BUNDESKUNSTHALLE



Press kit

W.I.M. THE ART OF SEEING 1 August 2025 – 11 January 2026

Index

Exhibition Information	page 2
General Information	page 3
Media Information	page 4
Exhibition Texts	page 6
Educational Programme	page 16
Current and Upcoming Exhibitions	page 19

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Exhibition Information

Duration 1 August 2025 – 11 January 2026

Press officer Sven Bergmann

Curators Susanne Kleine

Hans-Peter Reichmann, DFF Isabelle Louise Bastian, DFF

An exhibition of the Bundeskunsthalle, Bonn, in co-operation with the DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt am Main, the Wim Wenders Stiftung, Düsseldorf, Wenders Images, Berlin and with the kind support of Road Movies, Berlin.

We would like to thank MUBI for supporting the immersive installation.









Audio walk Oral history: Wim Wenders guides you

through the exhibition and tells the corresponding background stories at the

various stations.

Free of charge via the Bundeskunsthalle app

Cultural Partner



Media Partner



From 10 March to 18 October 2026, the DFF - Deutsches Filminstitut & Filmmuseum in Frankfurt am Main is presenting an exhibition with a different curatorial concept and a different focus.



General Information

Director Eva Kraus

Managing Director Oliver Hölken

Opening Hours Tuesday 10 am to 6 pm

Wednesday 10 am to 9 pm

Thursday to Sunday 10 am to 6 pm Public holidays 10 am to 6 pm

Combined ticket for all

exhibitions

13 €/reduced 6,50 €

All visitors up to and including 18 years of

age have free admission

7 € happy hour ticket for all exhibitions (1 hour before closing time, for individual

visitors only)

Climate-Ticket In the Bundeskunsthalle app, visitors receive

a 10% discount on the ticket price as an incentive to travel in a climate-friendly way www.bundeskunsthalle.de/en/klima-ticket

Public Transport Underground lines 16, 63, 66 and bus lines

610, 611 and 630 to Heussallee / Muse-

umsmeile

Deutsche Bahn / UN-Campus:

Lines RE 5 (Rhein-Express), RB 26 (Mittel-rheinBahn), RB 30 (Rhein-Ahr-Bahn) and

RB 48 (Rhein-Wupper-Bahn)

Parking There is a car and coach park on Emil-

Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113

Bonn

Press Information (German / English)

www.bundeskunsthalle.de For press files follow 'press'.

General Information (German / English)

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Media Information

W.I.M. THE ART OF SEEING 1 August 2025 – 11 January 2026

On the occasion of his 80th birthday, the Bundeskunsthalle is dedicating a large, immersive and visually powerful exhibition to the filmmaker and artist Wim Wenders.

Wim Wenders became known for films such as *The Goalie's Anxiety at the Penalty Kick* (1972) and *Wrong Move* (1975) based on Peter Handke, *Alice in the Cities* (1973/74) and -based on Patricia Highsmith - *The American Friend* (1977). Other cinematic milestones include *Paris, Texas*, which won the Palme d'Or in Cannes in 1984, *and The Sky Over Berlin* (1987). He received an Oscar nomination and the European Film Award for *Buena Vista Social Club* (1999). In 2024, *Perfect Days* (2023) was nominated for an Oscar and honoured with the Asia Pacific Screen Award in the Best Film category. Wim Wenders is also known for his sensitive documentary films about artists, such as the two films shot in 3D, *Pina* (2011), which also received an Oscar nomination and the European Film Award, and *Anselm* (2023).

Wim Wenders sees himself first and foremost as a "traveller and only secondly as a director or photographer", so the acronym W.I.M. could also stand for "Wenders in Motion". In this spirit, the visually compelling exhibition showcases his artistic visual repertoire, comprising not only extensive film compilations but also large-format colour photographs, smaller black-and-white photographic works, polaroids, collages, and drawings from various years. Biographical and archival documents (production files, scripts and letters), as well as behind-the-scenes photographic material, are presented in a separate archive section of the exhibition, which embeds the work in its temporal context, enabling visitors to immerse themselves in Wim Wenders' creative world. The exhibition also honours his long and extensive career as a writer and critic, as well as his great passion for and knowledge of music.

The exhibition is divided into individual sections devoted to various themes, such as film education, travel, literature and the great appeal of Japan. Examples of Wenders's artistic inspirations from the visual arts are presented to reveal his references and role models, and to demonstrate his education through the "school of seeing". This, along with his enthusiasm for innovative techniques and a distinctive film aesthetic, is reflected in a small 3D cinema within the exhibition, where, among other things, one film quotes the visual language of the American painter Edward Hopper.

Above all, the immersive, cinematic installation, designed by Wenders' himself especially for Bonn, reveals his understanding of images. As a special highlight featuring the latest digital image and sound technology, it enables visitors to immerse themselves in the visual world of Wenders's cinematic work.

Another highlight is an audio walk, an "oral history": Wim Wenders himself guides you acoustically through the exhibition, sharing background stories about his visual narratives at the various stations.

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The exhibition invites visitors to embark on a journey through Wim Wenders' visual worlds and aesthetics, exploring his creative spirit and artistic vision: the "art of seeing", whereby "the act of seeing is transformed into an act of showing, so that others can see what you yourself have seen".

