

**Deutsche  
Kinemathek**

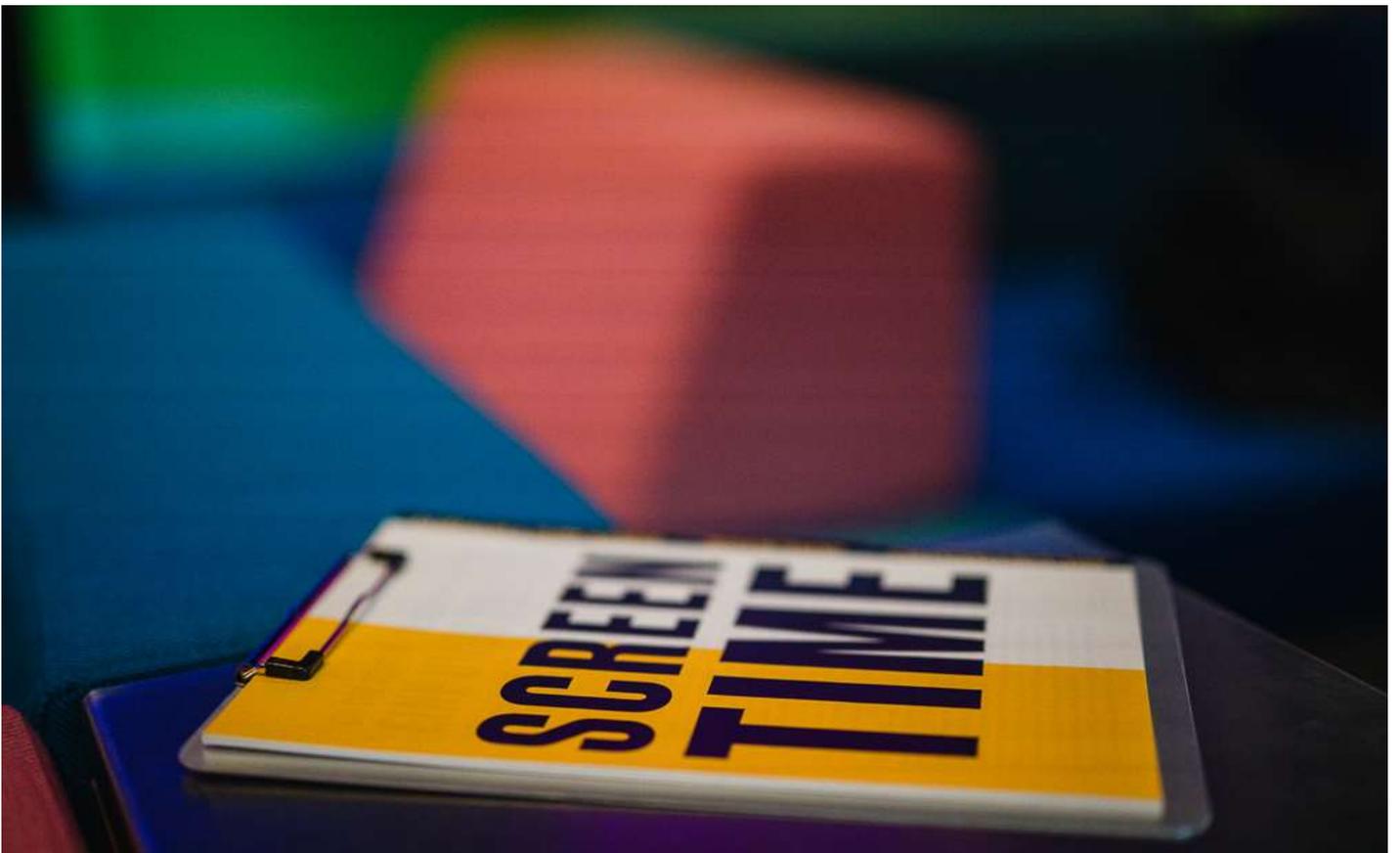


Photo: Nancy Jesse

# **Opening at our new location in E-Werk's historic hall**

**"Screentime" installation  
23 January to 6 February 2026,  
daily 10:00–18:00**

**Opening weekend, free  
admission and all-day program,  
23 to 25 January 2026, 10:00–  
18:00**

**Deutsche Kinemathek  
Museum of Film and Television  
Mauerstraße 79, 10117 Berlin  
[deutsche-kinemathek.de](http://deutsche-kinemathek.de)**

# Screenetime

From January 2026, E-Werk, a historical landmark to industry, will be transformed into a vibrant venue of the moving image, merging historical architecture with multimedia installations. The raw industrial design of this former electricity substation, built in the 1920s, was further shaped by Berlin's club culture in the 1990s. Having relocated from the Filmhaus on Potsdamer Platz, the Kinemathek is showcasing selected treasures from its archives in experimental formats at this interim location, which will be open until 2035. The central focus of the installation is on issues of visibility and invisibility – with archive exhibits and moving images providing glimpses into the hidden side of filmmaking.

The former machine hall, with its striking steel girder structures, has been transformed by the design agency *chezweitz* into a scenographic, experiential space. Moving images from 130 years of film history are projected onto semi-transparent gauzes, evoking the magic of the moving image. Seating areas invite visitors to stay awhile. The “On the Screen – Behind the Screen” installation juxtaposes photos of film crews at work with the corresponding clips from the final film, illustrating how strongly camera technology and dramatization shape aesthetics and mood. At the same time, the evolution of film language over the decades is rendered visible – from the Skladanowsky brothers to Fritz Lang, from *May Spils* to Heiner Carow. Intimate moments alternate with fast-paced action sequences, illustrating the diversity of visual language in film and awakening memories of emotional cinematic moments. Over 100 portraits of actors from both the East and West are projected in a rolling wave of images, allowing viewers to identify both famous and lesser-known stars.

Two further installations reflect on the media of film and television: The video installation “What we do in the shadows” presents the often-hidden work of film restoration. On the six monitors arranged one above the other, the craft of a restorer is shown as she examines the roll of film for ‘Blutmai 1929’ (Bloody May 1929). Here, we can see significant cultural heritage being reconstructed, preserved and made accessible.

Another six monitors feature the video installation “Ready, set – watch TV!” which explores television as an entertainment medium with iconic moments from TV shows in which the audience is often required to be part of the performance. These funny, or exciting and, at times, silly TV stills are contrasted with quotes from prominent media theorists. Viewers are encouraged to form their own opinion: Is TV a magical mirror or a ‘null medium’?

In two screening boxes, the program “Focus television action” presents the various interactive possibilities television has offered and continuously refined throughout its 70-year history. The selection focuses on iconic TV moments that everyone knows and brings forgotten moments out of the television archives. The film archive's focus on independent film is reflected in the hourly changing program of the Studiokino, which is open to visitors during the exhibition opening hours and screens three hour-long film programs: The opening program, “All in Motion,” features experimental films from across four decades; “Female Perspectives” showcases diverse productions by female filmmakers since the 1960s; and “Animation for Kids” will offer a varied program for children from the DEFA animated film studio.

The Collection wall, featuring two galleries and several display cases, presents selected exhibits from the Kinemathek's film-related holdings. Period spotlights and neon signs from film productions create an impressive interplay of light and shadow – the very heart of cinematic magic. Costumes and costume designs for stars including Marlene Dietrich, Liv Ullmann and Barbara Sukowa bring the Berlin of the 1920s back to life. Postcards of stars from the 1930s, depicting actors such as Louise Brooks, Josephine Baker, Hans Albers and Gary Cooper – along with assorted dogs, cats and rabbits – demonstrate that emotional and humorous imagery was an integral part of visual design in marketing from an early stage. And finally, three personal archives are presented by way of example from the collection, offering insights into the creative work process: the Ulrike Ottinger Archive with opulent workbooks and unpublished images for her 'Berlin-Trilogie' (Berlin Trilogy, 1979-84); the Christian Petzold Archive with behind-the-scenes photographs and personal notes on his film 'Phönix' (Phoenix, 2014); and the Fatih Akin Archive with make-up and costume designs for 'Rheingold' (Rhinegold, 2022).

