I grew up in a hotel lobby, amidst all of its sceneries. A place where appearance and reality, continually intersect. This stage, with its enmeshment of illusion and reality, has continually informed me and continues to attract me. I also believe that all of my films, whether they are time-travelling tales like Jenatsch and Hors Saison (Off Season), extreme love stories like La Paloma or Hécate, or refracted narratives working with mirrorings, like Schatten der Engel (Shadows of Angels), or The Written Face, take place in a twilight zone of sorts: in liminal realms. The same holds true for Il Bacio di Tosca (Tosca’s Kiss) and Beresina. They are all about illusions and dreams that dissolve, about people slipping away from and losing each other, about imaginary places that one seeks in order to escape from reality, from normality and all it entails.” Daniel Schmid, May 2004

Always “à la recherche du temps perdu”

“Life is a legend” Daniel Schmid, 1998

In 1992, aged 51, Daniel Schmid created Hors Saison (Off Season), a film that is like a key to his oeuvre and his life. A grown-up man, Valentin, returns to the place of his childhood: an old hotel in the Swiss Alps. The hotel has been abandoned and is set to be demolished. Once again, Valentin walks through corridors, halls, dining rooms and guest rooms. He pushes open doors, peeps round corners, sees his reflection in a nearly opaque window and peers through smudged windows. Memories flash up unexpectedly; his past manifests itself as a second reality level within the film. Looking over the boy’s shoulder, Valentin again meets up with a fascinating crowd: guests, hotel staff, family. His constantly dilly-dallying mother, his grandmother with her 1001 tales to tell. The distinguished gentleman, the aristocratic ladies and the nymphomaniac blonde, the bar musicians Max and Lilo, Malini the conjurer and Miss Gabriel, the kiosk lady who would slip Valentin the latest Mickey Mouse magazine every Thursday. Just like in the old days, Valentin’s family move from room to room in the hotel – nomads in their own four walls – in line with the changing seasons.

In the high season, their abode is under the roof, in the pre- and post-season they make the third floor, in the dead season the first floor their home. Without any actual shift of place, Hors Saison tells about journeys, journeys into the realm of dreams, fables and memories, something that Daniel Schmid is so well acquainted with through his own experience. Like the protagonist in Hors Saison, he grew up in a Swiss mountain hotel, in his case the Hotel Schweizerhof in Flims-Wald-Masquerade

**FILMOGRAPHY**

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**DANIEL SCHMID**

Daniel Schmid (1941–2006) grew up in the Hotel Schweizerhof in Flims, which his family had owned for generations. After studying history and comparative literature in West Berlin (1962–67), he attended the German Film Academy (Deutsche Film- und Fernsehakademie Berlin, DFFB) from 1967 to 1969. He met Rainer W. Fassbinder during his entrance exams and a close, enduring friendship developed between them. Fassbinder subsequently introduced Schmid to Werner Schroeter, and the three film-makers went on to influence each other’s early work. Since 1974 Schmid has divided his time between Paris and Switzerland. Apart from making films, he has also staged several operas, including Offenbach’s Barbe Bleu (1984), Rossini’s Guglielmo Tell (1987) and Verdi’s Il Trovatore (1996–2006) at the Zurich Opera House.

Schmid’s filmwork has been shown in many retrospectives all over the world, among other places in Boston (Harvard Film Archive), Washington (National Gallery of Art), New York (BAM cinémathèque), Chicago (The Gene Siskel Film Center of the Art Institute), Vancouver (Pacific Cinematheque), Montreal (Cinémathèque québécoise), Paris (Galerie Nationale du Jeu de Paume), the international Filmfestival Pesaro and the international Filmfestival Kiev.
It was a cosseted and at the same time lonely childhood marked by the "soundless presence of dead or blind men" and the presence of strong women. Daniel Schmid was four years old when his father died of TB. His grandfather was blind for the last few years of his life. And Schmid’s mother and grandmother ran the family enterprise on their own for many years, until Schmid’s brother and his wife took over.