An exhibition of the Bundeskunsthalle, Bonn, in co-operation with the DFF – Deutsches Filminstitut & Filmmuseum, Frankfurt am Main, the Wim Wenders Stiftung, Düsseldorf, Wenders Images, Berlin and with the kind support of Road Movies, Berlin. We would like to thank MUBI for supporting the immersive installation.

From 10 March to 18 October 2026, the DFF - Deutsches Filminstitut & Filmmuseum in Frankfurt am Main is presenting an exhibition with a different curatorial concept and a different focus.



Exhibition Texts

ANGELS

"For me, 'angels' were above all a metaphor for the better person that we carry within us and who we so often would like to be, the child within us."

The young Wim Wenders was already drawing angels when, inspired by Paul Klee's Angelus Novus (1920), he put his first images – imagined ideas – on paper. A few years later, he created a cinematic image of an angel. He used the guardian angel as the main motif in two films, depicting them as messengers sent by God to Earth (Berlin) as "fallen angels": in 1987 in WINGS OF DESIRE and six years later, in 1993, in its sequel, FARAWAY, SO CLOSE!

Invisible to humans (except children), the two angels struggle with their existence and the reality of life. It is only when they actively intervene in real situations, show human emotions and "let themselves fall" that they become visible – and the black-and-white film becomes colourful! In general, and not only in a religious sense, the angel is a symbol of goodness, often equated with childlike innocence and openness. This also reflected in Peter Handke's monologues and dialogues for WINGS OF DESIRE, namely in the *Song of Childhood*, which runs like a thread through the film.

Wenders depicts the two angels in black-and-white, in a somewhat blurry, transparent manner, which corresponds to the sometimes melancholic, spiritual and philosophical nature of the first film in particular. They long for the "dramas of life" they observe, for suffering, pain and love, and they decide to become "human", a state associated with helplessness and a lack of divine protection, yet one that celebrates the joy and passion of life.

In addition to their precise observations of Berlin, before and after the fall of the Wall and their socio-political observations and warnings, both films serve as metaphors for life, interpersonal relationships and the highs and lows of earthly existence. They are metaphors for how we treat each other and are therefore highly relevant. The motif of the angel runs through Wenders' entire oeuvre, sometimes obvious, sometimes subtle. It is therefore no coincidence that an angel's wing drawn by Wenders has been part of his foundation's logo since 2012, as he is also concerned with making the invisible visible, promoting awareness and mindfulness, and encouraging people to see and listen.

EARLY FORMS OF EXPRESSION

"I wanted to be a painter. I loved paintings more than anything else."

Wim Wenders was born on 14 August 1945 in Düsseldorf. In 1949, his family moved first to Boppard and then to Oberhausen in the Ruhr region. The post-war landscape and industrial culture of the region had a formative influence on him from an early age. Art prints by Vincent van Gogh and Camille Corot in his parents' house "were the first pictures I ever knew", Wenders recalls. In his father's Brockhaus encyclopaedia, he discovered more, albeit only black-and-white, reproductions of works of art. When he later saw "real" art in a museum for the first time, he was overwhelmed. "It was the opposite of my world. Mine was Düsseldorf, 80% bombed out, everything was grey –



and art was a better world." Wenders drew and painted and made collages. He experimented with different painting styles and techniques – both representational and abstract – in an effort to find his own form of expression. The works exhibited here, a small selection from his extensive oeuvre, are evidence of a young man's search for his own path, fully aware of what had come before.

When his father gave him an 8 mm "Leicina" camera at the age of twelve, his artistic field of expression expanded. Curious and observant, he filmed everything around him: the chimneys outside his bedroom window, his parents on holiday, a school trip to Berlin. He soon began making his first fictional films, such as the gangster story KILLER UND COMPANIE, in which he directed his schoolfriends.

FILM EDUCATION

"Film as the continuation of painting with other means."

After completing his secondary education, Wim Wenders studied medicine and philosophy in Munich, Freiburg and Düsseldorf, but his main interest was painting. In 1966, he dropped out of his academic studies to pursue a career as a painter in Paris. There, he began training under the German-French graphic artist and engraver Johnny Friedlaender. But his real school was to be elsewhere: the Cinémathèque française. Founded by Henri Langlois, this film institute showed classics of film history from 2 p.m. until late at night for just a few francs. Wenders escaped from his unheated attic room to the cinema. "I completed a veritable crash course in film history there", he recalls. Within one year, he saw over a thousand films – and began to think of film as "the continuation of painting with other means".

An advertisement in the German newspaper *Süddeutsche Zeitung* drew his attention to the newly founded University of Television and Film Munich (HFF). Wenders applied and became part of the first class in 1967. In the cinema, he saw experimental films of the "New American Underground" by artists such as Andy Warhol and Michael Snow. His encounter with non-narrative film opened up new perspectives for him: "You can be a painter and a filmmaker at the same time!"