With regularly changing educational programs and workshops, screenings and premieres as well as events for discussion, the Deutsche Kinemathek is transforming its temporary home in the E-Werk into a new, vibrant center for film and television culture.

### **Screentime installation**

**23.1. to 6.2.26, daily 10:00 to 18:00**

### **Opening weekend**

**23.1.—25.1.26, 10:00 to 18:00 with free admission and opening program**

**In addition to the opening of the Hall and the workshops offered, the public can also take a look behind the scenes. We are opening our film archive and library.**

**[deutsche-kinemathek.de/presse](https://deutsche-kinemathek.de/presse)**

# Hall scenography

## Collection wall

Exhibits | Display cases

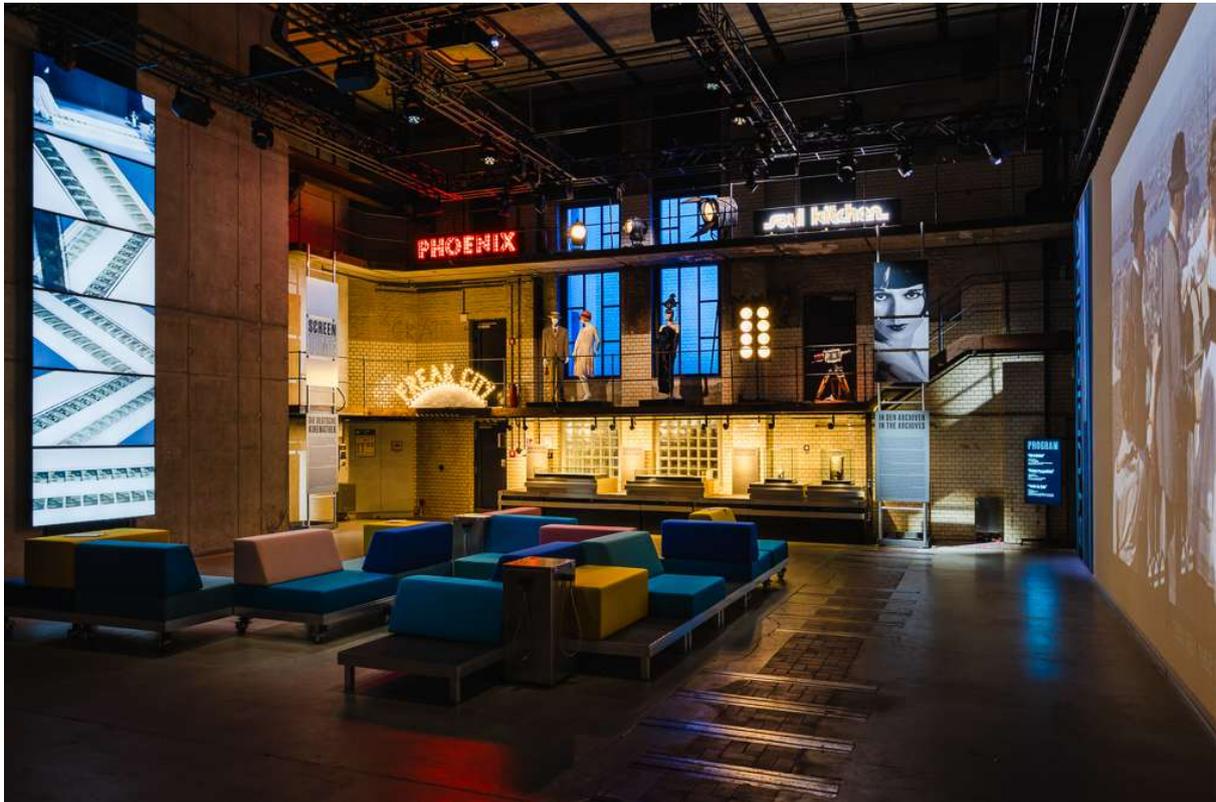


Photo: Nancy Jesse

## 1920s Berlin in film

The myth of the Roaring Twenties was re-enacted in several international productions in the 1970s. Bob Fosse's film 'Cabaret', which won eight Oscars, was filmed on the Bavaria Studio grounds in Munich in 1972, followed five years later by Ingmar Bergman's 'The Serpent's Egg' (1977). In 1980, the 'Berlin Street' set from Bergman's film was used by Rainer Werner Fassbinder for his 14-part television series 'Berlin Alexanderplatz'.

### Plinth display case 1

#### Blue Angel bar – wardrobe item worn by Manuela Rosenberg (Liv Ullmann)

Costume design: Charlotte Flemming

'The Serpent's Egg'

Director: Ingmar Bergman, FRG / USA 1977

Charlotte Flemming designed contemporary costumes with historical references, which contribute to the oppressive atmosphere of the film, set in the gloomy Berlin of the 1920s.

Deutsche Kinemathek – Charlotte Flemming Archive

Ingmar Bergman and Liv Ullmann (Manuela Rosenberg)

**Production still:** Lars Looschen

'The Serpent's Egg'

Director: Ingmar Bergman, FRG / USA 1977

The German-American co-production was Ingmar Bergman's first film outside of Sweden.

Deutsche Kinemathek – Photo Archive

### **Street set design by Hans-Jürgen Kiebach**

Production design: Rolf Zehetbauer, Hans-Jürgen Kiebach, Herbert Strabel

'Cabaret'

Director: Bob Fosse, USA 1972

Deutsche Kinemathek – Hans-Jürgen Kiebach Archive

### **Rolf Zehetbauer on the set of the Berliner Straße**

Production still: Lars Looschen

'The Serpent's Egg'

Director: Ingmar Bergman, FRG / USA 1977

In the Bavaria Studios in Munich, Zehetbauer built the 'Berlin Street' set, which was later also used for the series 'Berlin Alexanderplatz' (R. W. Fassbinder, FRG 1980).

Deutsche Kinemathek – Photo Archive

### **Fritz Wepper (Fritz Wendel) and Michael York (Brian Roberts)**

Production still

'Cabaret'

Director: Bob Fosse, USA 1972

Deutsche Kinemathek – Photo Archive

### **Plinth display case 2**

#### **Show dress Cilly (Sydne Rome)**

Costume design: Ingrid Zoré, Max Goldstein (Mago)

Sketch: Ingrid Zoré

'Just a Gigolo'

Director: David Hemmings, FRG 1978

Inspired by Bob Fosse's commercially successful feature 'Cabaret', 'Just a Gigolo' was shot in West Berlin and explores the excesses and instability of 1920s Berlin against the backdrop of the rise of National Socialism.

Deutsche Kinemathek – Ingrid Zoré Archive

### **David Bowie to Marlene Dietrich**

Chicago, 8 April 1978

'Just a Gigolo'

Director: David Hemmings, FRG 1978

In her last film, Marlene Dietrich plays a mysterious baroness who runs an establishment for wealthy ladies. David Bowie portrays a former officer who works there as a paid gigolo. Their scenes were filmed separately in Paris and Berlin, and edited using the shot-reverse-shot technique. Letters and phone calls kept the contact going. Dietrich sang the song "Just a Gigolo".

