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Sky over berlin movie

Wim Wenders' 1987 film This article is about the 1987 film. For Jennifer Rush, see Wings of Desire. For the racehorse, see Wings of Desire (horse). Wings of DesireTheatrical release posterDirected byWim WendersProduced by Wim Wenders Anatole Dauman Written by Wim Wenders Peter Handke Richard Reitinger Starring Bruno Ganz Solveig Dommartin Otto Sander Curt Bois Peter Falk Music by Jürgen Knieper Laurent Petitgand CinematographyHenri AlekanEdited byPeter PrzygoddaProductioncompany Road Movies FilmproduktionArgos FilmsWestdeutscher Rundfunk Distributed byBasis-Film-Verleih GmbH (West Germany)Argos Films (France)Release date 17 May 1987 (1987-05-17) (Cannes Film Festival) 29 October 1987 (1987-10-29) (West Germany [1]) Running time127 minutes[2]Country West Germany France Language German English French Turkish Hebrew Spanish Budget5 million DM[3]Box officeUSD$3.2 million[4] Wings of Desire (German: Der Himmel uber Berlin, lit. 'The Heaven/Sky over Berlin'; pronounced [deːl ˈhɪml̩ ˈyːbɐt bɛlˈliːn] (listen)) is a 1987 romantic fantasy film directed by Wim Wenders. The film is about invisible, immortal angels who populate Berlin and listen to the thoughts of human residents, comforting the distressed. Despite the fact that the city is densely populated, many people are isolated or alienated from their loved ones. One of the angels, played by Bruno Ganz, falls in love with a beautiful, lonely trapeze artist played by Solveig Dommartin. The angel chooses to become mortal, to experience human sensory pleasures, ranging from enjoying food to touching the loved one, and to discovering human love with the trapezoidal artist. Inspired by art depicting angels seen around West Berlin, at the time surrounded by berlin's wall, Wenders and author Peter Handke conceived the story and continued to develop the script throughout the French and German co-productions. The film was filmed by Henri Alekan in color and in puree-toned black and white, the latter used to represent the world seen by angels. The cast include Otto Sander, Curt Bois and Peter Falk. Wenders won best director for Wings of Desire at the Cannes Film Festival and the European Film Awards. The film was a critical and financial success, and academics interpreted it as the importance of cinema, libraries, the circus or German unity, which includes new age, religious, se worldly or other topics. This was followed by Faraway, So Close!, released in 1993. City of Angels, an American remake, was released in 1998. In 1990, many critics named Wings of Desire one of the best films of the 1980s. They observe and listen to the thoughts of Berliners, including a pregnant woman in an ambulance on the way to the hospital, a young prostitute standing on a busy road and a broken who feels betrayed by his wife. Their raison d'être, as Cassiel says, the gathering, testifies, preserves reality. Damiel and Cassiel have always existed as angels; They were in Berlin before it was a city, and before there were people. Among the Berliners meet during their migrations an old man named Homer, who dreams of an epic of peace. Cassiel follows the old man as he searches for the then destroyed Potsdamer Platz in an open field and finds only the graffiti-covered wall. Although Damiel and Cassiel are pure observers, visible only to children and unable to interact with any physical world, Damiel falls in love with a deeply lonely circus trapeze artist, Marion. He lives alone in a trailer in West Berlin until he gets word that his group, Circus Alekan, is closing. Depressed, he dances alone to the music of Crime & the City Solution and drifts around town. Meanwhile, actor Peter Falk arrives in West Berlin to make a film about the city's Nazi past. Falk was once an angel who, after tired of observing and never experiencing it, renounced his immortality to become a participant in the world. Also increasingly tired of infinity, Damiel longs for the veerness and boundaries of human existence. She meets Marion in a dream and is surprised when Falk senses her presence and tells her about the joys of human life. Graffiti on the Berlin Wall can be seen in the film. Damiel was eventually persuaded to strip off his immortality. For the first time, he lives life: he bleeds, sees the colors, tastes food and drinks coffee. Meanwhile, Cassiel joins the mind of a young man who's about to commit suicide by jumping off a building. Cassiel tries to save the young man, but he can't do it, and he's tormented by the experience. Sensing Cassiel's presence, Falk touches