

PRESS FOLDER

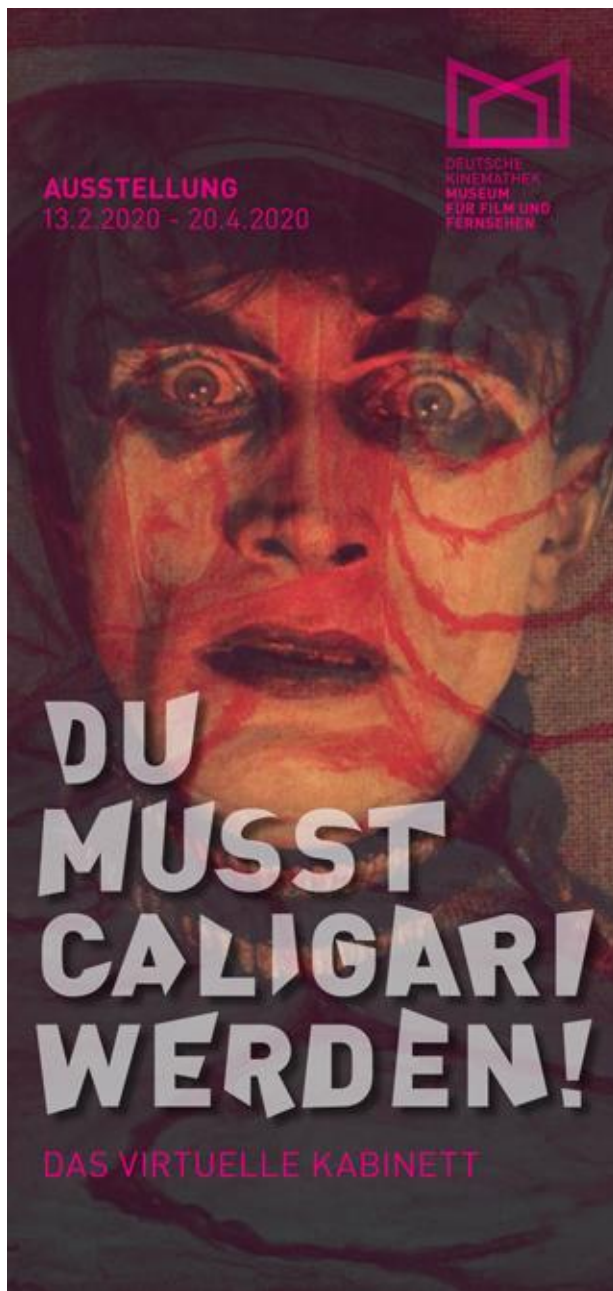


Photo: *Das Cabinet des Dr. Caligari*, F. W. Murnau Foundation, Design: Pentagram

BE CALIGARI! – THE VIRTUAL CABINET
FEBRUARY 13 – APRIL 20, 2020
DEUTSCHE KINEMATHEK – MUSEUM FOR FILM AND TELEVISION

In cooperation with



Facts

Title	Be Caligari! The Virtual Cabinet
Duration	Thurs., February 13 – Mon., April 20, 2020
Venue	Museum for Film and Television in the Filmhaus am Potsdamer Platz Potsdamer Strasse 2, 10785 Berlin
Opening hours	Wednesday to Monday 10:00 am to 6:00 pm, Thursday 10:00 am to 8:00 pm Closed on Tuesday, with the exception of February 25 (Berlinale) For opening hours on holidays, see: www.deutsche-kinemathek.de
Tickets	8 € regular, 5 € concession, 2 € students, 8 € small and 16 € large Family Ticket 5 € Group Ticket; free admission on Thursdays from 4:00 to 8:00 pm
Public transport	S-/U-Bahn Potsdamer Platz, Bus M48, M85, 200, 300 Varian-Fry-Strasse
Information	T +49 (0)30 300903-0, F +49 (0)30 300903-13 E-Mail: info@deutsche-kinemathek.de www.deutsche-kinemathek.de/besuch/ausstellungen www.facebook.com/MuseumfuerFilmundFernsehen www.twitter.com/de_kinemathek www.instagram.com/deutsche_kinemathek
Floor space	Special exhibition, 2nd floor, 180 m ²
Guided tours	Public guided tours: Sat., Feb. 22, 2:00 pm (Eng.); Sun., April 5, 2:00 pm (Ger.), Public guided tour with the curators: Thurs., April 9, 6:00 pm Public inclusive guided tour with German sign language, April 19, 2:00 pm (DGS), Bookable guided tours (Ger./Eng.): please contact the Museumsdienst Berlin, museumsdienst@kulturprojekte.berlin , T +49 (0)30 24749-888
Workshop	Wed., April 15, 2020, 11:00 am – 3:30 pm: The Fantastical World of Caligari! Animated film workshop for children eight years of age and older Booking: museumsdienst@kulturprojekte.berlin
Exhibits	Original designs and reconstructions of the set of <i>Das Cabinet des Dr. Caligari</i> from the collections of the Deutsche Kinemathek, posters, photos, and documents relating to the production history and formation of the legend of the classic silent film Additional exhibits, including set designs and the Lixie model, are on view in the permanent exhibition, 3rd floor.
Media	<i>Cesare's Dream</i> (Krzysztof Stanisławski), VR experience, 5 min. Produced by the Goethe Institut Warsaw <i>Das Cabinet des Dr. Caligari</i> (Robert Wiene, 1920), Restored version from the Friedrich Wilhelm Murnau Foundation (2014), 60 min.