Deutsche Kinemathek – Marlene Dietrich Collection Berlin

### **Marlene Dietrich and David Hemmings**

Production still:

'Just a Gigolo'

Director: David Hemmings, FRG 1978

Deutsche Kinemathek – Marlene Dietrich Collection Berlin

### **Sydne Rome and David Bowie**

Production still

'Just a Gigolo'

Director: David Hemmings, FRG 1978

Deutsche Kinemathek – Photo Archive

### **Baroness von Semering (Marlene Dietrich)**

Costume design: Ingrid Zoré, Max Goldstein (Mago)

Sketch: Mago

'Just a Gigolo'

Director: David Hemmings, FRG 1978

Marlene Dietrich was dissatisfied with Ingrid Zoré's costume design, who was hired for the film, so her friend Max Goldstein eventually designed the dress for her. Under his stage name Mago, Goldstein had collaborated with Ingmar Bergman several times in Sweden.

Deutsche Kinemathek – Marlene Dietrich Collection Berlin

### **Plinth display case 3**

#### **Handheld 35 mm camera, Kinamo N 25**

Zeiss Ikon AG, Dresden

Metal casing, covered in black leather

From 1926

Small, handheld 35 mm film camera with spring-wound drive and automatic timer. The film cassette can hold 25 meters of standard film and can be changed quickly. Due to their mobility and ease of use, they could be considered an early precursor to today's action cams.

Deutsche Kinemathek – Technology Archive

### **Plinth display case 4**

#### **35mm hand-cranked film camera**

Lucien Prévost Établissements, Paris

Wooden case, covered in black leather, brass fittings

Around 1910

Guido Seeber shot all the Asta Nielsen films he worked on using a trustworthy camera of this type. The Prévost can also be seen in photos of the first film that was shot in the new Studio Babelsberg in Germany, it was the greatest competitor to Pathé Professionnel, the camera with which many famous American films were shot until around 1916.

### **Collection wall**

## **Ulrike Ottinger Archive**

The Ulrike Ottinger Archive comprises numerous costumes and props, lavishly detailed scripts and workbooks, production documents, over 150,000 slides and photos, and advertising and press material. The collection is supplemented by correspondence, biographical documents, and script documents for unrealized projects. Further documents can be found in the archives of costume designer Gisela Pestalozza-Storch.

### **Drawer display case 1**

#### **Film poster:**

Printmaking studio Gerhard Krumm

'Freak Orlando'

Director: Ulrike Ottinger, FRG 1981

This experimental feature film is based on Virginia Woolf's novel 'Orlando' (1928) and Tod Browning's classic film 'Freaks' (1932). In five episodes, the viewer follows Orlanda Zyklopa through different eras, from antiquity to the late 20th century.

Deutsche Kinemathek – Graphics Archive

#### **Madame X (Tabea Blumenschein)**

Costume design: Tabea Blumenschein

'Madame X – An Absolute Ruler'

Director: Ulrike Ottinger, FRG 1978

Tabea Blumenschein plays a charismatic pirate who seduces dissatisfied women from various backgrounds into adventures and sensual pleasure. Ottinger's characters embody a yearning for freedom and autonomy.

Deutsche Kinemathek – Ulrike Ottinger Archive

#### **In the atelier**

Ulrike Ottinger and Tabea Blumenschein

Photo: Ulrike Ottinger (self-timer)

Around 1980

Deutsche Kinemathek – Ulrike Ottinger Archive

#### **Dorian Gray**

Script: Ulrike Ottinger,

'The Image of Dorian Gray in the Yellow Press'

Director: Ulrike Ottinger, FRG 1984

Ulrike Ottinger's screenplays are lavish workbooks featuring numerous sources of inspiration.

Marlene Dietrich, for example, served as a model for the character of Dr. Mabuse (Delphine Seyrig), an elegant and manipulative media mogul.

Deutsche Kinemathek – Ulrike Ottinger Archive

## Collection wall

# The Fatih Akin Archive

The Fatih Akin Archive contains extensive documents from productions, such as research, correspondence, storyboards and screenplays from all phases of the director's work and career. The collection also comprises a large collection of photographs, posters and advertising materials, as well as props, costumes and makeup elements. Further material can be found in the archives of his friends and colleagues, Herman Weigel and Hark Bohm.

## Drawer display case 2

### The film crew on set

Production still: Gordon Timpen

'Soul Kitchen'

Director: Fatih Akin, GER/FR 2009

Fatih Akin (standing in the back), cameraman Rainer Klausmann (at the camera), actress Dorka Gryllus (second from left) and lead actor Adam Bousdoukos (lying down)

Deutsche Kinemathek – Fatih Akin Archive

## Program booklet

'Soul Kitchen'

Director: Fatih Akin, GER/FR 2009

The film tells a story of friendship and loyalty. Hamburg restaurant owner Zinos is trying to revive his dilapidated restaurant Soul Kitchen after his girlfriend has moved away. With the support of friends and his brother, Illias, he finds a new path in life.

Deutsche Kinemathek – Document Archive

## Storyboard

Drawings: Nicole Gilsilva

'Short Sharp Shock'

Director: Fatih Akin, GER 1998

Fatih Akin's debut feature film tells the story of three friends Gabriel, Bobby and Costa, who try to escape their criminal surroundings in Hamburg. While Gabriel tries to make a fresh start, Bobby falls into the clutches of a gangster, which ends in a tragic spiral of violence and revenge.

Deutsche Kinemathek – Fatih Akin Archive

## Emilio Sakraya (Giwar Hajabi)

Production still Gordon Timpen

Rhinegold

Director: Fatih Akin, GER/I/FR 2022

Based on the autobiographical novel

Based on the autobiographical novel 'Alles oder Nix' by Giwar Hajabi alias Xatar, the film tells the story of how Hajabi fled from Iran to Germany as a child with his Kurdish family in the mid-1980s and fell into a life of crime.

Deutsche Kinemathek – Fatih Akin Archive

## Emilio Sakraya (Giwar Hajabi)

Production still Gordon Timpen

'Rhinegold'

Director: Fatih Akin, GER/I/FR 2022

Influenced by his father, a musician and conductor, Giwar Hajabi rediscovered his passion for music in prison, began making rap music, and eventually became a successful musician and entrepreneur.

Deutsche Kinemathek – Fatih Akin Archive

### **Tracksuit top worn by Emilio Sakraya (Giwar Hajabi)**

Costume design: Katrin Aschendorf

‘Rhinegold’

Director: Fatih Akin, GER/I/FR 2022

Deutsche Kinemathek – Fatih Akin Archive

### **Beard pieces for Emilio Sakraya (Giwar Hajabi)**

Makeup: Maike Heinlein

‘Rhinegold’

Director: Fatih Akin, GER/I/FR 2022

Deutsche Kinemathek – Fatih Akin Archive

## **Collection wall**

# **Christian Petzold Archive**

The Christian Petzold Archive contains personal notebooks as well as various working drafts and screenplays that document the development of the material. Petzold sometimes drew small storyboards or so-called shot breakdowns that visualize possible camera positions. Moodboards, designs and props by set designer K. D. Gruber, as well as photos by Christian Schulz, show the close collaboration within the team.

### **Drawer display case 3**

#### **Notebook from Christian Petzold**

Undated

‘Phoenix’

Director: Christian Petzold, GER 2014

“Johnny is a dream, a dream of survival...”

Deutsche Kinemathek – Christian Petzold Archive

### **Consultation room**

Concept art: K. D. Gruber

Script: Christian Petzold, May 2013

‘Phoenix’

Director: Christian Petzold, GER 2014

The doctor discusses Nelly’s facial reconstruction with her.

