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# LA BALADE DES GRANDS ARBRES

## TAMING THE GARDEN

UN FILM DE SALOMÉ JASHI

DIRECTOR AND AUTHOR SALOMÉ JASHI CINEMATOGRAHY GOGA DEVDARIANI, SALOMÉ JASHI EDITING CHRIS WRIGHT SOUND DESIGN PHILIPPE CIOMPI MUSIC SUPERVISION CÉLIA STROOM  
SOUND RECORDING NINO TEVDORASHVILI, ANA DAVITASHVILI, TENGO MANDZULASHVILI, IRAKLI IVANISHVILI RESEARCH TAMARA MSHVENIERADZE LINE PRODUCER PASCAL MOOR  
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SVEN WÄLTI, MECHTILD LEHNING, SABINE LANGE, JENNY WESTERGÅRD WITH THE FINANCIAL SUPPORT OF FEDERAL OFFICE OF CULTURE SWITZERLAND (FOC), FILM- UND MEDIENSTIFTUNG NRW,  
EURIMAGES, FACHAUSSCHUSS FILM UND MEDIENKUNST BS/BL, GEORGIAN NATIONAL FILM CENTER, IDFA BERTHA FUND, GRENZGÄNGER PROGRAM OF THE ROBERT BOSCH STIFTUNG / LITERARISCHES  
COLLOQUIUM BERLIN, SUCCÈS PASSAGE ANTENNE, HEAD GENEVE, NIPKOW SCHOLARSHIP, DAAD ARTISTS-IN-BERLIN IN CO-PRODUCTION WITH SCHWEIZER RADIO UND FERNSEHEN SRF / SRG SSR,  
RADIO BREMEN IN COOPERATION WITH ARTE IN ASSOCIATION WITH YLE PRODUCED BY VADIM JENDREYKO, ERIK WINKER, MARTIN ROELLY, SALOMÉ JASHI © 2021 MIRA FILM, CORSO FILM, SAKDOC FILM

[www.tamingthegarden-film.ch](http://www.tamingthegarden-film.ch)



CORSO FILM



SAKDOC FILM



SRF



# LA BALADE DES GRANDS ARBRES - TAMING THE GARDEN

Un film de Salomé Jashi



92 min. | Suisse, Géorgie, Allemagne | 2021 | VO/df

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**DISTRIBUTION SUISSE:**

Vinca Film

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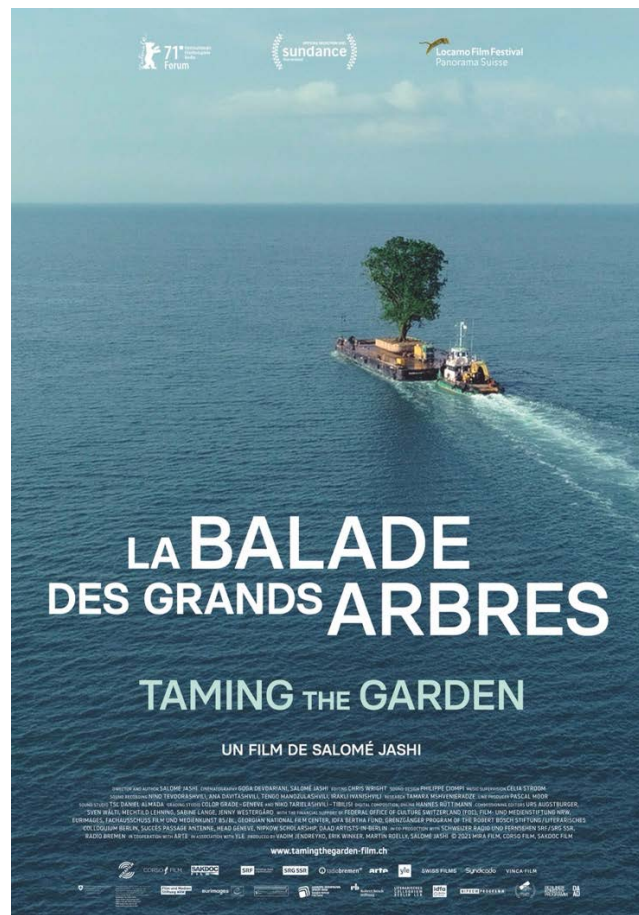
## LOGLINE

Une ode poétique à la rivalité entre homme et nature.

