

ROAD MOVIES PRESENTS



FESTIVAL DE CANNES
SPECIAL SCREENING
2023 OFFICIAL SELECTION

Anselm

A FILM BY
WIM WENDERS



Cast

Anselm Kiefer
Daniel Kiefer
Anton Wenders

Crew

Director	Wim Wenders
Producer	Karsten Brünig
Executive Producer	Jeremy Thomas
Associate Producers	Stephan Mallmann, Andreas Pense
Cinematography	Franz Lustig
Stereography	Sebastian Cramer
Editing	Maxine Goedicke
Music / Composer	Leonard Küßner
add. Music	Laurent Petitgand, René Aubry
1 st Assistant Director	Luca Lucchesi
Sound	Régis Muller
Mixing	Ansgar Frerich
Special effects	Kalle Max Hofmann
Graphic design	Darius Ghanai
Production supervisor	Susann Knießner
Digital imaging technician	Thierry Pouffary
Set design	Sebastian Soukup / Karin Betzler
Costumes	Heike Fademrecht
Make up	Fatma Fatosch Reil

Contact

International publicist	Christelle Randall +447834624300 / christelle@christellerandall.com
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93 minutes • Color with some B/W elements • 5.1 / 7.1 • 4K 3D • 1:85 (*Flat*) carrying a 1.33-pillarboxed 3D image / IMAX compatible
24 fps • Shooting format SONY Venice 6K • Language German, English (+ *other languages for whispers*)

Synopsis

In ***Anselm***, Wim Wenders creates a portrait of Anselm Kiefer, one of the most innovative and important painters and sculptors of our time. Shot in 3D and 6K-resolution, the film presents a cinematic experience of the artist's work which explores human existence and the cyclical nature of history, inspired by literature, poetry, philosophy, science, mythology and religion. For over two years, Wenders traced Kiefer's path from his native Germany to his current home in France, connecting the stages of his life to the essential places of his career that spans more than five decades.



Press note

This unique cinematic experience lets the audience dive deep into Anselm Kiefer's work. It reveals the painter's life path, inspiration and creative process by exploring his fascination with myth and history. Past and present are interwoven to diffuse the line between film and painting. Shot over the course of more than two years in stunning 3D, Wim Wenders creates a unique portrait of one of the greatest contemporary artists, allowing us to be completely immersed in the world of Anselm Kiefer.



Director's note heading

by Wim Wenders



Anselm Kiefer and I were both born at the end of the Second World War—he a few months before, myself a few months afterwards. We spent our childhood in the same ruined country with a destroyed self-image, full of adults—including relatives and teachers—who frantically wanted to create a future for themselves and who just as frantically tried to forget the past or pretend it didn't happen. While Anselm studied law in Freiburg-im-Breisgau, I studied medicine there at the same time. We could have met then, but both went into other directions; he studied at an art academy, I went to film school. But as nothing is as formative as your earliest impressions, we had much to share and much in common. Obviously, we then channeled our childhood experiences in very different ways.

We first met and got to know each other in 1991 when Anselm prepared his big show at the Neue Nationalgalerie in Berlin. We had dinner together almost every night, at the no longer existing “Exil.” We smoked,

drank and talked a lot. I was blown away when I saw the exhibition—it was absolutely fantastic and eye-opening. In our talks then, we already considered doing a film together. But while I was busy with *Until the End of the World* and *Faraway, So Close!*, Anselm moved to the South of France and we lost sight for a while.

We still reconnected, every now and then, and the idea of a film remained alive. But it came only to the sudden realization “It's now or never!” when a mutual friend took me to Barjac, where Anselm had worked for almost thirty years and had created the most unbelievable and complete topography of his work—the landscape includes various architectural constructions, numerous pavilions, underground crypts and even a gigantic roofed amphitheater. Again, I had never seen anything like it. When I eventually met Anselm there, it was like we picked up where we had left off years ago. Very soon afterwards, I visited him in his present studio in Croissy near Paris,



and that's where we shook hands on the decision to finally make the film together.