Deutsche Kinemathek – Christian Petzold Archive

### **Bombed-out ruins and the Phoenix club**

Mood design with debris: K. D. Gruber

Photos: Christian Schulz

‘Phoenix’

Director: Christian Petzold, GER 2014

On set: Felix Römer (violinist), director Christian Petzold, Nina Hoss (Nelly Lenz)

Deutsche Kinemathek – Christian Petzold Archive

### **Christian Petzold's working script**

'Phoenix'

Director: Christian Petzold, GER 2014

Script: Christian Petzold, July 2013

Scene 19: "In front of the club"

Deutsche Kinemathek – Christian Petzold Archive

### **Collection wall**

## **Postcards of stars**

### **Drawer display case 4**

#### **Postcards of stars**

Ross Publishing House, Berlin

1930s

1. Gitta Alpár, Ernst Hofmann, Hans Stüwe and Lil Dagover
2. Hans Albers, Maurice Chevalier and Jeanette MacDonald, Shirley Temple, Valery Boothby, Ada Svedin
3. Lil Dagover, Lil Dagover, Brigitte Helm, Brigitte Helm, Agnes Esterházy
4. Gary Cooper, Liane Haid, Norma Shearer, Louise Brooks, Josephine Baker

The photo archive contains numerous celebrity postcards, including, according to the database, 12,785 copies from the Berlin-based Ross publishing house. In the 1920s and 1930s, the publishing house produced star postcards in large print runs as advertising material. Many of the images show actors with pets – dogs, horses or cats – but also with wild or stuffed animals. In this way, ideas of everyday life, adventure, and exoticism are staged, while simultaneously fulfilling audience expectations typical of each genre.

Deutsche Kinemathek – Photo Archive

# Collection wall

3D exhibits | Galleries



Photo: Nancy Jesse

## Upper gallery

### 'Phoenix'

Illuminated sign, prop

'Phoenix'

Christian Petzold, GER 2014

Production design: K. D. Gruber

The Phoenix Bar is a fictional nightclub in Berlin's American sector in the immediate postwar, where the two main characters meet again.

Deutsche Kinemathek – 3D Objects Archive

### Spotlight (5 KW) with Fresnel lens

Karl Weinert, Berlin

1940s

Sheet Steel, steel profile, aluminium casting, Fresnel lens, light bulb

These spotlights were widely used in film production facilities such as the CCC Film Studios in Spandau and the Bavaria Atelier in Geiseltal in the 1950s and early 1960s.

Deutsche Kinemathek – Technology Archive

### Spotlight (2 KW) with Fresnel lens

Bernhard Deltschaft, Berlin

1950s

Painted iron, sheet steel, Fresnel lens, light bulb

After the Second World War, the Bernhard Deltschaft company in West Berlin took over the

production of film spotlights from the former Kadem works in Leipzig. The models continued to be produced, largely unchanged.

Deutsche Kinemathek – Technology Archive

### **“Soul Kitchen”**

Illuminated sign, prop

‘Soul Kitchen’

Director: Fatih Akin, GER/F 2009

Production design: Tamo Kunz

The neon Soul Kitchen sign marks the entrance to a fictional restaurant in the Hamburg-Wilhelmsburg district. It evolves from a down-to-earth chip shop into a trendy restaurant with upscale cuisine.

Deutsche Kinemathek – 3D Objects Archive

### **Lower Gallery**

#### **“Freak City”**

**Illuminated sign, prop**

**‘Freak Orlando’**

**Director: Ulrike Ottinger, FRG 1981**

**The neon Freak City sign comes from Ottinger’s film ‘Freak Orlando’, which is part of her Berlin trilogy. The sign marks the transition into a surreal, theatrical parallel world full of eccentric and marginalized figures.**

**Filmmuseum Düsseldorf**

### **Suit worn by Fritz Wendel (Fritz Wepper)**

**Costume design: Charlotte Flemming**

**Tailoring: Theaterkunst GmbH, Berlin**

**‘Cabaret’**

**Director: Bob Fosse, USA 1972**

**Suit made of brown patterned pure wool, white cotton shirt with brown pinstripes, beige wool vest, black tie and boater hat**

**Deutsche Kinemathek – Technology Archive**

### **Summer dress worn by “Mieze” Karsunke (Barbara Sukowa)**

**Costume design: Barbara Ballini**

**Tailoring: Theaterkunst GmbH, Berlin**

**‘Berlin Alexanderplatz’**

**Director: Rainer Werner Fassbinder, FRG 1980**

**Dress in cream-colored muslin with inserts of pink tulle lace, over a charmeuse slip; straw hat with a dusty-rose colored bow.**

**Deutsche Kinemathek – Textile Archive**

### **Show dress worn by Cilly (Sydne Rome)**

**Costume design: Ingrid Zoré, Max Goldstein (Mago)**

**Tailoring: Theaterkunst GmbH, Berlin**

**‘Just a Gigolo’**

**Director: David Hemmings, FRG 1978**

**Dress made of velvet jersey with sequin appliqués, headdress made of plush velvet with pearls and**

sequins, gloves made of satin

Deutsche Kinemathek – Textile Archive

**Knetsch panel lights, each with four light bulbs**

Walter Knetsch Cinema Technology Workshops, Breslau

Before 1933

Steel profile, sheet steel

The four lightbulbs in the housing ensure even illumination and prevent shadows or light spots.

Deutsche Kinemathek – Technology Archive

**35-mm Parvo L camera on tripod**

Etablissements André Debrie, Paris

metal housing

1926

The Parvo L was the pinnacle of the Parvo camera series and was distinguished by its outstanding image steadiness and wide range of applications. Equipped with soundproofing, it was also suitable for early sound films. Cameras of this type were in use until the 1960s.

Deutsche Kinemathek – Technology Archive

## A wave of images:

### Projection



Photo: Nancy Jesse

## On the Screen – Behind the Screen

This large-format media installation invites you to travel through over 100 years of German film history. We start with behind-the-scenes photos from the Deutsche Kinemathek archives that document what happens on set, providing rare insights into the hidden side of filmmaking.

In chronological order, these photographs show film crews at work, often with technical equipment in the foreground. When contrasted with the corresponding clips from the final film, it becomes clear how strongly camera technology and dramatization shape aesthetics and mood. Intimate moments alternate with fast-paced action sequences, illustrating the diversity of visual language in film over time.

The left-hand screen (East Hall) shows photos and film clips from over 100 years of film history. The photos show film crews shooting with cameras and using other equipment.

Clips from these films can also be seen. These illustrate how the look and feel of a film are created using film technology.

The right-hand screen (West Hall) shows more film clips. They come from the same period as the production stills.

In between, close-ups of actors' faces repeatedly appear that come from different eras, and whose portraits condense into a moving sequence of images – from Asta Nielsen to Sibel Kekilli, Peter Lorre to Daniel Brühl, and Heinz Rühmann to Diane Kruger.

The projection (west side of the Hall) lets the behind-the-scenes photos interact with film excerpts from their respective decades. On all the screens, we occasionally encounter close-up shots of faces with curious, thoughtful or cheerful expressions. Over 100 portraits of actors are projected, creating a surging wave of images.

