

V A T E R S

DIE LIEBE
MEINER ELTERN

Montage TANIA STÖCKLIN Puppenspiel KATHRIN BOSSHARD, FRAUKE JACOBI Stimmen HORST WARNING,
NIKOLA WEISSE, STEFAN KURT Kamera PETER LIECHTI 2. Kamera PETER GUYER Tonschnitt & Mix FLORIAN EIDENBENZ
Bruitage PETER BRÄKER Musik-Interpreten DOMINIK BLUM / STEAMBOAT SWITZERLAND, TAMRIKO KORDZAIA,
IRINA VARDELI, ENSEMBLE RECHERCHE U.V.A. Stagiaire JOLANDA GSPONER Koproduzent SCHWEIZER RADIO UND FERNSEHEN,
URS AUGSTBURGER / SRG SSR, SVEN WÄLTI Produktion LIECHTI FILMPRODUKTION GMBH
WWW.PETERLIECHTI.CH

EIN FILM
VON PETER LIECHTI

G A R T E N



**film stills, clips, trailer and artwork
are downloadable from the homepage of
Peter Liechti**

<http://www.peterliechti.ch>

Technical Data

Duration 93 min. Ratio 16:9, color
DCP 25 & 24 FPS, HDCAM, DVD
Sound: 5.1

Versions

Original version

- GERMAN & SWISS GERMAN (no subtitles)

German version

- GERMAN SUBTITLES

2 English versions

- ENGLISH SYNCHRO & ENGLISH SUBTITLES
- ONLY ENGLISH SUBTITLES

French version

- FRENCH SUBTITLES

Screening Dates Berlinale

12. 02. 2013 – 09:30 – CinemaxX6 (press screening) EN

13. 02. 2013 – 20:00 – Arsenal EN

15. 02. 2013 – 19:30 – CinemaxX4 EN

16. 02. 2013 – 16:30 – Delphi-Filmpalast GER

17. 02. 2013 – 15:00 – Cubix 7 GER

Contacts

World Sales

Deckert Distribution GmbH

Marienplatz 1

04103 Leipzig

Germany

Tel: +49 341 215 66 38 / Fax: +49 341 215 66 39

info@deckert-distribution.com

www.deckert-distribution.com

Press

mm filmpresse

Sylvia Müller

Tel. +49 30 41 71 57 22 / Cell. +49 176 24 25 33 09

mueller@mm-filmpresse.de

www.mm-filmpresse.de

SWISS FILMS

EFM European Film Market

Internationale Filmfestspiele Berlin

Stand Nr. 111, 1. Stock

Martin Gropius Bau

Niederkirchner Strasse 7

D-10963 Berlin

T +49 30 609027-436

info@swissfilms.ch

www.swissfilms.ch

Synopsis

long

FATHER'S GARDEN is an attempt at a personal revision of the past. I had always felt like a stranger in my own family until I noticed – not without disquiet – how similar we are in actual fact. The more often I see my parents, all the more moved I am by their old age, by their gradual fading from this life, by the dying out of an entire recollective reservoir. Thus, this film does not necessarily tell the parable of the “prodigal son,” but rather the “story of parents lost.”

My parents reject the computer, refuse to go on the “Net” and do not think “globally.” Both bemoan the general loss of identity and freedom, the lack of respect and moral values in our society. They represent the typical petite bourgeoisie in Switzerland, their viewpoints are decidedly conservative. For half of my life I was convinced that I had to do everything differently than they do, also think differently and feel differently. And nowadays I catch myself with increasing regularity defending their, or rather, the “old values” against the vulgarity of present-day materialism.

FATHER'S GARDEN is not merely a portrait of my parents. Rather, it is the cinematic convergence of an awareness of life, representing an attitude towards life in a bygone era.

In order to express the divisiveness of my own position, the interviews and more intimate family scenes are staged as a Punch and Judy show in which the “ghosts of the past” also make their appearance. The puppet stage represents, as it were, both the home and the confines of narrow-mindedness – then as now. Interspersing documentary observation with a fictionalised family tribunal enables the creation of a very personal cosmos, conveying at all times that a person involved is giving his or her account here. A story which evolved entirely from the “synergy of an intricate encounter.”

Peter Liechti

middle

“For heaven’s sake – what a question!” exclaims the mother as her son begins the conversation; they had avoided one another for decades.

The film traces a reencounter between the director and his aged parents. It is an attempt at a personal revision of the past. In the process, a new view of his parents emerged, which also provides again and again insight into a bygone era. The story of their marriage, however, borders on a classic drama, leaving us feeling forlorn and miserable even today.

short

Using puppets, the director consolidates the portrait of his parents into a fictional family tribunal. A subtle tribute to the over-eighty generation as it silently takes leave from a world which has long since left them behind.

Director's statement

There comes a point in everyone's life when parents (also departed) become increasingly important again. At the latest, when we have children of our own. Or when taking stock of our life, coping with a crisis, or wanting to fundamentally reorientate ourselves. All at once, parents become a topic again; suddenly, there is a desire to reflect on the past and an effort to re-establish the link to the past, with all the previous "instances"... At long last, I myself have arrived at this point.