Hotel Schweizerhof is three kilometres outside the village at the edge of a forest. Before going to school, Daniel Schmid had little contact with other children. His first "best friend" was an imaginary boy who would gallop through the hotel with him. Otherwise, what little Daniel liked best was to listen to stories. One of his favourites was the tale of his grandfather and a kiss. At the age of 16, during a practical training stint at the Savoy in London, Schmid’s "Nonno" (grandfather) once fell asleep on a chair while waiting for guests late at night. It was Sarah Bernhardt who woke him with a kiss. "Who’s Sarah Bernhardt?" Daniel would ask. "The greatest actress in the world," was his grandmother’s reply. Schmid, who was blessed with an easily enraptured heart as well as considerable charm, decided that he, too, wanted to be kissed by "someone like that".

Such memories of his childhood at a hotel and the ensuing traits and sensibilities – the child’s perspective of being at the heart of events without being able to really participate; the pleasures of one’s own memories, the joy of story-telling, the flair for staging one’s own appearances – can be found as basic components throughout Schmid’s artistic œuvre. In his quiet, fairy-tale-like opera productions. In his films: the grotesque social satires, the love stories taken to extremes and beyond, the somnambulous time-travel movies, the so-called documentaries. Almost more than in the films, these traits come to the fore in his books. For instance in the picture book written together with Christian Bener in 1983, Die Erfindung vom Paradies (The Invention of Paradise), a scintillating parody of Switzerland’s official views of its history; his illustrated autobiography A Smuggler’s Life (1999); and Excitation Bizarre, published in 2004, a collection of old photographs and three short essays on the romantic notion of exaltation, which in Schmid’s view found its perfect expression in the hotel world of Flims at the turn of the 19th/20th century.

La force de l’imagination
"There is no greater fiction than remembered stories" Daniel Schmid, 1992

Schmid moved to Berlin in 1962 to study history and literature at the Freie Universität Berlin. After a brief stint in California, he then attended the newly founded Deutsche Film- und Fernsehakademie, also in Berlin. In 1974, he made his third feature film, La Paloma. One of its protagonists
is “La Force de l’imagination” (the power of imagination), an allegory which points to the entirety of Schmid’s future creative work. Unlike many other Swiss film-makers of his generation, who, in thrall of the mood of the 1960s and the New Swiss Film movement, were not averse to presenting themselves as socially and politically committed cultural practitioners, Schmid saw himself first and foremost as an artist. In the most original sense of the word, which defines the artist as the master of a craft out of which something genuinely new – artificial as well as artistic – is created. For Daniel Schmid, so-called reality is the raw material from which he shapes new worlds and realities.

The act of staging, the “mise en scène”, is one of Schmid’s great passions. Nothing is left to chance; Schmid has his say on spatial setting, lighting, decoration and colour down to the minutest details. This is his nature and his strength, which enabled him to produce such timeless films as La Paloma (1974), Schatten der Engel (Shadows of Angels, 1976) and Violanta (1978) and gained him the reputation of an aesthete, quite unlike many of his Swiss colleagues, who were more committed to the realism and naturalism en vogue at the time. It also explains the rapport between Schmid’s films and his other artistic predilection, opera. The operas he staged for the Grand Théâtre in Geneva and the Zurich Opera House include Barbe Bleue, Lulu, William Tell, Linda di Chamounix, I Puritani, Il Trovatore and Beatrice di Tenda. Playful mingling and juggling of spaces, mirrors, veils, people, music and masks is a characteristic feature of both his films and his operas. It involves the merging of genres, forms, times and realities, the coincidence of what is, what was, and what might be. Schmid’s operas often comprise entire films; his films often have strongly theatrical elements. Nearly all his films contain those wonderful, wondrous moments when time shifts and different realities come together. In Hécate (1982), the fanatical love story of an embassy staff member and the mysterious Clothilde, it is the look into a champagne glass that causes different time levels to merge. In Jenatsch (1987), a story around the murder of legendary Grisons freedom fighter Jürg Jenatsch, the sounding of a bell on a desk in present-day Zurich leads us to the mountain world of the 17th century. In Violanta (1977), the adaptation of a novel by famous Swiss author C. F. Meyer, the swaying of a gondola in Venice evokes the incestuous meeting, beside a Swiss mountain lake, between a man and a woman who is, unbeknownst to him, his sister. Finally, in La Paloma, a glimpse into the eyes of a woman singer brings to the fore one man’s whole life, his unquenched thirst for love and a whore’s relentless brutality. In the end, someone says in La Paloma, nothing remains but memories. “Life is imagining, dreaming, remembering…” Memory is the mirror of the soul, and what happens on the screen depicts nothing but reality. This is what fiction is all about.
Maverick and cosmopolitan
"Cinema for me has always been linked with beautiful women" Daniel Schmid, 1995

