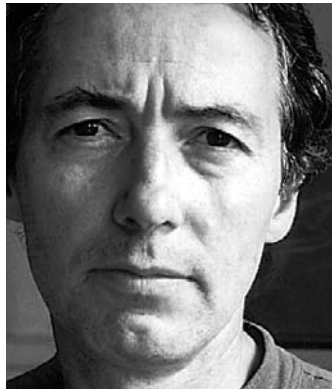


RICHARD DINDO

Born in Zurich in 1944 as the grandson of Italian immigrants to Switzerland. After leaving school at age 15, Dindo began travelling and doing odd jobs. He moved to Paris in 1966. Watching several films a day at the Cinémathèque Française and reading hundreds of books formed the basis of his education as a self-taught filmmaker. In 1970 he returned to Switzerland to make his first film, **Repetition** (Die Wiederholung). Since then, he has been based in Zurich and Paris, and has made over twenty documentaries and one fiction film, **El Suizo**. Dindo's films have been shown all over the world, including retrospectives in Germany, France, the United States, Canada and Argentina.

RICHARD DINDO



The Memory Composer

In a career spanning more than thirty years, Swiss filmmaker Richard Dindo has made over twenty films, all but one of them documentaries. Nearly all are biographies: of artists, or revolutionaries, or both. Alongside world-famous rebels with cult status – like Che Guevara (**Ernesto “Che” Guevara, le journal de Bolivie**, 1994), Jean Genet (**Genet à Chatila**, 1999) or Arthur Rimbaud (**Arthur Rimbaud, une biographie**, 1991) – Dindo has also devoted a number of films to lesser-known but no less

intriguing characters from Switzerland, each a rebel and a victim of injustice in one way or another.

Dindo's commitment to shedding light on controversial episodes from his country's recent history has made him a lasting thorn in the side of the establishment. As early as 1975, he had already begun to question the Swiss role in World War II with his film **The Execution of the Traitor Ernst S.**, a collaboration with journalist Niklaus Meienberg. The villain/victim of the film's title, a petty thief, was shot for collaborating with the Nazis while leaders of Swiss industry did the same with impunity. Dindo would return to the topic of Switzerland and the Second World War in 1998 with **Grüniger's Case**, his homage to a Swiss border policeman who was dishonourably discharged for illegally allowing Jewish refugees to enter the country during the war.

Another topic repeatedly explored by Dindo is the crushing of idealistic youth movements by political interests. With his 2002 **Verhör und Tod in Winterthur**, which looks back on the tragic lives of members of the 1980s alternative culture in the Zurich region, Dindo returned to a time period he had already treated fifteen years earlier in **Dani, Michi, Renato &**

Max, an investigation of police brutality in the deaths of four young men. While the newer film takes a more elegiac tone than the openly angry 1987 documentary, it still portrays the events of the time as vividly as if they had just occurred. Dindo's most monumental treatment of the topic, however, is found in his latest film **Ni olvido ni perdón** (2003), which uncovers the long-hidden truth about the government-ordered destruction of the student protest movement in Mexico City in 1968. Besides setting the historical record straight about what happened then, the film also explores the variety of ways in which the events of the time are remembered in Mexico today.

Unlike the semi-fictional genres of the bio-pic or docu-drama, Dindo's films focus on authentic material and “the facts”: returning to the scene of historical events, collecting testi-

Richard Dindo is Switzerland's – and one of Europe's – best known documentary filmmakers. Using testimony, written or spoken, as his point of departure, his camera insistently investigates and fixes the actual spaces of events, seeking invisible scars to reveal and redeem a past now buried in the wake of time's passage.

San Francisco Cinematheque, 2000

Marcy Goldberg is Canadian and has been living in Zurich since 1996. She has worked as a production assistant, documentary researcher, journalist, consultant, film programmer, university lecturer and translator. She is currently writing a dissertation on contemporary Swiss film and video.

RICHARD DINDO

> The Memory Composer

mony from eyewitnesses, examining documents from the period in question. Dindo has occasionally worked with actors, most notably in his portrait of Rimbaud, which is based on scripted and staged scenes, or in **Genet à Chatila**, where a young actress performs the search for Genet's biographical and literary traces. But in most of his films he avoids dramatization, instead showing a distinct flair for setting up real situations in which the present may encounter the past. In **Grüninger's Case**, for example, the St. Gallen courtroom where policeman Paul Grüninger was tried in 1940 becomes the scene where those same refugees return, nearly sixty years later, to share their memories of how he saved their lives. Grüninger died in poverty in 1972 and was rehabilitated posthumously in 1993; he is absent in the film, but his presence hangs over it.

Dindo's work in "reading" the past also involves the re-reading of works of literature. The poetry of Rimbaud, the lyrical prose of Genet, and the moving testimony of Che's last diaries form the basis for the films about them. At the same time, the films also function as commentaries on the texts. This interplay between the image and the word occurs most masterfully in **Aragon: le roman de Matisse** (2003). While the poet Louis Aragon struggled to use written language to portray Matisse's visual art in his book on the great painter, Dindo's film camera simultaneously – and seemingly effortlessly – captures the paintings, the prose, and the places where both were created.

"To ensure that historical events are not forgotten, they must be recounted" says the narrator in **Ni olvido ni perdón**. This simple sentence sums up Dindo's filmmaking project in all its richness and complexity. Dindo's rebels and poets, victims and visionaries come alive again through his films, and live on in our memories.

Marcy Goldberg, 2003

Richard Dindo is undeniably the most active and independent documentary filmmaker in this country. His filmmaking skills, his œuvre ranging over a quarter of a century, his intellectual-emotional style, his consistency, speak for themselves.