### **Film clips**

Left screen (East Hall), studio production stills

'Winter Garden Program' (GER 1895, directed by Max Skladanowsky)

'Little Angel' (GER 1914, directed by: Urban Gad)

'The Last Laugh' (GER 1924, directed by F. W. Murnau)

'The Fool of His Love' (GER 1929, directed by Olga Chekhova)

'M' (GER 1931, directed by Fritz Lang)

'Port of Freedom or Great Freedom No. 7' (GER 1944, directed by Helmut Käutner)

'The Trapp Family in America' (FRG 1958, directed by Wolfgang Liebeneiner)

'Love Birds (or Girl Friends)' (FRG 1968, directed by May Spils)

'Stroszek' (FRG 1977, directed by Werner Herzog)

'Coming Out' (GDR 1989, directed by Matthias Freihof)

'Run Lola Run' (GER 1998, directed by Tom Tykwer)

'Head-On' (GER 2004, directed by: Fatih Akin)

Right screen (West Hall)

'Winter Garden Program' (GER 1895, directed by Max Skladanowsky)

'The Cabinet of Dr. Caligari' (GER 1920, directed by: Robert Wiene)

'Alcohol' (GER 1920, directed by Alfred Lind and E. A. Dupont)

'From Morning to Midnight' (GER 1920, directed by Karlheinz Martin)

'Nerves' (GER 1919, directed by Robert Reinert)

'Film Study' (GER 1928, directed by Hans Richter)

'That Woman or None' (GER 1932, directed by Carl Froelich)

'Burglars' (GER 1930, directed by Hanns Schwarz)

'The Three from the Filling Station' (GER 1930, directed by Wilhelm Thiele)

'M' (GER 1931, directed by Fritz Lang)

'Women Are Better Diplomats' (GER 1941, directed by Georg Jacoby)

'The Sacrifice' (GER 1944, directed by Veit Harlan)

'The Island Mill' (GER 1943, directed by Veit Harlan)

'The Woman of My Dreams' (GER 1944, directed by Georg Jacoby)

'Münchhausen' (GER 1943, directed by Josef von Báky)

'The Girl Rosemarie' (FRG 1958, directed by Rolf Thiele)

'Different from You and Me (§ 175)' (FRG 1957, directed by Veit Harlan)

'Roses for the Prosecutor' (FRG 1959, directed by Wolfgang Staudte)

'Teenage Wolfpack' (FRG 1956, directed by Georg Tressler)

'The Cat has Nine Lives' (FRG 1968, directed by Ula Stöckl)

'Stroszek' (FRG 1977, directed by Werner Herzog)

'The American Friend' (FRG/F 1977, directed by Wim Wenders)

'Kings of the Road' (FRG 1976, directed by Wim Wenders)

'Martha' (FRG 1974, directed by Rainer Werner Fassbinder)  
'Coming Out' (GDR 1989, directed by Heiner Carow)  
'P.S.' (GDR 1979, directed by Roland Gräf)  
'Solo Sunny' (GDR 1980, directed by Konrad Wolf)  
'The Turning Point' (GDR 1983, directed by Frank Beyer)  
'The Woman and the Stranger' (GDR 1985, directed by Rainer Simon)  
'The Hideout' (GDR 1978, directed by Frank Beyer)  
'Apprehension' (GDR 1982, directed by Lothar Warneke)  
'Life Is All You Get' (GER 1997, directed by Wolfgang Becker)  
'Night Shapes' (GER 1999, directed by Andreas Dresen)  
'Head-On' (GER 2004, directed by Fatih Akin)

Media curation: Georg Simbeni, Nils Warnecke

## **Picture series**

### **Video installation**

## **What we do in the shadows**

### **The film archive on 6 monitors**

Six monitors arranged one above the other show a video installation that provides glimpses into the often-hidden work of the Deutsche Kinemathek. A restorer can be seen working in the film archive: She opens a film canister, places the film roll on the inspection table, and checks the condition and contents of the film. This is followed by images from a short documentary about the May 1929 riots, in which the police took violent action against demonstrators. 'Blutmai 1929' (Bloody May 1929) is the distribution title of Phil Jutzi's film '1. Mai Weltfeiertag der Arbeiterklasse' (May 1st – International Holiday of the Working Class). The footage was used in several German and international documentaries.

In film archives today, work on analog material goes hand in hand with digital processing. Film technology equipment and tools, such as the inspection table, are used for testing and preparation as part of archival work and restoration. Even after digital restoration, the analog film remains a historically valuable cultural asset, the preservation of which is guaranteed by the film archive through its professional care.

Restoration of 1. Mai Weltfeiertag der Arbeiterklasse: Deutsche Kinemathek, 2025–2026

Concept, camera, editing: Christina Voigt

# Picture series

## Video installation

### Ready, set – watch TV!

#### Television on 6 monitors

From the outset, television was suspected of providing its audience with little more than entertainment. This installation invites viewers to form their own opinion of this much-maligned medium. The six monitors arranged one above the other display eighteen iconic moments in entertainment. They are sometimes funny, sometimes captivating, and sometimes just plain silly. Some performances are played with “sacred earnest”.

Between these television clips, fourteen panels of quotations recall critical debates about television that have taken place over the past seventy years. Watching TV has been consistently accused of causing passivity, emotional drainage and a sense of detachment from events.

This critical attitude contrasts sharply with the fascination that television still holds today: In 2024, Germans watched an average of 176 minutes of television per day, a total of almost three hours. But the audience sometimes does more than just watch: Television often playfully urges viewers to join in and become part of the media show.

#### Who said this?

Theodor W. Adorno (\* 1903 in Frankfurt/Main; † 1969 in Visp, Switzerland)

“Can the audience want?” asked the German philosopher Theodor W. Adorno in his essay “Prologue to Television” (1953). According to Adorno, television, as part of the culture industry, triggers a tendency toward anti-intellectual thinking in the public consciousness. In his critique, Adorno was referring to the commercially oriented television broadcasts he had become acquainted with during his exile in the USA (1938–1953). He accused the medium of “transforming and capturing the consciousness of the public from all sides”. In a television interview in 1963, the philosopher qualified his remarks regarding West German television: As a public institution, he claimed it was “not directly or primarily controlled by commercial interests”.

Günther Anders (\* 1902 in Breslau; † 1992 in Vienna, Austria)

The small television screen turns what it broadcasts into a “stage set of bibelots”. This is how the German-Austrian philosopher Günther Anders described his first television experiences in 1956. Through the “trick of miniaturization,” the emotional impact remained considerably smaller than that caused, for example, by the theater. People sat alone, “hermit-like in their shells,” becoming recluses en masse. As early as 1956, Anders predicted that TV sets would become the focal point of families.

Pierre Bourdieu (\* 1930 in Denguin, France; † 2002 in Paris, France)

In a 1996 lecture, the French sociologist Pierre Bourdieu described journalistic television of his time as a “mirror for Narcissus”. People who appear on television, he claimed, do not do so because they have something important to say but to call attention to themselves. For this to happen, they had to accept the conditions imposed on them by television production: limited speaking time, an imposed topic, and being brought into line by a producer. In that sense, television exercised “invisible

ensorship". Bourdieu's lecture was broadcast on French television, which turned the book he subsequently published into a bestseller.

Hans Magnus Enzensberger (\* 1929 in Kaufbeuren; † 2022 in Munich)

The "Nullmedium" ("null-medium") was a term coined by Hans Magnus Enzensberger for 1980s television. In his polemic "Die vollkommene Leere" (Absolute Emptiness), the German writer criticized the fact that neither TV producers nor consumers longed for challenging content. "We switch the device on in order to switch off." In "Baukasten zu einer Theorie der Medien" (Building Blocks for a Theory of Media), published in 1970, the author still had great hopes for the new video technology of the time. He claimed it would facilitate an "emancipated use of media" by eliminating the separation of the sender and receiver. Regarding the internet, Enzensberger later described his thesis as "naive".

