

Directed by Lúcia Nagib | Edited by Tatiana Germano

# FILMS TO DIE FOR

— PRESSBOOK —



# Synopsis

'Cinephilia' is the love for cinema that animates the relationship between audiences and films. But it is also the engine that moves the filmmaking machine itself. The essayistic documentary *Films to Die For* investigates how films are born from other films, and are a matter of life and death for filmmakers. **Wim Wenders's** *The State of Things* (*Der Stand der Dinge*, 1982), an iconic cinephilic film, serves as the entry point into an international web of interconnected films. Ending with the death of a Hollywood producer and a German independent filmmaker, *The State of Things* allows for a meditation on the presumed 'death of cinema' after the postmodern 'end of history'. At the same time, it resonates in fascinating ways with the real death of Cinema Novo leader **Glauber Rocha** after the critical failure of his last film, a tragedy predicted by Rocha himself as he meets **Patrick Bauchau**, the lead actor in *The State of Things*, on location in Sintra and declares: 'Sintra is a beautiful place to die'.



Exploring the leitmotif of cinematic and real deaths, *Films to Die For* travels through Wenders's complicated experience with Coppola and *Hammett*; his 'appropriation' of cast and crew of Raúl Ruiz's *The Territory*; Laura Mulvey's relationship with Bauchau, who introduced her to cinephilia and appears in some of her films; and Wenders's close connection with Walter Salles via Portugal and the crisscrossing of their own films.

In meandering through these stories, *Films to Die For* brings into conversation a collection of dazzling cinematic moments, from Europe, Hollywood and Brazil, evidencing how works from across history and geography feed from and flow into each other in a seamless continuum. These share the screen with original footage captured in Portugal, a site of cinephilic convergence and privileged location for several of the films in focus. Exclusive interviews with film directors **Wim Wenders** and **Walter Salles**, film critic and director **Laura Mulvey**, and Portuguese film producer **Paulo Branco** reveal the perils and passions behind the history and stories of their films.





*The State of Things*

## Director's Statement

*Films to Die For* is a product of the 'film on films' genre, which has experienced an exponential growth in recent years, evolving from the restricted academic environment to a popular cultural artefact. Authors of films on films, like myself, are part of the growing community of digital remixers, who in recent times have ceased to abide by the old 'politique des auteurs' and embraced the 'politique de l'amateur', as the blurring of boundaries, in the digital age, between filmmakers, critics, theorists and film buffs has been defined. Rather than authors, we are 'amorous cinephiles', in love with cinema and determined to preserve it from its many announced deaths.

Thus, *Films to Die For* revolves around the theme of love and death for cinema. The nodal film I have chosen for this approach is Wim Wenders's *The State of Things*, a typical metafilm which, through its fictional plot, allows us to experience the reality of the medium by documenting the inner workings of the industry. By retracing on film the history of *The State of Things*, including a plethora of its cinephilic ramifications, I hope to demonstrate the converging desire of filmmakers from the most disparate corners of the globe to combine their love for cinema into an 'artistic commons', or a realm without borders.



# Films To Die For

## Director and Producer

Lúcia Nagib

## Script

Lúcia Nagib and Tatiana Germano

## Editor

Tatiana Germano

## Interviews with

Wim Wenders

Walter Salles

Paulo Branco

Laura Mulvey

## Camera and Sound

### Portugal unit:

Francisco Baccaro (DoP)

Diogo Dobbin

### Berlin unit:

Rodrigo Levy (DoP)

Benjamin Raeder

### UK unit:

Rodrigo Levy (DoP)

