. The landscapes are usually unpopulated and inhospitable. Human civilization appears as only a brief episode in the cosmic cycle.

Herzog takes pride in his skill of "reading" landscapes. He manages to discover images that reflect the "inner landscape of the soul." Music plays a pivotal role here. The sounds of nature are combined with Western classical music ranging from Gesualdo to Wagner and folk music such as Sardinian overtone singing or Russian chorales. For several years, Herzog worked with composers Florian Fricke (including his band Popul Vuh) and Ernst Reijseger. Together they developed evocative, sometimes soaring tones for his depictions of nature.

MEDIA

NATURE

3-CHANNEL VIDEO INSTALLATION

CONCEPT: GEORG SIMBENI, NILS WARNECKE (DEUTSCHE KINEMATHEK)

FILM EDITING: GEORG SIMBENI, STANISLAW MILKOWSKI

LEKTIONEN IN FINSTERNIS, 1992

INTO THE INFERNO, 2016

FATA MORGANA, 1971

ENCOUNTERS AT THE END OF THE WORLD, 2007

THE WILD BLUE YONDER, 2005

GRIZZLY MAN, 2005

HERZ AUS GLAS, 1976

NOSFERATU – PHANTOM DER NACHT, 1979

AGUIRRE, DER ZORN GOTTES, 1972

THE WHITE DIAMOND, 2004

FITZCARRALDO, 1982

WO DIE GRÜNEN AMEISEN TRÄUMEN, 1984

CAVE OF FORGOTTEN DREAMS, 2010

COURTESY OF WERNER HERZOG FILM, SPRING FILMS, NETFLIX, DISCOVERY FILMS, LIONSGATE FILM,
MARCO POLO FILM AG, CREATIVE DIFFERENCES

Cabinet of Curiosities

In an interview with “Time Magazine”, Werner Herzog once recommended visiting the Museum of Jurassic Technology in Los Angeles. This cabinet of curiosities offers no information about which exhibited objects are “real” and which are not. Fact, fiction or “ecstatic truth?” A film’s primary objective is to tell a good story.

We are accustomed to museums presenting us with historically verified, objective data. What happens when descriptions are missing or if we don’t know whether the labels tell the truth?

The objects exhibited here may or may not be actual props. They come across as artifacts from a bygone era. Some information can be gleaned and fact-checked by watching Herzog’s films. In other cases, we have no choice but to take the word of the director and his production designer Henning von Gierke, who wrote the labels. As a designer, Von Gierke prioritized creating an atmosphere that felt as believable as possible to the actors, even though not every detail shows up in the film.

MEDIA

HENNING VON GIERKE AT THE ARCHIVES, 2019
CAMERA: GEORG SIMBENI

DEUTSCHE KINEMATHEK

CABINET OF CURIOSITIES / THREE GLASS CASES WITH PROPS AND FOUND OBJECTS FOR:
›NOSFERATU‹, ›JEDER FÜR SICH UND GOTT GEGEN ALLE‹, ›FITZCARRALDO‹



PRODUKTION DESIGN: HENNING VON GIERKE

Voices | Controversies

A polarizing figure, Werner Herzog challenges his audiences. His work has consistently provoked controversial debates between widely diverging factions. These discussions revolve around his films' content and their aesthetics. They are also concerned with the conditions under which the films are made.

We have asked diverse groups of people – each from various professions, generations and cultures – to give us their personal opinions on five different questions. How were the films perceived when they were released, and how do we experience them today? How might we productively approach both the challenges and discourse derived from them?

VIDEO STATEMENTS FOR THE “WERNER HERZOG” EXHIBITION, 2022:

PETER BROWNBILL, ACTOR
VALÉRIE CARRÉ, GERMANIST
ULI DECKER, DIRECTOR
KATRIN DINGES, ART EDUCATOR
JULIA EFFERTZ, ACTRESS AND INTIMACY COACH
ERIKA AND ULRICH GREGOR, CINEASTES AND CINEMA MAKERS
DIEGO SARMIENTO, DIRECTOR
MARCUS STIGLEGGER, FILM AND CULTURAL SCIENTIST
RÜDIGER SUCHSLAND, FILM CRITIC AND DIRECTOR

Fake or “Ecstatic Truth”?