Alongside his studies, he wrote film reviews for newspapers such as *Die Zeit* and the *Süddeutsche Zeitung*, as well as for magazines like *Filmkritik*. Writing about films became making films about films. Wenders frequently reflects on cinema and its protagonists in his documentaries and feature films. In LIGHTNING OVER WATER, for example, he accompanies the dying director Nicholas Ray, a great role model. In A TRICK OF THE LIGHT, he pays tribute to the pioneers of early film history who have been largely forgotten. In ROOM 666, he interviews fellow directors, including Rainer Werner Fassbinder, Jean-Luc Godard, Susan Seidelman and Steven Spielberg, about the future of cinema. And in REVERSE ANGLE, his first "diary film", he highlights the differences between European and American filmmaking – and the arduous process of making HAMMETT. Later, in THE STATE OF THINGS, Wenders reflects on his lengthy, artistically and personally demanding collaboration with Francis Ford Coppola and his film studio, Zoetrope.



ROAD MOVIES

"At the time, filming while travelling seemed like the most natural thing in the world to me. Just don't stop anywhere or even arrive! It's not for nothing that films are called 'moving pictures'."

If there is *one* genre closely associated with the name Wim Wenders, it is the road movie. The theme of being on the road is central to his films and reflects his working method: the places he encounters on his travels inspire him to tell stories. "For me, it often starts with the place. It can be an unspectacular place in a city or a deserted landscape at the end of the world." From the late 1960s to the early 1980s, polaroids are his preferred photographic medium – a complementary tool for researching for his films and a constant companion.

Rather than having a pre-written script, he usually creates a basic framework that allows the film to unfold in chronological order, like a travel itinerary. His characters are "drifters", sent by Wenders on an internal as well as an external journey. They are mostly men, several times played by Rüdiger Vogler in the recurring role of "Philipp Winter", Wenders's alter eqo. Seemingly aimless, they travel long and far – mostly by car – to find themselves and overcome their inability to communicate with their fellow human beings and to form bonds. This is symptomatic of ALICE IN THE CITIES, WRONG MOVE and KINGS OF THE ROAD, films from his so-called 'Road Movies' trilogy, which take the protagonists from New York via Amsterdam to the Ruhr region, from northern Germany via Bonn to the Zugspitze, and along the former inner-German border by truck. Like Wenders, the protagonists allow themselves to be influenced by the places they visit, whether vast desert landscapes, neon-lit cities or soot-covered suburbs. In the early 1990s, Wenders shoots his "ultimate road movie", UNTIL THE END OF THE WORLD, a project that occupies him for years and takes him to locations around the globe, including Venice, Paris, Lisbon, New York, Tokyo, Moscow, and Berlin, as well as remote regions of Australia. One of the central storylines follows a man who uses a special camera to take pictures for his blind mother – pictures that she will learn to see with the help of a new process. Wenders thus continues to explore the documentary potential of the medium and its further development, using the camera as a tool to capture images of experiences. And travelling remains a way of tracking down these images.

LITERATURE

"Only when I write can I think things through to the end. When I see the words written in front of me, the thoughts become clearer by themselves."

Wenders originally wanted to become a writer or painter – as a filmmaker, he ultimately became both, as this medium allowed him to combine both forms of expression. Although writing, drawing and photographing remain important means of expression for him to this day, he found in film a medium that allowed him to be a storyteller in both, images and words.

This section explores Wenders' deep connection to literature and writing, as well as his personal friendships with writers who have inspired and influenced him. His own texts, reviews, speeches and much more are presented in another section of the exhibition.

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His friendship with the writer Peter Handke since the mid-1960s is particularly well known.

Wenders' film THE GOALIE'S ANXIETY AT THE PENALTY KICK, based on Handke's novel, is certainly their best-known collaboration. According to Wenders, Handke's collaboration on WINGS OF DESIRE was decisive.

However, other writers have also influenced him and his sense of language. First and formost to be mentioned among these is the poet Rainer Maria Rilke, whose collected works have been a constant companion to Wenders to this day. Following Franz Kafka, Albert Camus and Jean-Paul Sartre, more contemporary writers such as Paul Auster and Sam Shepard have also influenced his work, with Shepard even contributing to PARIS, TEXAS and DON'T COME KNOCKING. And, also the detective stories genre finds an echo in Wenders' eponymous film about the crime writer Dashiell Hammett, a project spanning four years. And the location of Butte in Montana, where Hammett worked, finds visual expression in Wenders's films and photography.

FINE ARTS

"All great painters teach us how to see."

Pictures have fascinated Wim Wenders from an early age, and the art prints and encyclopaedias in his parents' home sparked his first visual explorations and inspired his own works of art. However, it was his encounters with art in European museums during trips and visits with his parents that inspired him most: Giovanni Bellini's St Francis in the Desert thrilled him with its depiction of ecstasy. But he was also fascinated by Dutch painting, particularly the landscapes and cloud paintings of Jacob van Ruisdael and the extraordinary interior views, primarily of Dutch cathedrals, by Hendrik van Steenwijk. His fascination with the lighting in Rembrandt's works and the poetry of silence in Jan Vermeer's Girl with a Pearl Earring found their way into Wenders' visual memory and continue to enrich his film and photographic language to this day. His engagement with Caspar David Friedrich informs his approach to space and long shots. He also trained his eye on more contemporary abstract visionaries or realistic painters such as Wassily Kandinsky, Paul Klee, Andrew Wyeth, Edward Hopper, Balthus, Mark Rothko, Cy Twombly and Wols.