*La Balade des Grands Arbres - Taming the Garden* raconte l'histoire d'arbres séculaires qu'un homme influent collectionne : pour assouvir sa passion insolite, il les fait déterrer dans des lieux le long des côtes géorgiennes de la mer Noire et les transpose dans son parc privé.

## SYNOPSIS

Un homme puissant, qui est aussi ex-premier ministre de Géorgie, achète des arbres centenaires dont certains atteignent la hauteur d'un immeuble de 15 étages. Ses hommes les déracinent et les amènent dans son jardin privé: à travers les villages, par-dessus les collines et de l'autre côté de la mer Noire. Pour y parvenir, il faut couper d'autres arbres, déplacer des câbles électriques et paver de nouvelles routes à travers les plantations de mandarines. Le film fait passer le concept de déracinement de sa signification métaphorique à une réalité oppressante, tangible et pourtant surréaliste. Une ode à la rivalité entre les hommes et la nature.



## NOTE DE LA RÉALISATRICE

Il y a quelques temps, toute la Géorgie a été témoin d'une scène surréaliste : un arbre gigantesque flottait debout sur la mer. À ce moment-là, nous avons appris que l'homme le plus puissant du pays s'était découvert une nouvelle passion : il voulait ériger une collection d'arbres séculaires sur son terrain privé.

La vue de cet arbre flottant sur l'eau était comme une perturbation de l'image, comme une distorsion de la réalité. C'était comme de voir quelque chose que je n'aurais jamais dû voir. C'était beau, d'une étrange poésie, mais en même temps cela semblait être une faute, une dissonance.

Toute la côte de la Géorgie semblait participer à la réalisation du désir de cet individu. J'ai commencé à filmer ce processus. Je voulais explorer et découvrir ce qui se tramait derrière cette image bizarre. Je voulais raconter l'ambition d'un homme influent qui change des paysages, qui déplace des arbres, qui laisse les témoins sans voix – tout cela rien que pour son bon plaisir.

Pour moi, le film ne suit pas une ligne narrative unidimensionnelle. Cette histoire touche beaucoup d'aspects différents, traverse différentes couches de la vie. Par exemple le concept de virilité ou le phénomène du déracinement et de la migration forcée qui est plus qu'un processus physique. Par ailleurs, j'applique le thème du déracinement aussi à mon pays où les valeurs sont mouvantes et ne permettent pas la naissance d'un sentiment de stabilité. Je vois ce film comme un voyage incantatoire dans un monde surréaliste qui tragiquement repose sur des faits.

Nous avons filmé pendant presque deux ans. Avec ma petite équipe, je suis très souvent retournée sur la côte pour visiter des lieux et des scènes dont j'allais me servir pour construire le film. Ce fut un processus difficile puisque rien ne pouvait être correctement planifié. Nous étions dépendants des éléments naturels, comme le vent et la pluie, mais aussi de circonstances inattendues dans la routine des ouvriers, et même de la situation politique générale qui souvent faisait irruption dans le quotidien de la province. Effectuer la transplantation d'arbres aussi gigantesques est un processus très lent, mais les moments clés se produisent souvent à une vitesse ahurissante. Le plus grand défi néanmoins était lié aux habitants de ces lieux : puisque l'homme riche derrière tout cela est aussi l'homme politique le plus puissant, ils avaient peur des conséquences potentielles s'ils se montraient devant la caméra. Une peur profondément enracinée que nous partageons avec beaucoup d'autres démocraties fragiles.