We are all part of a long succession of changing generations, and every generation encompasses the achievements, values, traumata and utopias of its forebears. For this reason alone we ought to be particularly concerned about knowing our roots. A break with one's past, the "deleting" of one's personal background uproots us.

In the past traditional values and conditions in society changed very gradually. Consequently, one had time to learn and understand, to become accustomed to innovations and integrate them into one's own world. This has changed drastically in recent decades. In the course of a single lifetime, the over-80 generation has experienced such massive changes and paradigm shifts that they are, so to speak, disconnected from modern-day life. The elderly understand precious little of the younger generation's concerns, while today's youth can hardly imagine what life was like 60 years ago. I perceive this disrupted state to be the most radical change in western culture since it has existed, akin to a chasm right through our psyche.

Before my parents had even become aware of the so-called "modern" age, they were already living in a time subsequent to the "*postmodern*." Despite – or perhaps precisely because of – their narrow-minded immunity to certain trends, they epitomise the classic "western" self-image of their generation. Their way of seeing and doing things has long since become irrelevant. Nevertheless, we perceive it as typical for "our type." They are storybook Swiss, yet not yokels. Both are educated and well informed – even though from very contrasting sources:

As long as I can remember, Mother has predicted an apocalypse of biblical proportions, the decline of humanity as a consequence of its insatiable greed, the omnipotence of the "golden calf," the turning away from God and the abolishment of all taboos in all areas of life.

Father pinpoints the source of the continual degeneration, especially among the youth: violence and the youth's lack of respect towards the elderly. Parents and teachers who no longer have their marauding children under control. The dissolution of "natural" roles between men and women. The debasement of real work in favour of speculation and profit...

Not least in this film, I would also like to pay tribute to people like my parents who have never been in the so-called "public eye" and nevertheless – or perhaps because of this – have spent their entire lives contributing to the preservation of our society and culture. And at the same time, commemorate an entire era on the verge of vanishing – just as silently and inconspicuously.

Peter Liechti

Bio/Filmography Peter Liechti



1951 Born in St.Gallen.
Studies of Art History at the University of Zurich. Zurich College of Art and Design, diploma in teaching arts. Since 1986 freelance work in films as scriptwriter, director, producer and cameraman. Workshops/seminars in Zürich, Geneva, Lausanne, Luzern, Munich, Hamburg. Masterclasses in Capetown, Beijing, Dublin, Edinburgh, Bochum, Buenos Aires.

Filmography

1984 SOMMERHÜGEL / SUMMERHILLS. experimental film, S-8 / DVD 45'
1986 AUSFLUG INS GEBIRG / TRIP TO THE MOUNTAINS. essay, S-8/16mm / DVD 33'
1987 TAUWETTER / THAW. experimental film, 16mm / DVD, 8'
1989 KICK THAT HABIT. music film, 16mm / DVD, 45'
1990 GRIMSEL. documentary/essay, 16mm / DVD, 50'
1990 ROMAN SIGNER, ZÜNDSCHNUR / IGNITER CORD. Super-VHS / DVD, 26'. limited art-edition
1991 A HOLE IN THE HAT. video with Nam June Paik, Beta-SP, 42'. limited art-edition
1995 SIGNER'S SUITCASE (SIGNERS KOFFER). documentary/essay, 16/35mm / HDCAM / DVD, 80'
1997 MARTHA'S GARDEN (MARTHAS GARTEN). feature, digi-beta / 35mm / DVD, 85'
2003 LUCKY JACK (HANS IM GLÜCK). essay, digi-beta / 35mm / DVD, 90'
2004 NAMIBIA CROSSINGS. roadmovie/essay, digi-beta / 35mm / DVD, 92'
2006 HARDCORE CHAMBERMUSIC. music film, digi-beta / DVD /35mm, 72'
2009 THE SOUND OF INSECTS. semi-fiction, HDCAM / 35mm, 88'
2013 FATHER'S GARDEN. essay, HDCAM / DCP / DVD, 93'

Collaboration

1987 SCHLACHTZEICHEN by Thomas Imbach. Cameraman
1990 RESTLESSNESS by Thomas Imbach. Cameraman
1990 TRAUMZEIT by Franz Reichle. Cameraman
1992 TRANSIT URI by Dieter Gränicher. Cameraman
1993 WELL DONE by Thomas Imbach. 2nd unit
1995 KASTANIEN IM BERGELL by Christof Schaub/René Zumbühl. Cameraman
1998 DER DUFT DES GELDES by Dieter Gränicher. Co-editor
1999 ASINARA by Paolo Poloni. Cameraman
2004/05 SWEEPING ADDIS by Corinne Kuenzli. Co-director, cameraman
2005/08 SEA POINT DAYS by François Verster (South Africa). Cameraman, concepting
2007/09 BEYOND THIS PLACE by Kaleo LeBelle. Consultant, Coaching
2009 DANIEL SCHMID by Benny Jaberg & Pascal Hofmann. Consultant, Coaching
2009/10 SIRA by Sandra Gysi und Ahmed Abdel Mohsen, Script Consulting, Cameraman
2010/12 FELL IN LOVE WITH A GIRL by Kaleo LaBelle. Script Consulting.