Michael Lang, ZOOM (1/97)

FILMOGRAPHY

- 1970 **Repetition** Die Wiederholung
- 1971 **Dialogue** Dialog
- 1972 **Naive Painters in Eastern Switzerland** Naive Maler in der Ostschweiz
- 1973 **The Swiss in the Spanish Civil War** Schweizer im Spanischen Bürgerkrieg
- 1976 **The Execution of the Traitor Ernst S.** Die Erschiessung des Landesverrätters Ernst S.
- 1977 **Hans Staub, Photojournalist** Hans Staub, Fotoreporter
- Clément Moreau, utilitarian artist** Clément Moreau, Gebrauchsgrafiker
- 1978 **Raimon – Songs Against Fear** Raimon – Chansons contre la peur
- 1981 **Max Frisch, Journal I-III**
- 1983 **Max Haufler, "The Mute"** Max Haufler, "Der Stumme"
- 1985 **El Suizo – a love in Spain** El Suizo – Un amour en Espagne
- 1987 **Dani, Michi, Renato & Max**
- 1991 **Arthur Rimbaud, a biography** Arthur Rimbaud, une biographie
- 1992 **Charlotte – "Life or Theatre?"** Charlotte – "Leben oder Theater?"
- 1994 **Ernesto "Che" Guevara, the Bolivian Diary** Ernesto "Che" Guevara, le journal de Bolivie
- 1996 **A Season in Paradise** Une saison au paradis
- 1997 **Grüninger's Case** Grüningers Fall
- 1999 **HUG, University Hospital of Geneva** HUG, les hôpitaux universitaires de Genève
- Genet in Chatila,** Genet à Chatila
- 2001 **Inquiry and Death in Winterthur** Verhör und Tod in Winterthur
- 2002 **The Illness of Memory** La maladie de la mémoire
- 2003 **Aragon: the novel of Matisse** Aragon: le roman de Matisse
- Neither forget nor forgive** Ni olvido ni perdón
- 2004 **Three young women (between life and death)** Trois jeunes femmes (entre la vie et la mort)
- 2006 **Who was Kafka? Wer war Kafka?**

Richard Dindo

SELF-INTERVIEW

The Principle of Memory and the Art of Biography

A look at your filmography reveals that the protagonists of nearly all your films are dead.

Do you only make films about dead people?

Jean Cocteau once famously remarked that the cinema shows death at work, meaning: the passage of time, our mortality. To that I would add that film is also capable of bringing the dead back to life, at least for the space of a moment, as if in a dream. I often dream of my dead brothers. In my dreams they live again for a moment, because the dream is a photographic memory. That's how Marcel Proust, my teacher, wrote his greatest book: he imagined the past like a photograph, and then he described the photo and brought it back to life. Film, like culture in general, always has to do with memory, and memory is also always the memory of dead people, because the dead are only really dead when we have forgotten them.

How would you define the subject of your work?

Essentially I work on two things. The first is the principle of memory. I try to produce films which reproduce the mechanisms of remembering. My films ask: how can memory be produced with a documentary film? The viewer becomes an eyewitness to the film's reproduction of memory. And remembering always has to do with emotion, because it is something fundamentally moving. The second thing, I'd say, is that I work on the art of biography. With my biographical films, I try to discover the truth of a human being.

You often work with pre-existing texts, or adaptations of books.

I'm an atypical, "impure" documentarist, because I work with the past and not the present. I don't record that which occurs in front of the camera, but that which is absent, invisible. There's not much to show there: one must be able to imagine the past. Memory is only possible together with story-telling. I need the written or spoken word in order to tell the story of my images. I fall in love with a text, and then I look for the images which might be able to tell the story of the text. The text explains the images, and the images illuminate the text. The question is always raised, as Marguerite Duras once put it: what can be said with sentences, and what can be shown with images? Documentary can do both at the same time. Working simultaneously with sentences and pictures. The more I know about an image, the more closely I look at it and the more I discover within it, including that which it cannot show. With an image one can reveal only a small portion of reality. I am a reader. For me, the world is like a book I want to read. My films also need to be read. A constant thought process must take place. The viewer must think along with the film. Documentary is about the very simple things in life: like talking, listening and looking.

2009 The Marsdreamers

2010 Gauguin in Tahiti and on the Marquesas, Gauguin à Tahiti et aux Marquises

Richard Dindo

SELF-INTERVIEW

You always make films about politically committed people.

I am interested in poets, rebels, resistance fighters. I'm from the 1968 generation and I have remained faithful to its ideals. **Ni olvido ni perdón** may be my last political film, a final homage to my generation. In South America – in Mexico, Argentina and Uruguay – my generation was not able to complete its historical mission, because it was prevented from doing so by force. With my last film about 1968 I would like to erect a monument, because my films are also monuments, mausoleums for the dead and for the living. A memorial to those who fought for a more just and fraternal society and were murdered in the process.

Your protagonists are often intellectuals.

The generation of 1968 raised the question of what an intellectual is, and what the intellectual's function in society and history could be. In those days we believed the intellectual was a rebel who must help the people to change society. For many of us, Che Guevara embodied the intellectual as rebel, and as we know, that was also the cause of his failure. He was the best, the most dignified and the most tragic representative of the greatness and the weakness – “the glory and the misery” – of the intellectual. The true intellectual is a dreamer, dreaming of a better society. The dreamer tries to make the impossible possible. As a result he can only fail, but his failure may also be transformed into a triumph thanks to our memories. Just as victories may turn into defeats, as we have seen elsewhere. What is a victory, anyway? What is a defeat? For me, as a filmmaker, there is only the past as memory, so that we do not forget our history, and utopia as the future, so that we never stop dreaming of a better world.