The two projections in this section of the exhibition reflect Wenders' visual lexicon. His references and "role models", his education through the "school of seeing", are revealed, showing that Wenders understands film as a "continuation of painting with other means".

Photographers such as August Sander and Walker Evans have also shaped his understanding of representation. And, as Wenders explains: "My own photography now takes up a large part of my time and has become my second life. Which is good for the films."

His deep connection to and friendship with Sebastião Salgado culminated in the film THE SALT OF THE EARTH, reflecting Salgado's incomparable view of our world, encompassing war, exploitation and violence, as well as our resources, and the beauty and grandeur of nature. Two of Salgado's photographs in this section have been loaned from Wenders's private collection, demonstrating the importance of the social documentary photographer for him and his work. Another work from the private collection in this section, *The Red Door* by the Italian painter Robert Bosisio, who masterfully employs an aesthetic of blurring, depth, light and shadow, and Wenders' love of



sometimes vast, sometimes empty spaces, demonstrate Wenders' constant engagement with art and provide an insight into the filmmaker's personal cosmos. Be inspired by Wim Wenders' vision and immerse yourself in the art of seeing.

FINE ARTS, 3-D CINEMA/3-D PRODUCTIONS

"I am only interested in one thing about film technology, namely: Can I do something with it that I could not do before? Can I tell something that could not be told in the same way before? And 3D, that was quite obvious, it can tell a story that you could not tell before."

Wenders's understanding of film as "the continuation of painting with other means", as well as his enthusiasm for innovative techniques and a unique cinematic aesthetic, is reflected in a small 3D cinema within the exhibition. Here, in addition to PRÉSENCE, a film about the French artist Claudine Drai, the short film ONE OR TWO THINGS I KNOW ABOUT EDWARD HOPPER refers to the visual language of the American painter. Regarding Hopper, Wenders himself says: "And then there is a painter whose paintings look like stills from films that were never made: Edward Hopper. As a filmmaker, I have learned a lot from him about light, settings, feelings and unknown stories."

In addition to creating these atmospheric film images, the new digital 3D process also enabled Wenders to incorporate space and movement in a different way. A threedimensional film can be shot in three ways: with a stereo camera with two lenses; with two separate cameras, capturing two images from slightly different perspectives, as Wenders does; or through post-production, where missing image content is digitally added. When the correct image is presented to each eye, a spatial, three-dimensional impression is created. "This new medium can look deeper in a different way. These two eyes miss nothing; they see more clearly and more distinctly into a person's soul. And people are more present." In 2011, this technology finally enabled Wenders to realise his long-held wish to make a film about the legendary choreographer Pina Bausch. "Only in this way, by incorporating the dimension of space," Wenders explains, "could I trust myself [...] to bring Pina's dance theatre to the screen in an appropriate form." 3D technology enables the director to take a more direct approach to physicality and space, to "the dance grammar of loneliness and togetherness". It also allows viewers to immerse themselves in an artistic work and its transformation into another medium in an immediate, intimate and deeply moving way. This deep immersion and observation were also made possible in ANSELM (2023), a film about the contemporary painter and sculptor Anselm Kiefer, who examines the past and presents it to us symbolically in order to help us understand contemporary social, political and cultural issues.

MUSIC

"For me, music and film belong together, because music also means seeing with your ears. I cannot imagine a movie of mine in which music does not play a leading role."

Music provides Wenders with inspiration for images, dreams and journeys. His work – like his biography – is almost inconceivable without music. "Rock 'n' roll saved my life" –



with this line from the Velvet Underground song *Some Kinda Love*, Wenders retrospectively describes his youth.

Even as a young filmmaker, music remains an important point of reference for him. The title of his short film ALABAMA refers to a song by John Coltrane that is central to Wenders' musical sensibility: "Every time I put the needle of my record player back on the beginning of 'Alabama', I was overcome by the same shiver. Such longing, and such clarity! As if there were not even a microsecond between 'thinking' and 'playing'. And also: as if a truly universal new 'understanding' were being expressed here, beyond language and words and grammar. 'Alabama' opened up music to me like no other piece of music before or after."

In 3 AMERICAN LPS (1969), he and Peter Handke listen to music by Van Morrison, Harvey Mandel and Creedence Clearwater Revival during a car journey and discuss it. He takes the title of his graduation film, SUMMER IN THE CITY, from a song by the Lovin' Spoonful and dedicates the film to the rock band The Kinks.

In Wenders' films, songs are used not only as background music, but also as part of the plot, as so-called "source music": characters listen to music on jukeboxes, record players, car radios, Walkmans or iPods. For the original film scores, Wenders often works with Jürgen Knieper and Laurent Petitgand. One of his most famous collaborations is with Ry Cooder for PARIS, TEXAS: the film is inextricably linked to Cooder's iconic slide guitar sounds.

Wenders frequently casts artists he admires in his films – whether through their music, cameo appearances, or as leading actors: Lou Reed, Bono (U2), Patti Smith and Nick Cave are just as much a part of this as Campino, the singer of Die Toten Hosen, who plays the lead in PALERMO SHOOTING. Wenders also directs music videos – for U2, Die Toten Hosen, The Eels and the Talking Heads.

