



 Internationale
Filmfestspiele
Berlin

DAY IS DONE

An autobiographical fiction
by Thomas Imbach





DAY IS DONE

A Thomas Imbach Film

Planete Doc Festival Warsawa: The Millennium Award Jury selected Thomas Imbach's Day is Done for an Honorable Mention.

Press Quotes 2011 (Berlinale, Bafici)

Day Is Done becomes, among other things, a poetic but also wryly humorous study of the selfish artist trying to play the indifferent God, but ending up revealing himself as all too human. (...) *Day Is Done* contains images of ravishing though unconventional urban beauty.

(Screen Daily, 14.02.11)

In his film Thomas Imbach looks out of his window - and sees the world. An evocative maelstrom of great power emerges in the course of nearly two hours.

(Der Tagesspiegel, 15.02.2011)

Thomas Imbach's *Day is Done* answers its questions in large-format, brilliantly, persuasively, humorously, gently and, above all, cinematically. It's an autobiographical movie, a documentary about Zurich; it's a study of the weather in Switzerland; it's a love letter to the answering machine - it's simply marvelous.

(Film und Kritik, Blog, 15.02.2011)

A captivating movie of tantalizing visual appeal that transcends the personal and embraces the universal flow of time.

(Der Landbote, 16.02.2011)

Thomas Imbach has set the world on fire in *Day is Done*; constantly shifting between closeness and distance, his personal approach transforms the banalities of everyday life into a larger-than-life picture of his protagonist.

(Negativ Film, 13.02.2011)

Thomas Imbach, "movie designer" of urban and unconventional beauty has hypnotized the sophisticated and demanding audiences of this year's Berlinale with his film *Day Is Done*. An avant-garde film whose pleasure lies in discovering the deeper sense that lies in the audiovisual banality of the every day.

(Kult, Milan, April 2011)

The film, of a touching lyricism (supported by the wonderful versions of Bob Dylan, Syd Barrett and John Frusciante, among others) is also visceral (Imbach is pretty merciless with himself) and fascinating. One of the big films of this year's BAFICI.

(Otros Cines, April 2011)

Day Is Done is an eerie film of a very particular cinematography and emotionality. A not common experience of denudation makes this film memorable.

(Una crítica por día, 23.04.2011)

DAY IS DONE

A THOMAS IMBACH FILM

Format: D-Cinema (shot on 35mm), 1:1.85, color
length: 111 minutes, 24 fps
Language: Swiss-German
English Subtitles

World Premiere

February 14th, 2011, Internationales Forum, Berlinale

Contact

Okofilm Productions GmbH
Ankerstrasse 3, 8004 Zürich, Switzerland
T: +41 (0)44 240 58 56, M: +41 (0)79 728 10 58
info@okofilm.ch
www.okofilm.ch www.dayisdone.ch



Swiss Distributor:
www.pathefilms.ch



German Distributor:
www.arsenal-berlin.de



SHORT SYNOPSIS

A smokestack stubbornly pierces the sky. Trains rumble by down below. Lights come on in the buildings as night falls. There is a man behind the camera, looking for an image. Of himself? Of the world? Of society? By day and night, in rain and snow, he stands filming at the window of his studio. Periodically we hear people leaving messages on his answering machine. They talk about the weather while on vacation and congratulate him on his birthday. His father dies, a child is born, the young family begins to fall apart. Time passes. Slowly the cityscape morphs into the inner landscape of the man behind the camera.



SYNOPSIS

A billowing smokestack fills the horizon. Trains rattle by down below. Lights come on in the buildings as night falls. There is a man behind the camera, looking for an image. Of himself? Of the world? Of society? By day and night, in rain and snow, he stands filming at the window of his studio. Periodically we hear people leaving messages on his answering machine. They report on their vacations and congratulate him on his birthday. As time passes, his father dies, a child is born, his young family begins to fall apart. Slowly the cityscape morphs into the inner landscape of the man behind the camera. Seasons change, there is lightning and thunder, snow falls and trees blossom. In the end a newly-built skyscraper dominates the landscape, eclipsing the now-familiar smokestack.

