

ARAGON, THE NOVEL OF MATISSE

2003 | Beta SP | Colour | 52' | 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 | 35mm | Colour | 120' | 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

UNIVERSITY HOSPITAL OF GENEVA

| 1999 | Digital Beta | Colour | 103' | HUG, les hopitaux 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' | 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)



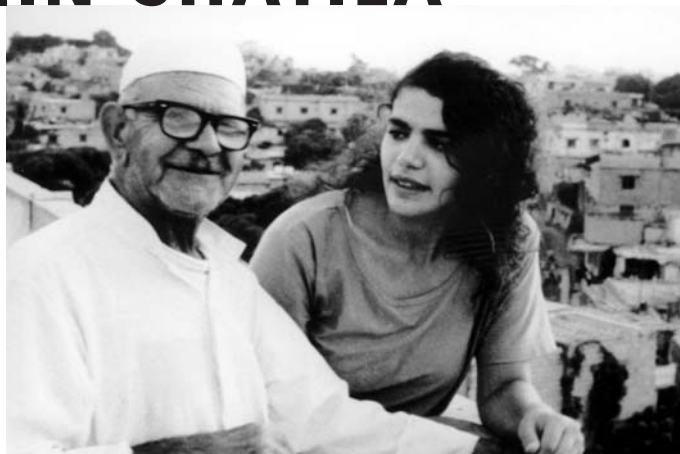
Script: Richard Dindo
Camera: Patrice Cologne, Yves Poulinquen, Hans Schürmann
Sound: Martin Stricker, Laurent Barbey

Editing: René Zumbühl
Production: Lea Produktion
World rights: Lea Produktion, Zurich
Original version: French

GENET IN CHATILA

| 1999 | 35mm | Colour | 98' | 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

| 2002 | 35mm | Colour | 102' | 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** ("interrogation 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

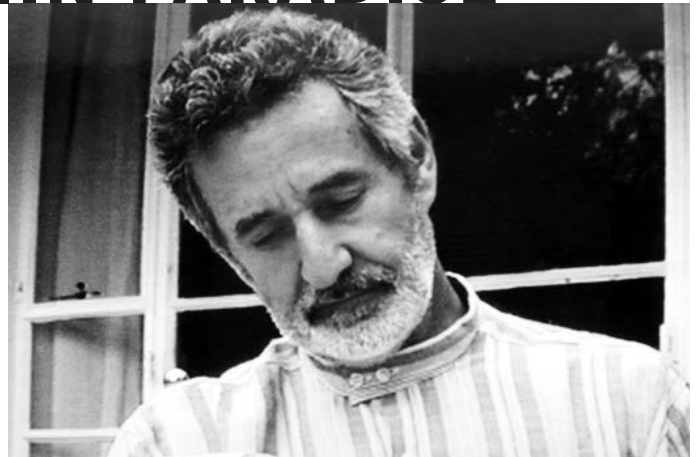
A SEASON IN PARADISE

1996 | 35mm | Colour | 112' | 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 | 35mm | Colour | 98' | 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

CHARLOTTE – "LIFE OR THEATRE?"

1992 | 35mm | Colour | 61' | 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 | 35mm | Colour | 112' | 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

MAX HAUFLER "THE MUTE"

| 1983 | 16mm | Colour | 90' | 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 | 16mm | 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

RAIMON – SONGS AGAINST FEAR

| 1978 | 16mm | Colour | 55' | 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 | 16mm | 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

HANS STAUB, PHOTOJOURNALIST

| 1977 | 16mm | B/W | 60' | 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, COMMERCIAL ARTIST

| 1977 | 16mm | B/W | 60' | 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

THE SWISS IN THE SPANISH CIVIL WAR

1973 | 16mm | Colour | 80' | 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 | 16mm | Colour | 100' | 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

EL SUIZO – A LOVE IN SPAIN

| 1985 | 16mm | Colour | 90' | 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 | 35mm | Colour | 145' | 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

REPETITION

| 1970 | 16mm | B/W | 38' | Die Wiederholung

A short essay film about two teenagers looking for political orientation. They interview Konrad Farnet, 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

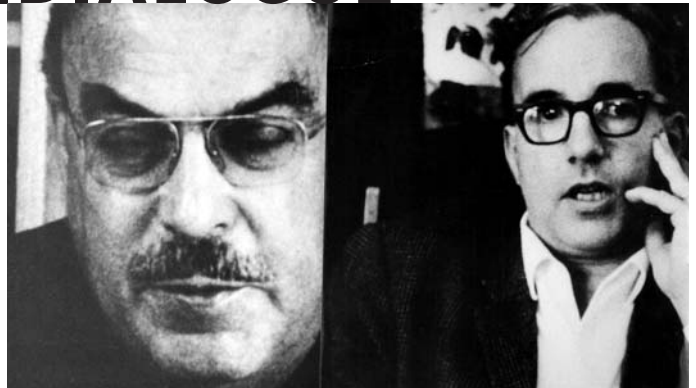
Production: Richard Dindo
World rights: Richard Dindo
Original version: German

DIALOGUE

| 1971 | 16mm | B/W | 46' | Dialog

A discussion between the pastor and writer Kurt Marti, and the Marxist writer and teacher Konrad Farnet. 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 Farnet (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 | 16mm | Colour | 62' | 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