It took a good two years, shooting several times in Barjac (I needed to show it in different seasons!) and in Croissy. We also had filmed in the remote mountains of the Odenwald where Anselm had his first studios and had renovated an old brick factory—in and of itself a whole microcosm of his work. His native countryside near Rastatt and the Rhine River was another location. This was again a common link we discovered: the presence of that huge stream from our childhood, which we stood by in different places—Anselm close to its source with France on the other side, while I was near Belgium, the Netherlands, and the mouth of the river.

I never intended to shoot a “biography.” A man's life should remain his own private domain. With *Pina*, I was also never interested in her “life” as choreographer or dancer. Privacy is sacred. Or rather:

sacrosanct. But the work, the art, is worth exploring in a film, whether for the sake of understanding it better myself, or even better: making it visible to others in the process. The stunning amount of work, the complexity of Anselm's references of myth, history, alchemy, astronomy, physics, and philosophy almost appeared unsurmountable at first. But filming it and visiting the sites of Anselm's path cleared my view.

3D helped a lot in that process. I want to make a bold statement: there is no other medium in which “you see so much.” I'm aware that this can easily be taken for arrogance or my very own prejudice. But I can base my claim on facts and experience. After all, I think I've watched so much film footage at the end of so many shooting days, and I've seen such a huge share of the history of cinema to be able to judge how much “is there,” or can be there on the screen in front of your eyes. To take in a 3D experience (unless it is one of those

mind-exploding and eye-hurting action or animation extravaganzas) you need different areas of your brain than just to take in a “flat image.” More of your brain and more of yourself are involved. And I must add: only if the shooting process respects the physiology of your eyes and your act of seeing. That's what we did on *Pina* and what we did – technically more advanced – on *Anselm*. This language of 3D (it is not more and not less than a language of its own) is capable of revealing more and letting you see more than you take in from a two-dimensional image. 3D is capable of the most amazing immersive, physical, and mental involvement. And this language is capable of poetry, in my book, but I'll gladly leave the judgement to you. The language of the film *Anselm* owes nothing to anything I've ever done before. We found it strictly in confronting Anselm Kiefer's work. And “we” are not “the royal we,” but my cinematographer Franz Lustig, my stereographer Sebastian Cramer, my editor Maxine Goedicke and myself. “We”





were flabbergasted by the experience of getting to be so close to the work of an artist. We took in so much more, we realized, and that is what the film wants to share: a very complete and rich “close encounter.”

Did we actually make a “documentary”? I asked myself the same in *Pina*, because what we filmed then, after all, was fiction. Choreography is sheer fiction. I also asked myself the question when I was editing *Buena Vista Social Club*: was that really a music documentary, or wasn’t it rather an outrageous fairy tale, “from rags to riches,” so to speak, from being old, forgotten and obsolete to becoming the Beatles... What I love most about documentaries is that they can re-invent their very form, each time. In *Anselm*, we filmed the most amazing art works, canvasses, sculptures, drawings, buildings, and landscapes. Yes, that’s what you do in a documentary. We also invented scenes from his childhood and dove deep into his history. In the process, we blurred the borders between past and

present. We took that freedom, because in the face of art you must establish freedom yourself, otherwise you are not part of the transcendence happening in front of you. Thinking about that, in hindsight – as much of the film was done by intuition, and as many scenes were shot very spontaneously – I realize one thing: I’ve always wanted to shoot my “documentaries” as if we were involved in a fiction. Inversely, in my fiction films, I always preserved the documentary aspect that each act of filming includes, no matter what’s in front of the camera. Places and people – and I include actors in that category – deserve to be seen “as they are” and “as what they want to be,” could be or could have been. In fact, categories are strictly there to classify and name experiences, and they therefore very often do a disservice to them.

What I hope for an audience to take away from the experience of *Anselm*? That they leave behind categories and opinions, leave behind any preconception of what



art can be or can achieve, and just take in the stunning scope of this great German romantic, poet, thinker and visionary Anselm Kiefer. ■



Anselm Kiefer

Biography

Born in 1945 in Donaueschingen, Germany, Anselm Kiefer is one of the most important and versatile artists working today. His artistic practice incorporates diverse media, including painting, sculpture, photography, woodcut, artist's books, installations and architecture.