The scenes outside the window were shot on 35mm film between 1995 and 2010; the authentic telephone messages were collected between 1988 and 2003. Taken together, they form an imaginary portrait of the unseen man behind the camera. His character is reflected in the voices and moods of the callers. Some transmit praise; others, accusations. Some female voices flirt with him; one of them breaks off the relationship.

The man never picks up the phone. He stays behind the camera: framing, re-framing, focusing. He is unavailable and thus becomes the object of both desire and hostility. His own thoughts and emotions emerge through the film's

soundtrack: 12 songs that, combined with the images he shoots, reflect his subjective point of view. Like the images and the messages, the songs alternate between happiness and sadness, anger and humour. When the day is done, the film will remain: the kaleidoscope of a life.

DIRECTOR'S STATEMENT

While working on my documentary *Ghetto* (1997) in the mid-1990s, I overhauled a vintage 35mm camera so that I could shoot on film stock with complete independence. As in my previous film *Well Done* (1994), I wanted to combine the latest camcorder technology with classic celluloid footage, and to alternate between fast-paced video montage and pensive long takes shot on film. Once I had the camera, I also began to use it to film the view from my studio. For over twenty years I have been working in the loft of a former warehouse in an industrial zone behind the train station in Zurich. From the very beginning, I was captivated by the fantastic panoramas outside my window, and the 24-hour cinema offered by the ever-changing effects of light and weather conditions. With the film camera on hand, filming those views became a compulsion. I do, of course, go through phases when I am absorbed in my work and pay little attention to what is going on in front of the window. But at other times I succumb to the temptation of the view and, with my camera, enter into it as if I were stepping into a landscape painting.

Another habit I pursued for many years was collecting the messages left on my answering machine. In the beginning I was fascinated by the then-new medium. Later I realized that the messages bore witness to the passage of time. The tapes document the key events of my life during those years, like my father's terminal illness or the birth of my son. The messages also tell the story of a couple whose relationship has begun to crumble just as their child is born. The stories hinted at through the messages reflect existential themes: birth and death, success and failure, separation and new beginnings. Conveyed in the everyday language in which answering machine messages are spoken, these events take on a universal quality, connecting the film's viewers to their own memories.

After years of pondering how to combine these two sources, the one seen, the other heard, a visual and narrative structure began to take shape. The character of "T" emerged: a protagonist enabling me to distil and fictionalize my autobiographical documents. The film leaves many blanks, for each individual viewer to fill in. What T has left unsaid or undone may provoke some, and inspire curiosity in others.

Thomas Imbach, January 2011

INTERVIEW WITH THOMAS IMBACH



Day is Done is not only the story of a life, but also a slice of contemporary history. Did you sense from the beginning that the images and sounds you were recording would take on historical significance over time?

Not really. I just loved that spectacular view. I kept filming it, because I liked it so much. I chose the studio because of the view. It was like an artist's fascination for painting the same subject over and over again in every kind of light and weather. Like Cézanne's series of oil paintings of the Mont Sainte Victoire.

It was also pure intuition that made me start collecting the messages from my answering machine. The tapes looked just like music cassettes, so it seemed strange to erase the recordings. At some point I realized that the film had started making itself.

At the end of the film, Zurich's cityscape seems to have gone through some major changes.

During the first ten years, the changes were minimal. Bridges were repaired, old billboards replaced by new ones, and so on. The construction of the Prime Tower, on the other hand, fundamentally transformed the landscape. The focal point of the tableau shifted: a newer and much higher structure now dwarfs the old smokestack. Zurich's industrial West End never corresponded to the postcard clichés of Switzerland. But now a former cogwheel factory has become the site of a supermodern office tower 126 meters high: Zurich's and in fact Switzerland's first real skyscraper.

"Happy Birthday. It's your grandmother."

Your trademark in your previous films has always been fast-paced-montage sequences on video. Has your gaze slowed down now?

The different approaches stem from the differences in the material itself. When I was working on *Well Done* (1994) I was interested in the flat, almost two-dimensional images produced by the early camcorders. With that technology, it made sense to film only one thing at a time. We purposely stayed on the surface, shooting close-ups and extreme close-ups. We took the visible world apart and put it back together again. Based on that experience, I developed my own visual style and continued to adapt it to the challenges of each new film – such as working with actors, which I started doing in *Happiness Is A Warm Gun* (2001).