Questions and answers by Richard Dindo, July 2003. (Translated from the German by Marcy Goldberg)

REPETITION

| 1970 | 16 mm | b/w | 38' | Original title: Die Wiederholung

A short essay film about two teenagers looking for political orientation. They interview Konrad Farner, who talks about the history of the labour movement; Hans Bruggmann, an old worker, who tells them about the general strike of 1918; Max Arnold, a trade unionist, who discusses the role of unions; and the writer Peter Bichsel, who talks about Switzerland in general.



Script: Richard Dindo
Camera: Beni Lehmann
Sound: Richard Dindo
Editing: Richard Dindo

Production: Richard Dindo
World rights: Richard Dindo
Original version: German

DIALOGUE

| 1971 | 16 mm | b/w | 46' | Original title: Dialog

A discussion between the pastor and writer Kurt Marti, and the Marxist writer and teacher Konrad Farner. Not a debate over Christianity and Socialism, but rather a dialogue between the two.

"The Christians should stay Christian and try to become better Christians, and the Marxists should stay Marxist and try to become better Marxists." Konrad Farner [from the film]



Script: Richard Dindo
Camera: Peter von Gunten
Sound: Jean-Daniel Bloesch
Editing: Richard Dindo

Production: Richard Dindo
World rights: Richard Dindo
Original version: German

NAIVE PAINTERS IN EASTERN SWITZERLAND

| 1972 | 16 mm | colour | 62' | Original title: Naive Maler in der Ostschweiz

A film about the politics of art institutions, **Naive Painters in Eastern Switzerland** focuses on the lives and work of four "untrained" artists: a female factory worker, a waiter, an unskilled laborer and a cowherd. Besides introducing us to four remarkable people – and their impressive artistic output – filmmaker Richard Dindo speculates about the origin of notions such as "folk" or "naive" art versus "fine" or "serious" art. Richard Peña, *Film Center Gazette*, Art Institute of Chicago, 1987



Script: Richard Dindo
Camera: Otmar Schmid
Sound: Reto A. Savoldelli, Robert Boner

Editing: Richard Dindo
Production: Richard Dindo
World rights: Richard Dindo
Original version: Swiss German

EL SUIZO – A LOVE IN SPAIN

1985 | 16 mm | colour | 90' | Original title: El Suizo – Un amour en Espagne

Hans is a journalist in Zurich. His father fought with the International Brigades in the Spanish Civil War. Hans travels to Spain, ostensibly to research a story on the dying Franco (it is 1975). He is captivated by his father's past, but also torn between two loves: Anne, who is French, and whose father also fought in Spain, and Margareta, the daughter of a Spanish woman who was once his father's lover.

Dindo's only fiction film is told in flashback mode, recounted by Hans seven years after the fact. It evokes two earlier periods: the end of the Franco era, and the fight against Fascism in the 1930s, both of them thoroughly researched by Dindo in his previous documentaries.



Script: Richard Dindo, Georg Janett
Camera: Rainer Trinkler
Sound: Laurent Barbey
Editing: Rainer Trinkler, Richard Dindo

Cast: Jürg Löw, Aurore Clément, Silvia Munt
Production: Richard Dindo
World rights: Richard Dindo
Original version: French

ARTHUR RIMBAUD, A BIOGRAPHY

1991 | 35 mm | colour | 145' | Original title: Arthur Rimbaud, une biographie

A "documentary fiction" on the life and death of Arthur Rimbaud (1854–1891), based on his own writings and on information from the people who knew him best: his mother, his sister, a childhood friend, a teacher, the poet Paul Verlaine, an employer in Aden and a business associate.

"**Arthur Rimbaud** poses as a documentary made in the years immediately following the death of the French poet in 1891. Actors depict friends and relatives of the poet in dramatized interviews, while writer-director Richard Dindo intersperses relevant inserts of unchanged rural France, Paris, and Africa, sometimes with Rimbaud's poetry read in voiceover. [...] Technically the film is superb, travelling as persuasively in time as over space." Henry Sheehan, *The Hollywood Reporter*, April 2, 1992



Script: Richard Dindo
Camera: Pio Corradi
Sound: André Pinkus, Jean Umanski, Henri Maikoff
Editing: Georg Janett, Richard Dindo
Music: Philipp Hersant
Cast: Jean Dautremay, Christiane Cohendy, Madeleine Marie, Jacques Bonnaffé (a.o.)

Production: Ciné-Manufacture, Les Films d'Ici
World rights: Ciné-Manufacture, Lausanne
Original version: French

THE SWISS IN THE SPANISH CIVIL WAR

1973 | 16 mm | colour | 80' | Original title: Schweizer im spanischen Bürgerkrieg

600 Swiss volunteers joined the International Brigades to fight in the Spanish Civil War; 200 of them lost their lives. Juxtaposing footage from Joris Ivens' *The Spanish Earth* with contemporary interviews, **The Swiss in the Spanish Civil War** links the events in Spain from 1936 to 1939 with later political movements and struggles. The Swiss veterans describe their experiences as soldiers and nurses, their motives for enlisting, and the ways in which their time in Spain continues to affect their lives. Yet as Dindo – whose own sympathies are never difficult to discern – points out, the comfortable, middle-class lifestyles of these veterans seem an ironic commentary on the fate of yesterday's radicals. A fascinating look at political commitment and the reasons people join – or give up – a political struggle. Richard Peña, *Film Center*

Gazette, Art Institute of Chicago, 1987



Script: Richard Dindo
Camera: Rob Gnant
Sound: Robert Boner
Editing: Richard Dindo

Production: Richard Dindo
World rights: Richard Dindo
Original version: Swiss-German / French

THE EXECUTION OF THE TRAITOR ERNST S.