He also makes musicians themselves the subject of his films. In THE SOUL OF A MAN, a contribution to Martin Scorsese's "Blues" series, he portrays his "heroes", Blind Willie Johnson, Skip James and J.B. Lenoir, whose songs are reinterpreted by contemporary musicians. In ODE TO COLOGNE: A ROCK 'N' ROLL FILM, he focuses on Wolfgang Niedecken and his Kölsch rock band BAP. Wenders is interested not only in blues and rock, but also in so-called "world music". In LISBON STORY, the film's protagonist, Philipp Winter, encounters the Portuguese group Madredeus and becomes captivated by their "fado". BUENA VISTA SOCIAL CLUB – a documentary about musicians of "son cubano", a traditional music style that experienced a worldwide revival thanks to the film – became an international success.

AMERICA

"A movie IN America is also always a movie ABOUT America."

Wim Wenders comes into contact with American pop culture at an early age: musically through rock 'n' roll and blues, cinematically through the westerns of Anthony Mann and John Ford, and literarily through the crime novels of Dashiell Hammett and Raymond Chandler with their "hard-boiled detectives". For him, America becomes a mythical land of longing, offering the promise of freedom and boundlessness.

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Symbols of this America – Coca-Cola, motel signs on deserted highways, petrol stations, neon signs and billboards – appear repeatedly in Wenders's films and photographs. In the early 1970s, he travels for the first time to New York, where he lets the story of ALICE IN THE CITIES begin. After THE AMERICAN FRIEND, he moves to Los Angeles to direct HAMMETT at the invitation of Francis Ford Coppola.

He now no longer views American culture and the film industry as an outsider, but from the inside, and experiences its dark side. The industrial studio system conflicts with his approach as an auteur filmmaker who wants to be involved in all creative processes – from scriptwriting to camerawork to the final edit. His experience in Hollywood becomes a turning point for him: the once-admired "American Dream" increasingly appears to be an illusion – a projection of a consumer-driven set of values. Wenders becomes increasingly critical: "We all embraced American culture as a new world culture, and only now it dawns on us that it was (and is) a make-believe, fake culture. We all were ready to dream along the American Dream (which was a movie invention to begin with) and now we wake up and start looking 'for the real thing'. What are cultural values to still believe in? What are models of 'the Common Good' that are not based on ego, individual self-realization and money?"

This examination of American reality also increasingly becomes a theme in his films. This is particularly evident in THE END OF VIOLENCE, in which he paints a picture of a surveillance state, and in LAND OF PLENTY, which addresses the social consequences of 9/11 and the Bush administration's "War on Terror". His former fascination with America has not disappeared – it has simply become more complex.

JAPAN

"I was already homesick for Japan before I had ever been there."

In 1972, Wenders saw films by the Japanese director Yasujirō Ozu at a cinema in New York City – a pivotal moment: "I was hit in the heart like never before in a movie theatre. I sat there with my eyes and my mouth wide open. I cried most of the time, too, but didn't even notice it." Ozu's quiet narrative style, his humanistic attitude and his portrayal of family life and other everyday scenes of simple, modest people in films such as TŌKYŌ MONOGATARI (Tokyo Story, JP 1953) and OHAYŌ (Good Morning, JP 1959) touch him deeply and change his understanding of cinema: "[Ozu] shows me what I did not know even existed: a kind of lost paradise of filmmaking, where people and things finally are what they are, where there is no lie at all, just LIFE ITSELF." Later, Wenders would refer to Ozu as his "master".

In TOKYO-GA (1985), Wenders follows in Ozu's footsteps to Japan. Twenty years after the director's death, he searches for images, places and people that remind him of Ozu's work. "I was curious to see if I could discover anything else from that time, if there was anything left of his work. Images perhaps, or even people." What he finds is more than just memories: "Basically, I rediscovered a utopia from my childhood: this great sense of the common good, the attention to small things and the high regard in which 'servicing professions' are held." Wenders revisits this attitude decades later in PERFECT DAYS (2023). What begins as a documentary about public toilets designed by star architects evolves into a poetic narrative about the quiet everyday life of a toilet cleaner – a tribute to dignity, routines and simple living.



Wenders' close connection to Japan is also reflected in other projects. In NOTEBOOK ON CITIES AND CLOTHES, he portrays the fashion designer Yohji Yamamoto – a cinematic encounter which develops into a friendship. In UNTIL THE END OF THE WORLD, he relocates an episode to Japan and casts Chishū Ryū, one of Ozu's most important actors. And with the photo project *Journey to Onomichi*, Wenders finally returns to a central location of TŌKYŌ MONOGATARI – as a photographer, traveller and seeker.

IMMERSIVE ROOM WITH FOUR INSTALLATIONS

A special highlight of the exhibition is the immersive cinematographic installation specially designed by Wim Wenders for Bonn, which impressively reveals his understanding of images: Using the latest digital image and sound technology, it allows visitors to immerse themselves in the visual world and cinematic work of Wenders. On four approximately 8-metre-high walls in a separate room, various film excerpts of great colour intensity are shown in sometimes rapid succession alternating with black-and-white images, for which Wenders also curated the music.

