

## CAVE OF FORGOTTEN DREAMS - WERNER HERZOG

Klik op onderstaande LINK naar bovengenoemde film:

<http://www.documentarymania.com/player.php?title=Cave%20of%20Forgotten%20Dreams>

To watch this item in 3D, click the 3D button and use VR glasses with a smartphone in Full Screen mode.



*Fragment uit Cave of Forgotten Dreams: de rotsschildering van een groep leeuwen in de grot van Chauvet.*

Als eerste filmmaker kreeg de Duitser Werner Herzog toestemming te filmen in de Grotte Chauvet in Zuid-Frankrijk. Na twintigduizend jaar afgesloten te zijn geweest, werden daar in 1994 de oudst bekende schilderijen ontdekt. Adembenemende dierentekeningen van 32 duizend jaar oud twee keer ouder dan Lascaux. Met de nieuwste apparatuur - speciaal aan de omstandigheden aangepaste 3D-camera's - betreedt Herzog de grotten, waarbij het 3D-effect niet alleen helpt de ruimtelijkheid van de grotten te verbeelden, maar ook toont hoe prehistorische kunstenaars welvingen van de rotswanden in hun tekeningen verwerkten. Tekeningen die in de speciale atmosfeer van de grotten, waarin mensen slechts enkele uren achtereen kunnen verblijven, onwaarschijnlijk fris en helder zijn gebleven, met krachtig zwart en subtiele grijstinten. De grotten vormen een nieuwe uitdaging voor Herzog, een filmmaker die bekendstaat om zijn voorkeur voor onherbergzame en moeilijk toegankelijke opnamelocaties, van woestijn tot Zuidpool. Zoals altijd richt Herzog zich daarbij op de mens. Hij filosofeert hoe de tekeningen voor de grotbewoners een 'vorm van protocinema' geweest kunnen zijn, dankzij het flikkerende licht van fakkels en de strepen die bij meerdere tekeningen beweging lijken te suggereren, en hij verdiept zich in de paar wetenschappers die de ruimte mogen betreden en enkele opmerkelijke bewoners van de omgeving. <https://www.idfa.nl/nl/film/60ab360a-e4ab-4b3d-842d-2b9b58808fdd/cave-of-forgotten-dreams>

Kijk absoluut ook naar:

## **BBC DOCUMENTARY - HOW ART MADE THE WORLD 2 - THE DAY PICTURES WERE BORN**

van **4:45 –tot 17:04** over **de ontdekking van de grotten van Altamira en Lascaux**

en

van **19:52** tot 40:45 over **de nieuwste inzichten van Jean Clottes en David Lewis-Williams**

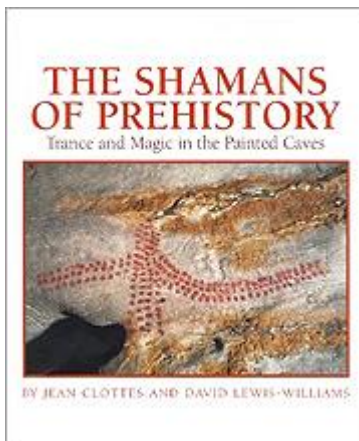
Volgens Jean Clottes en David Lewis-Williams zouden de in de grotten getekende figuren een weergave zijn van visioenen tijdens een shamanische trance-achtige of bijna-trancetoestand.

<https://www.youtube.com/watch?v=eQWKpKbvc9M>

## **THE SHAMANS OF PREHISTORY**

### **Trance and Magic in the Painted Caves**

**by Jean Clottes & David Lewis-Williams**



- Harry N. Abrams, 1998
- ISBN 0810941821 (ISBN13: 9780810941823)
- Hardcover, 120 pages

This startling book reveals a new way of understanding the remarkable images painted or etched on rock walls by the people of prehistory.

Noting the similarity of prehistoric rock art with that created by some contemporary traditional societies, archaeologists Jean Clottes and David Lewis-Williams suggest that the ancient images were created by shamans, powerful individuals who were able to contact the spirit world through trance and ritual. In many societies throughout history, shamans have been consulted to try to change the weather, foretell the future, control the movements of animals, and converse with the dead.