Over the years Schmid, the unworldly son of Swiss alpine hotel owners, has evolved into a man of the world with a suitcase in Paris and a place in Zurich, seemingly at home in hotels all over the world. From 1970 to 2004, he made 15 films including three that are usually listed as documentaries (although he claims to dislike this categorisation) – the Douglas Sirk portrait Imitation of Life (1983), Il Bacio di Tosca (Tosca's Kiss, 1984) and The Written Face (1995) – and two film compilations, entitled Les Amateurs 1912–1931 (1991) and Flimmerndes Flims (Shimmering Flims, 2004). Between 1984 and 2001 he also staged seven operas. He is currently working on two films, Portovero and Giulias Verschwinden (Giulia Disappears). Although he is among the most regularly creative film-makers in Switzerland, someone who does not only attempt to shine at the big festivals of Cannes, Venice and Toronto, but who has won recognition and a fair share of awards at home, Daniel Schmid is still often regarded as something of a maverick. One reason for this can be found in his stylistic preferences, which are at odds with most of his Swiss peers. Another reason is his "asynchronous" selection of topics after the release of his first two feature films, the social satires Thut alles im Finstern, eurem Herrn das Licht zu ersparen (Do Everything in the Dark, 1971) and Heute Nacht oder nie (Tonight or Never, 1972). Whereas most of his colleagues spent the early seventies making films with a critical take of political issues, Schmid turned his attention to exploring human memory. And in 1999, when others, in keeping with the spirit of the age, focused more on private issues, he made Beresina – oder die letzten Tage der Schweiz (Beresina or the Last Days of Switzerland), a humorous yet biting political satire. The main reason, however, is probably that Schmid has been an uninhibited and surefooted player in the international arena ever since his time in Berlin, where he met Rainer Werner Fassbinder and the two became close, lifelong friends. His casts include internationally reputed actors such as Gérard Depardieu, Sami Frey, Michel Voita, Peter Kern, Rainer Werner Fassbinder and Bernard Giraudieu. Yet Daniel Schmid, "the conjurer", as he is called in Freddy Buache’s book on the man and his films (Daniel Schmid – portrait comme magicien, 1974), exerts his magical powers most strongly on the female roles in his films. Whether they are played by Ingrid Caven, Lucia Bosé, Lauren Hutton, Elena Pavona or Geraldine Chaplin, Schmid, in his quest for the most beautiful actress in the world, has consistently made out of them proud, beautiful and lonesome figures that are far superior to any of his male characters.

Irene Genhart, July 2005

“Do everything in the dark ... was my first film (...). I believe the fundamental elements of my later works are already visible in it.” Daniel Schmid, 1974
chmid's satire on 19th-century class relations is also a thinly veiled commentary on the failure of the 1968 political revolution. Once a year, an aristocratic Austrian family holds a traditional feast at which masters and servants trade places. A troupe of actors are hired to entertain the guests, performing fragments from the “cultural scrap heap”: Gone with the Wind, Madame Bovary, Tennessee Williams, Swan Lake. The decadent proceedings take on a dangerous edge when the actors incite the servants to revolt against their masters – but is the revolution also part of the act? This caustic political statement, attacked by the Left when the film was released, seems more prescient today in an age of corporate and media co-optation.”

Mike Rabehl, Gene Siskel Film Center, Chicago (2000)
“Daniel Schmid fashions this tale into a poem, a play of associations around the (romantic) themes of love, death and the tomb. He is fascinated and tormented by the artistic desire to examine the creatures of the night, decadent yet soundless, the stuff of longing and despair.”

Neue Zürcher Zeitung (4 Oct. 1974)

“For Daniel Schmid everything is an illusion, especially cinema. Imagination is set alight, reality disintegrates, leaving fiction in its purest form: the beauty of women, the tear-jerking sentimentality of the songs, this (German-speaking) Switzerland, forever more. Rarely has a film played hide-and-seek with itself in this way and glorified the world of illusion so blatantly merely to expose the virtues of everyday life and offer us a biting form of social criticism. A masterpiece.”