ANGELS AND VOICES - WINGS OF DESIRE 1987/2025

Music: Jürgen Knieper and Nick Cave

DREAM SEQUENCES – UNTIL THE END OF THE WORLD 1991/2025

Music: U2

I KNEW THESE PEOPLE - PARIS, TEXAS 1984/2025

Music: Ry Cooder

ON THE ROAD AGAIN - 2025

A TRICK OF THE LIGHT 1996

Music: Canned Heat Excerpts from KINGS OF THE ROAD 1976 **ALICE IN THE CITIES 1974** PERFECT DAYS 2023 UNTIL THE END OF THE WORLD 1991 THE AMERICAN FRIEND 1977 PALERMO SHOOTING 2008 PARIS, TEXAS 1984 ARISHA, THE BEAR AND THE STONE RING 1992 FARAWAY, SO CLOSE 1993 **WRONG MOVE 1975 BUENA VISTA SOCIAL CLUB 1999** ANSELM 2023 PINA 2011 THE SOUL OF A MAN 2003 THE SALT OF THE EARTH 2014 DON'T COME KNOCKING 2005



THE MILLION DOLLAR HOTEL 2000 WINGS OF DESIRE 1987 LISBON STORY 1994 LIGHTNING OVER WATER 1980

ARCHIVE/FOUNDATION

"People around the globe have seen my films, many have been influenced by them, and some of these films have become classics or cult films. In this sense, they no longer belong to me, but to the collective memory of cinemagoers of every age and many nationalities. It has been my desire for many years that, in the future, my work might belong only to itself, and thus to everyone, or rather to everyone to whom it means something. There was an ideal form of ownership for this: a non-profit foundation. Transferring my films and my work to the Wim Wenders Foundation was therefore the only correct and logical conclusion."

The Wim Wenders Foundation

In 2012, Wim Wenders and his wife, Donata Wenders, established the non-profit Wim Wenders Foundation in Düsseldorf. The foundation was set up to bring together the cinematic, photographic and literary lifework of Wim Wenders, to preserve it and to make it permanently accessible to the public through presentations, education and scientific research. The endowment capital of the Wim Wenders Foundation consists of the films themselves. These must be exploited to generate revenue from license fees in order to fulfil the foundation's purpose. All revenues are used to finance the foundation's key objectives: preserving, maintaining, researching and disseminating the work of Wim Wenders, promoting young filmmakers and imparting film knowledge, particularly to young audiences. The Wim Wenders Foundation is based in Düsseldorf and has an administrative seat in Berlin.

Dissemination of Works and Digitisation

One of the foundation's central tasks is to disseminate the work of Wim Wenders, for example through retrospectives, exhibitions and screenings. The aim is to give people all over the world the opportunity to discover his extensive and diverse artistic oeuvre, sometimes through new and unfamiliar forms of experience, as with the current immersive installation at the Bundeskunsthalle in Bonn.

To ensure this, the films have to be made future-proof, as they are subject to ongoing technical changes. Restoring and digitising them to the highest current standards poses a significant challenge, involving lengthy and cost-intensive work processes. To date, the Wim Wenders Foundation has restored seventeen feature films and six short films. Wim Wenders himself is actively involved in the restoration work, thus ensuring that his films are processed faithfully to the original.

Promoting Young Talent

The promotion of young talent has always been a particular concern for Wim Wenders. Together with the Film- und Medienstiftung NRW, the foundation has been awarding the Wim Wenders Grant once a year since 2014. The grant supports young filmmakers in developing innovative and unconventional projects with new means.

Another focus of promoting young talent is film education. For this purpose, the foundation launched the project "A European School of Seeing" three years ago. Aimed at upper secondary school students, it involves shared cinema experiences and the production of their own cinematic works. The project also promotes the establishment of film as an independent art form in regular school curricula and aims to contribute to a confident and responsible use of the media.

In addition, Wenders shares his knowledge, experience and recommendations worldwide through lectures, master classes and discussions with audiences.

Archive

The Wim Wenders Foundation's constantly growing archive includes production documents, correspondence, speeches, books, documents, props, costumes, photographs, paintings, drawings and graphic works, some of which are presented for the first time in this exhibition.

By securing, maintaining and processing the archive, the Wim Wenders Foundation enables and promotes artistic, scientific and pedagogical exchange with cultural, research and educational institutions. In addition, the conservation work expands the possibilities for disseminating the work.

In this way, the work is not only preserved – it lives on and serves as inspiration and a living source for the cinema of the future and its audiences.



Educational Programme

GUIDED TOURS

Public guided tours
Sundays and public holidays, 3–4 p.m.
€3/reduced €1.50, plus admission to the exhibition
Tickets are available at the box office or at bundeskunsthalle.de/tickets.
ArtCard reservation: T +49 228 9171-200

Curator tours

Curator tour with Susanne Kleine, Bundeskunsthalle, Hans-Peter Reichmann and Isabelle Bastian, DFF - Deutsches Filminstitut & Filmmuseum Friday, 1 August, 4 p.m.

Curator tours with Susanne Kleine Wednesday, 17 September, 6 p.m.

Wednesday, 1 October, 7 p.m.