Be Caligari! – The Virtual Cabinet
February 13 – April 20, 2020

Credits | Exhibition *Be Caligari! – The Virtual Cabinet*

Artistic Director: Rainer Rother
Administrative Director: Florian Bolenius
Curators: Kristina Jaspers, Peter Mänz
Project Head: Peter Mänz
Project Management: Vera Thomas
Copy editing: Julia Schell
Translations: Gérard A. Goodrow
Graphic design (exhibition): Felder KölnBerlin
Exhibition architecture and installation: Camillo Kuschel, Adriaan Klein
Restoration (paper): Mirah von Wicht
Conservational supervision (paper): Sabina Fernández-Weiß
Technical services: Frank Köppke, Roberti Siefert
Lighting and AV technology: Stephan Werner
Set up of the VR installation: Fabian Mrongowius
Design of the advertising graphics: Pentagram Design
Design (gobo spots): Atelier Schubert
Media and editing: Nils Warnecke, Stanislaw Milkowski
Press: Heidi Berit Zapke
Marketing: Linda Mann
Website: Julia Pattis
Educational services and outreach programs: Jurek Sehr
Guided tours: Jörg Becker, Kaaren Beckhof, Jürgen Dünwald

Credits | VR Experience *Cesare's Dream*

Concept: Krzysztof Stanisławski
Coordination Goethe Institut Warsaw: Renata Prokurat
Director (Capturing Director): Sebastian Mattukat
Creative Producer: Fabian Mrongowius
Design of the interior walls of the tent: Zdzisław Nitka
Sculpture of Cesare: Sylwester Ambroziak
Volumetric film: Volucap Studio UFA X Babelsberg

Our thanks go to the Goethe Institut Warsaw and the Friedrich Wilhelm Murnau Foundation, as well as to all colleagues of the Deutsche Kinemathek – Museum for Film and Television.

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SECTOR TEXTS | *BE CALIGARI – THE VIRTUAL CABINET*

Introduction | *Be Caligari! – The Virtual Cabinet*

This film “is something completely new,” Kurt Tucholsky wrote in the magazine *Weltbühne* on the occasion of the premiere of *DAS CABINET DES DR. CALIGARI* (D 1920, Robert Wiene) on February 26, 1920—and for the *BZ am Mittag*, the work even marked an “artistic step forward” and was seen as representing the “decisive leading edge of German film in worldwide production.” This great success had been spurred on by the marketing campaign “Be Caligari!” And the expressionistically distorted, painted backdrops were also considered innovative. The film sets stand for the deliberately unresolved question of the story: Are the images the fantasies of a lunatic, or is it the director of the insane asylum who is the madman?

Even 100 years after its world premiere at the Marmorhaus cinema in Berlin, *DAS CABINET DES DR. CALIGARI* is still considered one of the most influential feature films in cinematic history. Already in 1929, there were efforts to produce a sequel to the film, but they failed due to legal issues. After the National Socialists seized power, a political interpretation of *Caligari* began to take hold, promoted by the exiled author Hans Janowitz, which also contributed to the success of Siegfried Kracauer’s investigation of Weimar cinema *From Caligari to Hitler: A Psychological History of the German Film*.