Louis Marcorelles, Le Monde, Paris (12/13 May 1974)

Wherever Viola Schlump (stage name La Paloma) performs, the audience includes Count Isidor Palewski, a corpulent young man who has followed her from one second-rate nightclub to another for years, despite her failure to show much interest in him. She finally consents to become his mistress when she is diagnosed as being in the advanced stages of consumption. Isidor takes her to Europe’s luxury sanatoriums, where she stages an unexpected recovery and starts to fall in love, not with Isidor but with his love for her, and agrees to marry him. When her belief in his love starts to falter, Viola falls ill again and sets out to revenge herself.

“La Paloma is about love seen as an absolute fiction.” Daniel Schmid
Hadow of Angels is the story of a prostitute who is so beautiful that she fails to attract clients. She lives with her pimp until she meets someone who advises her to stop speaking and pays her for listening. That marks the start of her career as the "city’s garbage can". She no longer sleeps with her clients, she simply listens to them. In this way she becomes rich and powerful, until she has had enough.

This film is based on a play by Fassbinder, a polemical attack on Frankfurt as a financial centre which triggered a heated debate about alleged anti-semitic tendencies. Schmid’s more detached film version was also caught up in the fracas.

“Banning or blocking a film by Schmid is no victory in the fight against anti-semitism. On the contrary, it is a victory for neo-fascism (...). For some people will remember the poignancy of this film, its political significance and how it was forced out of the public eye.”

Gilles Deleuze, Le Monde, Paris (18 Feb. 1977)

“A film that claims to have a life of its own, to have nothing to do with everyday experience although it does nothing other than absorb everyday filth. It is a film people will want – and have – to see again.”

Wolfram Schütte, Frankfurter Rundschau (29 May 1976)

Shadow of Angels is the story of a prostitute who is so beautiful that she fails to attract clients. She lives with her pimp until she meets someone who advises her to stop speaking and pays her for listening. That marks the start of her career as the "city’s garbage can". She no longer sleeps with her clients, she simply listens to them. In this way she becomes rich and powerful, until she has had enough.

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Donna Violanta is busy preparing for the wedding of her daughter Laura. The preparations are interrupted by the arrival of Silver, Laura’s half-brother, whom she has never met. Violanta is prey to long-forgotten images of a past clothed in secrecy, memories of a passion she believed she had overcome. Laura and Silver have equally ambiguous feelings and are unable to escape their mutual fascination. Dream, reality and the past are closely interwoven.

The inspiration for this tale was a novella by Conrad-Ferdinand Meyer, a popular 19th-century Swiss writer who ranked alongside the likes of Gottfried Keller. Schmid’s film constellation is based on this tale, but he has transplanted the action from the 8th-century court of Charlemagne to the 19th century, renamed the characters and altered the dialogue to suit the modern age.
his film portrays a woman attending the Cannes Film Festival in May 1981. A tourist who has no links to the world of cinema and acting, she knows no one and soon becomes lost in the chaos.

"This film is bound to delight anyone who has suffered the trials and tribulations of attending a major film festival for the first time." Daniel Schmid

“Schmid turns his unobtrusive humour on a festival that takes on a life of its own, with rules that are impenetrable to an outsider. Having tried desperately to obtain tickets for at least one film with no success, the young tourist has no option but to watch the events unfolding so close to her on television. This is a satire on the role of television in general and the way in which our knowledge and perception are filtered through the media.”

Doris M. Trauth, Badische Zeitung (1981)
he strangeness and oriental fascination of North Africa have often served as an attractive backdrop for tales of unbridled passion and unpredictable actions. In Hécate the rituals of life are framed by the Arab-European world of colonial North Africa. Set in Morocco, this film looks back at one man's passion for an enigmatic woman, who seems to move further and further from him although she submits to his physical caresses. When Julien Rochelle meets Clothilde at a reception, she is waiting for her husband, a French officer, to return from a mission to Siberia. Their liaison, initially no more than a way of passing the time, an antidote to boredom, soon becomes a passionate affair that makes Julien dependent and ill and eventually drives him to the verge of madness.

“Daniel Schmid sets this amour fou in exquisite interiors against the glittering backdrop of a clash of cultures: European colonialism on the one hand and the dark, secretive labyrinth of the Arab world on the other. And he has remained true to his motto: ‘For me, film-making means using clichés that lead to dreams.’ The dreams are fantastic.”