him as Damiel did, but Cassiel refuses to follow their example. Finally, Damiel meets the trapezoidal artist Marion at a bar during a concert with Nick Cave and the Bad Seeds, and she greets him and talks about finally finding love to be serious and might feel complete. The next day, Damiel ponders how her time with Marion taught her to feel amazed and gained knowledge that no angel could achieve. Production Development Berlin art depicting angels served as inspiration for filmmakers. After living and working in the United States for eight years, director Wim Wenders returned to his native West Germany and wanted a film about his favorite part, West Berlin. [5] In 1985, he planned to design Until the End of the World, and realized that the project would not be completed for two years and wanted to return to photography as soon as possible, and considered another project. [6] Rainer Maria Rilke's poetry partly inspired the story. Wenders claimed that angels appear to resile in rilke's poetry, and the director he wrote angels. Written. one day,[7] and recorded angel-themed works of art in cemeteries and around Berlin. [5] During the treatment, Wenders also considered a backstory in which God banished his angels to Berlin after 1945, when God decided to leave them. [8] Wenders hired Peter Handke, who wrote most of the dialogues, poetic narratives, and the film's recurring poem, The Song of Childhood. [9] Wenders found the names Damiel and Cassiel in the encyclopedia about angels and also took photographs of Solveig Dommartin, Bruno Ganz and Otto Sander, which were muses. [7] The idea that angels could read minds led to Wenders, considering the personal dialogue that no one said out loud. [5] Wenders did not consider the angel's protagonist to be his own representative, but instead decided that the angel could be the embodiment of the film, and that the film's goal might be to help people by opening their eyes to possibilities. [10] Handke did not feel he could write any related stories, but promised to regularly send notes on ideas during production. [11] Screenwriter Richard Reitinger also helped Wenders with scripts that featured Handke. [12] Due to the nature of this agreement, Wenders held daily meetings with his crew, often late at night, to plan the next day's logistics. [8] French producer Anatole Dauman did not see the big budget as needed,[13] and the project was funded with DM 5 million. [3] The casting actor[14] Bruno Ganz is a role ... Damiel Solveig Dommartin ... Marion Otto Sander ... Cassiel Curt Bois... Homer, the elderly poet Peter Falk ... Nick Cave and the Bad Seeds ... [15] Crime & the City Solution ... Wenders believed it was important for actors playing the two main angelic actors to get to know each other well and get to know each other in a friendly way. Ganz and Sander performed in the same stage production for 20 years. [5] Sander and Ganz recommended Curt Bois to Wenders and asked Bois to step up. [17] Bois's role as Homer was reported during his 80-year career as a child actor. [18] Peter Falk's role was not designed until after photography began, and Wenders designed an artist or political officer to play a similar role until assistant Claire Denis suggested that the Columbo star should be familiar to everyone. [19] Falk described the role as the craziest thing ever offered, but quickly agreed. [5] He was accustomed to the improvisation required by the newly created role, and when Wenders and Falk met, they plotted the character's idea of drawing and looking for the hat. [19] Nick Cave and his band were in West Berlin, wenders called him a true Berlin hero, and they decided it was inconceivable that I would make a movie in Berlin without I'd like to show you one of his concerts. [20] The Berlin State Library and other locations in West Berlin were filming locations. The film was made by Henri. Wielded. whose cinematographer represents the point of view of angels in monochrome, as they cannot see the colors and show the human viewpoint. During filming, Alekan used a very old and fragile silk stocking, which was her grandmother's, to filter out monochrome sequences,[22] adding that there was a little beauty in black and white. [23] Wenders considered it natural that angels without a physical world could not see the colors, and thought that black-and-white cinematographer Alekan would give a novel image of Berlin. [7] The challenge of cinematography was to use the camera to detect angels, as angels are not limited in how far they can observe, in any dimension. [24] The story's Circus, Alekan, was named in