The 35mm film footage was a different story; I had always used film stock for my landscape shots. Those images have tremendous depth, and a luminous quality. When we see the big smokestack on screen, it's like a beating heart. The smoke pours out, the clouds drift by, a flock of birds circles around the top. Scenes like that breathe in a different way, and so my editor Gion-Reto Killias and I realized that we needed to use as much of the shots of possible. Unlike *Well Done*, here we worked with very long takes.

You call your film an "autobiographical fiction". How much is autobiographical, and what is fictional?

Everything that takes place outside my window is clearly authentic. I didn't interfere at all there. In fact, I did try to once: After watching Werner Herzog's *Fata Morgana*, I shot portraits of some of the workers in the railway yard below. During editing, however, I realized it would be better to concentrate on the point of view from the window, so we cut out all that great material, and I went back to being an observer. The answering machine voices and the home-movie footage are also real. But it was necessary to dramatize the material, if I was going to expose myself and the people around me in this way. I loan my autobiographical details to "T", the film's protagonist but he is a character in his own right, and not interchangeable with Thomas Imbach. Just like my "documentary" films from the 1990s, the fictional aspect of this film lies not in making up a story, but in processing the authentic material, and distilling it into something subjective. As a result, my friends and relatives are transformed into archetypal characters in a universal story.

How universal a character is "T." supposed to be? Is he a typical man?

As always, it is through the individual that we see the universal: things like love and separation, death and birth, pain and happiness. These are the things that make up a person's life. Seen in this way, T is not a typical man, but a typical human being.

"I see you running naked through your apartment!"

Along with the voices from your personal life, you also used messages that refer to your films: some of the teenagers from Ghetto, for example, or the actors from Happiness is a Warm Gun. Is it important for the viewer to recognize all these references?

Not at all – on the contrary. The film is edited in such a way that those messages can be understood without any background information. The same applies to the personal material, such as the vacation messages from my parents. They were always travelling because they ran a travel agency. But in the film they can easily be understood as globe-trotting senior citizens. Such details can be read in several ways. The references to my films are mainly there to remind the viewer that “T” is a filmmaker and, as such, is guiding the viewer’s gaze. But of course they are also part of the motif of “success and failure” that runs through the whole film.

Day is Done belongs to the genre of the essay film, but you don’t use voice-over commentary.

In my view, a voice-over would be superfluous. The visuals are like a musical score: they accompany the stories on the audio track, and vice versa. Image and sound comment and reflect on one another. And then of course there is the actual music: 12 songs that give “T” a voice.

The 12 songs are cover versions of pop, rock and folk songs. How did you choose the music, and why did you decide to re-record it?

The songs basically represent T’s voice in the film. They communicate his moods, and comment on the events taking place. Some of them are my own favourite songs. Others I discovered through Milan Peschel, the lead actor of my film *Lenz*. For that film he had already done some great cover versions, like Pink Floyd’s “Wish You Were Here”. Two years ago, he and I recorded layouts of 20



“We just wanted to say hello. We are back. We’ll call again.”

songs as reference tracks for editing *Day is Done*. We wanted Milan to record the definitive versions for the film, but he got sick right before the recording session and had to cancel. When the news came, I was already sitting in the studio and rehearsing with the band. The guitarist (George Vaine) had already sung some of the songs during rehearsal, and so I spontaneously decided to record all the songs for the film with this young and very talented singer and musician.

The decision to record new versions of the songs was not primarily financial. The music we used comes from the singer-songwriter tradition and reflects the introspective and sometimes romantic mood of the film. So it made sense to reinterpret the songs, with one consistent singer's voice as a counterpart to T.

The film's title is also the name of a song, but you didn't use it in the film.