1976 | 16 mm | colour | 100' | Original title: Die Erschiessung des Landesverrätters Ernst S.

Ernst S., a poor soldier, was the first of a total of 17 traitors executed in Switzerland during the Second World War as a demonstration of official opposition to Nazi Germany. During this period, however, the same authorities turned a blind eye to high-ranking figures from politics and industry who collaborated with the Nazis. The film presents the viewpoints of Ernst's relatives, of eyewitnesses, and of Switzerland's "official" historian of the Second World War, Edgar Bonjour. **The Execution of the Traitor Ernst S.** was greeted with a storm of protest when it first came out, but today is considered a classic, and prefigures later debates about the Swiss role in the Second World War.

"A fascinating, highly controversial re-vision of contemporary Swiss history that bears comparison with Marcel Ophuls' *The Sorrow and the Pity*." Richard Peña, *Film Center Gazette*, Art Institute of Chicago,

1987



Script: Niklaus Meienberg (co-director), & Richard Dindo
Camera: Rob Gnant, Robert Boner
Sound: Beni Lehmann
Editing: Georg Janett, Richard Dindo

Production: Richard Dindo
World rights: Richard Dindo
Original version: Swiss-German/German

HANS STAUB, PHOTOJOURNALIST

1977 | 16 mm | b/w | 60' | Original title: Hans Staub, Fotoreporter

Hans Staub, 83 years old at the time this film was made, was a well-known Swiss photojournalist. He was, most importantly, a contributor to the *Zürcher Illustrierte*, a once-popular illustrated magazine, and a chronicler of the 1930s and the Second World War. The film portrays Staub's memories of his photographs, magazine editor Arnold Kübler's recollections of working with him, and Staub's gradual fall into oblivion once the *Illustrierte* ceased publication.

"**Hans Staub, Photojournalist** uses Staub's life and career as the starting point for a meditation on the function of photography in society. [...] Dindo explores the way in which photographers such as Staub have in a real sense defined our contemporary notions of historical events."

Richard Peña, Film Center Gazette, Art Institute of Chicago, 1987



Script: Guido Magnaguagno,
Richard Dindo
Camera: Otmar Schmid
Sound: Alain Klarer

Editing: Richard Dindo
Production: Filmkollektiv
World rights: Filmkollektiv, Zürich
Original version: Swiss German

CLEMENT MOREAU, UTILITARIAN ARTIST

1977 | 16 mm | b/w | 60' | Original title: Clément Moreau,
Gebrauchsgrafiker

A portrait of the German anti-fascist graphic artist Carl Meffert, alias Clément Moreau. A pupil of Käthe Kollwitz and John Heartfield, he was an illustrator for left-wing newspapers in Berlin in the 1930s until he had to flee from the Nazis. He worked illegally in Switzerland before being forced to leave the country, and emigrated to Argentina, where he lived for 30 years and continued to be politically active. Driven out by the military's seizure of power in 1962, Moreau returned to Zurich, where his graphic art was finally rediscovered in the 1970s. Clément Moreau was a prototype of the politically engaged artist and intellectual, whose work remains relevant to this day.



Script: Guido Magnaguagno,
Richard Dindo
Camera: Otmar Schmid
Sound: Alain Klarer

Editing: Richard Dindo
Production: Filmkollektiv
World rights: Filmkollektiv, Zürich
Original version: Swiss German

RAIMON – SONGS AGAINST FEAR

1978 | 16 mm | colour | 55' | Original title: Raimon – Chansons contre la peur

A film about the Catalan protest singer Raimon, about 40 years of fascism in Spain, and about using songs to fight fascism.

"In *Raimon – Songs Against Fear*, Spanish political emigrés tell how Raimon's songs kindle their hopes that democratic forces will prevail. [...] Dindo's film – which also includes excerpts from works by Spanish filmmaker colleagues as well as archival footage – is much more than the portrait of a singer: it captures a whole political situation." Verena Zimmermann,

Basler Zeitung, June 3, 1977



Script: Richard Dindo
Camera: Robert Boner
Sound: Luc Yersin, André Simmen
Editing: Elisabeth Wäaelchli, Richard Dindo

Music: Raimon
Production: Filmkollektiv
World rights: Filmkollektiv, Zürich
Original version: Spanish / French

MAX FRISCH, JOURNAL I-III

1981 | 16 mm | Colour | 120' |

Dindo calls this a "filmic re-reading" of Max Frisch's novella *Montauk* (1974) and of excerpts from his published diaries. It is neither a biographical portrait of Frisch – who was one of the greatest 20-th century Swiss writers – nor a filmed adaptation of the novel. Instead, Dindo returns to the locations the author describes in his texts, searching for traces of past events that may turn out to have been more imagined than real.

"Whether painted, photographed, spoken or written, it's the traces left by dead people which are at the heart of each project. Max Frisch is the exception: he was alive when the film was made. He did not appear in it, of course – because this very absence (presented in the images shot today) is an essential condition for Dindo's films."

Jean Perret, *DOX*, Winter 1994



Script: Richard Dindo
Camera: Renato Berta, Rainer Trinkler
Sound: Alain Klarer
Editing: Georg Janett, Jürg Hassler, Fredi M. Murer, Rainer Trinkler, Richard Dindo

Music: Arié Dzierlatka
Production: Saga SA
World rights: Swiss Broadcasting Corporation
Original version: German / English

MAX HAUFLER "THE MUTE"

| 1983 | 16 mm | colour | 90' | Original title: Max Haufler,
"Der Stumme"

The Swiss actor and film director Max Haufler wanted to make a film based on Otto F. Walter's novel *Der Stumme* (*The Mute*), but he never achieved this aim. On June 25, 1965, he committed suicide. Did his life – and his death – have something to do with Walter's novel? Taking this question as a starting point, Richard Dindo films scenes from **The Mute**, with Haufler's daughter Janet in the title role. He also has her talk to her father's colleagues, and watch his old films. In the investigation of Haufler's silencing, documentary and fiction begin to merge.