Shoib Ahmad

Andrew Philip

Hsin Hsieh

## Supervising Sound Editor

Miriam Biderman, ABC

Francisco Mazza

## Re-recording Mixer

Ricardo Reis, ABC

## Post Sound Facility

Effects Filmes

## Colour grading

Tatiana Germano

## Promotional Design

Kornelia Kucharska

## Music

### "State of Things"

Composed and performed by

Jürgen Knieper

### "Haar"

Written and performed by Erland

Cooper. Published by Full Time

Hobby. Publishing Administered

by Bucks Music Group Ltd

### "Haar"

Composed and performed by

Lucie Treacher and Joaquim Badia

UK 2025, 89 minutes



Laura Mulvey



Paulo Branco



## Films cited

*The State of Things* (*Der Stand der Dinge*, Wim Wenders, 1982)  
*The Age of the Earth* (*A idade da terra*, Glauber Rocha, 1980)  
*Glauber the Movie, Labyrinth of Brazil* (*Glauber o filme, labirinto do Brasil*,  
Sílvio Tendler, 2003)  
*The American Friend* (*Der amerikanische Freund*, Wim Wenders, 1977)  
*One From the Heart* (Francis Ford Coppola, 1981)  
*Wrong Move* (*Falsche Bewegung*, Wim Wenders, 1975)  
*The Territory* (*O território*, Raúl Ruiz, 1981)  
*Friendship's Death* (Peter Wollen, 1987)  
*Foreign Land* (*Terra estrangeira*, Walter Salles and Daniela Thomas, 1995)

*Lightening Over Water* (Wim Wenders, 1980)  
*Hammett* (Wim Wenders, 1982)  
*Paris, Texas* (Wim Wenders, 1984)  
*Reverse Angle* (Wim Wenders, 1982)  
*Four Nights of a Dreamer* (*Quatre nuits d'un rêveur*,  
Robert Bresson, 1971)  
*Francisca* (Manoel de Oliveira, 1981)  
*Beauty and the Beast* (*La Belle et la bête*, Jean Cocteau, 1946)  
*Alekan, La lumière* (Michel Dumoulin, 1985)  
*Breathless* (*A bout de souffle*, Jean-Luc Godard, 1960)  
*Crystal Gazing* (Laura Mulvey and Peter Wollen, 1982)  
*La Collectionneuse* (Eric Rohmer, 1967)  
*The Day the World Ended* (Roger Corman, 1959)  
*The Most Dangerous Man Alive* (Alan Dwan, 1961)  
*Dead Pigeon on Beethoven Street* (Samuel Fuller, 1972)  
*Alice in the Cities* (*Alice in den Städten*, 1974)  
*Central Station* (*Central do Brasil*, Walter Salles, 1998)  
*Riddles of the Sphinx* (Laura Mulvey and Peter Wollen, 1977)  
*Change of Life* (*Mudar de vida*, Paulo Rocha, 1966)  
*In the White City* (*Dans la ville blanche*, Alain Tanner, 1983)  
*Non, or the Vain Glory of Command* (*Non, ou a vã glória  
de mandar*, Manoel de Oliveira, 1990)  
*Lisbon Story* (Wim Wenders, 1994)  
*The Passenger* (*Professione: Reporter*, Michelangelo  
Antonioni, 1975)  
*Entranced Earth* (*Terra em transe*, Glauber Rocha, 1967)  
*Black God, White Devil* (*Deus e o diabo na terra do sol*,  
Glauber Rocha, 1964)  
*Wind from the East* (*Le Vent d'est*, Dziga Vertov Group/  
Jean-Luc Godard and Jean-Pierre Gorin, 1970)  
*The Guns and the People* (*As armas e o povo*, Colectivo  
de Trabalhadores da Actividade Cinematográfica, 1975)



Patrick Bauchau and Samuel Fuller in *The State of Things*



*The State of Things* (Wim Wenders)



*The Territory* (Raúl Ruiz)

*The Territory* (Raúl Ruiz)