Kiefer studied law and romance languages before pursuing studies in fine art at the academies in Freiburg and Karlsruhe. As a young artist, he entered into contact with Joseph Beuys and participated in his action Save the Woods (1971).

Early works confronted the history of the Third Reich and engaged with Germany's post-war identity as a means of breaking the silence over the recent past. Through parodying the Nazi salute or visually citing and deconstructing National Socialist architecture and Germanic heroic legends, Kiefer explored his identity and culture.

From 1971 until his move to France in

1992, Kiefer worked in the Odenwald in Germany. Throughout this time, he started incorporating into his work materials and techniques which are now emblematic—lead, straw, plants, textiles and woodcuts—along with themes such as Wagner's Ring Cycle, the poetry of Paul Celan and Ingeborg Bachmann, as well as Biblical connotations and Jewish mysticism.

The artist first received major international attention for his work when he represented West Germany alongside Georg Baselitz at the 39th Venice Biennial in 1980.

The mid-1990s marks a shift in his work; extensive travels throughout India, Asia, America and Northern Africa inspired interest in the exchange of thought between the Eastern and Western worlds. Structures resembling ancient Mesopotamian architecture enter the work. Glimmers of Southern France's landscapes appear, evidenced by depictions of constellations or the inclusion of plants and sunflower seeds.





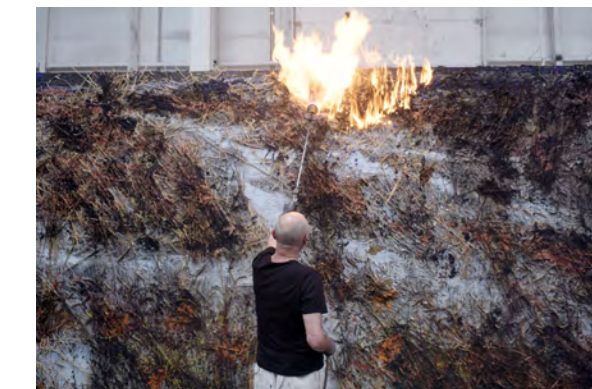
An avid reader, Kiefer's works are layered with literary and poetic references. These associations are not necessarily fixed nor literal, but rather overlap into an interwoven fabric of signification. The interest in books being both text and object is evident in his work. Since the beginning of his practice, artist's books have constituted a significant part of his oeuvre.

Beyond making paintings, sculptures, books and photographs, Anselm Kiefer has intervened in various sites. After converting a former brick factory in Höpfingen, Germany, into a studio, he created installations and sculptures that became part of the site itself. A few years after his move to Barjac, France, Kiefer again transformed the property around his studio by excavating the earth to create a network of underground tunnels and crypts that connect to numerous art installations.

This studio-site is now a part of the Eschaton-Anselm Kiefer Foundation, which is open to

the public. The opening of the foundation in 2022 coincided with Kiefer's return to Venice, where a cycle of paintings inspired by the writings of Italian philosopher Andrea Emo was installed at Doge's Palace, shown in parallel to the biennial.

Anselm Kiefer currently works and lives outside of Paris. ■



Kiefer's work has been collected by major museums throughout the world including the MoMA and the The Metropolitan Museum, New York; The Albright-Knox Art Gallery, Buffalo; The Art Institute of Chicago; Philadelphia Museum of Art; The San Francisco Museum of Modern Art; Albertina, Vienna; Nationalgalerie im Hamburger Bahnhof, Berlin; Pinakothek der Moderne, Munich; Sezon Museum of Art, Tokyo; Louisiana Museum of Art, Humlebaek, Denmark; Astrup Fearnley Museet for Modern Kunst, Oslo; Kröller-Müller Museum, Otterlo, Netherlands; the Rijksmuseum, Amsterdam; Centre Pompidou, Paris; Guggenheim Museum, Bilbao and the Tel Aviv Museum of Art, Israel, among many others. Commissioned works are also permanently installed at the Louvre and the Panthéon in Paris. ■

Wim Wenders

Biography & Filmography (Selection)



Photo © Gerhard Kassner

Wim Wenders (born 1945) came to international prominence as one of the pioneers of German Cinema during the 1970s and is now considered one of the most important figures in contemporary film. In addition to his many prize-winning feature films, his work as a scriptwriter, director, producer, photographer and author also encompasses an abundance of innovative documentary films.