Johan Huizinga (\* 1872 in Groningen, the Netherlands; † 1945 near Arnheim, the Netherlands)

"Play is freedom" is one of five categories with which Johan Huizinga describes the nature of play. Play is only accountable to itself, but must still follow rules and is often carried out with "sacred earnest". The Dutch cultural historian's book 'Homo ludens' from 1938, which outlined a cultural history of play, became a seminal work. He applied his thesis that "culture arises in the form of play" to cultural systems such as politics, religion, law and science, as they also operate according to rules and are institutionalized through ritualization. Years after the publication of his book, television programming would confirm his theories.

Angela Keppler (\* 1954 in Niederstetten)

German sociologist Angela Keppler describes modern reality television as the "sacralization of profane reality." In 1994, in her book 'Wirklicher als die Wirklichkeit' (More Real Than Reality), she analyzed broadcasting formats that vacillate between reality and fiction. In dating or wedding shows, participants change their private lives in front of a large media audience. Even though the vows spoken in front of the camera had no legal validity, the ceremony is an overwhelming experience for those involved: "They want to put their private happiness on display so they can experience it more intensely." Television, with its predetermined, staged rituals, provides here a "form for feelings."

Marshall McLuhan (\* 1911 in Edmonton, Canada; † 1980 in Toronto, Canada)

"The timid giant" is a chapter heading in 'Understanding Media: The Extensions of Man,' a book by communication theorist Marshall McLuhan. In this seminal work, the Canadian defined television as a "cool medium" because it lacks detail and appeals to multiple senses simultaneously. "Hot media," such as telephone, radio, or writing, are, in contrast, perceived by only one sense at a time. According to McLuhan, the most important sense involved in television is not sight, but touch. Because analog television images are generated from many half-lines and millions of dots, the viewer has to trace the gaps in the blurred image and fill them in with their own imagination: "The viewer becomes the screen."

Neil Postman (\* 1931 in New York, USA; † 2003 New York)

The title "Amusing ourselves to death" was first used by the US media scholar Neil Postman for a lecture he gave at the Frankfurt Book Fair in 1985. A year later, his media-critical book of the same name was published and became a bestseller. Postman accused television of presenting every topic as entertainment. Additionally, he stated that in its role as a "total disclosure medium," it

sought to uncover even personal and private life matters. This leads, according to Postman in 1983 in 'The Disappearance of Childhood', to a breakdown of moral codes of conduct among the public and, in particular, to a reduced sense of shame.

Hartmut Rosa (\* 1965 in Lörrach, Germany)

Television offers "short-term experiential gain", as the medium demands little "input" from its audience. "Television promises 'instant gratification' without prior investment of time and energy," according to the German sociologist Hartmut Rosa. Its programs are always available; you simply turn on the TV set, bridge the pauses or fill idle time. This lack of demand, however, comes at a price: "Time passes quickly in experience, but shrinks in memory." Hours spent in front of the television leave no lasting trace and are felt in hindsight to be a waste of time.

Susan Sontag (\* 1933 in New York, USA; † 2004 New York)

Television images are necessarily "images of which, sooner or later, one tires", according to US cultural critic Susan Sontag in her essay "Regarding the Pain of Others". The flood of images produced by television prevents a hierarchy from forming between the images. Instead, a steady, fluid, and relatively indifferent attention to content emerges: "The whole point of television is that one can switch channels, that it is normal to switch channels, to become restless, bored." Images are gradually leached of content.

## **Monitors from bottom to top**

### **Monitor 1**

'Wer nicht hören will, muss fernsehen' (NWDR 1959)

'Deutschland sucht den Superstar – Die Entscheidung' (WDR 2005)

'Zimmer frei! – Prominente suchen ein Zuhause' (WDR 2021)

'Klein gegen Groß – Das unglaubliche Duell' (NDR 2021)

### **Monitor 2**

'Wer nicht hören will, muss fernsehen' (NWDR 1959)

'Telespiele' – episode 1 (SWF 1977)

'Bei Bio' (WDR 1984)

'Geld oder Liebe' – episode 1 (WDR 1989)

'Wünsch dir was' (ZDF/ORF 1971)

### **Monitor 3**

'Wer nicht hören will, muss fernsehen' (NWDR 1959)

'1, 2 oder 3' (ZDF 1977)

'Krömer – Die internationale Show' (RBB 2008)

'Wünsch dir was' (ZDF/ORF 1971)

'Torfall von Madrid' (RTL 1998)

### **Monitor 4**

'Wer nicht hören will, muss fernsehen' (NWDR 1959)

'CATCH! Der große SAT.1 Fang-Freitag' (SAT.1 2018)

'Wünsch dir was' (ZDF/ORF 1971)

## Monitor 5

'Wer nicht hören will, muss fernsehen' (NWDR 1959)  
'Best of Otto' (WDR 2005)  
'Torfall von Madrid' (RTL 1998)  
'Klein gegen Groß – Das unglaubliche Duell' (NDR 2021)  
'Der große Preis' (ZDF 1979)  
'Deutschland sucht den Superstar – Die Entscheidung' (RTL 2003)  
'Wünsch dir was' (ZDF/ORF 1971)

## Monitor 6

'Deutsche Funkausstellung Berlin' (SFB 1967)  
'Alles Nichts Oder?!' (RTL 1990)  
'Torfall von Madrid' (RTL 1998)  
'Flitterabend' (ZDF 1988)  
'Am laufenden Band' (RB/WDR 1975)  
'Dalli Dalli' (ZDF 1983)

**The full-length broadcasts can be watched in the TELEVISION screening boxes.**

Concept, editing: Klaudia Wick

## Focus television: action!

### Screening boxes TELEVISION

"Focus television: action!" presents the various possibilities for intervention that the medium of television has continuously refined throughout its seventy-year history. A total of 48 minutes of television can be seen. The selection focuses on iconic TV moments that everyone knows, and brings forgotten moments out of the television archives.

The well-known cry of "And action!" on film sets can be transferred to German television. For decades it has been a place of joining in and feeling with others; a medium that fosters community and shapes debates about politics and society. Focus television: action! highlights these aspects in five different sections: Join in! showcases formats that actively involve the audience. The impact of TV presents fictional productions that triggered powerful reactions before, during, or after their broadcast. We're going live! recalls extraordinary live moments in television history. Sparks fly! places its focus on controversial and memorable talk-show debates. And "Little heroes" is dedicated to interactive and competitive programs for children and young people.

### Join in! (9 mins)

**New format ideas and technological developments have led to increased audience participation on TV over the last few decades. But even in its early days, the live medium relied on playful interaction: In 'Der goldene Schuss' (ZDF 1964–74), viewers controlled a crossbow mounted on a camera via telephone call and tried to hit a target in the studio as accurately as possible. Even fictional formats ventured into interactive experiments. Oliver Hirschbiegel's thriller 'Mörderische Entscheidung' (ARD/ZDF 1991) offered the audience the opportunity to switch back and forth between two channels and plot**

perspectives using a remote control. In **'Terror – Ihr Urteil'** (ARD Degeto/RBB 2016) it determined the judge's verdict. Televoting caught on with reality formats of the RTL Group such as **'Big Brother'** and the casting show **'Deutschland sucht den Superstar'** at the latest. Thanks to app and SMS voting, the opportunities for participation are now even more extensive and immediate.