Script: Richard Dindo
Camera: Rainer Trinkler, Jürg Hassler
Sound: Alain Klarer
Editing: Richard Dindo, Rainer Trinkler

Production: Richard Dindo
World rights: Richard Dindo
Original version: German / Swiss
German

DANI, MICHI, RENATO & MAX

| 1987 | 16 mm | colour | 138'

A three-part documentary about four young men who were active members of the Zurich youth movement in the early 1980s and died tragically as a result of encounters with the police. The exuberant Dani and Michi stole a motor scooter to go on a joyride; a police car gave chase and caused their fatal crash. Renato, a young junkie raised in orphanages, was shot by the police while driving a stolen car. Max, an innocent bystander at a youth demonstration, was clubbed on the head by a police officer, and later died of complications caused by his head injuries. Taken together, these three incidents reflect the tense and violent atmosphere of the time and the conflict between repressive authority and a young generation desperate for freedom.

"This is not a film by a member of the youth movement, but by an external observer [...] Rage about these events, and about what happened after the deaths of the four young men, spurred him to make this filmic investigation."

Urs Jaeggi, ZOOM, 1987



Script: Richard Dindo
Camera: Jürg Hassler, Rainer Trinkler
Sound: Dieter Gränicher
Editing: Georg Janett, Richard Dindo

Production: Richard Dindo
World rights: Richard Dindo
Original version: Swiss German

CHARLOTTE – “LIFE OR THEATRE?”

1992 | 35 mm | colour | 61' | Original title: Charlotte – “Vie ou théâtre?”

The film about the life of Charlotte Salomon, a young German-Jewish artist living in exile in the vicinity of Nice in the early 1940s. In an attempt to come to terms with both personal family tragedies and the threat of persecution by the Nazis, she decided to paint her life story. The result was a series of nearly 800 gouaches, called “Life or Theatre?”, combining expressive tableaux with written dialogue and captions. Two weeks before she was arrested by the Gestapo, she entrusted the village doctor with her work. On October 12, 1943 she was murdered in Auschwitz; she was 26 years old. In making the film, Dindo focused mainly on the artist's paintings, but also incorporated photos and other documents, and some views of the Provençal landscape where she did most of her work.



Script: Richard Dindo
Camera: Pio Corradi
Sound: François de Bortoli
Editing: Catherine Poitevin, Richard Dindo

Music: G. Mahler, J.S. Bach, C. W. Glück
Production: Esther Hoffenburg
World rights: Lapsus Film, Paris
Original version: German / French

ERNESTO “CHE” GUEVARA, THE BOLIVIAN DIARY

1994 | 35 mm | colour | 112' | Original title: Ernesto “Che” Guevara, Le journal de Bolivie

Taking Che Guevara's diary during his Bolivian campaign (1966–67) as his starting point, Dindo places his camera in the very spaces where “Che” travelled, fought and ultimately died. Juxtaposing the mute and virtually empty landscapes with the moving and sometimes bitter testimony of the diary, Dindo also intercuts bits of recently discovered archival footage and interviews with colleagues and Bolivian villagers. The film is both testament to Che Guevara's tenacity and a demystification of the failure of someone who would become a legend for an entire generation.

San Francisco Cinematheque, 2000



Script: Richard Dindo
Camera: Pio Corradi
Sound: Jürg Hassler
Editing: Georg Janett, Richard Dindo

Production: Ciné-Manufacture, Les Films d'Ici
World rights: Ciné-Manufacture, Lausanne
Original version: French / Spanish

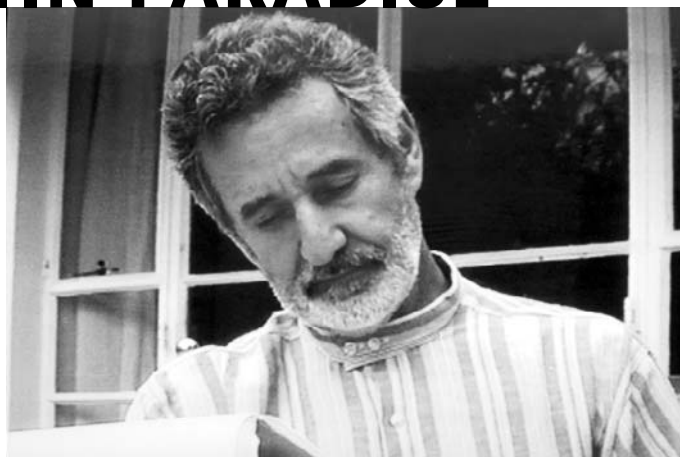
A SEASON IN PARADISE

| 1996 | 35 mm | colour | 112' | Original title: Une saison au paradis

The film accompanies poet Breyten Breytenbach and his wife Yolande on a trip back to his native country, South Africa. Breytenbach, who was once jailed for his anti-apartheid activities and has lived in exile in France for years, is torn between conflicting feelings about his country. On the one hand there is his love for South Africa itself, expressed in his books and memoirs, such as the 1993 *Return to Paradise*. On the other hand, he is full of contempt and rage about the country's inhuman political regime under apartheid.

"Dindo rightly does not attempt to analyse the complex problems of South Africa. With his unmistakable filmic method, he focuses on one individual's processes of remembering and coming to terms with the past, thus touching on universal themes such as love, homeland, death, exile and prison."