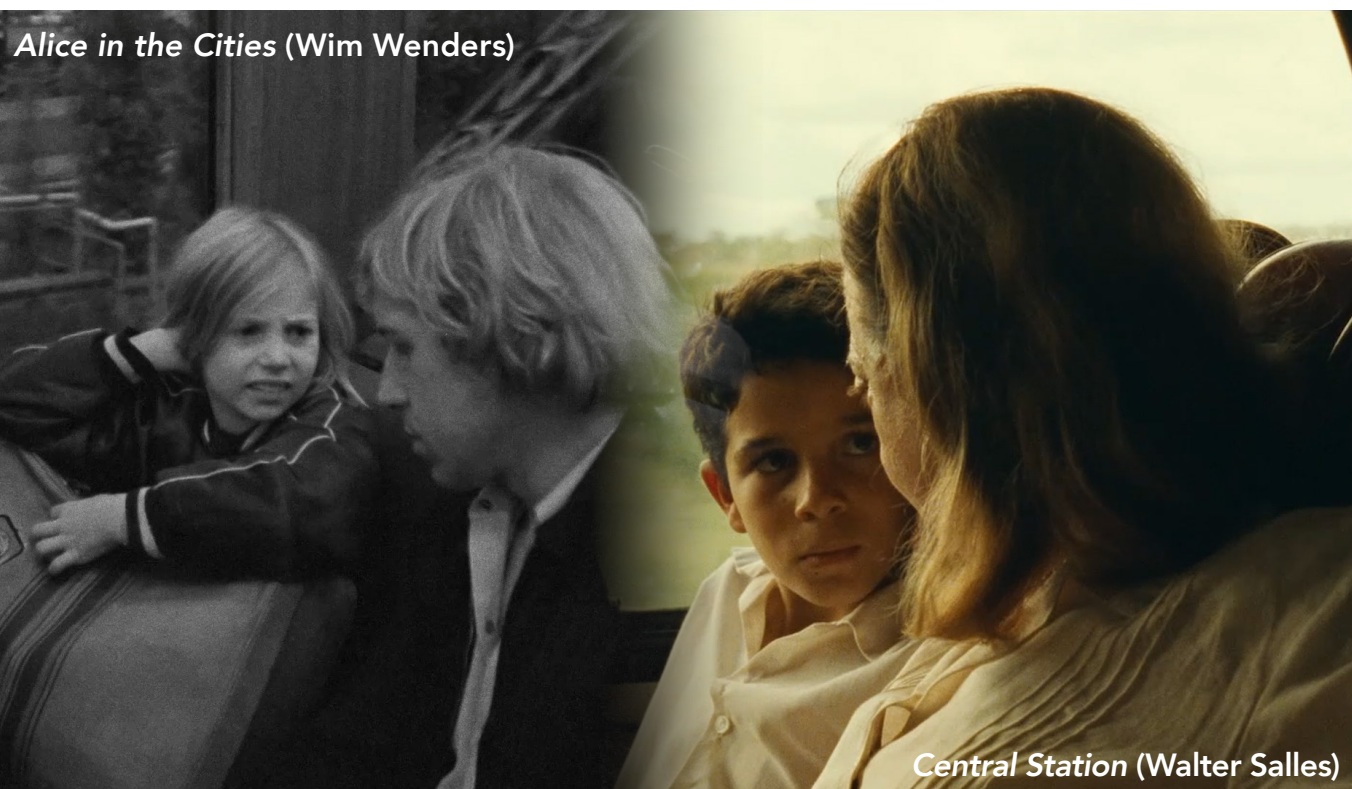
*The State of Things* (Wim Wenders)

### Source Work

Nagib, Lúcia (2020), 'The Death of (a) Cinema', in: *Realist Cinema as World Cinema: Non-Cinema, Intermedial Passages, Total Cinema*. Amsterdam: Amsterdam University Press, pp. 41-61.