Yes, "Day is Done" is a song by the English folk singer Nick Drake, from his first album *Five Leaves Left* (1969). In his book about Drake, Nick Hornby wrote that Drake "boiled down all the melancholy in the world ... and poured the essence into a little tiny bottle". The song was in the film for a long time, and was meant to evoke the love story with the mother of T's child, and their painful separation. But ultimately that seemed to me too heavy-handed. The realization that some mistakes cannot be undone, the sad coming-to-terms with oneself, should be an overarching motif in the film, not connected to any one particular scene. *"When the day is done/down to earth then sinks the sun/Along with everything that was lost and won/When the day is done."*

Interview: Marcy Goldberg (January 2011)

"This is Rolf. How are you? I heard that your father's sick. Call me."

ESSAY



DAY IS DONE. FROM SHOCK AESTHETIC TO ELUSIVE GAZE

Representations of the modern city in art have been characterized, at least since Baudelaire, by an aesthetic of shocks. The city is a jumble of people and things in motion, producing attractions non-stop and inducing the overstimulated individual to look for a concept with which to grasp the dynamic entirety of his experience. Dziga Vertov may have been the first to solve this problem through cinematic means: *The Man with the Movie Camera* is a “city symphony” that synthesizes city life from morning to night and simultaneously places the cameraman filming it all at the centre of attention. The world of the city finds its focal point in the cameraman’s gaze – even if, or perhaps because, it can never be pinned down – and montage is the principle of its dynamic system.

At the same time, Vertov’s formula for the dynamic whole of the city opened up a space for another filmic gaze: the gaze of the spectator, who remains in one place and does not react to the shock of the modern with frenetic activity, but rather transforms his field of vision into a theatre of chance and plunges into the inner drama of lying in wait for the incidental, for that which happens to be passing by at a given moment. For the lingering gaze, the random external event becomes the motif of an inner landscape. Godard, pointing his camera at Anna Karina in a café, is still following in Vertov’s steps, a man with a movie camera amid the tumult of the city, even if his gaze clings to his diva as if he were already in the cinema.

But what happens to the man with the movie camera when he stations himself at a window? Thomas Imbach's *Day Is Done* provides an answer to this question in the form of a narrative that is at once the story of a life and the story of a disappearance. For over 15 years Imbach has been shooting 35mm footage of the Zurich railway yards as seen from his studio on the Hohlstrasse. He films trains arriving and departing, airplanes taking off on the horizon, the whole spectrum of weather conditions at all hours of the day and night, children playing, trees in the wind, and young men competing in daring motorized stunts on the grounds of the disused freight depot below.



Even Swiss society – where the key conflicts of modern life have been played out with about as much intensity as a polite disagreement between neighbours – has been experiencing post-industrial shifts with the attendant cast of characters: the skateboard gang and the disco fanatic, the wine customer driving a Mercedes and the arsonists who vent their ideologically-motivated fury on the cars of a random energy company.

These characters also tell the story of the gradual substitution of workers by playing children, bankers, and other producers of intangible assets. And yet, in Imbach's film, Zurich is a city whose beauty emerges in the variations of light and weather captured by a camera in an industrial zone – a landscape that is a far cry from the natural beauty of the eternal river views produced by nineteenth-century landscape painters. such as those of the Hudson River School (often, incidentally, commissioned by railway companies, which is why there are always trains driving across their canvases).

The soundtrack creates a parallel space superimposed on the images, consisting of messages left on Imbach's answering machine by his relatives, friends and girlfriends over a period of fifteen years, and songs culled from four decades of rock-music history. The answering machine messages tell stories from the life of "T", Imbach's filmic alter-ego: his father's death, his artistic successes and failures, the birth and childhood of his son, the love for his son's mother, and how that love falls apart.

But the messages also tell the story, bordering on fiction, of the man who cannot be reached, the man who disappears behind his camera at the window. "Pick up the phone, I see you running around naked in there," says one impatient friend, but he does not receive a reply. Two or three times we get a glimpse of him, as a shadow behind the camera, reflected in the windowpane. His gaze through the camera – the soundtrack tells us – is the gaze of someone who both conceals and reveals himself. T's gaze also clings to a diva: a beautiful dark-haired young woman who works in one of the shops across from his studio, and whose elegant stride he celebrates over and over in slow motion, as if she were already a star and he a star-struck fan in a movie theatre. It seems as if he would rather lose himself in gazing at this nameless diva than return the calls of the people who are trying to reach him. But he does allow us to watch him watching, and he lets us in on the feelings he provokes in his callers: their passions, frustrations and resentments.