– Salomé Jashi

## **Interview Salomé Jashi, recorded on October 1st 2021 in Tiflis**

### **How did you get the idea to make this film?**

**SJ:** One day in Georgia we saw this incredible image: a huge floating tree on the sea. We knew that the richest man in the country, Bidsina Iwanischwili, collects old trees as a hobby and I was aware that these trees are transported from their place of excavation to Iwanishvili's garden. But when I first saw this image of the tree, which had previously been transported over land and then on the water, I was overwhelmed. On the one hand it was a mesmerising, picturesque and poetic image, on the other hand it was deeply disturbing. All in all, it was a very conflicting image. The scene seemed like a disturbance of reality, like a mistake in perception, similar to when you see images on a videotape that do not belong to the recording.

### **Can you say something about the framework and dimension of these transplantations?**

**SJ:** Bidsina Iwanischwili has publicly mentioned in a Georgian TV programme that old, large trees are his passion and that he likes gardening. I think this is the obvious motive behind it. Of course, we can only speculate about hidden motives.

Iwanischwili has gathered over 200 trees in his garden, and the transplanting has now been completed. Of the 200 trees, some have already died when they were dug up, some after the replanting.

The trees are dug up along Georgia's west coast, transported up to 40 kilometres overland to the coast and then further transported by raft across the sea to Iwanischwilis garden, which is located near the Ajaria region in the middle of the coast.

As far as I know, the cost of transplanting a tree is around 300,000 euros

### **What were the biggest challenges for you during the shoot?**

**SJ:** The filming took about two years and the shooting rhythm was intense: we usually shot once a month. The biggest challenge was probably to capture the right moment with the camera. The logistics of the transports were quite chaotic. On the one hand, this is due to the Georgian mentality, which is somewhat chaotic and disorganised. On the other hand, the transports depend on various factors: on the weather, on the wind conditions, on the soil. We spent a lot of time on the phone with our contacts at the sites to find out when exactly the important moments of excavation or transport were. Most of the time we only got a day's notice. Then we would race to round up the crew and get to the location, which meant about seven hours of driving each time.

The second challenge for me was to find people to film. To be honest, many important stories remained hidden behind the camera. Many villagers were very reserved in front of the camera. For us it might seem strange that people are afraid to talk about trees. But for these people, talking about trees meant talking about politics. They feared that their reputation in the local community would be undermined if they spoke out about what was going on. As Iwanischwili is a political figure and still the "shadow ruler" of Georgia, many feared consequences for themselves and their children if they spoke out critically.

**The film shows the transplantation of trees in Georgia. Why might this also be relevant for an international audience?**

**SJ:** It appears like my film is telling a unique story at a specific time in Georgia, right? However, from the very beginning I did not want to depict only the image of a reality, but to convey a universal message and tell an allegorical story, a story that works independently of time and space. The film should show a surrealistic world that can be recognised in all parts of the world. For power games take place all over the world. Money is the dominant value in today's world. So I think that wherever there is this great imbalance and where the rich can do as they please, people can identify with this story.

Moreover, TAMING THE GARDEN not only tells the story of the power dynamics between rich and poor, but it also talks about values and human nature. I wanted to film this multi-layered story, which not only has to do with today's Georgia.

**Who is Bidsina Iwanischwili?**

**SJ:** Iwanischwili entered the political arena shortly before 2012. Before that, he was an anonymous oligarch whose photo hardly anyone would have recognised. He was known to support traditional theatres financially, for example by paying the actors' fees. He was quite popular and people liked him because he donated money without putting himself in the limelight. Around 2012, he founded the political party "Georgian Dream", in which he gathered his entourage and won the elections. Since 2012, this party has been in power.

Iwanischwili became Prime Minister of Georgia when he took power in 2012. He wanted to remain prime minister for only one year and then hand over power to the people. Although he resigned as prime minister after one year, he remained party leader until January 2021 and it is clear that he still continues to rule the country as a shadow ruler today. His big estate in Tbilisi, which is very close to where I live - I can almost see his house from my flat - is very often visited by politicians. So it is quite obvious that he is still very influential behind the scenes.