honor of the cinematographer. [21] Filming took place in West Berlin, including Hans Scharoun's State Library in Berlin,[25] although the wall was re-cultivated in the studio,[25] as the real wall was banned. Some pieces of recreation are made of cheap wood, one of which was destroyed by rain during production. [19] Because we had little idea how to portray angels and no costume design, Wenders said that the filmmakers consulted on graphics, experimented, and found the idea of armor during production, telling American filmmaker Brad Silberling that it wasn't until later that they decided on jackets. [26] The hairstyle was loosely inspired by a photograph of a Japanese fighter. [17] Although circus scenes required an extensive and risky acrobatics period, Dommartin learned trapezoidal and rope moves in just eight weeks, and did everything himself, without doubling stunts. [27] The filmmakers called the German police after The Pack disappeared. Falk spent hours exploring West Berlin and was discovered in a café. [28] Peter Handke arrived in West Berlin after the cut, led by Peter Przygodda. Handke thought he was bounded by a silent film, apart from some music, and lacked most of the notes he sent wenders during filming. Handke therefore suggested that he add a voiceover to his writings. [11] After Falk left Berlin, he recorded most of his voice-over at a Los Angeles recording studio. Much of this was improvised, although Wenders still oversaw it by phone. [19] Since filming is fed up with long shots and the camera is used as the angel's eye, much of the movement was in the camera work, not in the editing effects. [12] There were five hours of footage edited until the final cut. [12] For the final scene, a pie duel between the stars was filmed, but was later cut out. [29] Composer Jürgen Knieper hypotheses that harps and violins were enough for a film about an angel until he saw part of the film. Seeing that the angels were dissatisfied, he wrote another score that employed chorus, sounds and whistling. [30] Laurent Petitgand with circus music, accordions, saxophones and Themes and interpretations The story contains similarities to the concept of a fallen angel, though independent of evil. The concept of angels, ghosts or ghosts who help people on Earth was common in cinema, with Here Comes Mr. Jordan (1941) in the 1946 works It's a Wonderful Life and a Matter of Life and Death. [32] Many previous American and American films show great respect, while others allow a reasonable amount of entertainment. Powell and Pressburger's A Matter of Life and Death is an early example of ghosts jealous of people's lives. [32] Powell and Pressburger also used the monochrome-to-color transition to distinguish the reality of angels from the reality of mortals. [33] Although Wings of Desire does not portray Berliners as living in utopia, academic Roger Cook wrote that the fact that people enjoy it gives wings to desire. [8] God is not in the film,[34] and only Faraway, So Close! [35] Scholars Robert Phillip Kolker and Peter Beickene attributed god's absence to new age beliefs, noting that the fall of Damiel was similar to Lucifer's story, though not related to evil. [36] Critic Jeffrey Overstreet agreed that Wenders had put behind him the upbringing of the Church, and that film angels were inventions that he could create in accordance with his standards, paying little attention to biblical beliefs. Overstreet characterized them as capricious metaphors, characters who lost their joy, sensual human experience. [37] However, Professor Craig Detweiler believed that berlin's celestial view and the idea of guardian angels evoked God. [38] Writers Martin Brady and Joanne Leal added that even if Damiel is tempted by seemingly profane things, Berlin's atmosphere means that human Damiel is still a place of poetry, myth, and religion. [39] In one scene, Damiel and Cassiel meet to share their stories in their observations, and their function turned out to be one of the tasks of preserving the past. [40] Professor Alexander Graf wrote this, and wenders noted that Wings of Desire itself depicts or depicts berlin locations that have since been destroyed or modified, including the bridge, Potsdamer Platz and the Wall. [41] The closing titles state that all former angels, especially Yasujiro, François and Andrei (all references to Wenders' fellow film directors, Yasujirō Ozura, François Truffaut and Andrei Tarkovsky). [42] These directors all died before the film was released, with Kolker and Beickene arguing that they had influenced Wenders: Ozu taught Wenders the