Sunday, 12 October, 3 p.m., October, 3 p.m.

Wednesday, 22 October, 6 p.m. Wednesday, 12 November, 7 p.m. Sunday, 23 November, 3 p.m. Wednesday, 3 December, 6 p.m.

60 minutes each

€5/reduced €2.50, plus admission to the exhibition

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Guided tour during the lunch break

Art break

Wednesdays, 15 October, 13 November, 12.30–13.00

To balance out your daily working life, we offer you an entertaining speed tour during your lunch break.

8 € (guided tour and admission)

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Can be booked individually for groups

Information and registration at buchung@bundeskunsthalle.de

Baby-Art-Connection

Guided tours and talks for parents with babies
From the changing table to the museum
Wednesdays, 17 September, 22 October, 19 November, 10.15–11.45 a.m.
€15, incl. exhibition visit (one parent and baby)
Registration via buchung@bundeskunsthalle.de
or in advance at bundeskunsthalle.de/tickets



Exhibition talk for intercultural groups

Meet & Speak

Exhibition talk for people with and without a history of migration.

The groups discover the exhibition together and have the opportunity to exchange ideas, get to know each other and make new contacts. Come along, bring friends and your languages!

Can be booked free of charge for intercultural groups

Max. 15 people/group

Written registration required: buchung@bundeskunsthalle.

Group tours
60 minutes, € 70
90 minutes, € 90
60 minutes, guided tour with curator € 180
60 minutes, guided tour with artistic director € 250
plus admission ticket € 13/reduced € 6.50 per person
Written registration required: buchung@bundeskunsthalle.de

Telephone tour *When Calling Culture!* Thursday, 8 January, 5-6 pm W.I.M. – The Art of Seeing

On the occasion of his 80th birthday, the Bundeskunsthalle is dedicating a major immersive and visually powerful exhibition to the filmmaker and artist Wim Wenders, which was conceived in collaboration with the DFF – German Film Institute & Film Museum/Frankfurt.

In addition to his innovative cinematic narrative art, the exhibition presents his complete artistic oeuvre, including his photographic works, early collages and drawings. Production documents, props, costumes and behind-the-scenes material as well as inspiration from the visual arts and music round off the presentation. As a special highlight, a large immersive cinematographic installation allows visitors to immerse themselves in the cinematic work.

When Calling Culture! is aimed at people who, for various reasons, don't come to museums or are unable to visually grasp the content of a guided tour. For example, because they are blind or visually impaired. Or they are not mobile or live in a care home. For these interested parties, the communication of culture, art and historical topics is made possible via telephone.

Free participation

Registration is possible via the website www.beianrufkultur.de using the button 'Register free of charge' in the description of the respective telephone tour until shortly before the tour. You will receive a fixed network number for dialling in by e-mail immediately after your registration. Please also check your spam folder. On the day of the event, dial the telephone number you receive about 2 to 3 minutes before the start.

Alternatively, you can also register for guided tours a few days in advance by calling the *When Calling Culture!* team: +49 40 209 404 36.

Further dates and information: www.beianrufkultur.de



Wenders in Motion

Film series at the Forum in cooperation with the Förderverein Filmkultur Bonn e.V. August to December 2025 on the occasion of the exhibition

Friday, 1 August, 6 p.m. Wings of Desire, 1987 5€/2,50€

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Wednesday, 3 September, 8.30 p.m.
Film nights on the roof
Alice in the Cities, 1973/74
Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Saturday, 13 September, 6 p.m. The State of the Things, 1982 5€/2,50€

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Saturday, 25 October, 6 p.m. Buena Vista Social Club, 1999 5€/2,50€

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Saturday, 29 November, 6 p.m. Paris, Texas, 1984 5€/2,50€

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Saturday, 6 December, 6 p.m. Kings of the Road, 1976 5€/2,50€

Tickets are available at the box office or at bundeskunsthalle.de/tickets.

Saturday, 10 January, 6 p.m.

Until the End of the World (Director's Cut), 1991
5€/2,50€

Tickets are available at the box office or at bundeskunsthalle.de/tickets.



Current and Upcoming Exhibitions

PARA-MODERNISM Life Reform Movements From 1900 Onwards until 10 August 2025

Freedom! Shaking off the constraints of bourgeois life, capitalism and industrial society. This was the dream of a great many young people around 1900 – and they set about making it come true. Some of them embarked on a new life in reform colonies far away from urban areas. The desire for a peaceful existence in harmony with nature was at the heart of these ambitions, as were new ideas about health, physical culture and spirituality – a new attitude to life that went on to find expression in a new aesthetic.

In art and design, Art Nouveau and Expressionism introduced new creative ideas. The reform movement also found expression in everyday life: vegetarianism, the rejection of bourgeois marriage and traditional gender roles, nudism, alternative forms of education and, last but by no means least, the media, which were essential to the propagation of these new ideas. Where did these new paths lead and which ideas do we still recognise in today's zeitgeist? The exhibition sheds light on the ideals of the early life reform movements, but also examines individual reformers whose esoteric world view and idealisation of the 'healthy' body led them to embrace racist and nationalist ideologies. The exhibition is the first to look not only at the developments in Europe but also at the links to American counter-culture and the flower power movement.