His career as a filmmaker began in 1967 when Wenders enrolled at the newly founded University of Television and Film Munich (HFF Munich). Parallel to his studies, he also worked as a film critic for a number of years. Upon graduating from the academy in 1971, he founded, together with fifteen other directors and authors, the Filmverlag der Autoren, a film distribution company for German auteur films, which organized the production, rights administration and distribution of their own independent films.

After *The Goalie's Anxiety at the Penalty*

Kick (1971), his first feature length film after his graduation film, *Summer in the City*, Wenders turned to shooting his road movie trilogy, *Alice in the Cities* (1973), *Wrong Move* (1975) and *Kings of the Road* (1976), in which his protagonists try to come to terms with their rootlessness in post-war Germany. His international breakthrough came with *The American Friend* (1977), an adaptation of a Patricia Highsmith novel. Since then, Wenders has continued to work both in Europe and the USA as well as in Latin America and Asia and has been honored with countless awards at festivals around the world, including the Golden Lion at the international Film Festival in Venice for *The State of Things* (1982); the Golden Palm at the Cannes Festival and the BAFTA Film Award for *Paris, Texas* (1984); the Director's Prize in Cannes for *Wings of Desire* (1987); and the Silver Bear for *The Million Dollar Hotel* (2000) at the Berlin International Film Festival. His documentary films *Buena Vista Social Club* (1999), *Pina* (2011), and *The Salt of the*



Photo © Ruben Wallach



Earth (2014) have all been nominated for Oscars.

In 2015, Wenders received the Honorary Golden Bear for his lifetime achievement at the Berlin International Film Festival. In 2022, he was awarded the Praemium Imperiale, also known as the “Nobel Prize for the Arts,” by the Japan Arts Association. Among other honorary titles and positions, he has been a member of the Akademie der Künste and the European Film Academy in Berlin of which he was the President from 1996 to 2020. He taught as a professor at the University of Fine Arts in Hamburg until 2017. Wim Wenders is a member of the order Pour le Mérite.

In 2012, together with his wife Donata, Wenders established the Wim Wenders Stiftung, a non-profit foundation based in his native city of Düsseldorf. The WWS is archiving, restoring and presenting the cinematic, photographic, artistic and literary work of Wenders and is

making it permanently accessible to a worldwide public. At the same time, the foundation supports young talent in the field of innovative storytelling, especially through the Wim Wenders Stipendium, a grant awarded together with the Film-und Medienstiftung NRW. ■

Filmography selective

- 1971 **The Goalie's Anxiety at the Penalty Kick**
- 1973 **Alice in the Cities**
- 1975 **Wrong Move**
- 1976 **Kings of the Road**
- 1977 **The American Friend**
- 1982 **The State of Things**
- 1984 **Paris, Texas**
- 1985 **Tokyo-Ga**
- 1987 **Wings of Desire**
- 1993 **Faraway, so Close!**
- 1994 **Until the End of the World**
- *Director's Cut*
- 1997 **The End of Violence**
- 1999 **Buena Vista Social Club**
- 2000 **The Million Dollar Hotel**
- 2004 **Land of Plenty**
- 2006 **Don't Come Knocking**
- 2011 **Pina**
- 2014 **The Salt of the Earth**
- 2016 **The Beautiful Days of Aranjuez**
- 2018 **Pope Francis**
- **A Man of his Word**

Behind the camera

Karsten Brünig - Producer

Karsten Brünig started his journey in film production in 1986. He has worked on more than 60 projects as Production Manager, Line Producer and Producer. His experience includes German and international film productions shot on several continents. In the late 90s, Karsten was Head of Production at Studio Babelsberg, as well as Managing Director and Supervising Producer of Babelsberg International Film Production. He has worked on productions such as ***The Legend of Rita*** by Volker Schlöndorff, ***Enemy at the Gates*** by J.J. Arnaud, and produced 17 international high-budget film projects with a total volume of more than 300 € million.