Awards

- **St.Gallen Cantonal Culture Prize** 1986
- **Bern Film Prizes:**
MARTHA'S GARDEN 1998, SIGNER'S SUITCASE 1996, GRIMSEL 1990
- **Action Light Award Locarno:** SIGNER'S SUITCASE 1995
- **SSA Award „best script“:** SIGNER'S SUITCASE 1995
- **Zurich Film Prizes:**
THE SOUND OF INSECTS 2009, LUCKY JACK 2003, SIGNER'S SUITCASE 1996
- **Nominations for Swiss Film Prize:**
THE SOUND OF INSECTS 2010, NAMIBIA CROSSINGS 2005
- **Federal Quality Awards:**
MARTHA'S GARDEN 1997, SIGNER'S SUITCASE 1995, GRIMSEL 1990,
KICK THAT HABIT 1989, THEATRE DE L'ESPERANCE 1987, AUSFLUG INS GEBIRG 1986
- **“Spotlight Award” by the “Cinema Eye Honor”, NYC:** THE SOUND OF INSECTS 2009
- **European Film Award:** THE SOUND OF INSECTS 2009
- **Swiss Film Prize “Best Film Music”:** THE SOUND OF INSECTS 2010
- **Zürich Art Award 2010** (Zürcher Kunstpreis 2010)
- **Grand Cultural Award St.Gallen 2010** (Grosser Kulturpreis of St.Gallen 2010)

Festival Awards

- **Torino, Jury's Award:** GRIMSEL, 1990
- **Vienna Viennale, Audience Award:** SIGNER'S SUITCASE, 1995
- **Leipzig, Bronze:** SIGNER'S SUITCASE, 1995
- **Saarbrücken, Special Mention Max Ophuls Award:** MARTHA'S GARDEN, 1997
- **Solothurn, Film Music Award:** MARTHA'S GARDEN, 1997
- **IDFA, Shortlist Joris Ivens Award:** LUCKY JACK, 2003
- **Duisburg, 3sat Award “best German spoken film”:** LUCKY JACK, 2003
- **Warsaw, Millenium Award:** THE SOUND OF INSECTS, 2009
- **Montréal / RIDM, Prix Camera-Style:** THE SOUND OF INSECTS, 2009

Retrospectives

- January 2011: Retrospective PL, Filmpodium Zürich
- December 2010: Retrospective PL, KinoK St.Gallen
- June/July 2010: Retrospective PL, IFF La Rochelle
- April 2010: Retrospective PL, BAFICI, Buenos Aires
- March 2010: Retrospective Films of PL, Roma, Ancona, Gagliari
- January 2009: PL - Filmmaker in Focus / Carte Blanche, IFF Rotterdam
- May 2006: Retrospective PL, Basel/Stadt kino
- May-June 2005: Retrospective PL, Poland (Warsaw, Kraków, Gdansk)
- February 2005: PL Retrospective, Vienna/Stadt kino
- November 2004: PL Retrospective, New York
- May 2003: Films of PL, Zürich/Videoex
- November 1997: Films of PL, Geneva/Cinéma Spoutnik
- November 1994: Filmes de PL, Migrações, Sao Paulo
- December 1990: PL – excursions dans le paysage, Geneva/Usine
- August 1990: PL – a Filmography, Bern/Reithalle
- May 1990: Films of PL, Zürich/Xenix

Jury activities

- 1987: Grand Jury Viper, Experimental Film Festival Luzern
- 1995/96: Commission ZHdK, film school Zürich
- 1996/2012: Grand Jury Documentary Film Festival Nyon, Vision du Réel
- 1998/2000: Solothurner Filmtage, Switzerland
- 2001-03: Jury Swiss Quality Award
- 2005: Grand Jury Filmfestival Diagonale, Graz, Austria
- 2006: President Grand Jury, 12th Sarajevo Film Festival
- 2008: International Jury Kurzfilmtage Winterthur
- 2009: Jury International Documentary Film Competition, Zurich Film Festival
- 2010: President Grand Jury, International Documentary Festival Munich
- 2010/11: International Jury Migros Documentary Competition
- 2011: Solo-Jury International Filmfestival Bildrausch, Basel
- 2012: Grand Jury Documentary Film Festival Nyon, Vision du Réel

Credits

Production	Liechti Filmproduktion GmbH
Coproduction	Schweizer Fernsehen SRF, Urs Augstburger
Director	Peter Liechti
Script	Peter Liechti
With	Max and Hedy Liechti
Puppet players	Kathrin Bosshard Frauke Jacobi
Voices	Nikola Weisse Horst Warning Stefan Kurt
Cinematographer	Peter Liechti
2nd Unit	Peter Guyer
Sound, Mix	Florian Eidenbenz
Editing	Tania Stöcklin
Music Consultant	Jolanda Gsponer
Music, Performers	Dominik Blum, Tamriko Kordzaia, Irina Vardeli, Ensemble Recherche a. o.