Anne Fredriksen, Die Zeit (27 Jan. 1984)

“A story of physical passion from which love is absent. Although this is a film that openly portrays sensual lust, Daniel Schmid avoids all vulgarity, there is no sense of voyeurism, not a single lewd scene. This is a film that keeps the spectator at a distance, avoiding all direct visual intrusion. That is a hallmark of this gifted director: in his films, form is never used to create reality. Cinema cannot depict reality, it can merely reflect the illusion of reality. But moulded by the artist, this illusion can contain reality, expose reality. Daniel Schmid’s formal approach is a reflection of this philosophy of film and cinema. (...) Throughout Hécate we remain aware that this is the world of art, that as the film unfolds we are watching an artificial world outside our own reality. You may like it or you may not, but Hécate cannot be judged with critical terms that have nothing to do with this film (or with Daniel Schmid’s work as a whole). The cool distance from tangible reality makes this film Daniel Schmid’s best to date.”

Martin Schlappner, Neue Zürcher Zeitung (29 Oct. 1982)
On the Piazza Buonarotti, in the middle of Milan, surrounded by the noise of traffic, we can still find what Giuseppe Verdi referred to as his “most important work”: the Casa Verdi. Inside it is dark and quiet – except in the rooms where the residents are making music. Founded by Verdi in 1902, the Casa Verdi is a home for retired musicians, who live withdrawn in their small rooms with their music and a handful of memories. Some are artistes who never quite made the grade, while others are stars of yesteryear who have long since spent their dream fees.

“Tosca’s Kiss is a film whose charm makes it deeply moving. Its appeal is rooted in many things. First there is Renato Berta’s exquisite camerawork, characterised by the utmost technical precision, which captures the most delicate shades of mood, and a sensitivity towards the subjects that goes beyond simple considerateness and becomes in itself an expression of compassion. There are other reasons for the beauty of this film, too. One is the genuineness of the people’s faces: the faces of old men and women whose eyes and wrinkles show the ravages of time, the sign of a long, hard life with its achievements and disappointments, ovations and losses. Faces of people who know what they look like and what is coming, whose hands and gestures, whose every movement is pervaded by the inimitable flair of a ceaseless performance.”

Neue Zürcher Zeitung (10 Aug. 1984)

“This film is an extraordinary, overwhelming declaration of love: for the old people in the ‘Casa Verdi’, for opera and for Italy, home to a sociocultural tradition that cannot be dismissed as ‘bourgeois’. This is what prevented Schmid showcasing the more critical aspects. Of course it would have been easy to portray the forgotten stars as vanity-ridden weirdos who have mislaid all sense of history (e.g. fascism). (...) Even if you do not understand much about opera or Italy, this film gives you a deeper insight into the world of old age, music, major cultural relationships and the power of feelings.”

Jenatsch

Daniel Schmid set himself a tough challenge, taking up a tale that may appear at first sight easy to tell but which interweaves different epochs. The film centres on Sprecher, a journalist who is sent to interview anthropologist Dr. Meister, who once led the excavation of Jenatsch’s tomb. Jenatsch was a 17th-century Swiss freedom fighter who was murdered during the carnival celebrations in Chur in January 1639. During his assignment Sprecher takes a brass bell, which is supposed to unlock the secret surrounding the murder of Jenatsch. Gradually his life is drawn into the history of Jenatsch. As he tries to put things right, he suddenly loses all sense of reality. The only solution seems to be to “murder” Jenatsch again. The murder becomes a repeat of the reconstruction that the anthropologist played out to the journalist – originally to the journalist’s great amusement. But what seemed at first to be no more than a joke, suddenly turns very sinister.

“This is a film about crossing boundaries, especially time boundaries, and looking through windows in people’s souls that show who they once were and how the world once was. Through its use of surreal elements, this film naturally generates close encounters of the third kind, but Daniel Schmid’s interest focuses on the deeper psychological trauma rather than amusing cinematic tricks. Aided by his outstanding cameraman, Renato Berta, this is something he does to perfection.”