Michael Lang, *ZOOM*, 1/97



Script: Richard Dindo, Breyten Breytenbach
Camera: Pio Corradi, Jürg Hassler
Sound: Julien Cloquet
Editing: Richard Dindo, Rainer Trinkler, Isabelle Ungaro

Production: Lea Produktion, Les Films d'Ici, Bernhard Lang Filmproduktion
World rights: Lea Produktion, Zurich
Original version: English
Award: Critics' Prize, Locarno Film Festival

GRÜNINGER'S CASE

| 1997 | 35 mm | colour | 98' | Original title: Grüningers Fall

As Police Chief of the Swiss city of St. Gallen, Paul Grüninger followed his conscience and falsified the papers of several hundred Austrian Jews who were fleeing Austria after Switzerland had officially closed its borders. Set in the very courtroom where, in 1940, Grüninger was tried and condemned for his "illegal" actions, **Grüninger's Case** interweaves the testimonies of policemen, border guards and former refugees, now living in various parts of Europe, the United States and Latin America. A strong indictment of Swiss policies during the war, the film explores the legacy of and contemporary reactions to the former Police Chief, who died a broken man in 1972 for having placed his convictions above his official duties as representative of the State.

San Francisco Cinematheque, 2000



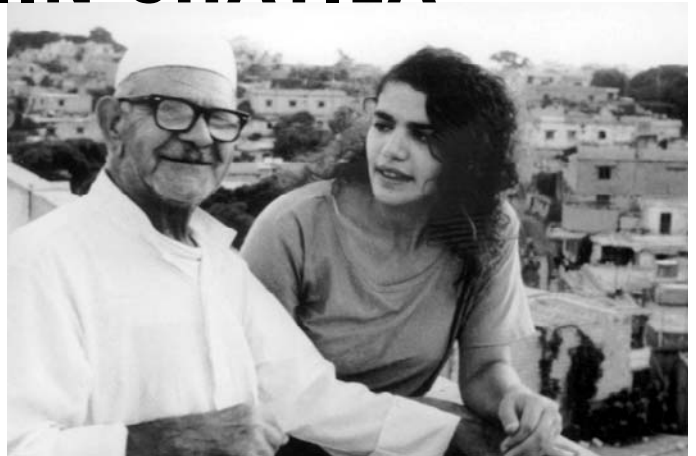
Script: Richard Dindo, Stefan Keller, based on the book by Stefan Keller
Camera: Pio Corradi, Rainer Trinkler
Sound: Dieter Meyer, Laurent Barbey
Editing: Richard Dindo, Rainer Trinkler

Production: Lea Produktion
World rights: Lea Produktion, Zurich
Original version: German / Swiss German

GENET IN CHATILA

1999 | 35 mm | colour | 98' | Original title: Genet à Chatila

A day after the massacre by Lebanese militiamen in the Palestinian refugee camps Sabra and Chatila in September 1982, the French writer Jean Genet visited Chatila. Although he had not written anything in years, and was suffering from the throat cancer that would eventually cause his death, he was moved to write two texts: the essay "Quatres heures à Chatila" (Four Hours in Chatila) and the book *Un captif amoureux* (Prisoner of Love), a memoir of the time he spent with Palestinian revolutionaries in Jordan in the 1970s. In the film, a young Frenchwoman of Algerian origin retraces Genet's steps, visiting the places he did, and reading from his book.



Script: Richard Dindo, based on the writings of Jean Genet
Camera: Ned Burgess
Sound: Henri Maikoff
Editing: Richard Dindo, Rainer Trinkler

Cast: Mounia Raoui, Robert Kramer (English v/o), Jean-François Stévenin (French v/o)
Production: Lea Produktion, Les Films d'Ici
World rights: Lea Produktion, Zurich
Original version: French

INQUIRY AND DEATH IN WINTERTHUR

2001 | 35 mm | colour | 102' | Original title: Verhör und Tod in Winterthur

In the summer of 1984 a series of politically motivated attacks took place in the Swiss town of Winterthur. 27 young activists were arrested; one of them, the 23-year-old Gabi, was found dead in her cell after a brutal interrogation. Her boyfriend Aleks spent three years in jail, painting hundreds of pictures depicting the dark atmosphere of the time. He was later released for lack of evidence, but died of AIDS at age 33. Based on the book of the same name by investigative journalist Erich Schmid, and using Aleks Weber's paintings, *Verhör und Tod in Winterthur* (Inquiry and death in Winterthur) reconstructs these events and analyses their effect on the 1980s generation. As in his earlier *Dani, Michi, Renato & Max*, Dindo has produced a mournful and angry condemnation of a repressive society driving its youth to desperate acts.



Script: Richard Dindo, based on the book by Erich Schmid
Camera: Pio Corradi, René Baumann
Sound: Martin Witz

Editing: Rainer Trinkler, Georg Janett
Production: Lea Produktion
World rights: Lea Produktion, Zurich
Original version: Swiss German

HUG, UNIVERSITY HOSPITAL OF GENEVA

| 1999 | Digital Beta | colour | 103' | Original title: HUG, les hôpitaux universitaires de Genève

This documentary about the canton of Geneva's University Hospital focuses less on the technology of modern medicine, or the ubiquity of doctors, than on the destiny of ordinary people: the hospital as a shrine of humanity. The film is an impressionistic kaleidoscope whose theme is a small city in which life is intensified. Joy, sorrow and all the pulsating extremes of life from birth to death, with disease in the middle, are experienced in this confined space.