In his documentaries, Werner Herzog sometimes embellishes information or puts words in the mouths of his protagonists. He creates visual images meant to uncover a more profound, “ecstatic truth” and, in doing so, sometimes takes considerable liberties with the facts. He has scenes reenacted and adds his own commentary from off-camera. A 1997 dispute with German public television broadcaster ZDF showed the disparate conceptual approaches held by the director and the television station. The dispute revolved around Herzog's documentary ‘Höllenfahrten: Flucht aus Laos’ (feature film title: ‘Little Dieter Needs to Fly’), a biopic about Dieter Dengler. The television editor rejected Herzog's narration and demanded that professional actors recreate the documentary scenes featuring Dengler. In 2021 a public debate broke out over reenactments that were not clearly identified in Elke Margarete Lehrenkrauss' television film ‘Lovemobil’. The director referenced Herzog's concept of “ecstatic truth”; he, however, disassociated himself, rejecting the comparison.

How much manipulation should be permitted in a documentary? Do staged reenactments always have to be identified? And can a performance be “truer” than its documentary premise?

MEDIA

LITTLE DIETER NEEDS TO FLY, 1997

GRIZZLY MAN, 2005

COURTESY OF WERNER HERZOG FILM

COURTESY OF WERNER HERZOG FILM, LIONSGATE FILM

Exploitation or Sensitive Depictions of People with Disabilities?

Herzog's documentaries about people with disabilities from the early 1970s are considered particularly sensitive and insightful. His feature film 'Auch Zwerge haben klein angefangen' (Even Dwarfs Started Small, 1970), on the other hand, continues to ruffle feathers based on its title alone. After the film's premiere, several critics perceived its depiction of an aimless, anarchic uprising of institutionalized little people as discriminating and interpreted the work as a caricature of Germany's student movement. The international press, however, praised the film as a universal parable. Herzog emphasized that his aim was not to put people with disabilities on display for entertainment. Instead, he wanted anyone and everyone to be able to recognize themselves in the protagonists and their futile actions.

Does Herzog instrumentalize actors of short stature, or does he, in fact, take them seriously? And are Herzog's films now perceived as inclusive?

MEDIA

AUCH ZWERGE HABEN KLEIN ANGEFANGEN, 1970

COURTESY OF WERNER HERZOG FILM

BEHINDERTE ZUKUNFT, 1971

COURTESY OF WERNER HERZOG FILM

Processing Grief or Aestheticizing Horror?

In 1992 Werner Herzog's film 'Lektionen in Finsternis' (Lessons of Darkness) met with strong reactions at the Berlinale. Only a year after the Gulf War, it showed burning oil fields in Kuwait to the sounds of Wagner, in the style of a timeless science fiction film. The filmmaker was accused of aestheticizing the atrocities of war. Herzog responded by describing the film as a "requiem" in the tradition of Dante, Goya and Hieronymus Bosch. In his film 'Grizzly Man' (2005), the director consciously chose not to play the recordings of grizzly bear activist Timothy Treadwell being eaten alive. And yet, he heightens the horror by allowing the audience to observe him only from behind as he listens to the gruesome sounds. Herzog's treatment of crime scene photos in the series 'On Death Row' (2012-13), which deals with murderers sentenced to death, sometimes also has a disturbing effect on viewers.

What does Werner Herzog hope to achieve in his films? To shock, inform or provide an outlet for grief? Does he intentionally manipulate the viewer's emotions, or is this true of all films?

MEDIA

LEKTIONEN IN FINSTERNIS, 1992

COURTESY OF WERNER HERZOG FILM

INTO THE ABYSS, 2011

COURTESY OF WERNER HERZOG FILM, CREATIVE DIFFERENCES

Curiosity about the Unknown or a (Post-) colonial Gaze?