Since 2001, Karsten has been the Producer and Managing Director of his own production service company i.p.s. (international production service) where he produced and line produced films like

Kick it Like Beckham by Gurinder Chadha, ***Don't Come Knocking*** by Wim Wenders, ***Race*** by Stephen Hopkins (2016) and ***Submergence*** by W. Wenders (2017) as well as six international projects as supervising producer, made with Walt Disney companies, incl. ***Bad Santa*** and ***Dune II-Frank Herbert's Children of Dune***.

Karsten has a long history with W. Wenders, as they have worked together over a period of 30 years on various productions, starting with ***Until the End of the World*** and ***Faraway, So Close***. Their shared passion for film-making lead to a long-lasting and fruitful collaboration. In 2019 Karsten joined W. Wenders' Road Movies as Producer and Head of Production, producing W. Wenders 3D art installation ***Présence*** and features like ***The Secret of Places***, a 3D documentary film in development, on Swiss architect Peter Zumthor. ■



Franz Lustig

Cinematographer

Since 1994 Franz has been working as director of photography for commercials and music-videos with some of the leading directors all over the world, like Sam Brown, Gary Freedman, Simon McQuoid, Stuart McIntyre, Jones and Tino, Martin Aamund, Tomas Jonsgarden, Nacho Gayan, Daniel Kleinmann, Ringan Ledwidge, Tarsem and Ralf Schmerberg.

After moving on to short films, Franz has since worked with director Wim Wenders on three features: **Land of Plenty**, which won “Best Camera” at the German Film Awards; **Don’t Come Knocking**, which earned Franz “Best European Cinematographer” in 2005; and 2007’s **Palermo Shooting**. His documentary work, also an important career path for him, includes the film **2 or 3 Things I Know about Him** by Malte Ludin about the life and death of Ludin’s Nazi-

father, and the 2008 documentary **Dance for All**. In 2012, Franz won the Mobius award for “Best Cinematographer.” ■

Sebastian Cramer

Stereographer

Sebastian Cramer has been working as a director and director of photography in commercials for more than twenty years before he founded his company «Screen Plane» for developing and providing stereoscopic gear to the film industry. His innovations have been used on numerous international 3D projects, like Wim Wenders’ **Everything Will Be Fine, The Beautiful Days of Aranjuez** and **Cathedrals of Culture**, Jean-Jacques Annaud’s **Wolf Totem**, Gaspar Noe’s **Love**, Andrew Domenic’s **One More**

Time with Feeling, Farewell My Concubine, Measuring the world and others.

Sebastian Cramer has been working as a stereographer on numerous films and shot the Grammy-Award winning Blue-Ray for Kraftwerk, the German pioneers in electro-pop.

He has received a Technical Academy Award® and Emmy® Award for innovations in the film industry (Sci-Tech Award/ Technical Achievement Award 2007/08, Primetime Emmy Award/ Engineering Plaque 2008). He also works as a photographer and artist focusing mostly on stereoscopic projects. ■

Maxine Goedicke

Editor

Anselm is Maxine Goedicke’s third collaboration with Wim Wenders. She edited his previous feature documentaries, **Pope Francis – A Man of his Word** (2018) and Oscar-nominated **The Salt of the Earth** (2014), which both premiered at Cannes Film Festival. Previous to that she was assistant editor on Wenders’ first 3D film **Pina** (2011).

Her work also includes political documentaries, such as **National Bird** (Berlinale, 2016), **Enemies of the State** (TIFF, 2020) and **Reality Winner** (to be released in 2023) by director Sonia Kennebeck. Other projects include: Marten Persiel’s documentary fiction films **Everything Will Change** (ZFF, 2021) and This ain’t california (Berlinale, 2012) for which she won the German Camera Award for editing in 2013. ■

Leonard Küßner

Composer

Leonard Küßner is an award-winning German composer who has written for film, theatre and concert halls.