Could the contemporary alternative to Vertov's heroic man with the movie camera, who reacts to the challenges of urban life with his shock aesthetic, be someone who flees from an overdose of life into the drama of the incidental, making his retreat behind the camera the subject of his film? It would certainly make sense. The problem for today's man with the movie camera is not so much how to react to the barrage of impulses, but more importantly how to cope with the feeling that he must not miss out on anything that is being offered to him. Seen from this perspective, the gaze out the window becomes an exercise in self-deprivation: instead of speaking, it is a gaze that withdraws and renounces. The man behind the gaze is searching for the point from which he can oversee the universe of freedoms that the city offers, and wrest a sense of order – and a life – from the chaos of love, death, birth and separation.

Vinzenz Hediger, January 2011

ABOUT THE MUSIC



The *Day is Done* Band

The composer and music producer Balz Bachmann put together a hand-picked group of musicians to reinterpret the 12 songs used in the film. The songs were recorded during a 3-day live studio session at the Sonar Studio in Zurich. The Day is Done Band's distinctive style – between folk rock and punk-inspired bar sound – is the unifying element in an eclectic playlist ranging from Bob Dylan's gospel blues and Syd Barret's homage to James Joyce, all the way to Alphaville's 1980s synthpop and Conor Oberst's edgy indie rock.

Band Members:

Lukas Langenegger aka George Vaine (vocals, guitar)

is a songwriter, singer and guitarist from Zurich, and mentor to the rising Swiss folk-pop singer Sophie Hunger. He is self-taught and a natural. The blues and rock music of the 1960s and 70s remains his great love. Lukas works as an instrument-maker and plays music with his band, George Vaine.

Balz Bachmann (film composer, guitarist, bassist and music producer)

studied double bass at the Swiss Jazz School in Berne. Since 1997 he has composed music for fiction and documentary films, and for the theatre, television and the arts. From 2007 to 2009 he toured Europe with Sophie Hunger and her band. Alongside his work as a composer and musician, Balz is also active as a music producer and publisher.

Ephrem Lüchinger (piano, organ)

is a pianist, keyboardist and producer for various bands ranging from jazz to pop and electronica. He has toured across Europe, and from Madagascar to Mexico. A sought-after sideman, Ephrem has played with musicians as diverse as Burhan Ocal, Erik Truffaz, Koch/Schütz/Studer, Heidi Happy, William White & the Emergency.

Julian Sartorius (drums)

come from the field of improvised music and can add grooves to the most straightforward of beats. He is a graduate of the Jazz School in Lucerne, and has played in a variety of bands ranging from jazz to pop and hip hop, including: Colin Vallon, Sophie Hunger, Big Zis, Jean-Paul Bourelly, Rhys Chatham, Kutti MC a.o.

Michael Flury (trombone)

studied trombone at the Department of Music, Zurich University of the Arts. He has played in many bands ranging from rock to jazz. Along with Christian Prader, he is a founding member of the Sophie Hunger Band and has been touring worldwide for several years.

Christian Prader (flute)

studied at the music conservatory in Zurich and is currently working on a master's in baroque flute in Frankfurt, Germany. Like Michael Flury, he is a founding member of the Sophie Hunger Band, with whom he has been touring for several years.