Herzog is a world traveler whose insatiable curiosity about foreign people and cultures has led him to the most remote parts of the world. The director was accused of behaving inappropriately towards Indigenous extras during the many years spent filming 'Fitzcarraldo' (1982). The debate received widespread media attention. Documentaries by Les Blank and Nina Gladitz show different versions of what filming conditions in Peru were like. For his film 'Where the Green Ants Dream' (1984), which was made in Australia, Herzog brought in consultants early on to provide critical feedback on his script about a conflict between Indigenous Australians and a construction company. He also hired Indigenous activists as actors and musicians.

What role do power dynamics play between Indigenous people and a film crew? Is it ever possible for them to coexist as equals?

MEDIA

LAND DER BITTERKEIT UND DES STOLZES, NINA GLADITZ 1982
BURDEN OF DREAMS, LES BLANK 1982

COURTESY OF NINA GLADITZ, WERNER HERZOG FILM, LES BLANK

WO DIE GRÜNEN AMEISEN TRÄUMEN, 1984

COURTESY OF WERNER HERZOG FILM

Collaboration with Klaus Kinski

Numerous myths surround the often conflicted creative relationship between Werner Herzog and Klaus Kinski. Tabloid reports of Kinski's rages and weapons being brought on set date back to 'Aguirre' (1972). Herzog's documentary 'Mein liebster Feind' (My Best Fiend, 1999) further fueled these legends, inspiring various adaptations and parodies in the media. Kinski played colonial explorers and conquerors for Herzog three times: in 'Aguirre', 'Fitzcarraldo' (1982) and 'Cobra Verde' (1987). The actor repeatedly harassed and threatened crew members during filming. Stills from 'Cobra Verde' showing Kinski as the "tamer" of a legion of Black extras were printed in glossy magazines.

How can abusive behavior on set be avoided? And what is the role of the media in such a relationship between a star actor and director that so frequently became the subject of public scandal?

MEDIA

HERZOG IN AFRIKA (DREHARBEITEN „COBRA VERDE“), STEFF GRUBER 1987
MEIN LIEBSTER FEIND, 1999

COURTESY OF WERNER HERZOG FILM, ALIVE MEDIA AG

MEIN LIEBSTER FEIND, 1999

COURTESY OF WERNER HERZOG FILM

Human

The director tells the life stories of outcasts and lone wolves in revolt, characters who cultivate a radical belief in making their dreams reality and who often fail during the attempt. This sense of failure connects the institutionalized little people in 'Auch Zwerge haben klein angefangen' (Even Dwarfs Started Small, 1970) with Kaspar Hauser in 'Jeder für sich und Gott gegen alle' (The Enigma of Kaspar Hauser, 1974), or the Jewish blacksmith Zishe Breitbart in 'Invincible' (2001) with archaeologist Gertrude Bell in 'Queen of the Desert' (2015) – although the latter succeeds despite several setbacks. They defy their environments, fates, and the conventions imposed upon them. Their failures show us precisely what makes a battle worth fighting. A signature combination of anger, shame, and insubordination define Herzog's heroes and heroines.

Herzog chooses unusual actors who can bring their personalities to a role. He has repeatedly worked with amateur actors such as the Berlin street musician Bruno S. Such figures instill his films with a high degree of authenticity. His choice of interview subjects in documentaries also reveals Herzog's willful curiosity about existential questions.

WALL COLLAGE: WHAT MAKES US HUMAN?



VIA THE APP, 35 SHORT BIOGRAPHIES CAN BE ACCESSED IN GERMAN AND ENGLISH.