order; Truffaut is the observation of people, especially young people; [43] and Tarkovsky, have less clear impact on Wenders, taking into account morality and beauty. [44] Identifying directors as angels may link them to the film's cast. Yasujirō Ozu, one of the film's angels. Angel. Laura Marcus believed that the relationship between cinema and printing was also manifested in angels' affinity for libraries, as Wenders portrayed the library as a means of memory and public space, making it a wonderful place. [46] Damiel's depiction with a pen or a materialless pen to write The Song of Childhood is also a tribute to printing and literacy, showing, or as Marcus assumed, perhaps even releasing subsequent visual images. [47] Kolker and Beickene interpreted the use of poetry as part of screenwriter Peter Handke's effort to elevate the language to common rhetoric. [48] Reviewing the verses, Detweiler noted that Handke's Song of Childhood parallels the 13th year of St. Paul 1 Corinthians (When I was a child, I spoke as a child, as a child I meant as a child...). [9] Professor Terrie Waddell added that the poem created the centerpiece of childhood as a key theme, noting that children can see angels and accept them without question, and connect them to the phenomenon of imaginary friends. [49] The film was also read as an invitation to German reunification, and in 1990. Essays by David Caldwell and Paul Rea saw him present a series of two opposites: East and West, angel and human, man and woman. [50] Wenders' angels are not bound by the wall, which reflects the common space of East and West Berlin, although East Berlin remains primarily black and white. [51] Scientist Martin Jesinghausen believed that the supposed reunification of the film would never happen, and considered his statements about divisions, including territorial and higher divisions, physicality and spirituality, art and reality, black and white and color. [52] Researcher Helen Stoddart, who spoke of her portrayal of the circus and trapezoidal artist Marion, claimed that Marion is the classic circus character that creates danger and then potential. Stoddart argued that Homer and Marion might find the future in the remains of Berlin history. [53] Stoddart considered the circular nature of the story, including the parallel between the angel who cannot see the physical (Damiel) and the faux angel (Marion), who sees the faces. [54] Marion also notes that all directions lead to the Wall, and the final French dialogue is launched, while the screen says: To continue, it suggests that it is a final movement to a new beginning. [55] In the journal Film and Philosophy, Nathan Wolfson cites Roland Barthes's work, especially S/Z, as a model, which argues that the angelic part of Wings of Desire deliberately refers to the viewer for a series of specific responses. These answers provide the basis for the transformation in which Damiel and Marion participate. The film prepares the viewer for a similar transformation and invites the viewer to participate in this process, exploring authorship and agency. [56] Poetry by Rainer Maria Rilke concept and the British Film Institute writer Leigh Singer rated the cinematic style as bold and artistic in its use of colours, existential voiceover and languorous paceing. [23] Singer also commented on the use of symbolism and a combination of different cultural pieces, from the poetry of Rainer Maria Rilke to the music of Nick Cave. Singer estimates that the cameraman can communicate with angels with invisible intimacy and empathy. [23] Professor Terrie Waddell called the dialogue and monologue lyric lyric in the sample of Rilke's poetry. [49] Scholar Alexander Graf believed that these voiceovers and verbal exchanges were often combined with background radio and television voices, and concluded that the image and soundtrack that make up the style convey a point of blindness: men and women are affected by their daily problems; children, like angels, in their own dreamy world. [57] Professor Russell J.A. Kilbourn judged the style in examining certain situations in human life against realism and definitely German. [58] Authors Martin Brady and Joanne Leal noted that storytelling is moving away from a completely narrative format, and that the film's writing style in the Homer character embodies it as an angel of storytelling. [39] People's perceptions are key to storytelling, and Brady and Leal cite Handke's vision of a new narrative: He just interpreted and changed the world; What matters is that it's written down. [59] Psychologist Ryan Niemiec wrote that Wings