Song list

ROCOCO ZEPHYR

Written by
William Rahr Callahan

GOLDEN HAIR

Composed by Syd Barrett
Written by James Joyce

BORN IN TIME

Written by Bob Dylan

SHOOTING STAR

Written by Bob Dylan

BIG IN JAPAN

Written by Gold Marian,
Lloyd Bernhard,
Mertens Frank

MOND

Written by Tom La Belle
Composed by Balz Bachmann

ROAD TO JOY

Written by
Conor Oberst

BEING IN LOVE

Written by Jason Molina

WAITING FOR MY NIGHT
TO COME

Written by Lukas Langenegger

MAN GAVE NAMES TO
ALL THE ANIMALS

Written by Bob Dylan

THE WILL TO DEATH

Written by John Frusciante

EID MA CLACK SHAW

Written by
William Rahr Callahan

DAY IS DONE – A THOMAS IMBACH FILM

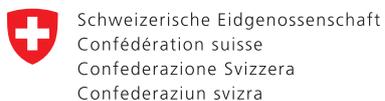
<u>messages</u>	T's Ex T's Father T's Granny T's Mother T's Son T's Lover T's Partner in Crime etc.
<u>on screen</u>	the Mail Girl the Brass Band the Kids the Workers the Fire Fighters the Motorcyclists the Police the Paramedics the Wine Shoppers the Art Students the Kissing Couples the Bikers the Gardener the Father with his Boys
<u>written by</u>	Thomas Imbach Patrizia Stotz
<u>produced by</u>	Andrea Štaka
<u>the man behind the camera</u>	Thomas Imbach
<u>partner in crime</u>	Jürg Hassler
<u>editors</u>	Gion-Reto Killias Tom La Belle
<u>day is done band</u>	
vocals	George Vaine
guitars and harp	Lukas Langenegger
bass guitar and keys	Balz Bachmann
piano and Organ	Ephrem Lüchinger
drums and percussion	Julian Sartorius
trombone	Michael Flury
flute	Christian Prader
<u>songs produced by</u>	Balz Bachmann
<u>score and sound design</u>	Peter Bräker

co-producers SRF Swiss Radio and Television
Urs Augstburger
Alberto Chollet, Urs Fitze (SRG SSR)

ARTE G.E.I.E.
Documentary Department
Christian Cools

supported by Bundesamt für Kultur
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Succès Cinema
Succès Passages Antennes

english version Catherine Schelbert
press kit Marcy Goldberg
artwork Aude Lehmann



Schweizerische Eidgenossenschaft
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Confederaziun svizra

Eidgenössisches Departement des Innern EDI
Département fédéral de l'intérieur DFI
Dipartimento federale dell'interno DFI
Departament federal da l'intern DFI
Bundesamt für Kultur BAK
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Ufficio federale della cultura UFC
Uffizi federal da cultura UFC



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COMPANY PROFILE

Okofilm Productions was founded in 2007 by the internationally acclaimed directors Andrea Štaka and Thomas Imbach, with the aim of producing independent and artistically challenging films for theatrical release. Okofilm is based in Zurich, Switzerland and collaborates with international partners on both production and distribution such as Samson Films (David Collins) in Dublin, Živa Produkcija (Jamila Žbanić, Leon Lučev, Damir Ibrahimović) in Zagreb and Sciapode (Emilie Blézat) in Paris.

Okofilm is currently producing three new projects. *CURE (Girls)*, (in financing) is the new feature film project by Andrea Štaka. Her previous film *Das Fräulein* (2006) won the Golden Leopard in Locarno and the Heart of Sarajevo for Best Film and Actress. *Day is Done*, Thomas Imbach's documentary auto-fiction, will premiere at the Berlinale in February 2011. His new feature film *Mary's Ride*, based on the life of Mary Stuart, is currently in financing/pre-production.



THOMAS IMBACH



Thomas Imbach (born 1962) is an independent filmmaker based in Zurich/Switzerland. With his production company *Bachim Films* he produced his own work until 2007. Then he founded *Okofilm* together with Director/Producer Andrea Štaka. All his films have been released theatrically. He has won numerous awards for his work, both in Switzerland and abroad. With *Well Done* (1994) and *Ghetto* (1997) he established his trademark audio-visual style based on a combination of cinema-*verité* camera-work and fast-paced computer-controlled editing. His fiction feature films *Happiness is a Warm Gun* (which was nominated for the Golden Leopard at Locarno in 2001), *Lenz* (2006) and *I was a Swiss Banker* (2007) all premiered at the Berlin International Film Festival.