Numerous important collaborators in the production of the film—including the director Robert Wiene, the author Carl Mayer, and the set designers Walter Reimann and Walter Röhrig—died early. Those who were still alive after 1945, such as the producer Erich Pommer, the actor Werner Krauß, and the composer Giuseppe Becce, created their own *CALIGARI* legends; the film architect Hermann Warm reconstructed the film sets for the Deutsche Kinemathek and the Cinémathèque française. In Paris, they were incorporated into the design of the Musée du Cinéma as a walk-on set. Throughout the hundred years of its history, *DAS CABINET DES DR. CALIGARI* has been restored and reinterpreted on numerous occasions. Two recent examples can be seen in this exhibition: the restored version of the film from 2014 by the Friedrich–Wilhelm–Murnau–Stiftung and the volumetric virtual reality film *Cesare’s Dream*, produced by the Goethe–Institut Warsaw in 2019, which makes a spatial experience of the historical settings possible with the help of twenty-first century technology.

2 | Marketing

“For several weeks now, an admonishing hand on a number of posters has been urging: ‘Be Caligari!’ [...] Now we know why and are more than happy to stand behind the cinematic work,” wrote a critic of the *Berliner Abendblatt* on February 28, 1920, referring to the marketing campaign launched by the production company Decla in the run-up to the film premiere: “Insiders asked: ‘Have you also already become Caligari?’ and one spoke of ‘Expressionism in film’” (*Der Kinematograph*, March 3, 1920). The illustration of the call to action with the two expressively contorted hands was designed by the graphic artists Erich Ludwig Stahl and Otto Arpke, who were also responsible for the German premiere poster of the film. A second motif, which was used for an advertising campaign, presents the lettering in a kind of “hypnotic vortex.” For the in-house program of the Marmorhaus cinema, its graphic artist Josef Fenneker designed an elaborate and colorful fold-out fan. The marketing campaign of 1920 helped to establish the myth of the film and, like the style of the film itself, still serves today as a point of reference.

3 | The Myth

The national and international success of the film dominated the film year 1920 and was initially attributed to the director and the film architects of the Expressionist set, Walter Reimann, Walter Röhrig, and Herman Warm. Erich Pommer and Fritz Lang also claimed to have exerted influence with regard to the subplot. However, the author Hans Janowitz already challenged this view in the year of the premiere—as well as in his typescript *Caligari: The Story of a Famous Story*, which he began writing in 1939 while in exile. In his view, only the two authors had any rightful claim to the conception of the *Caligari* film. The political implications of the film were also interpreted differently in retrospect; and, finally, two key works of film studies contributed to the interpretative exaltation of *The Cabinet of Dr. Caligari*: Siegfried Kracauer's study *From Caligari to Hitler: A Psychological History of the German Film* from 1947 and Lotte Eisner's book *L'Ecran démoniaque*, published in 1952. It is thanks to the film historian Olaf Brill that all the legends disseminated by those involved in the creation of the *Caligari* film have recently been subjected to critical examination and partly refuted.

4 | Reconstructions

Since the 1950s, there have been repeated attempts to reconstruct the legendary scenery in a museum context. In doing so, it was possible to draw on the expertise of the film architect Hermann Warm, who had designed the original sets together with Walter Reimann and Walter Röhrig. Together with his colleague Arno Richter, Warm reconstructed parts of the sets more or less in their original dimensions for the Munich exhibition *Internationale Filmkunst* (1958) and the Musée du Cinéma of the Cinémathèque française in Paris. In the mid-1960s, he made several models for the Deutsche Kinemathek, which were intended to illustrate the structure of the sets and their arrangement in the Lixie Studio in Weißensee, where the original filming took place. He also reconstructed his original set designs on the basis of the film version available at the time.

Fifty years after the world premiere, the Deutsche Kinemathek continued its examination of the silent film classic with the exhibition *Caligari and Caligarism* (1970) and interviewed contemporary eyewitnesses still alive at the time. Further exhibition presentations with newly discovered documents followed.