SUSAN SONTAG Seeing and Being Seen until 28 September 2025

Susan Sontag studied the nature and impact of visual media throughout her career. As early as 1977, having recognised the decisive influence of photography in our media-driven society, she published *On Photography*, her most widely read book, in which she argued that the act of taking a photograph is more than just passive observation. In view of the dramatic proliferation of photographs of war and atrocities in the wake of globalisation, she reiterated her warning against the dangers of apathy and visual numbness in her 2003 book *Regarding the Pain of Others*.

The exhibition Susan Sontag. Seeing and Being Seen focuses on her observations on photography and traces Sontag's theories and thoughts on the subject. It also explores her involvement with queer culture, her stance on the discrimination against people infected with HIV and her own struggle with cancer. Moreover, it shines a light on Sontag as a film enthusiast and director and portrays her as an independent woman who rebelled against society throughout her life.



INTERACTIONS X WETRANSFORM until 26 October 2025

Since 2023, the Bundeskunsthalle has organised a summer programme of interactions around the building. This year, *Interactions x WEtransFORM* reflects the theme year of sustainability in dialogue with playful installations: In addition to a project by La Fabrique Terrestre on the roof, two other positions represent visions for a more sustainable and future-oriented design of our environment: *Tree.ONE* by ecoLogicStudio in the foyer and the large wood and plant construction *Vert* by AHEC/Diez Office/OMC°C on the forecourt.

The new works also invite us to play, reflect or linger, such as the sound installation *RadiOh Europa* by Action or Jonas Brinker's *Nightfall*, a loving observation of fireflies. Yawei Chen's *Electronic Pets* explores how people in our rapidly evolving society use digital content for emotional comfort. Ina Weber's *Rubble Tracks-Mini Golf* and Dennis Fuchs's table tennis work *Back and Forth* playfully explore individual and collective competition and issues of equality and fairness.

Raul Walch's textile installation Carried by the Wind and Tomas Kleiner's Weather Birch also visualise the bridge between Interactions and WEtransFORM.

In the spirit of sustainable thinking, Jeppe Hein's water pavilion, *Circular Appearing Rooms*, Carsten Höller's *Bonn Slide* and works from last year, such as Temitayo Ogunbiyi's organic climbing frame, *You will follow the Rhein and compose play (playground)*, and Olaf Nicolai's football goal walls, *Camouflage/Torwand 1–3 [Croy, Kleff, Maier]*, will remain in place. The seesaws *Controversy Teeter-Totter* by Esra Gülmen and the high seats entitled *Meanwhile* by Linda Nadji will also be presented again.

WE/TRANS/FORM ON THE FUTURE OF BUILDING until 25 January 2026

The Bundeskunsthalle has designated 2025 the year of sustainability and ecological change. Central to the programme is an international exhibition and networking project on sustainable architecture and urban development in Europe. The exhibition invites visitors to take an active interest in the future of our built environment. The focus on key practices such as the regeneration of existing buildings, climate-resilient answers to the challenge of extreme weather events, the promotion of biodiversity, circular recycling and the development od models for the future.

Among the projects on show are those that deal with rising water levels on the coasts of the Netherlands, such as that of the architecture firm MVRDV (Rotterdam), or with the drought in Spain, such as that of the Office for Political Innovation (Madrid). New buildings constructed from natural materials such as rammed earth, for example by Anna Heringer (Laufen), or wood by Avanto Architects (Helsinki) are presented, as are conversions of existing buildings. Innovative research projects such as NEST UMAR (Next Evolution in sustainable Buildings Technology / Urban Mining and Recycling) at the Karlsruhe Institute of Technology or the Hybrid Flax Pavilion by the University of Stuttgart explore new approaches to circular material cycles and computer-based construction methods.

An initiative of the Bundeskunsthalle in partnership with the New European Bauhaus and transform. NRW $\,$



Save the date:

EXPEDITION TO THE WORLD'S OCEANS 2 October 2025 – 6 April 2026 Media conference: Wednesday, 1 October 2025, 11 a.m.

Approximately 70% of the Earth's surface is covered with water, of which 96,5% is seawater. The oceans are thought to be the source of all life on earth. They provide raw materials, energy, food, transport routes and function as a climate machine. Humans have been using the ocean as a global highway for 4,000 years, so it seems almost paradoxical that today we know more about the surfaces of the Moon and Mars than about the world's oceans, only 5% of whose depths have been explored.

The complexity of the theme of the world's oceans means that it can be approached from many different perspectives and angles. Taking a cultural, historical and scientific approach, our immersive exhibition focuses on the exciting and pleasurable exploration and investigation of different facets of maritime worlds and their processes of transformation.

The exhibition concentrates on three main subjects: The deep sea with its mysterious habitats and fragile ecosystem, the oceans as a contested economic space and the basis for globalisation, and, finally, the oceans as a place of longing and a space for the transfer of people and ideas. These mysterious realms have always inspired creative and e nquiring minds: alongside objects from the realms of nature, science and technology, a selection of historical artefacts and works of contemporary art sheds light on the endangered beauty of maritime flora and fauna and encourages reflection on the colourful and chequered history of man and the sea.

Subject to change Status: July 2025