With an abundance of full-color illustrations, Clottes and Lewis-Williams draw on neuropsychology and ethnography to follow prehistoric shamans into their trance states. The authors shed light on what these rock artists were thinking and how they may have worked. On these pages, Paleolithic art and life are seen in a new and astonishing way.

### **From Library Journal:**

Since the first report of cave art (at Altamira in 1879), attempts have been made to explain the purpose of the mysterious drawings. Art for art's sake; totemism; hunting, destructive, or fertility magic; and modern structuralist theories have all been proposed. Clottes (*The Cave Beneath the Sea: Paleolithic Images at Cosquer*, LJ 4/1/96) and Lewis-Williams (cognitive archaeology, Univ. of the Witwatersrand, Johannesburg) propose a new theory emphasizing the shamanic aspects of Paleolithic cave paintings. After an unavoidably technical chapter providing the basics of shamanism, the authors examine Paleolithic paintings from across France and Spain, noting the use of animal figures, composite figures combining both human and animal characteristics, and geometric designs that are all common elements of shamanism. The bulk of the book is both fascinating and thought-provoking, and while it is not likely to be the last word on the subject, it is an important contribution to the field. Recommended for academic and large public libraries.

[http://www.bradshawfoundation.com/books/shamans\\_of\\_prehistory.php](http://www.bradshawfoundation.com/books/shamans_of_prehistory.php)

Voor verdere informatie klik op onderstaande link(s):

### **THE CAVE OF ALTAMIRA - FAITH AND SCIENCE, DISCOVERY AND DOGMA**

<https://www.bradshawfoundation.com/spain/altamira/index.php>

### **VISITING ALTAMIRA: THE CAVE, THE REPLICA AND THE MUSEUM**

The cave art of Altamira was the first Palaeolithic cave art to be discovered in Europe in modern times. And it was this discovery that would radically change the ...

<https://archaeology-travel.com/news/altamira-cave-re-open-for-visitors/>

### **LASCAUX**

<https://archeologie.culture.fr/lascaux/en>

## LA GROTTTE CHAUVET-PONT D'ARC

<https://archeologie.culture.fr/chaudet/en>

## MEET OUR ANCESTORS

**Chauvet Cave: a 36000-year-old art gallery, normally closed to the public, opens to everyone through immersive tech.**

<https://artsandculture.google.com/project/chaudet-cave>

## GUIDE TO PREHISTORIC CAVE ART IN FRANCE

A guide to the best cave art sites in France: with tips and advice on visiting the cave paintings and engravings in the Dordogne, the Lot and the Pyrénées

Klik op <https://archaeology-travel.com/thematic-guides/cave-art-in-france/>

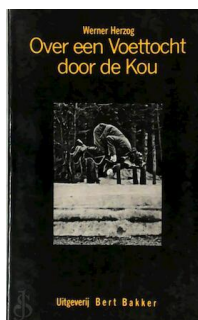
## Hieronder vind je meer over Werner Herzog:

Werner Herzog Stipetić (München, 5 september 1942) is een Duits filmregisseur, -producent, scenarioschrijver en acteur.

Samen met Volker Schlöndorff, Alexander Kluge, Rainer Werner Fassbinder en Wim Wenders was hij een van de belangrijkste regisseurs van de Duitse naoorlogse auteursfilm die vanaf eind jaren zestig furore maakte in de internationale cinema.

[https://nl.wikipedia.org/wiki/Werner\\_Herzog](https://nl.wikipedia.org/wiki/Werner_Herzog)

Hij maakte begin jaren 80 een voettocht door Europa, van München naar Parijs. Daarover schreef hij het verslag "Vom Gehen im Eis" (Ned. vertaling "Over een voettocht door de kou", uitg. Bert Bakker).



Toen de Duitse filmregisseur Werner Herzog (1942) in 1974 via de telefoon hoorde dat een vriendin, Lotte Eisner, in Parijs op sterven lag, wilde hij dat niet geloven. Hij bezwoer dat hij van München naar Parijs zou lopen om haar te bezoeken, in de vaste overtuiging dat zij dan zou blijven leven.