BLACK BOX: HUMAN

BAD LIEUTENANT: PORT OF CALL NEW ORLEANS, 2009
FAMILY ROMANCE, LLC, 2019
CAVE OF FORGOTTEN DREAMS, 2010
GRIZZLY MAN, 2005
DIE GROSSE EKSTASE DES BILDSCHNITZERS STEINER, 1974
THE WHITE DIAMOND, 2004
AGUIRRE, DER ZORN GOTTES, 1972
AUCH ZWERGE HABEN KLEIN ANGEFANGEN, 1970
MY SON, MY SON, WHAT HAVE YE DONE, 2009
LAND DES SCHWEIGENS UND DER DUNKELHEIT, 1971
JULIANES STURZ IN DEN DSCHUNGEL, 1999
LITTLE DIETER NEEDS TO FLY, 1997
INTO THE ABYSS, 2011
JEDER FÜR SICH UND GOTT GEGEN ALLE, 1974
GLOCKEN AUS DER TIEFE – GLAUBE UND ABERGLAUBE IN RUSSLAND, 1993
THE WHITE DIAMOND, 2004

QUOTES FROM “HERZOG ON HERZOG” BY PAUL CRONIN

WERNER HERZOG FILM, MILLENIUM FIMS, © SKELLIG ROCK-WERNER HERZOG, CREATIVE DIFFERENCES,
LIONSGATE FILM, MARCO POLO FILM AG, PAPER STREET FILMS, INDUSTRIAL ENTERTAINMENT

MEDIA

TALK WITH EVA MATTES
STROSZEK, 1977

TALK WITH CHRISTIAN BALE
RESCUE DAWN, 2006

TALK WITH NICOLE KIDMAN
QUEEN OF THE DESERT, 2015

ROBERT PATTINSON IM GESPRÄCH
QUEEN OF THE DESERT, 2015

ALL INTERVIEWS ARE FROM THE MATERIAL FOR THE FILM FILM WERNER HERZOG – RADICAL DREAMER
OPENING AT MOVIE THEATERS: OCTOBER 27, 2022

© 3B-PRODUKTION, SPRING FILMS IN COPRODUCTION WITH ZDF/ARTE

TALK WITH WERNER HERZOG, 2022

INTERVIEW AND RECORDING: KRISTINA JASPERS, RAINER ROTHER (DEUTSCHE KINEMATHEK)

WERNER HERZOG AS AN INTERVIEWER
INTO THE ABYSS, 2011
LO AND BEHOLD: REVERIES OF THE CONNECTED WORLD, 2016
THEATRE OF THOUGHT, 2022

COURTESY OF WERNER HERZOG FILM, CREATIVE DIFFERENCES, SPRING FILMS,
© SKELLIG ROCK-WERNER HERZOG

Persona

Werner Herzog is a man with many dimensions. The filmmaker is also an author who not only writes almost all of his scripts, but has published several highly successful journals and a novel. Moreover, Herzog is also an actor, a voice actor, and a teacher at his own film school. He is a public figure who takes positions on various socio-political and pop cultural issues. To some, he is the man who pulled a ship over a mountain, was shot during an interview, and once ate his own shoe. True stories or the stuff of legends? It hardly matters. Herzog has long enjoyed cult status among younger audiences, thanks to his guest spots and countless online parodies. His Bavarian-German accent has made him an almost legendary figure who threatens to disappear behind his own myths.

But Herzog is not a monolith. He is a role model and an active advocate for a new generation of artists and directors. Many young filmmakers have been inspired by his work and have even benefitted from his personal guidance. The Werner Herzog Film Award presented by his foundation, the Rogue Film School, and his workshops and lectures all foster exchange with the next generation.