5 | Efforts to Restore the Film

The film itself has been restored several times. The improved technical possibilities and newly discovered source material led in several steps to the digital version of 2014, which is being screened here. The starting point for the restoration, which was carried out under the auspices of the Friedrich-Wilhelm-Murnau-Stiftung under the direction of Anke Wilkening, is a well-preserved original camera negative from the Bundesfilmarchiv, which, however, lacked the first act. This was supplemented from other copies; the original intertitles from the archives of the Deutsche Kinemathek were inserted and the color toning restored. No further digital manipulation was undertaken; the mastering was done in 4K.

The original composition by Giuseppe Becce has been lost, although four pieces have been preserved in his "Kinothek," a collection of piano pieces for film accompaniment. Young composers from the New Music Institute of the Freiburg University of Music under the direction of Cornelius Schwehr created the new soundtrack based on Becce's accompaniment music. The music version was produced in cooperation with ZDF and ARTE.

6 | The Style

In 1920, *The Cabinet of Dr. Caligari* was in tune with the zeitgeist and set standards. With distorted perspectives and grotesque costumes, a wave of so-called Expressionist films imitated the deliberately anti-realistic, fantastically stylized aesthetics of *Caligari*. In *Nosferatu* (1922), F. W. Murnau once again picked up on the diffusely threatening atmosphere and thus established the genre of horror film. The open subplot in an insane asylum, which, in the end, (possibly) exposes the narrative as a delusion, established conventions of the psychological thriller. With hard contrasts and long shadows, *film noir* also picked up elements of the silent film classic, and Tim Burton paid tribute to *Caligari* with the gothic style of many of his works. The character of Cesare was also a style-defining figure: With his black turtleneck, leggings, disheveled hair, and kajal eyeliner, Conrad Veidt created an iconic look as a sleepwalker, which is still often quoted by actors and rock stars to this day.

7 | VR Experience *Cesare's Dream*

100 years after the premiere of *The Cabinet of Dr. Caligari*, a virtual reality production conceived by the Goethe Institut Warsaw and UFA X turns the story of the sleepwalker Cesare into an unusual experience. For *Cesare's Dream*, a camera-based recording technology was used to create hologram images of real people. The combination of volumetrically recorded actors and a computer-generated environment allows the user to enter the set with the help of VR glasses and experience the silent film in a completely new way.

The users can now accompany Cesare and Dr. Caligari when they encounter each other between reality and dream. Virtual Reality (VR) is a new technology, with which viewers are invited to move freely in space and look around in all directions to change their perspective—because only in this way do various elements of the VR experience become visible.

Director (Capturing Director): Sebastian Mattukat
Concept: Krzysztof Stanisławski
Coordination Goethe Institut: Renata Prokurat
Creative Producer: Fabian Mrongowius
Screenplay: Floris Asche
First Assistant Director: Alpay Algür
Camera: Thomas Bernecker (DoP 2D), Danny Tatzelt (DoP Volumetric)
Sound: Thomas Koch
Art Director: Nicolas de Leval Jezierski
Costumes: Virginie Henzen
Make-up: Meike Gfrörer
Casting: Bo Rosenmüller
VR Supervisor: Frank Govaere
Senior VR Artist: Carsten Benzin
VR Artist: Armin Efsharnejat
Trainee: Anna Greger
Executive Producer: Nancy Julius, Floris Asche
Production Manager: Maximilian Peiser
Production Assistant: Christian Cante

Cast

Dr. Caligari: Arkadiusz Jakubik
Cesare: Jakub Gierszał

SELECTED EXHIBITS | *BE CALIGARI WERDEN!* – *THE VIRTUAL CABINET*

2 | Marketing

Advertisements “Du musst Caligari werden!” (Be Caligari!)

Lichtbildbühne, no. 4/1920 and *Der Film*, no. 5/1920

Design: Stahl–Arpke (Erich Ludwig Stahl and Otto Arpke)

The innovative marketing campaign was launched prior to the premiere and did not reveal what or who “Caligari” actually was.

Deutsche Kinemathek – Document Archive

Marmorhaus–Lichtspiele

Program brochure

Design: Josef Fenneker

Original and facsimile

The program brochure could be folded to form a colorful fan.