Met een bijna kinderlijk geloof in de magie van de daad wandelt Werner Herzog onder barre omstandigheden van München naar Parijs. Zijn wandelen is een manifestatie van *magical thinking*: zolang hij loopt zal filmhistorica Lotte Eisner niet sterven:

*'Lotte Eisner mag niet sterven, ze zal niet sterven, dat laat ik niet toe. Ze zal niet sterven, dat zal ze niet. Niet nu, dat mag ze niet. Nee, nu sterft ze niet, omdat ze niet sterft. Mijn stappen zijn stevig. En nu beeft de aarde. Als ik loop, loopt er een bizon. Als ik rust, rust er een berg. O wee! Ze mag niet. Ze zal niet. Als ik in Parijs kom leeft ze. Het zal niet anders zijn, omdat het niet mag. Ze mag niet sterven. Later misschien, als wij het toestaan',*

schrijft hij op 23 november 1974, de dag van zijn vertrek, in *Over een voettocht door de kou: München-Parijs 23/11 tot 14/12 1974 / Vom Gehen im Eis*.

Werner Herzog heeft alleen het hoogstnoodzakelijkste bij zich en ziet onderweg af van elke vorm van luxe. Hij loopt als in trance en is zich tijdens zijn gang door het landschap hyperbewust van omgeving, beweging en geluid, en van de verlatenheid.

Hij brengt haar tijdens zijn tocht maar een paar keer ter sprake, het zijn zinnen als mantra's:

*'Lotte Eisner, hoe zou het met haar zijn? Leeft ze nog?'* (26 november)

*'Gevoel van volkomen zinloosheid. Leeft Lotte Eisner nog?'* (4 december)

Als [Werner Herzog](#) drie weken nadat hij vertrokken is in Parijs aankomt, leeft [Lotte Eisner](#) nog – en dat zal ze nog negen jaar blijven doen.

Hij bezoekt haar en tijdens die ontmoeting blijft het hallucinante in stand.

*'Ik was verlegen en legde mijn pijnlijke benen omhoog op een tweede stoel die zij mij toeschoof. Door mijn verlegenheid kwamen er woorden in mijn hoofd op en omdat de situatie toch al merkwaardig was zei ik ze tegen haar. Samen, zei ik, zullen we vuur koken en vissen tegenhouden. Toen keek ze mij aan en glimlachte heel aardig en omdat ze weet dat ik iemand was die te voet ging en derhalve onbeschermd, begreep ze me. Een aardig, kort ogenblik lang ging er iets milds door mijn dodelijk vermoeide lichaam heen. Ik zei, doet u het raam open, sinds een paar dagen kan ik vliegen.'*

<https://www.hanta.nl/hanta/2014/03/12/thuisblijfhuizen-een-ommelandse-reis-langs-plaatsen-van-horen-zeggen/>

## **THE INNER CHRONICLE OF WHAT WE ARE – UNDERSTANDING WERNER HERZOG**

In this extensive review of the work of Werner Herzog, I examine the philosophy beneath his unique approach to filmmaking, and explore the significance of the many stories he brought home from faraway lands.

<https://www.youtube.com/watch?v=k1W5wAGzCpU>

### **FITZCARRALDO: THE UN-MAKING OF A MASTERPIECE**

Throughout film history many movies are remembered for having been produced in very complicated conditions. Perhaps one of the most famous examples is Werner Herzog's gonzo masterpiece Fitzcarraldo.

Fitzcarraldo tells the story of a rubber merchant who wants to build an opera house in the middle of the Amazon jungle. No doubt, it's a crazy plan. And almost as crazy as shooting the movie itself. While shooting the film, problems on set multiplied and the history of its production is now infamous. Is it because of the many fights between Klaus Kinski, and Herzog, as well as the cast crew? Maybe it all started when Jason Robards dropped out as the leading actor shortly into filming. Or maybe it's because Herzog insisted on pulling a 300 ton riverboat over a hill. The misfortunes experienced by the crew were many, but it's undeniable that the film turned out to be one of the most memorable works in cinematic history.