MEDIA

FILMING IN A STRANGE PLANET
WORKSHOP LANZAROTE, 2021
DIRECTED BY SEBASTIÁN LÓPEZ
PRODUCED BY LA SELVA. ECOSISTEMA CREATIU

COURTESY OF LA SELVA. ECOSISTEMA CREATIU

TALK WITH JOSHUA OPPENHEIMER
TALK WITH CHLOË ZHAO

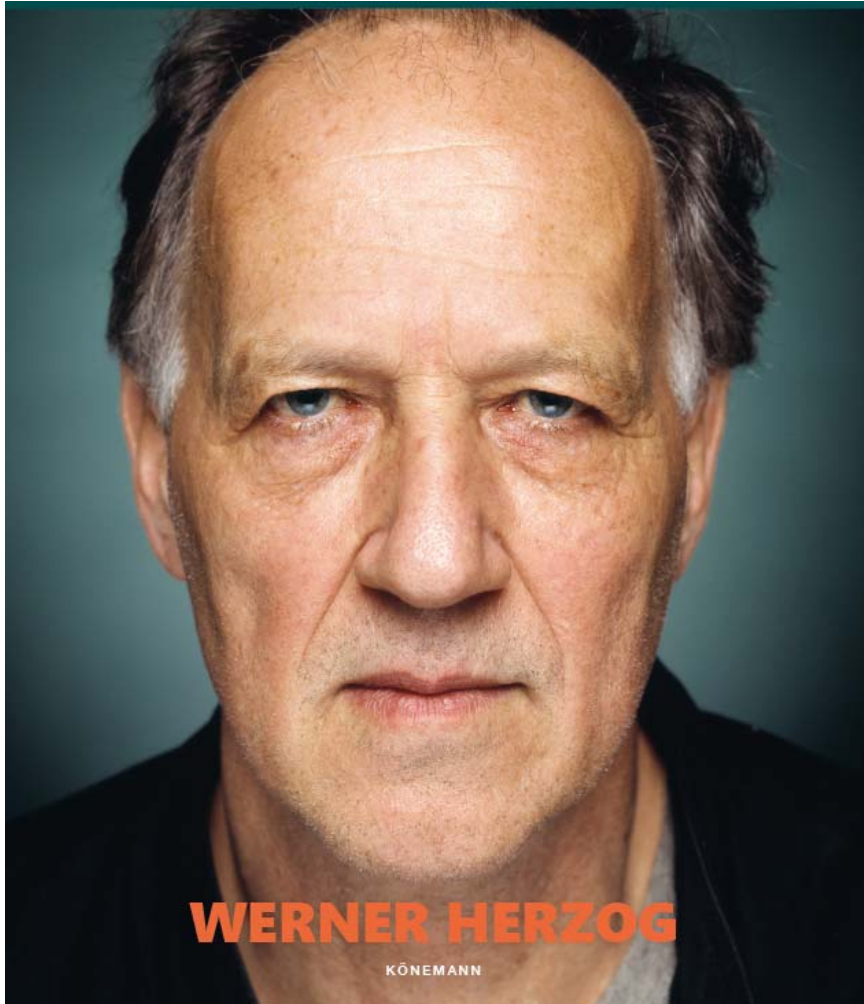
EXCERPTS FROM THE MATERIAL FOR THE FILM WERNER HERZOG – RADICAL DREAMER
OPENING AT MOVIE THEATERS: OCTOBER 27, 2022

© 3B-PRODUKTION, SPRING FILMS IN COPRODUCTION WITH ZDF/ARTE



© Reinhard Kleist

Catalogue



Werner Herzog

Kristina Jaspers and Dr. Rainer Rother (eds.)

for the Stiftung Deutsche Kinemathek

KÖNEMANN

Publication release: August 2022

Languages: German, English, French, Dutch

380 pages, numerous illustrations

Museums edition: 9,95 €

Bookstore edition: 12,95 €

ISBN: 978-3-7419-3629-6

Accompanying Program

Tours

Aug. 27, 2022

Curator's Tours during the Long Night of Museums (in German)

6:30 pm "Behind the Scenes: Werner Herzog und sein Team," with Kristina Jaspers

7:00 pm "Werner Herzogs Menschenbild," with Georg Simbeni

7:30 pm "Von Kontrovers bis Kult: Werner Herzog 2022," with Kristina Jaspers

8:00 pm "Werner Herzog: Die Natur in Bildern," with Georg Simbeni

General Tours at 8:30 pm, 9:30 pm, 10:30 pm, 11:30 pm

Location: Deutsche Kinemathek; Tickets: www.lange-nacht-der-museen.de or #LNDMberlin

Oct. 13; Dec. 8, 2022 | Feb. 23; Mar. 23, 2023 (in German)

Public Curator's Tours with audio descriptive enhancements

Oct. 14, 2022 (in German)

Curator's Tour with Experts: "Zu Gast – Ohne sie ginge es nicht!"