In Preproduction:

Mary's Ride, Fiction feature film, 100 min.
Coproduction by Okofilm, Zurich, Samson Films, Dublin and Sciapode, Paris

CURE (Girls), Fiction feature film, director: Andrea Štaka (as producer)
Coproduction by Okofilm, Zurich, Živa Produkcija, Zagreb and ZDF/Das kleine Fernsehspiel/ARTE

Filmography:

2011 *Day is Done*, an autobiographical fiction, 35mm (DCP), 111 min.
World Premiere Berlinale 2011, Coproduction by Okofilm, Zurich, SRF Schweizer Radio und Fernsehen and ARTE

2007 *I Was a Swiss Banker*, Drama, 35mm, 75 min.
Underwater fairy tale of the Swiss Banker Roger Caviezel.
- Premiered at the 57th International Film Festival Berlin
- Swiss Film Awards 2008, Nomination Best Actor
- Zurich Film Awards 2008, Special Jury award

2007 – 2009 Retrospectives: happiness is a warm gun, *The Thomas Imbach Films* in: Berlin, *Arsenal-Kino*, Wien, *Votiv-Kino*, US-tour (08/09): Houston/TX, *Museum of Fine Arts*, San Antonio/TX, *European Film*

Festival, Washington D.C., *National Gallery of Arts*, Denver/CO, *Denver Film Festival*, New York City, *Anthology Film Archives* a.o.

2006 *Lenz am Berg*, 35mm; Film Installation, 3-Channel-Projection
Kunsthaus Zurich: *In den Alpen*, 10/2006–01/2007

2006 *Lenz*, Drama 35mm, 98 min.
Contemporary adaptation of Georg Büchner's "Lenz"

- Premiered at the 56th International Film Festival Berlin

2002 *happy too*, Digi-Beta, 60 min. "happy too" parallels the Kelly-Bastian relationship with the struggles of the actors in "Happiness is a Warm Gun"
- Premiered at the International Film Festival Locarno 2002, Cinéastes du Présent

2001 *Happiness is a Warm Gun*, Drama, 35mm, 92 min.
Drama on the mystic death of the lovers Petra Kelly und Gert Bastian.
- Nominated for the Golden Leopard 2001, International Film Festival Locarno
- Official Selection International Film Festival Berlin 2002
- Zurich Film Prize, 2001
- Nominated for "Best Swiss Feature Film", 2001
- Quality Award (Swiss Ministry of Culture)

- 2000 Portrait Film on Thomas Imbach
 "Die Kamera als Sonde", Beta-SP, 60 min.
 by Christoph Hübner for WDR/3Sat
- 1998 *Nano-Babies*, 35mm (Cinemascope),
 45 min.
 Science-Fiction essay on babies of high-tech
 researchers for Swiss Television/3SAT
 Commissioned by Swiss Television and 3Sat
- 1997 *Ghetto*, Feature documentary,
 35mm, 122 Min.
 Docudrama with teenagers on the sunny
 side of Zurich's Gold Coast
- *Best Documentary*, International Film
 Festival Mannheim
 - *Premio Giampaolo Paoli*, International Film
 Festival Florence
 - Quality Award (Swiss Ministry of Culture)
 - Zurich Film Prize
- 1994 *Well Done*, Feature documentary,
 35mm, 75 Min.
 Documentary on employees of a Swiss
 high-tech bank corporation.
- *FIPRESCI-Prize in Leipzig*
 - Quality Award (Swiss Ministry of Culture)
 - Art award of the city Lucerne
 - Zurich Film Prize
- 1991 *Restlessness*, 16mm, 58 min.
 Rail-movie with three homeless people in
 the IC-triangle ZH-BE-BS
- Nominated for the Max-Ophüls-Prize, 1991
 - Quality Award (Swiss Ministry of Culture)
- 1988 *Restlessness*, 16mm, 56 min.
 Doku-comedy about the Swiss Army
- Opening film at the Solothurn Film Festival
 - Student Award (Swiss Ministry of Culture)

Book publications by/on Thomas Imbach:

- Kino CH / Cinéma CH, Reception, Aesthetic,
 History "Eine Ästhetik der Widersprüche.
 Variationen über Thomas Imbach"
 (Monographie) by Marcy Goldberg, Schüren
 Verlag 2008
- Cinema 50, "Variations on a True Story",
 a conversation with Thomas Imbach by
 Veronika Grob and Nathalie Böhler, Schüren
 Verlag 2005
- Cinema 46, "Den Schleier der Wahrnehmung
 zerreißen" by Marcy Goldberg
 (on *Well Done*), Chronos Verlag 2001
- "Dokumentarisch arbeiten", a studio conver-
 sation with Thomas Imbach by
 Christoph Hübner and Gabriele Voss,
 Schüren Verlag 1999
- "My Filmschool": Werner Nekes Retrospek-
 tive, Katalog 1986/87, by Thomas Imbach
 and Christoph Settele, Zyklon Verlag 1986

Other Activities:

- Jury member at the Hessen Film
 Foundation, Frankfurt, since 2008
- Directing-Workshop at the international film
 schools in Berlin (dfffb), Munich (hff) and
 Cape Town 99–08
- Guest speaker at the Swiss film schools
 Zurich, Lausanne, Geneva, Lucerne 94–09
- Workshops at the Swiss Federal Institute of
 Technology Zurich 91–07

ANDREA ŠTAKA – OKOFILM PRODUCTIONS



Andrea Štaka (born 1973) lives in Zurich. She graduated from the MFA film program at the School of Visual Arts in Zurich. Her previous films *Hotel Belgrad* and *Yugodivas* have brought her great recognition at film festivals such as Locarno and Sundance and have won several awards. Both films were nominated for Best Film at the Swiss Film Awards and theatrically released in Switzerland. In 2005 Andrea Štaka received a NYSCA Individual Artist Grant (New York State Council on the Arts). *Fräulein* is her first feature film. It won the Golden Leopard at the Locarno Film Festival, the Heart of Sarajevo and the Swiss Film Award for Best Script. In 2007 Andrea Štaka founded *Okofilm Productions* in Zurich together with director and producer *Thomas Imbach*. She is a member of the European Film Academy.

In preproduction:

CURE (Girls), Fiction feature film, 35mm, 90 min.

Coproduction by Okofilm, Zurich, Živa Produkcija, Zagreb and ZDF/Das kleine Fernsehspiel/ARTE

Mary's Ride, by Thomas Imbach, Fiction feature, 35mm, 100 min. (as producer/co-writer)
Coproduction by Okofilm, Zurich, Samson Films, Dublin and Sciapode, Paris

Filmography:

2011 *Day is Done*, by Thomas Imbach, documentary auto-fiction, 111 min. (as producer)
World Premiere Berlinale 2011 Coproduction by Okofilm, Zurich, SRF Schweizer Radio und Fernsehen and ARTE

2006 *Fräulein*, 35mm, 81 min, Feature Film

- Pardo D'Oro International Film Festival Locarno, 2006
- Heart of Sarajevo Award (Best Film and Best Actress), 2006
- Swiss Film Award *Best Script*, 2007
- Zurich Film Prize, 2006
- Premio Fipresci, International Film Festival Valladolid, 2006
- Grand Prix, Batumi International Film Festival, Georgia, 2007
- Primo Premio di "Sguardialtrove", Milano Sguardi altrove, 2007

2000 *Yugodivas*, 35mm, 60 min, Documentary

- Quality Award (Swiss Ministry of Culture) 2001

- Nominated for *Best documentary* Swiss Film Prize 2002

- Recognition Prize UBS, Solothurn Film Festival 2002

- IBK Award (International Lake Constance Conference) 2004

1998 *Hotel Belgrad*, 35mm, 13 min, Short

- Quality Award (Swiss Ministry of Culture) 1999

- Nominated *Best Short Film* Swiss Film Prize 1999

- Director-Prize, Brooklyn International Film Festival 1999

- Prize for Peace, Alpe Adria Cinema, 1999

1995 *Ruza*, 16mm, 2 min, Experimental Film

- Prize 10 Best of Springdance Cinema 1996

Other Activities

Commission- and Jury Work:

- Ministry Of Culture/Official Film Board 2008–2011

- Zurich Film Festival, Official Competition Jury, 2008

- Locarno Film Festival (Pardi di domani) 2007

- Sarajevo Film Festival, Official Competition Jury, 2007

- School Of Visual Arts, Zurich, exam expert, 2006/5