<https://www.youtube.com/watch?v=0WGiK1Hj8xw>

### **“Conquest of the useless: reflections from the making of Fitzcarraldo” by Werner Herzog**

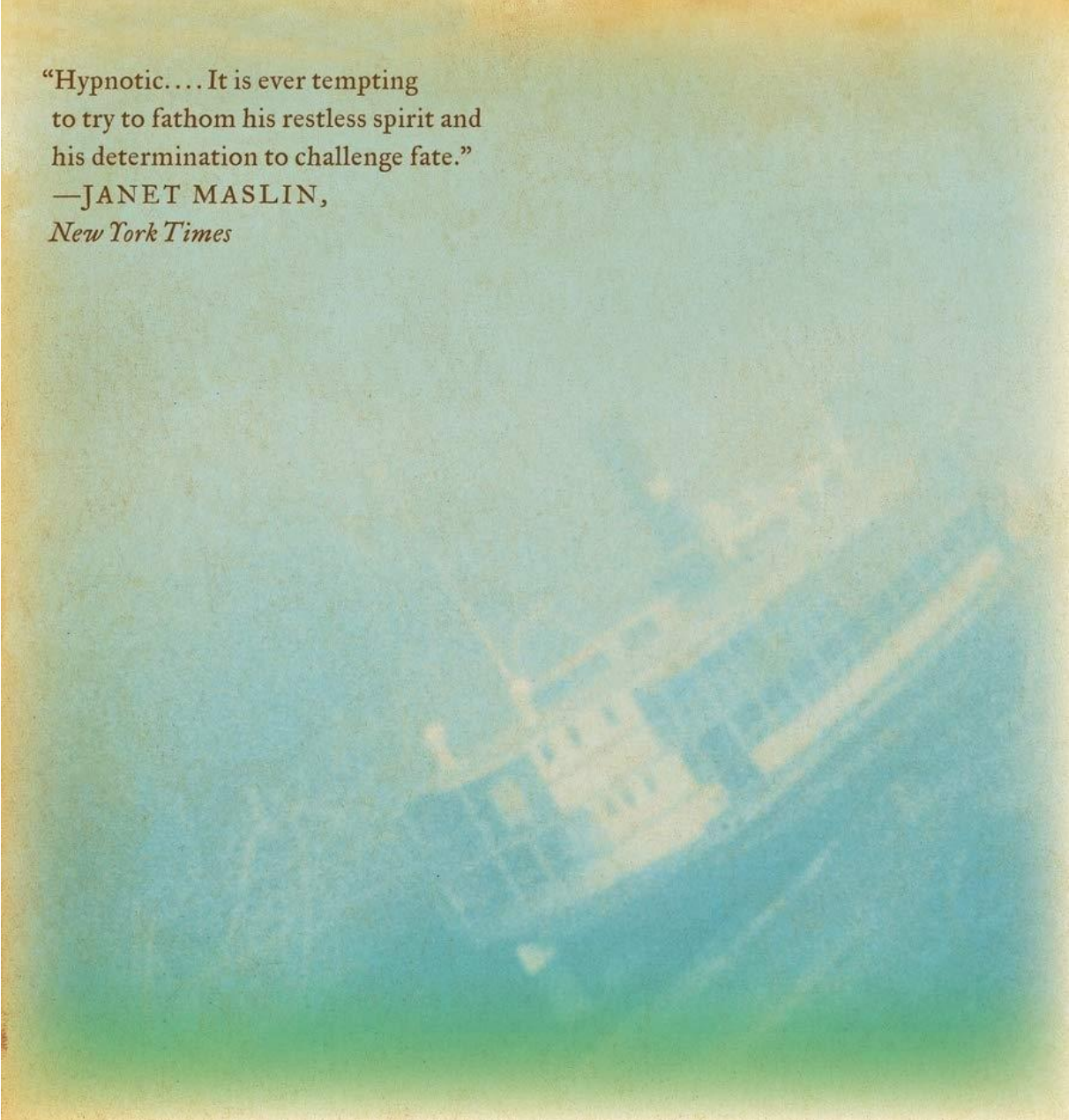
What writing style fits mad endeavors? What format functions well to relate chaos? After finishing “Conquest of the useless: reflections from the making of Fitzcarraldo”, I came to the conclusion that it must be the journal, or at least the journal of such a genius as is the film director Werner Herzog.