Das Cabinet des Dr. Caligari, Robert Wiene, Germany 1920

Deutsche Kinemathek – Document Archive

Premiere Poster (fragments)

Design: Stahl–Arpke (Erich Ludwig Stahl and Otto Arpke)

Das Cabinet des Dr. Caligari, Robert Wiene, Germany 1920

Find from the salt mine in Grasleben

Deutsche Kinemathek – Graphics Archive

Austrian Premiere Poster

Design: Atelier Ledl Bernhard (Rudolf Ledl and Fritz Bernhard)

Das Cabinet des Dr. Caligari, Robert Wiene, Germany 1920

Deutsche Kinemathek – Graphics Archive

3 | The Myth

Das Cabinett des Dr. Calligari. Der somnambule Mensch

Screenplay

Authors: Carl Mayer, Hans Janowitz

Title drawing: Walter Reimann

Das Cabinet des Dr. Caligari, Robert Wiene, Germany 1920

The only surviving copy of the screenplay comes from the possession of the lead actor Werner Krauß. It reveals considerable deviations from the final film, in particular with regard to the story line.

Deutsche Kinemathek – Screenplay Collection

Caligari. Die Geschichte eines berühmten Filmes, erzählt von Hans Janowitz

Hans Janowitz, New York 1939

The screenwriter strove to rectify the various legends but ended up creating new myths.

Deutsche Kinemathek – Hans Janowitz Archive

Von Caligari bis Hitler. Ein Beitrag zur Geschichte des Films

Siegfried Kracauer

German first edition, 1958

The title of the heavily abridged German first edition was later changed to *Von Caligari zu Hitler*. Kracauer followed Janowitz's interpretation of a socio-political reading, according to which the film articulated the Germans' unconscious longing for a strong leader.

Deutsche Kinemathek – Library

Letter from Curt Siodmak to Paul Kohner

Three Rivers (California), Juli 15, 1984

Curt Siodmak sent his agent an exposé for a remake. Kohner wanted to win over Ingmar Bergman to direct the film. What the screenwriter had in mind was a contemporary “intimate psychological drama” and suggested a collaboration with artists such as Robert Rauschenbach, Salvador Dalí, or Claes Oldenburg.

Deutsche Kinemathek – Paul Kohner Archive

4 | Reconstructions

Decorative replica *Das Cabinet des Dr. Caligari*

Inscribed photo, Munich 1958

For the *Internationale Filmkunstausstellung*, Hermann Warm reconstructed parts of the set in original size for the first time.

Deutsche Kinemathek – Hermann Warm Archive

Letter from Hermann Warm to Henri Langlois

Berlin, June 29 and 31, 1970, first page

Warm submits an offer for the reconstruction of the set of *Das Cabinet des Dr. Caligari* for the Musée du Cinéma.

Collection Cinémathèque française, Paris and Deutsche Kinemathek – Hermann Warm Archive

Caligari und Caligarismus

Catalog with documents and statements from contemporary witnesses

Edited by Walter Kaul on behalf of the Deutsche Kinemathek e.V., 1970

Deutsche Kinemathek – Library

Five models with accompanying draft designs and plans

Reconstruction by the film architect Herrmann Warm, 1963

Prison cell | garden wall | carnival wagon | town hall | Alan's living room (scene of the murder)

Deutsche Kinemathek – Hermann Warm Archive

6 | The Style

Image for Passage 1

Design: Walter Reimann

Das Cabinet des Dr. Caligari, Robert Wiene, Germany 1920

Original design

Deutsche Kinemathek – Graphics Archive

The figur of Cesare

Design: Sylwester Ambroziak
Production: Goethe Institut Warsaw, 2019
Goethe Institut, Warsaw

Conrad Veidt as Cesare

Screenshots
Das Cabinet des Dr. Caligari, Robert Wiene, Germany 1920
Friedrich Wilhelm Murnau Foundation

Addition portraits

Portrait of the Dancer Anita Berber (Otto Dix, 1925, detail)

Valeska Gert (1970s)

The Countertenor Klaus Nomi (ca. 1981)

Johnny Depp (*Edward Scissorhands*, Tim Burton, USA 1990)

Robert Smith, singer of “The Cure” (photo: Fryderyk Gabowicz, 1995)

Doug Jones as Cesare (*Das Cabinet des Dr. Caligari*, David Lee Fisher, USA 2005)

Victor Van Dort (*Corpse Bride*, Tim Burton, USA 2005)

Joaquin Phoenix (*Joker*, Todd Phillips, USA 2019)

Image material



Screenshots: Friedrich Wilhelm Murnau Foundation

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