#### **The impact of TV (10 mins)**

As a mass medium, television reaches a broad audience. Filmmakers have always made use of this reach to highlight controversial topics. Wolfgang Menge's disaster scenario **'Smog'** (WDR 1973) led to the amendment of the North Rhine-Westphalian evacuation law. After the WDR broadcast the US series **'Holocaust'**, the statute of limitations for murder in the Federal Republic of Germany was abolished so that Nazi crimes could continue to be prosecuted. The pharmaceutical company Grünenthal unsuccessfully sued against the broadcast of the multi-part series **'Contergan'** (WDR 2007); by rejecting the plea, the Federal Constitutional Court strengthened freedom of broadcasting. Other productions ended up in conflict zones: The socially critical television play **'Bambule'** (SWR 1970/1994) was postponed after its playwright, Ulrike Meinhof, joined the radical left-wing terrorist organization, the RAF. The GDR series **'Einzug ins Paradies'** (GDR television 1984) was only broadcast in 1987 after around fifty censorship interventions by the Agitation Department of the Ministry for State Security. Besides its political effects, television also has a cultural impact: The title song of **'Der Kommissar – Als die Blumen Trauer trugen'** (ZDF 1971) topped the German charts for weeks in the year it was broadcast.

#### **We're going live! (9:30 mins)**

The coronation of Queen Elizabeth II (1953) was the first international live event on West German television. At that time, only a few households owned a television. In 1969, millions of people watched the moon landing live – many of them bought their own device for the first time especially for that purpose. After the GDR's Travel Law was announced live on November 9, 1989, it led to the fall of the border between East and West Germany that same night. During the Gladbeck hostage crisis (1988), live reporting became dangerous: Perpetrators gave interviews and journalists became unwitting accomplices – an incident that changed the code of press conduct. September 11, 2001, also had a lasting impact on television as the last major media event of the pre-digital age: Millions worldwide watched the burning towers of the World Trade Center collapse live.

#### **Sparks fly! (8 mins)**

Since their advent on German television, talk shows have served as a public platform for controversial topics and political debates. **'Je später der Abend'** (WDR 1973–78) was the first German discussion program of this kind, moderated by the actor and talk show host Dietmar Schönherr. Leni Riefenstahl and the Hamburg trade unionist Elfriede Kretschmer met on the show in 1976 and debated Riefenstahl's role during the Nazi era. On the **'NDR Talk Show'** (NDR since 1979) the then Federal Minister for Women and Youth, Angela Merkel, and the writer Karin Struck debated on abortion in 1992. Years later, on the eve of the 2005 federal election, Merkel was confronted on the **'Berliner Runde'** (ARD/ZDF) by the still incumbent Chancellor Gerhard Schröder, who angrily questioned her election victory. In **'Roche & Böhmermann'** (ZDFkultur 2012) young Jan Böhmermann found out that it was not easy to confront guests on his own talk show. While it has been common for guests to end heated discussions by leaving the studio, presenter Kurt Krömer turned the tables in

**the last episode of his show 'Chez Krömer' (RBB 2019–22): He left his own studio – and never returned.**

**Little heroes (9.30 min.)**

The children's game show '1, 2 or 3' (ZDF/ORF/SF since 1977), hosted by prominent showmaster Michael Schanze, caused a sensation on West German television with its TV-friendly game principle: children jumping onto answer panels. The segment featuring children's bets on ZDF show 'Wetten, dass...?' were so popular that they were made a permanent part of the format in 2001. East German television launched a call for a school Olympics as early as 1964: 'Mach mit, mach's nach, mach's besser' (1964–91) combined sporting competitions with talent scouting for East German sports. From the 1990s onwards, private broadcasters in particular increasingly targeted parts of their programming towards a young audience. Formats such as the 'Mini Playback Show' (RTLplus 1990–98) combined music television with competitive elements. The children's channel Super RTL became the market leader among children and young people with shows like the 'Super Toy Club' (1999–2005, 2017–20). Today, long-running casting formats with spin-offs like 'The Voice Kids' (Sat.1 since 2013) have been building on their success ratings with older audiences.

Concept: Tom Winter

# Studiokino

## Short film programs



Photo: Nancy Jesse

For the first time, the Kinemathek is equipped with its own screening cinema – the Studiokino – and has entered the Berlin cinema scene with curated programs. It offers 34 seats and state-of-the-art playback technology – digital (DCP) as well as analog (16mm, 35mm).

During the opening hours of “Screentime”, the Studiokino is open to the public as part of the installation. Three entertaining programs from the holdings of the Deutsche Kinemathek exemplify the creativity of independent filmmaking from 1910 to the 1990s. Experimental, feature, and documentary films offer diverse perspectives on cinematic forms of expression. “All in Motion” explores film as movement in five works spanning four decades, while “Female Perspectives” presents the versatility of female cinema since 1966 through seven films. “Animation for Kids” (daily at 12:00 and 15:00) showcases films using various techniques from the DEFA animation studio, providing entertainment for children and families.

### Program 1

#### **“All in Motion” total length 55 minutes**

‘Eine Fahrt durch Berlin’

GER 1910, directed by Oskar Messter, 4 mins, silent / no dialogue

‘Alles dreht sich, alles bewegt sich’

GER 1929, directed by Hans Richter, 8 mins, no dialogue

‘Farocki dreht’

FRG 1967, directed by Irena Vrkljan, 13 mins, OmeU

‘Oh! Die vier Jahreszeiten’

FRG 1986, directed by Ute Aurand, Ulrike Pfeiffer, 20 mins, no dialogue

‘Sackgasse’

FRG 1963, directed by Harry Kramer, Wolfgang Ramsbott, 10 mins, no dialogue

## **Program 2**

### **"Female Perspectives", total length: 59 min**

'Subjektitüde'

FRG 1966, directed by: Helke Sander, 4 mins, OmeU

'Anziehen'

FRG 1979, directors: Bärbel Freund, Monika Vogel, Sibylle Tiedemann, Ute Aurand, 9 minutes, no dialogue, OV

'Schnelles Glück'

GDR 1988, directed by: Petra Tschörtner, 10 mins, OV

'Der Anschlag'

FRG 1984, directed by: Pia Frankenberg, 9 mins, OV

'Schöne gelbe Farbe'

GER 1991, directed by: Angela Schanelec, 5 mins, OV

'Einfach'

FRG 1966, directed by: Claudia von Alemann, 5 mins, OV

'35 Fotos'

DDR 1984, directed by: Helke Misselwitz, 7 mins, OmeU

'Das Portrait'

FRG 1966, directed by: May Spils, 10 mins, OmeU

## **Program 3**

### **»Animation for Kids«, total length: 55 mins**

'Vom Fröschlein und seinem Reifen'

GDR 1964, directed by: Hans Richter, 4 mins, no dialogue

'Der Wettlauf'

GDR 1962, directed by: Günter Rätz, 6 mins, no dialogue

'Das Kürbiskind'

GDR 1990, directed by: Raimund Backwinkel, 10 mins, OV

'Der Angsthase'

GDR 1964, directed by: Lothar Barke, 5 mins, OV

'Vom kleinen Wiesenkönig'

GDR 1968, directed by: Otto Sacher, 9 mins, OV

'Alarm im Kasperletheater'

GDR 1960, directed by: Lothar Barke, 16 mins, OV

'Ein friedlicher Tag'

DDR 1984, directed by: Sieglinde Hamacher, 5 mins, no dialogue

# Board of the Deutsche Kinemathek

**Heleen Gerritsen (Artistic director)**

**Florian Bolenius (Administrative director)**



Photo: Nancy Jesse

Heleen Gerritsen has been the Artistic Director of the Deutsche Kinemathek – Museum for Film and Television since June 2025. In this role, she is also responsible for the Retrospective and Classics sections of the Berlin International Film Festival. She studied Slavic studies, Eastern European history and economics, and Russian philology, and worked early on for international festivals and production companies. After positions in film and television production, she took on curatorial leadership roles, including at dokumentART – European Documentary Film Festival in Neubrandenburg (2014–16) and at DFF – German Film Institute & Film Museum for the goEast – Festival of Central and Eastern European Film in Wiesbaden (2017–2025).