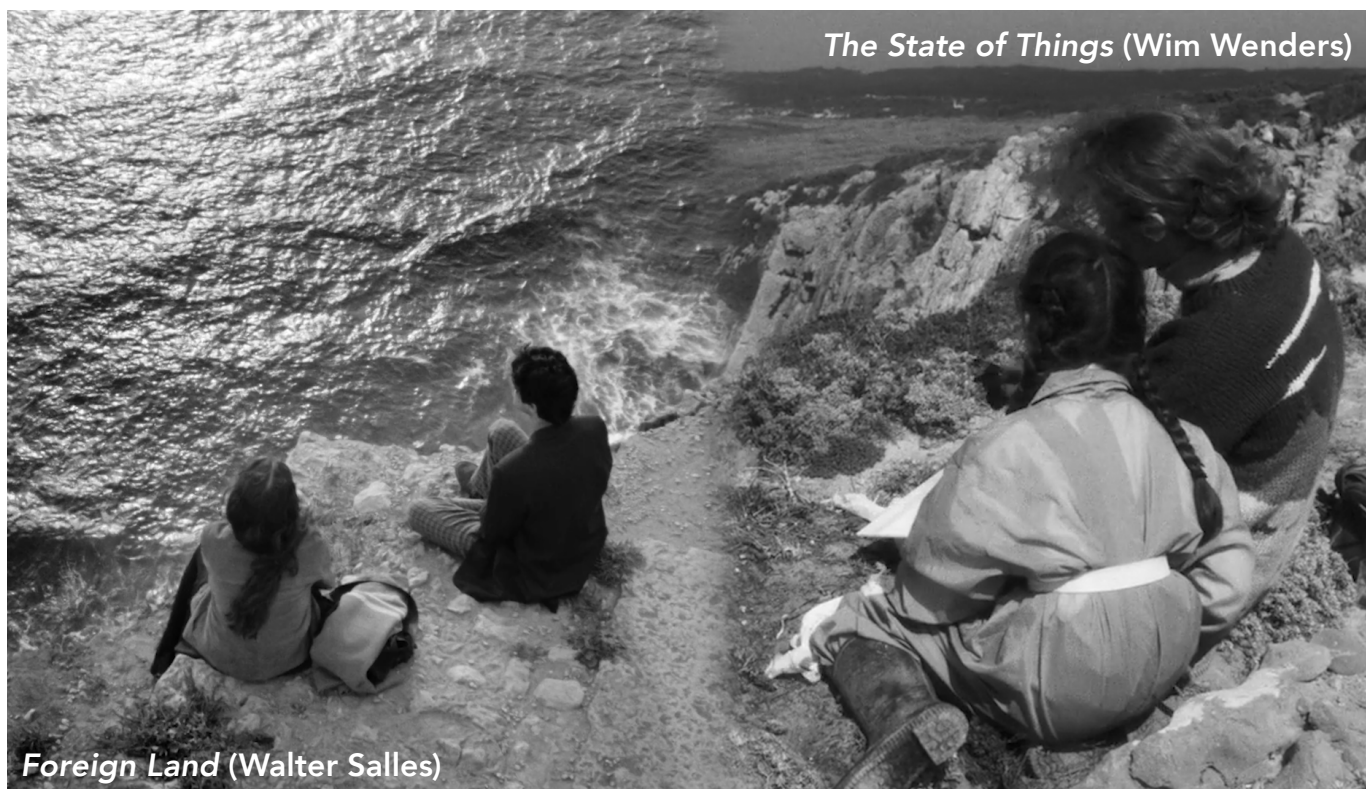
Fragments of *Sintra is a Beautiful Place to Die*, a video interview with Glauber Rocha by Patrick Bauchau (1981), were obtained from *Glauber the Film, Labyrinth of Brazil* (Silvio Tendler, 2003)

*Alice in the Cities* (Wim Wenders)



*Central Station* (Walter Salles)

*The State of Things* (Wim Wenders)



*Foreign Land* (Walter Salles)





The Hotel Arribas swimming pool in *The State of Things*

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***To Glauber Rocha and Lúcia Rocha, in memoriam***



The Hotel Arribas swimming pool today





Director Lúcia Nagib

Photo by Amie Clifffen

## Director Lúcia Nagib

**Lúcia Nagib FBA** is Professor of Film at the University of Reading and Honorary Professor of Film at the University of Nottingham, Ningbo. She is an internationally recognised specialist in world cinema, cinematic realism and cinematic intermediality, which she has explored through a novel approach in many publications, including her single-authored books, *Realist Cinema as World Cinema: Non-cinema, Intermedial Passages, Total Cinema* (Amsterdam University Press, 2020) and *World Cinema and the Ethics of Realism* (Bloomsbury, 2011). Her edited books include *The Moving Form of Film: Historicising the Medium Through Other Media* (with Stefan Solomon, Oxford University Press, 2023), *Towards an Intermedial History of Brazilian Cinema* (with Luciana Araújo and Tiago de Luca, Edinburgh University Press, 2022), *Impure Cinema: Intermedial and Intercultural Approaches to Film* (with Anne Jerslev, I.B. Tauris, 2013), *Theorizing World Cinema* (with Chris Perriam and Rajinder Dudrah, I.B. Tauris, 2012) and *Realism and the Audiovisual Media* (with Cecília Mello, Palgrave, 2009). Before *Films to Die For*, she directed, with Samuel Paiva, the award-winning feature-length documentary film, *Passages* (UK, 2019).



Editor Tatiana Germano

## Editor Tatiana Germano

Tatiana Germano is an award-winning film editor with long track-record across film, TV, and digital media in the UK and Brazil. She brings an auteur-driven approach to editing, shaped by a background in visual storytelling and narrative structure. Her recent work includes *Passages* (Lúcia Nagib and Samuel Paiva, 2019), *Turner* (Joanna Mammade, 2024) and *Notes on Listening* (Francisco Mazza, 2024), which featured at international festivals and arthouse cinemas around the world.