Martin Schlappner, Neue Zürcher Zeitung (1987)

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“Graceful skaters, dashing outdoor sportsmen, high society on the hotel terrace and a lively tea dance on a steamer: Daniel Schmid’s contribution to Freddy Buache’s compilation programme uses anonymous advertising films and amateur footage from the 1910s and 1920s to portray the delightful world of high-society tourists in a bygone age.” Sabina Brand, Züri-Tipp (1992)

Les amateurs 1912–1931 is part of the Film du Cinema Suisse series directed by Freddy Buache, in which twelve film-makers avail themselves of a wealth of Swiss cinema archive material and film sequences, from 1896 to the current day, in order to produce twelve medium-length films.
Valentin returns to the scene of his childhood: an old hotel in the Swiss mountains, which has long been sold and is about to be demolished. As he wanders through the empty building, his memories fill the hotel with life, as if their very transience had brought forth an inner melody.

The narrative structure of *Hors Saison* resembles a game of billiards: one ball glances off another, setting it in motion and at the same time altering its own course. One episode triggers another, until their paths cross or they merge, creating a kaleidoscope of memories interspersed by what is ostensibly the present.

“Schmid at his best: bold, whimsical, tender and ironic. He returns to the realm of women, who have always been at the heart of his theatrical reality, headed here by the grandmother, the baroque story-teller. (...) *Hors Saison* is enchanting: it spreads out a wealth of miniatures before our eyes, plays with dreams, forgotten longings and the emptiness of the present day, through which (adult) Valentin wanders futilely.”

Wolfram Knorr, *Die Weltwoche* (1992)

“*Hors Saison* has an unexpected new lightness. Daniel Schmid (...) turned seducer. His stream of stories is poured out in a series of scrupulously encased images full of soft red tones. The shadowy ghosts of the past are transformed into wonderful characters that he brings to life and sets in motion as lavishly and tastefully as if they were on an opulent stage. Each unrelated episode, accompanied by Ingrid Caven’s smoky, erotic voice, fuses into a magnificent, somnambulant dialogue, a tender melody.”

The Written Face gravitates around Tamasaburo Bando, star of the Japanese Kabuki theatre. The film is divided into four overlapping acts. The first, the dance of the drunk serpent Orochi, from Japan’s oldest myth, is followed by a second, documentary section on Tamasaburo Bando and his idols. This focuses on his meetings with geisha and dancer Han Takehara, movie actress Haruko Sugimura (Ozu, Naruse, Kurosawa) and Butoh dancer Kazuo Ohno. The third act, “Twilight Geisha”, is a playful variation on the geisha theme. In the fourth and final act Tamasaburo dances the Kabuki piece “Sagimusume”, a story of the reincarnation and metamorphosis of a young girl on a snowy winter’s night.

“There are two things that have to be said about The Written Face. First, it is probably Daniel Schmid’s best film. Secondly, it is less a documentary about the Kabuki Theatre than a new variant of the film-maker’s reflections (…), a cross between an essay and a poem.”

“I love things that are gone,” says Swiss film-maker and opera producer Schmid, paying tribute to a vanishing, alien culture. This is a hymn to the beauty of art. Schmid transforms the body of Onnagata, the 101-year-old geisha, and the 88-year-old Butoh dancer into fiction. A few gestures are sufficient for him to sketch the other sex or convey a sense of perfect beauty, but without the frail figure behind it disappearing completely. in Schmid’s film people are works of art.”
Christiane Peitz, Die Zeit (20 Sept. 1996)
His black comedy tells the tale of Irina, a beautiful Russian call-girl who finds herself in the fairy-tale setting of Switzerland, a country in which she begins to believe unconditionally – unlike those around her. Through Dr. Alfred Waldvogel, a somewhat fishy lawyer, and his girlfriend Charlotte De, she is introduced to a growing circle of clients from the worlds of business and politics, the military and the media.

Back in Russia, her fortune is followed by her numerous relatives, who soon start preparing to move to the promised land.

Meanwhile, Irina becomes more and more entwined in a labyrinthine tangle of interest groups, all of whom seem to be using her. As a reward for her role as “informant” she hopes to gain a Swiss passport. One of her clients even promises to marry her. In the face of blackmail she is forced to make up dubious stories about her clients. As she faces deportation, she falls prey to a misunderstanding and – fully unaware of the consequences – triggers a coup planned many years ago by a long-forgotten patriotic organization: the Beresina Alarm. Her life takes an unexpected turn – together with the rest of Switzerland.

“Beresina or The Last Days of Switzerland resulted from the desire to make our very own declaration of love of the country we grew up in and by which we have been moulded.” Daniel Schmid, 1999