Catalogue, 34th Solothurn Film Festival, 1999



Script: Richard Dindo
Camera: Patrice Cologne
Sound: Laurent Barbey, Martin Stricker
Editing: Richard Dindo, Rainer Trinkler

Production: Ciné-Manufacture
World rights: Richard Dindo, Lea Produktion, Zurich
Original version: French

THE ILLNESS OF MEMORY

| 2002 | Beta SP | colour | 88' | Original title: La maladie de la mémoire

To create a comprehensive portrait of the memory-ravaging disease Alzheimer's, Dindo concentrates on a series of people at varying stages of life and sickness. Since most of them are no longer able to comment on their condition, it is their relatives and caretakers who describe the various aspects of the disease, and tell of the sufferers' ongoing decline. Their accounts of the patients' previous lives stand in sharp contrast to the senile patients themselves, who stare wordlessly into the camera. These intimate sequences make it possible to subtly communicate the realities of Alzheimer's without falling into the didactic language of the medical training film.

Like Dindo's previous film **HUG** (1999), **The Illness of Memory** was produced in cooperation with the University Hospital of the canton of Geneva. Adapted from a text by Marcy Goldberg, *CINEMA* 48, 2003



Script: Richard Dindo
Camera: Patrice Cologne, Yves Poulinquen, Hans Schürmann
Sound: Martin Stricker, Laurent Barbey
Editing: René Zumbühl

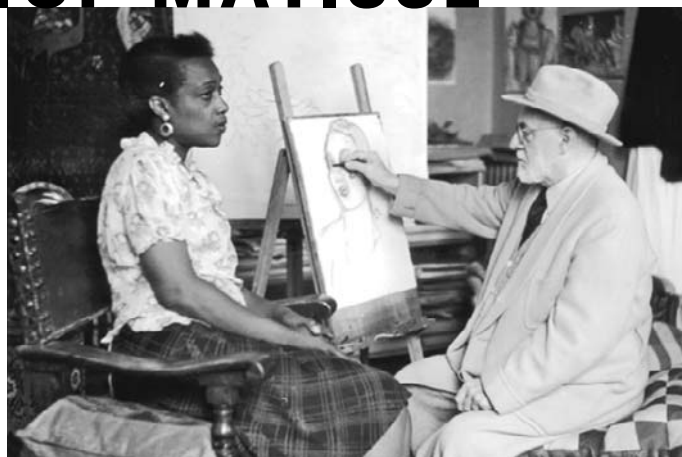
Production: Lea Produktion
World rights: Lea Produktion, Zurich
Original version: French

ARAGON, THE NOVEL OF MATISSE

| 2003 | Beta SP | colour | 52' | Original title: Aragon, le roman de Matisse

In 1941, the writers Louis Aragon and Elsa Triolet fled the Nazi-occupied zone of France, arriving in Nice. There they met and befriended Henri Matisse. Aragon resolved to write a book about the great painter, but it wasn't until 1970 that he finally completed *Henri Matisse, roman*. With **Aragon, le roman de Matisse** Richard Dindo creates a filmic re-reading of Aragon's book which continues the dialogue between the image and the word. Dindo's method is deceptively simple, combining excerpts from Aragon's texts read off-screen, Matisse's paintings and drawings, photos of the artist at work, and scenes of Nice filmed during the winter of 2001. The result is an ingenious frame-within-the-frame construction which links the views that inspired Matisse, the resulting paintings, and Aragon's literary response to both the natural surroundings and Matisse's artistic vision. Marcy Goldberg, *Visions du*

réel festival catalogue, 2003



Script: Richard Dindo, based on the book by Louis Aragon
Camera: Richard Dindo
Voiceover: Jacques Weber

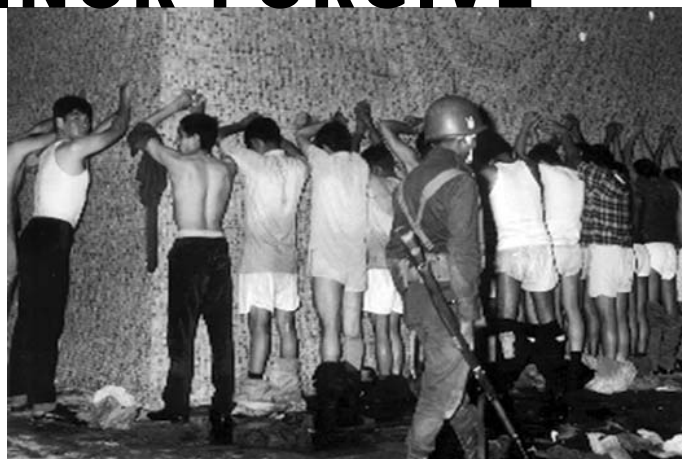
Editing: Richard Dindo, Rainer Trinkler
Production: Lea Production
World rights: Lea Production, Zurich
Original version: French

NEITHER FORGET NOR FORGIVE

| 2003 | 35 mm | colour | 120' | Original title: Ni olvido ni perdón

Ni olvido ni perdón – the title means “neither forget nor forgive” – vividly recreates a dark period in Mexican history, one that has left an indelible mark on its people. In the summer of 1968, students from all over Mexico converged on the capital, demanding democracy. But with the Olympic Games due to take place there later that year, the government turned to violence, shooting and torturing students. On October 2, 1968 a new demonstration protesting the government's actions took place, but this time, the repercussions were even greater, and the army killed up to 300 people. Archival footage and eyewitness testimony complete the film's account of the brutal massacre, and illustrate why it is impossible for the Mexican people to forgive and forget.