Her focus is on Central and Eastern European cinema, memory culture and immersive storytelling formats. She has curated international exhibitions, initiated interdisciplinary discussion series, and regularly publishes work on film, politics, and aesthetics. Gerritsen works internationally as a jury member, speaker and moderator.

Florian Bolenius has been the administrative director of the German Film Archive – Museum for Film and Television since August 2017. After studying law at the University of Konstanz, he began his career in cultural management at the Konstanz Stadttheater. This was followed by leading positions in Berlin children's and youth theatre, in projects of the German Federal Cultural Foundation and in the nationwide funding program Network Neue Musik. From 2011 to 2017 he was the administrative director of the Bauhaus Dessau Foundation and since 2015 also deputy director and managing director of the Bauhaus Cooperation Berlin Dessau Weimar. Since 2017, he has been responsible for the commercial, legal and organizational management of the Deutsche Kinemathek – Museum for Film and Television in Berlin as a board member and its administrative director.

# Credits

## Board

Artistic director  
Heleen Gerritsen  
Administrative director  
Florian Bolenius

## Hall design team

Kristina Jaspers, Andrea Rieder, Heike Straebelow, Vera  
Thomas

## Media technician

Nils Warnecke

## IT

Jean Claude Granval (head), Gergó Ulbrich, Sandro  
Koller, Elizaveta Lavrinenko

## Technical services

Frank Köppke, Roberti Siefert

## Head of communications

Jonas Scheler

## Press

Heidi Berit Zapke

## Marketing

Jonas Haaf

## Social media

Nyamjargal Ganbold

## Website

Julia Pattis, Michaela Neukirch

## Education and outreach

Jurek Sehr, Thomas Zandegiacomo Del Bel, Fabian  
Fornalski

## Team assistance

Ronja Ezra Seifert

## Finance

Frank Namyslik (head)  
Sybille Büttner, Petra Lehmann, Sebastian Thiel

## Staff

Petra Treutler, Natalia Rocha, Janne Lamberty

## General building contractor

ARCERS Architects + Engineers GmbH

## Planning services

ARCERS Architects + Engineers GmbH

## Building services

W & W Baugesellschaft mbH

## Scenography

chezweitz GmbH, museum and urban scenography  
Sonja Beeck and Detlef Daiber-Weitz  
with Jan Stauf and Sara Omassi (Project management)

## Exhibition graphics:

chezweitz GmbH  
Carlotta Markötter with Detlef Daiber-Weitz and Ludger  
Jansen

## Media design and planning

chezweitz GmbH and Eidotech GmbH

## Media show programming;

STUDIO6  
Marc Jungreithmeier, René Liebert

## AV technology

audioone GmbH

## Event technology

zweiB GmbH

## Exhibition and object lighting

Envue Homburg Licht GmbH  
Urs Schreiner

## Kinemathek's visual identity and communication

FÜNFZEHN

## Production of exhibition graphics:

reproplan

## Production and signage and promotional graphics

POS

## Concept and execution of "Screentime"

Artistic director  
Heleen Gerritsen

Project manager  
Kristina Jaspers

Curatorial coordination  
Andrea Rieder

Project coordination and controlling  
Heike Straebel

Exhibition management  
Vera Thomas

Concepts and content  
Felix Endruweit, Kristina Jaspers, Andrea Rieder, Georg Simbeni, Vera Thomas, Nils Warnecke, Klaudia Wick, Tom Winter, Christina Voigt

Media show programming  
STUDIO6  
Marc Jungreithmeier, René Liebert  
Nils Maushagen

Editing  
Stanislaw Milkowski, Christina Voigt, Klaudia Wick

Sound design  
Matthias Mohr

Head of film archive  
Elisa Jochum

Studiokino program  
Anke Hahn, Diana Kluge

Studiokino media designer  
Sean McKee

Head of exhibitions and film-related archive material  
Peter Mänz

Film-related archives  
Connie Betz, Susanne Buch, Felix Endruweit, Gunnar Gutschmidt, Christiane Grün, Jochen Hergersberg, Anett Sawall, Karsten Seyfert, Birgit Umathum, Anke Vetter, Andrea Ziegenbruch

Scan operator  
Sebastian Herhaus

Text editing in German and Plain Language  
Claudia Lüdtkke

Translations  
Lucy Jones

Exhibit setup  
Ausstellungsdesign kuschel und klein

Conservatorial supervision (paper)  
Katharina Siedler

Facsimiles  
d'mage

Media lenders

Beta Film GmbH (Oberhaching), Bundesarchiv – Filmarchiv (Berlin), DEFA-Stiftung (Berlin), Deutsche Kinemathek (Berlin), DFF – Deutsches Filminstitut & Filmmuseum (Frankfurt/Main), Filmmuseum München, PRAESENS-Film (Zurich), Rainer Werner Fassbinder Foundation (Berlin), Rommel Film GmbH (Berlin), Schamoni Film & Medien GmbH (Munich), Werner Herzog Film GmbH (Vienna), Wim Wenders Stiftung (Düsseldorf), Wüste Film GmbH (Hamburg), X Filme Creative Pool GmbH (Berlin).

We would like to thank all collection donors.

Our special thanks go to all our colleagues at the Deutsche Kinemathek — Museum of Film and Television.

In cooperation with the Friedrich Wilhelm Murnau Foundation

The Deutsche Kinemathek is financially supported by the German Federal Commissioner for Culture and the Media.

# Overview

## **New location of the Deutsche Kinemathek in E-Werk, Berlin:**

E-Werk in Mauerstraße will serve as an interim location for the Deutsche Kinemathek from January 2025 until approximately 2035, by which time a new Filmhaus will be set up. The Kinemathek at the E-Werk has a Hall for presentations and events as well as a Studiokino at its disposal.

## **Address:**

Deutsche Kinemathek – Museum für Film und Fernsehen, Mauerstraße 79, 10 117 Berlin

## **Area and infrastructure:**

Total usable area: 4,000 m<sup>2</sup> of office and archive space

including 600 m<sup>2</sup> of presentation space in the historic hall, now the Kinemathek Hall

Area of the archive in Berlin-Marienfelde: approx. 4,000 m<sup>2</sup> + extension of 2,000 m<sup>2</sup>

Historic Hall: Area 600 m<sup>2</sup>, ceiling height 8.75 m, height to skylight 13.20 m, for 120 people

Presentations, exhibitions, film events, educational and outreach programs, film and television formats

Technical equipment: Barco 4K cinema projector, Cinema Scope screen 8.2 x 3.5 m, Dolby Surround 3.1 and 7.1

Studiokino 34 seats including one accessible seat, Hall size 55 m<sup>2</sup>

Technical equipment: Three projectors for digital and analog image formats, Dolby Surround 7.1,

## **First use of the Hall with the Screentime installation:**

Opening: 22 January 2026

Running time: 23 January to 6 February, 2026, daily 10:00–18:00

Opening weekend: 23–25 January 2026, 10:00 to 18:00

In addition to the opening of the Hall and the workshops offered, the public can also take a look behind the scenes. We are opening our film archive and library.

“Screentime” is not accessible during the Berlinale. The Retrospective screenings will be taking place in the Hall at this time. From **26 February to 19 April 2026**, “Screentime” will be shown again, from Thursday to Sunday, 10:00 to 18:00

A test run of Hall screenings took place in 2025 with the Berlinale Retrospective, the film heritage festival “Film Restored”, two television salon editions with Eva Mattes and Hannes Jaenicke as well as the film series “Looking Back to the Present”.

Preview: Special exhibition “Inventing Queer Cinema”, from 7 May 2026, Halle – Kinemathek

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