Most of us are acquainted with Herzog and his stupendous movies. Aguirre, Nosferatu, Cobra Verde and more recently Bad Lieutenant, are part of our collective film-o-graphic memory. And although the German moviemaker's reputation has in the past decades slowly moved from pure Art house to that silver lining of mainstream appreciation, there is no doubt that he will never be of the boring mass. Iguanas and jiving dead bodies are just not everyone's cup of tea.



“Hypnotic... It is ever tempting  
to try to fathom his restless spirit and  
his determination to challenge fate.”

—JANET MASLIN,  
*New York Times*

An aerial photograph of a city grid, likely San Francisco, is visible in the background, rendered in a soft, blue-tinted, and slightly blurred style. The grid lines and buildings are faintly discernible against the sky and surrounding landscape.

WERNER HERZOG  
CONQUEST  
OF THE USELESS

REFLECTIONS FROM THE MAKING OF *FITZCARRALDO*



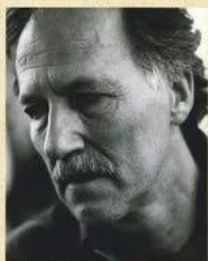
“Reveals Herzog to be witty, compassionate, microscopically observant,  
and . . . either maniacally determined or admirably persevering.”

—*Los Angeles Times*

**W**erner Herzog is one of our most revered contemporary filmmakers, a visionary director who ceaselessly tests the boundaries of art. *Fitzcarraldo*, his lavish 1982 film about a would-be rubber baron who pulls a steamship over a hill to access a rich rubber territory, was hailed by critics around the globe and won Herzog the 1982 Outstanding Director Prize at Cannes.

The text of *Conquest of the Useless* emerged as if out of an Amazonian fever dream: the crew’s camp in the heart of the jungle was attacked and burned to the ground; the production clashed with a border war; two planes crashed during filming; and Herzog had to unravel the logistics of moving a 320-ton steamship over a hill without the use of special effects.

More than just a journal or diary of the shooting of *Fitzcarraldo*, *Conquest of the Useless* is a work of art unto itself, which charts the inner landscapes born of the delirium of the jungle and offers an extraordinary glimpse into the mind of a genius during the making of one of his greatest achievements.



**WERNER HERZOG** grew up in a remote mountain village in Bavaria. He never saw any films, television, or telephones as a child. During high school he worked the nightshift as a welder in a steel factory to produce his first film, in 1961, at the age of nineteen. Since then he has produced, written, and directed more than fifty films, including *Aguirre, the Wrath of God*; *The Enigma of Kaspar Hauser*; *Rescue Dawn*; and *Grizzly Man*. He lives in Los Angeles, California.

[www.harpercollins.com/wernerherzog](http://www.harpercollins.com/wernerherzog)

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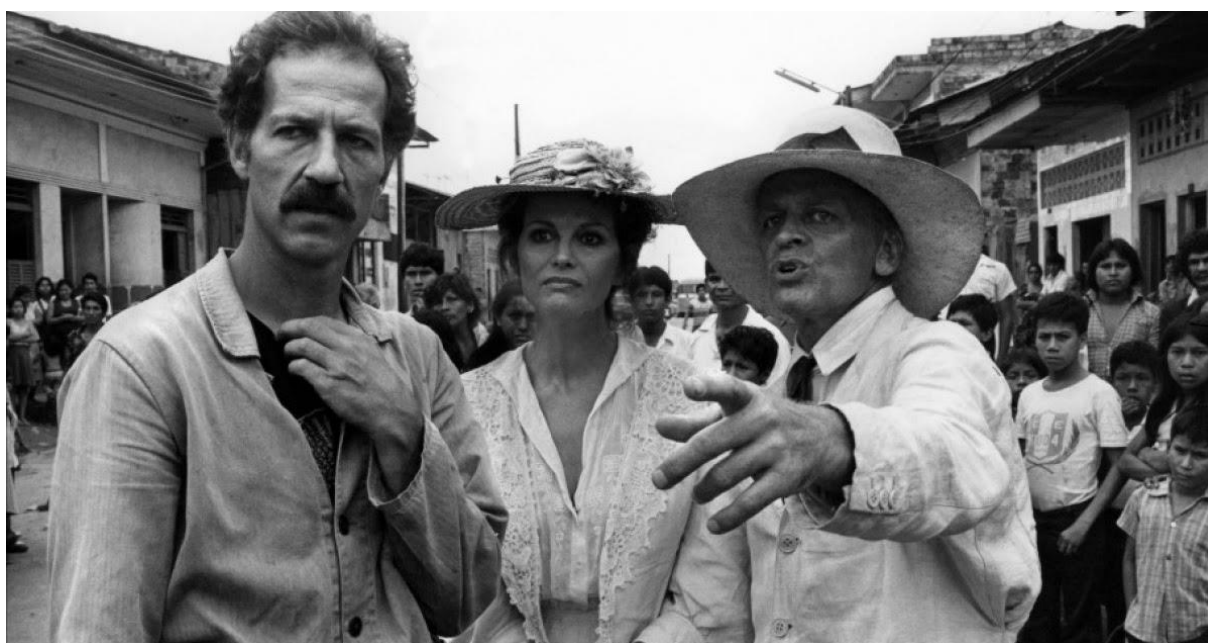
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Author photograph by Yamamoto