He composed music for the highly acclaimed documentary **Dear Future Children** (2021) by Franz Böhm and scored the first-ever full-length documentary on world-class ballet dancer Friedemann Vogel (2020) by Katja Trautwein. He collaborated with Israeli choreographer Smadar Goshen on projects for Theaterhaus Stuttgart/ZDF/3sat (The Dying Swans Project, 2022) and Württembergischer Kunstverein (Hoomans, 2021). His compositions for chamber orchestra and two voices “Einsamkeit” and “Andante for alto saxophone and piano” were featured on German broadcast SWR2. His orchestral music to **L’Aria del Moscerino** and **ST. Android** by Lukas von Berg both premiered at Cannes Film Festival. He

was nominated for the German Film Music Award (2018) and for Best Music Score in a Documentary at the film festival of the Max Ophüls Prize (2021). He’s currently composing his first opera. ■



Road Movies

Production company

Road Movies was established in 1976 by Wim Wenders in Berlin. The company has produced and co-produced over 100 arthouse films from W. Wenders and various other directors, such as *Paris, Texas*, *Wings of Desire* and *Don't Come Knocking*.

Documentary films have always been the company's other focus with award-winning productions like *Buena Vista Social Club*, *Pina*, and most recently *A Black Jesus* (dir. Luca Lucchesi). Currently, several projects are in development and pre-production: fictional films, including *I'll Be Gone in June* (dir. Katharina Rivilis) and feature documentaries, such as *The Secret of Places* (dir. W. Wenders), a portrait in 3D of the architect Peter Zumthor. Also, in development is *Peace by Peace*: a hybrid project mixing science-fiction and documentary elements, among other projects.

Road Movies is managed by Wim Wenders, who is supported by producers Karsten Br nig (Head of Production) and L a Germain (Head of Development), Susann Knie sner (Junior Producer), Susanne Becker (personal assistant to W. Wenders), Juli von Glasow (Production Assistant) and Andreas Pautsch (Financial Accountant). ■

Filmography selective

Released:

- 1984 **Paris, Texas** by Wim Wenders
- 1987 **Wings of Desire** by Wim Wenders
- 1999 **Buena Vista Social Club** Documentary by Wim Wenders
- 2002 **Sweet Sixteen** by Ken Loach
- 2005 **Don't Come Knocking** by Wim Wenders
- 2008 **Palermo Shooting** by Wim Wenders
- 2011 **Pina** | 3D Documentary by Wim Wenders
- 2013 **Only Lovers Left Alive** by Jim Jarmusch
- 2014 **Cathedrals of Culture** | 3D Documentary Series by Wim Wenders, Michael Glawogger, Michael Madsen, Robert Redford, Margreth Olin, Karim A nouz
- 2015 **Every Thing Will Be Fine** | 3D Feature Film by Wim Wenders
- 2016 **The Beautiful Days of Aranjuez** | 3D Fiction Film by Wim Wenders
- 2017 **Submergence** by Wim Wenders
- 2018 **Pope Francis – A man of his Word** Documentary by Wim Wenders

- 2020 **Two or Three Things I Know About Edward Hopper** | 3D-short film installation for the 'Hopper' Exhibition of the Fondation Beyeler by Wim Wenders
- 2020 **A Black Jesus** | Documentary by Luca Lucchesi
- 2020 **Soud** by Ayten Amin

In Pre-production:

I'll Be Gone in June | Feature Film by Katharina Rivilis

In Post-production:

An Endless Sunday | Feature Film by Alain Parroni | Co-Pro with Contea, Fandango

In Financing:

The Secret of Places | 3D Documentary by Wim Wenders | Co-Pro with DCM & Olso Pictures
Sound of Ice | Documentary Film by Tommy Gulliksen | Co-Pro with Oslo Pictures
Iris | Feature Film by Myrsini Aristidou | Co-Pro with The Living, Filmblades ,1.61 Films

In Development:

Peace by Peace | Sci-Fi Drama Serie by Wim Wenders
Jellyfish | Children Drama by Hella Wenders
This is Music | Drama-Serie | Co-Production with Oslo Pictures
A Second Film | Feature Film by Tamer El Said
To Die For | Documentary Series | Co-Production with Occupant/Loud and Jigsaw