Kristina Jaspers ("Werner Herzog" curator) in conversation with Gisela Storch-Pestalozza (costumes, etc., for 'Fitzcarraldo'), Anja Schmidt-Züringer (script & continuity for 'Nosferatu', et al.)

Sept. 25; Oct. 30; Nov. 27, 2022 | Jan.1; Feb. 26; Mar. 26, 2023

Public Tours on Sundays

Bookable Tours for "Werner Herzog"

Available in German and English, 90 or 120 min., max. 20 participants. Contact:

Museumsdienst Berlin, +493024749-888, museumsdienst@kulturprojekte.berlin

Autograph Hour | Film Premieres

Werner Herzog will be present

Oct. 18, 2022

Autograph Hour with Werner Herzog: "Jeder für sich und Gott gegen alle", Werner Herzog, 2022

(Hanser Verlag) and the catalogue "Werner Herzog", Deutsche Kinemathek (ed.), 2022. (KÖNEMANN).

In cooperation with the Carl Hanser Verlag

Location: Deutsche Kinemathek

Oct. 18, 2022

Film Premiere with Werner Herzog

'Radical Dreamer – Werner Herzog' (Thomas von Steinaecker, GER, 2022)

Werner Herzog and Thomas von Steinaecker will be present

Location: Kino Arsenal

Oct. 19, 2022

Film Premiere with Werner Herzog

'Theatre of Thought' (Werner Herzog, USA, 2022)

Followed by a discussion between Rainer Rother and Werner Herzog

Location: Kino Arsenal

Oct. 20, 2022

Film Premiere with Werner Herzog

'The Fire Within: A Requiem for Katia and Maurice Krafft' (Werner Herzog, France, UK, 2022)

Introduction by Werner Herzog

Location: Kino Arsenal

Organizer: Deutsche Kinemathek

Film Restored "For Real!?"

The festival launches with a film screening and a workshop report on the documentary work by the exceptional director Werner Herzog

Sept. 21, 2022

Opening film: 'Little Dieter Needs to Fly' (Werner Herzog, GER/UK/F, 1997)

With an introduction by Kristina Jaspers, curator of the "Werner Herzog" exhibition

Sept. 22, 2022

Workshop Report: Restoring the Films of Werner Herzog

Location: Kino Arsenal

Organizer: Deutsche Kinemathek and Kinematheksverbund

"Werner Herzog" Film Series, February 2023

Planned film series with 15 programs and introductions

Information on the series will be published on the website shortly before the events:

www.deutsche-kinemathek.de

Location: Kino Arsenal

Organizer: Deutsche Kinemathek



© Reinhard Kleist



Facts

Title	Werner Herzog
Duration	August 25, 22 – March 27,23
Opening	24.8.22, 19:00
Next venue	EYE Filmmuseum, Amsterdam: Juni 23
Location	Deutsche Kinemathek – Museum für Film und Fernsehen Potsdamer Straße 2, 10785 Berlin
Opening Hours	Weds - Mon 10:00 am – 18:00 pm, Thurs 10:00 am – 8:00 pm Closed Tuesdays Feiertage siehe: www.deutsche-kinemathek.de
Tickets	9 € Day Ticket (regualr ticket, for all exhibitions) 5 € Reduced 0 € Children and teens under 18 for school groups 3 € Social Ticket 5 € Day Ticket for groups, 10+ people 3 € Day Ticket for individuals or groups (in combination with a tour) 2 € Mediathek Fernsehen (German Television Library) Museum Sunday: free admission the 1st Sunday the month
Public Transportation	S-/U-Bahn Potsdamer Platz, Bus M48, M85, 200, 300 Varian-Fry-Straße
Information	T +49 (0)30 300903-0, F +49 (0)30 300903-13 E-Mail: info@deutsche-kinemathek.de www.deutsche-kinemathek.de/besuch/ausstellungen www.facebook.com/deutschekinemathek/ www.twitter.com/de_kinemathek www.instagram.com/deutschekinemathek #wernerherzog
Catalogue	Werner Herzog, 2022, published by KÖNEMANN
Accompanying Program	Werner Herzog: www.deutsche-kinemathek.de/events
Digital Collection	Werner-Herzog-Archive: www.deutsche-kinemathek.de/herzog