of Desire conveys admiration and wonder by focusing on the beauty of every moment. [60] As Singer noted, Wings of Desire serves as the city's symphony in capturing pre-unification Berlin in the winter. [23] Kilbourn said that der Himmel's uber Berlin, as a german title, is of great importance as a desire referred to in the English title, and that frequent angel-eye images in East and West Berlin allow quasi-objective voyeur observation. [61] Sociologist Andrew Greeley, watching angels wear trench coats, wrote that it fits the wet, blustery, cold northern Germany environment. [62] Looking at the coats and ponytails, Dr. Detweiler found the visualization of angels so cool and stylish. [9] Music is used in different ways throughout the story. Music scientist Annette Davison argued that Knieper's score in angelic situations is artistic, with elements of Eastern European and Orthodox Christian music, and Petitgand's music shows a slippery harmony that is often heard in circus entertainment. [31] When Marion leaves Circus Alekan, rock music is on the increasing number, especially Cave and Crime & the City Solution. Davison submitted this symbolizing the utopian promise of the sensual mortal world, and that the lyrics echo the plot: Cave The Carny suggests disappearing carnival workers like Circus Alekan closes, and from Him to eternity suggests the desire for a woman's love. Professor Adrian Danks That Cave's rock music symbolized the physical, se worldly reality of Berlin, The Carny added a sense of grief to the background while Marion gives breathing accompaniment. [63] Wim Wenders attended the 2015 Berlin International Film Festival. He made his cannes film debut on May 17, 1987. [64] Der Himmel über Berlin opened in West Germany in October 1987. On April 29, 1988, he opened as Wings of Desire in New York City with a PG-13 rating. [66] Sander said it had a Japanese release, and although angels do not appear in Japanese mythology, the Tokyo audience then approached him and shared their impressions of the characters. [17] In 1988, after videocassette printing in Germany, Kinowelt released a DVD in Germany and Region 2 in 2005. [1] In 2009, The Criterion Collection released the film on DVD and Blu-ray in Region 1. [67] In February 2015, it was screened at the Berlin International Film Festival to mark Wenders' honorary Golden Bear. [69] The Wim Wenders Foundation has created a digital 4K restoration using the original black-and-white and color film file. It premiered at the Berlin International Film Festival on February 16, 2018 as part of the Berlinale Classics program. [70] Der Himmel über Berlin received 922,718 admissions in Germany. [72] Les Ailes du désir received a further 1,079,432 recordings in France. On May 11, 1989, the film was completed in North America, grossing $3.2 million,[4] or nearly $4 million, an investment benefiting Orion. [65] Critic James Monaco overstated financial performance in typical art films. [74] In 2000, Variety calculated that the critical reception of Wing of Desire received Two Thumbs Up from Gene Siskel and Roger Ebert on Siskel & Ebert & The Movies, where Siskel attributed the story to Wenders, which praises life as it lives, yet gives meaning to the turmoil of life. [76] In New York, David Denby called it extraordinary and possibly the ultimate German film. [77] Desson Howe called it a soaring vision that appeals to the senses and spirit. [78] Janet Maslin, who wrote for The New York Times, called it magical in her concept, but was adversely overwhelmed by the execution. [66] In Variety, David Stratton embraced the visuals, performances and Knieper's music, adding that the film also showcased Wenders' rock music tastes. [79] The Washington Post's Rita Kempley attributed Wenders and Handke to the unrea reasoned realm of myth and philosophical pretleament, which is full of images and sweetened with Ganz's performance. [80] Pauline Kael recalled: This is enough to make moviegoers According to online movie source Shoot Pictures, Do They?, Wings of Desire is the most respected film of 1987. [82] Bruno Ganz received positive reviews for his performance in Damiel; Before 2004, it was perhaps his most memorable role. [83] By 1990, Wings of Desire was in the top 10 best films of the 1980s with David Denby (first), Los Angeles Times' Sheila Benson (fourth), Orange County Register's Jim Emerson (fifth) and Richard Schickel and Richard Corliss (tenth). [84] Premiere made it the second biggest film of the 1980s after Raging Bull. [23] James Monaco donated four and a half stars to him in his 1992 Film Guide