Swiss Film Center, *Swiss Films: Documentary*, 2003



Script: Richard Dindo
Camera: Peter Indergand
Sound: Martin Witz
Editing: Rainer Trinkler

Production: Lea Production
World rights: Lea Production, Zurich
Original version: Spanish

THREE YOUNG WOMEN

(BETWEEN LIFE AND DEATH)

| 2004 | Beta SP | colour | 98' | Original title: Trois jeunes femmes
(entre la vie et la mort)

A film about three young women aged between 20 and 25, who have all attempted suicide in the past, two of them more than once. Dindo's third film made in association with the HUG, the university hospital of Geneva, is much more than just a medical training document. Dindo wisely chose not to interweave the three stories, but to devote a separate section of the documentary to each of the three women. The result is more like a trilogy of three short films, each featuring its own method and approach. The most powerful aspect is his focus on the women's memories of their suicidal episodes. As they tell their stories, their experiences seem remote and yet intensely present at the same time: both to the viewer and, it seems, to the storytellers themselves.



Script: Richard Dindo
Camera: Richard Dindo
Sound: Blaise Gabioud
Editing: René Zumbühl

Music: Teovaldo Martinez Zapata,
Mariana Correia
Production: Lea Produktion GmbH, TSR
World Rights: Lea Produktion GmbH
Original Version: French

WHO WAS KAFKA?

| 2006 | 35 mm | colour | 98' | Original title: Wer war Kafka?

A film about the author of some of the finest, most important books of the twentieth century. Richard Dindo's new exercise in "the art of biography" devotes itself to Franz Kafka, the man and the author. The film is a mosaic of images of the mute, poetic world revealed in Kafka's books. Some of the people who knew him best (played by actors) rise like ghosts from Prague's Jewish past: his friends Max Brod and Gustav Janouch, his lovers Milena Jesenska, Felice Bauer and Dora Diamant, and the Swiss writer Max Pulver. Kafka himself is portrayed by an off-screen voice reading passages from the author's diaries and letters. A film about a Jew, about a man surrounded by an aura of myth, who saw his life as "hesitation before birth".



Script: Richard Dindo
Camera: René Baumann
Sound: Martin Witz, Dieter Meyer
Editing: René Zumbühl
Music: Maurice Ravel

Cast: Ekkard Alexander Wachholz,
Carl Achleitner, Irene Kugler,
Peter Kaghanovitch, Hana Milička,
Renata Stachovicz, Ulrich Matthes
Production: Lea Produktion GmbH
World Rights: Lea Produktion GmbH
Original Version: German

THE MARS DREAMERS

| 2009 | 35 mm | colour | 83'

A film about Americans who dream of going to Mars one day, who firmly believe that this is absolutely necessary and that the human race must explore the universe. The first step to that effect is travelling to Mars to search for traces of life there and establish a new civilisation.

"With stunning images of landscapes and magnificent takes of the distant planet, the director enables us to comprehend the fascination of the Mars dreamers. (...) At once intricate, wry and touching, the documentary film takes us to a dream world, while posing questions about the future of planet Earth and the human race." Charles Martig, *Medientipp Katholischer Mediendienst*, February 2010

"Between virtual simulations and people in their real settings, between faraway dreams and earthly reality, Richard Dindo has succeeded in maintaining the poetic dimension and thus created a kind of masterpiece." Norbert Creutz, *Le Temps*, February 9, 2010



Script: Richard Dindo
Camera: Pio Corradi, Richard Dindo
Sound: Martin Witz, Gilles Bernardeau
Editing: Eulalie Korenfeld, René Zumbühl
Music: Christophe Boutin

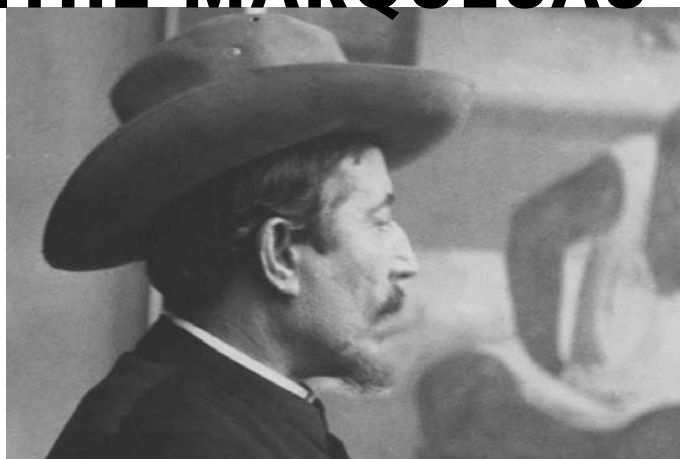
Production: Lea Produktion, Zürich; Les Films d'ici, Paris; Radio Télévision Suisse; Teleclub
World Sales: Doc & Film International, Paris
Original Version: English (german/french subtitles)

GAUGUIN IN TAHITI AND ON THE MARQUESAS

| 2010 | Digital Beta | colour | 68' | Original title: Gauguin à Tahiti et aux Marqueses

A documentary about Paul Gauguin's final years. The filming of his paintings is set in the magnificent oceanic landscape from which they emerged, commented on by Gauguin himself with quotes taken from his autobiographical works and letters. The film tells the moving story of the famous French painter, a misunderstood artist and rebel, who advocated returning to nature, who forewarned that industrialism would destroy the earth and who clashed with Catholic missionaries because of the extinction of the Maori culture and religion.

"Using the artist's written comments as the point of departure, Dindo searches for images in the South Seas and allows these present views to engage in a dialogue with reproductions of Gauguin's paintings set in nature. This maverick method of wresting a painter of museality and returning to the very world that inspired and shaped him is alluring, gripping and rife with poetic moments." Geri Krebs, *St. Galler Tagblatt*, June 12, 2010



Script: Richard Dindo
Camera: Richard Dindo
Sound: Richard Dindo
Editing: René Zumbühl

Production: Lea Produktion, Zürich; Les Films d'ici, Paris; Schweizer Radio und Fernsehen
World Sales: Les Films d'ici, Paris
Original Version: French