Imprint

Artistic director: Rainer Rother

Administrative director: Florian Bolenius

Curator: Kristina Jaspers

Media curators: Georg Simbeni, Nils Warnecke

Project manager: Peter Mänz

Exhibition coordinator: Vera Thomas

Student assistants: Magnus Knoll, Amber Lynn Harper

Exhibition architecture and graphics, production supervision:

Vera Ranke, Franke | Steinert, Berlin

Jungle motifs: Oliver Standke, seefood productions

Comic drawings: Reinhard Kleist, www.reinhard-kleist.de

Exhibition construction: Camillo Kuschel Ausstellungsdesign, Berlin

Graphic production: reproplan Berlin

Editing of audiovisual media: Stanislaw Milkowski, CONCEPT AV, Berlin

Digital Canvases™: Active Image, Berlin

Tablet programming: Oliver Brzoska

Technical services: Frank Köppke, Roberti Siefert

Lighting and media installations: Stephan Werner

Audio guide: Linon Medien, Berlin

Editing (German texts): Claudia Lüdtké

English translations: Wendy Wallis, Moira Barrett

Reproductions: d'mage, Berlin

Conservational supervision: Katharina Siedler

Advertising graphics: Fünfzehn

Head of Communications: Friederike Zobel

Press: Heidi Berit Zapke

Marketing: Linda Mann

Social Media: Jonas Malte Scheler

Website: Julia Pattis, Theresa Spreckelsen

Educational services: Jurek Sehr, Theresa Spreckelsen, Thomas Zandegiacomo

Finance: Frank Namyslik (head), Sybille Büttner, Sebastian Thiel

Acknowledgments

Ulrich Bergfelder, Sebastian López Borda, Liliana Díaz Castillo, Henning von Gierke, Lena Herzog, Bernhard von Hülsen, Beate Mainka-Jellinghaus, Thomas Mauch, Clive Oppenheimer, Joshua Oppenheimer, Beat Presser, Anja Schmidt-Züringer, Lucki Stipetic, Gisela Storch-Pestalozza, Thomas von Steinaecker, Peter Zeitlinger, Chloé Zhao

We would like to especially thank Lucki Stipetić, who showed great patience and understanding with all our requests and proved to be a most reliable, helpful contact.

In addition, our thanks extends to all our colleagues at the Deutsche Kinemathek – Museum für Film und Fernsehen.

Funding | Partners

The Deutsche Kinemathek is funded by



Die Beauftragte der Bundesregierung
für Kultur und Medien



Funded by



With the kind support of



Förderkreis
der Deutschen
Kinemathek



Yorck
Kinogruppe

Cooperation partner



Media partners



Visual Material

Permission to use the visual material extends only to media coverage about the “Werner Herzog” exhibition. Please observe copyrights and use the information provided.

The right to use this visual material terminates with the close of the “Werner Herzog” exhibition, Berlin, on March 27, 2023.

Login

press
kinemathek10785

Contact

Heidi B. Zapke, Press Office, T +49 (0)30 300903-820, mobile phone +49 174 3138095

Email: hbzapke@deutsche-kinemathek.de or presse@deutsche-kinemathek.de



© Reinhard Kleist