and praised him as a rich, mystical almost masterpiece. [74] In 1998, Eber was added to the Great Films list and supported for a mood of daydreaming, blending and meditation. [85] Empire critic Ian Nathan gave him five stars in his 2006 review, welcoming him for his poetry, themes of loneliness and Ganz's acting style. [86] In 2004, The New York Times added the film to the list of the best 1,000 films ever made. [87] Thinking about solveig dommartin's death in 2007, Der Spiegel called the film a poetic masterpiece. [88] Time Out critic Joshua Rothkopf called criterion DVD an introduction to the art film in 2009, but also mentioned the songs. [88] In 2010, The Guardian placed it in the top 10 best films ever shot in Berlin in Empire magazine's 64th [90] 2011 film The Guardian. [25] The following year, he received 10 votes in the 2012 Sight & Sound polls for the best films ever made. [91] The 2014 review of Les Inrockuptibles declared it a great film, timeless and poetic. [92] That year, French critics of aVoir-aLire praised his poetry and said berlin would be one of the characters, with important contributions from Alekan, Handke, Cave and Knieper. [93] German journalist Michael Sontheimer suggested that they see how radical Berlin has changed since the 1980s, especially when looking at grim images of human Damiel walking through Berlin. [94] In his 2015 Film Guide, Leonard Maltin gave him three and a half stars, titled Haunting and Lyric. [95] Jonathan Rosenbaum made most of the film before Damiel became human as one of Wenders' most impressive achievements. [96] In 2017, Le Monde rated four out of five stars, citing the aesthetics of black-and-white photography, poetry and the contemplation of history. [97] The German newspaper Der Tagesspiegel recalled the film's memorable 2016 images, damiel as an angel and in library scenes. [98] The Cannes Rogerebert.com 30th [99] Rotten, aggregator of criticism records that 98% of the quoted critics gave the film a positive review. [100] The film competed for the Palme d'Or and won best director at the 1987 Cannes Film Festival. In 1988, he won the prestigious Grand Prix of the Belgian Film Critics' Association. [102] West Germany presented it for the Academy Award for Best Foreign Language Film, which was supported by the distribution company. He was not nominated; The Academy rarely recognized West German cinema. [103] Ceremony Date Category Recipient(s) Result Ref (s) Belgian Film Critics Association 1988 Grand Prix Wim Wenders won [102] British Academy Film Awards 19 March 19, 1989 Best Picture not in English by Wim Wenders and Anatole Dauman nominated [104] Cannes Film Festival 7-19 May 1987. Wim Wenders won best supporting actor for Curt Bois won best cinematography henri alekan nominated french syndicate for Cinema Critics 1988 Best Foreign Film Wim Wenders won [108] German Film Award for 1988 Best Feature Film won [109] Best Cinematography Henri Alek 1989. [108] The Los Angeles Film Critics Association won best foreign film, Wim Wenders 3, 1988, and Wenders produced a sequel in 1993. , Faraway, So Close!, which he found desirable to explore berlin's witness, rather than for the sake of a sequel. [114] It was directed by Brad Silberling in 1998 and is the american remake of City of Angels. She was sent to Los Angeles and featured Meg Ryan and Nicolas Cage. [85] In Prague, Jean Nouvel designed the Angel building, which contains an angel from the film and monitors the people of the Smíchov district. [115] Wings of Desire's stage adaptation was created by the Northern Stage theatre company in Newcastle upon Tyne in 2003. This adaptation, which used the city's film footage and community stories, was adapted and directed by Alan Lyddiard. [116] In 2006, he directed Gideon Lester and Dirkje Houtman, directed by Ola Mafaalani, in Cambridge, Massachusetts, and Toneelgroep Amsterdam. [117] Wenders' story also influenced Tony Kushner's play Angels in America, in which angels mix with troubled mortals. [118] The music video for Everybody Hurts is rekréis . M from the movie, too. [118] Wings of Desire was probably Ganz's most memorable role before the Fall in 2004. [83] See also the 60th best foreign language film list on the best foreign language film list. Academy Award for Best Foreign Language Film Reference Award ^ a b c d Der Himmel über Berlin. Lexicon des internationalen Films (in German). Archived on October 10, 2016. Accessed July 5, 2017. ^ Wings of Desire (241st Year) British Board of Film Classification. Archived on August 14, 2017. 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