Herzog is both the last and the apex of a generation of moviemakers who forsake the studios to go out in the world to capture both the truth and a poignant story. No gimmicks, no card board settings, no digital corrections or mock – up’s. Only true images, true settings and true emotions. For what is less known to the larger public is that Herzog is a documentary maker first. It is well worth to get out of your couch to get a view of such reportages as “The great ecstasy of woodcarver Steiner”, “Bells from the deep” or “Grizzly Man” to understand how Herzog creates his movies both in his inner eye and on the silver screen.

In “Fitzcarraldo”, starring the infamous Klaus Kinsky and the lovely Claudia Cardinale, Herzog recounts the story of Brian Fitzgerald, an obsessed Opera lover whose dream it is to build an Opera House in the middle of the Amazon jungle. To acquire the necessary funds, Fitzgerald develops a business scheme which should bring him a fortune: he plans to bypass the dangerous Pongo de Mainique rapids on the Peruvian Urubamba river, who hamper a shipping liaison between Manaus and the Rubber fields, by hauling a boat over land to another nearby free flowing river. Ambitious enough, but unfortunately the only suitable small strip of land over which the ship has to be moved is not only primeval jungle but also a steep hill.



For T.C. Murr

Fitzcarraldo, as the Indians call him, will embark on his impossible enterprise, and with a monomaniacal rage tear his boat over the jungle mountain. A work of immense folly, requiring unprecedented resources and even human sacrifices. All for the sake of Opera. Art has effectively replaced God in this man’s mind.

Now to capture realistically on film what his main personage wants to do, Herzog has no other option than...to pull a ship over a jungle mountain in the middle of the Amazon.

With poor financial backing, filming in the middle of the jungle, in a region on the brink of war, with hundreds of unruly indigenous extras, huge engineering challenges, sickness, accidents, floods and revolting and mad actors, Herzog films his movie

And while Herzog's endeavor appears to be as monomaniacal as Fitzcarraldo, it is his journal which shows the truth.

The journal appears to be a real journal with numerous dated entries. Each entry describes something Herzog witnesses. Images, micro-scenes. A spider for instance.

A spider big as a hand, hidden in his shoe, feeling like a sock. Or a dying kitten, attacked by chicken, half –eaten by the chicken. A dead child. A sad mongrel of a dog. A woman nursing a pig, a woman nursing a dog. A drown man. A drown man washed out of his shallow grave by the rising river. A drunk man lying on the ground, a drunk woman sprawled on the ground showing her private parts. Mud. Rain. Heat. The river rising, the river dropping, "click". A freed Anaconda slipping into the grass. "click". Another frame "click" and another frame.

Werner Herzog thinks in pictures, in images, in "Bilder". You imagine him framing the scenery between his hands, thumbs and indexes touching. Click, camera switched on, recording. He said it. "Ich wollte dabei sein", I wanted to be there "mit eine Kamera".

Images, like cinema stills, framed realities jotted down in his journal, a whole book full, page after hallucinating page. Herzog is a visual artist, he thinks, dreams, fantasizes in pictures, cinematic stills, nearly no movement, just a bit, to show it is real, details, his eyes catches details, details which hide heart-breaking stories, hint at parables expose worlds...

Images, not stories is how I remember all his movies. The Bat flying towards us in "Nosferatu"; the rats in the street in the same movie; Aguirre standing on his raft, chasing the small apes; A boat in the jungle, pulled over a mountain. A man standing with his back to an approaching bear. An iguana. Kaspar, the abused mystery child, exposed at the market. The ecstatic open mouth of the ski-jumper Walter Steiner...The narrative, if any, is forgotten. Images remain.

Aguirre, my first Herzog movie, seen with my Dad in a small cinema in Ivory Coast. I was thirteen year old. An epiphany. A receptivity for Art awakened. An understanding; a connection with the Artist. No need for story...images, just images... the brown flowing river, the forbidding shore of the jungle that slips by, the abandoned villages...the trapped conquistador. The movie touched a nerve. Even that young I recognized that river, that Amazon jungle, that erotic exuberance of Life. I've been there, I have seen it, felt it. I understood Herzog's movie in a way which surely was beyond my age.

Werner Herzog, inheritor of Lotte Eisner's demonic genius...His journal like a pointillist painting, every entry a dot, a speck on a large canvas that slowly emerges, a canvas depicting human folly, inhuman endeavor and a master – director, icy calm amidst a mayhem and a chaos, he is directing in the name of his Art.

What a book ! What a man !

<http://www.macumbeira.com/2012/10/conquest-of-useless-reflections-from.html>

## **Conquest of the Useless: Reflections from the Making of Fitzcarraldo Paperback – Illustrated, June 29, 2010**

Werner Herzog is one of our most revered contemporary filmmakers, a visionary director who ceaselessly tests the boundaries of art. Fitzcarraldo, his lavish 1982 film about a would-be rubber baron who pulls a steamship over a hill to access a rich rubber territory, was hailed by critics around the globe and won Herzog the 1982 Outstanding Director Prize at Cannes.

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<https://www.amazon.com/Conquest-Useless-Reflections-Making-Fitzcarraldo/dp/0061575542>

## **WERNER HERZOG - SELFPORTRAIT / SELBSTPORTRAIT (1986)**

Full version (deutsch / english subtitles). In this production directed by Herzog himself, "Portrait Werner Herzog" shows him at a time and from a cultural angle that countless more recent interviews and profiles don't. We see his footage of Munich's elaborately boisterous Oktoberfest; we see him in the green Bavarian valley of his youth. "I'm the kind of person who travels on foot," he explains, "even for long distances." This leads to the story of his walk from Munich to Paris to visit the ailing film critic Lotte Eisner (whom Herzog calls "the consciousness of the new German cinema"), which became his book "Of Walking In Ice". He speaks of hypnotizing an entire cast for "Heart of Glass", of fighting the aggressively filmmaking-unfriendly Peruvian jungle to shoot "Fitzcarraldo", and of planning a never-realized Himalayan film starring frequent (and frequently volatile) collaborator Klaus Kinski. "Here we can truly see how hard it is to make a film," so Herzog sums up his struggle, "but this is my life, and I don't want to live it in any other way." In that respect, nothing has changed in 25 years.

<https://www.youtube.com/watch?v=kSbwAug4TwM>

## **LANDSCAPES OF THE SOUL: WERNER HERZOG IN CONVERSATION WITH PAUL HOLDENGRÄBER | FULL TALK AT ONASSIS STEGI**



Versatile, impossible to pigeon-hole and always artistically unorthodox, Werner Herzog, the director of "Aguirre—the Wrath of God", "Grizzly Man", "Bad Lieutenant: Port of Call New Orleans", has never stopped finding ways to breathe new life into the conversation around film. Now, the master of live interviews, Paul Holdengräber, takes the audience on a journey around the superbly restless mind of one of the contemporary arts' great personalities.

The conversation was held 15.04.2019 at Onassis Stegi Main Stage.

<https://www.youtube.com/watch?v=SSeniqta-Mc&t=7035s>