**Iwanischwili is a collector. He collects trees, birds and art. Does he share his collections with the public? How is his passion received by the public in Georgia?**

**SJ:** Indeed, he likes to collect expensive and exclusive things, such as large trees, exotic birds or very valuable works of art. Some of these things are open to the public; his "dendrological park", for example, is open to the public free of charge. I find this concept very interesting, that this very park is open to the public on the one hand, but is privately owned by the Iwanischwili family on the other. Here again we see the ambiguity and ambivalence that interests me so much about this material.

In general, Iwanischwili is a person about whom people have very ambivalent feelings. He is the kind of public figure who evokes very strong attitudes towards him. He is either admired or hated. Iwanischwili is a kind of patron, he pays for things. Some find that he does a lot of good without asking for anything in return. Others don't like the fact that he can do whatever he wants and he orchestrates the whole state apparatus according to his wishes.

**What happens to the holes, emotional and physical, that the trees leave behind?**

**SJ:** Even if the ground is filled up again, the absence of something big is of course very clear. I once met a woman whom I unfortunately could not include in the film because she was worried about her son who worked for one of Iwanischwili's corporations. She told me the story of her tree that fell and broke during the excavation. This tree was very important to her. Her parents had carved their names on the bark of the tree. This engraving was the only tangible memory she still had of her parents. When the tree broke, it was a real tragedy for her. When the woman told this story in her half-dark kitchen, we both cried.

For me, trees also symbolise attachment to innocence, to the past, to the land. When a tree is taken away in this way, even if money is paid for it, one can only imagine the emotional emptiness it can cause. Of course, this was not true for everyone. Some people were happy to have their trees dug up because they were too big, because they shaded their meandering plantations or because they produced too much foliage in autumn. It was really interesting to see the different reactions to the transplantations.

**What do you hope the film will trigger in the audience?**

**SJ:** In editing, it was a big challenge for the editor Christ Wright and me not to make it too clear what the viewer is supposed to think about the events they see. It was a balancing act between not being "too distant" and not being "too clear", like a game between brain and heart. We wanted to give the audience the space to develop their own thoughts, to explore the film and experience it on an emotional level. They should not only feel what they see, namely this extraordinary process of transplantation, but also reflect on other points such as power, masculinity, moral values, etc. that are hidden in the film.



## **PRESSE**

«Un regards poétique, éblouissant de beauté, sur ce voyage forcé vers un avenir inconnu.»

Cineuropa

«No film has lingered in my memory longer than Salomé Jashi's deceptively simple spare look at both the physical process of moving this massive living thing and the conflict it engenders among a village's locals.»

RollingStone - David Fear

«A spectacular cinematic experience.»

Film Fest Report

«Both majestic and surreal. Taming the Garden is not a typical issues documentary.»

In Review Online - Daniel Gorman

«A bewitching doc turns a billionaire's whim into a mythic tale of human and nature.»

Jessica Kiang, Variety

BBC Radio: Film-maker Salomé Jashi and the art of trees:

<https://www.bbc.co.uk/programmes/w3ct1pf4>

Commentaires de la presse:

<https://tamingthegarden-film.com/de/presse-kontakt/>

<https://www.vincafilm.ch/fr/catalogue/49-taming-the-garden/>

## **FESTIVALS (SÉLECTION):**

**Sundance Film Festival - World Cinema Competition**

**Berlinale - Forum**

Hong Kong International Film Festival

Ficunam, Mexico City - Award for Best Film in the International Competition

Docudays, Kiev - Main Award of DOCU/WORLD International Competition

CPH:DOX, Copenhagen

Hot Docs, Toronto

DOK.fest München

Shanghai International Film Festival

Docs Against Gravity, Poland

DocAviv, Israel

Thessaloniki Documentary Festival, Greece

**Locarno Film Festival – Panorama Suisse**

**European Film Awards 2021 - Nomination EUROPEAN DOCUMENTARY 2021**

**Et beaucoup d'autres festivals**



## CONTEXTE – LA GÉORGIE ET BIDZINA IVANICHVILI

La **Géorgie** compte environ quatre millions d'habitants et fait 1,5 fois le territoire de la Suisse. Le pays est situé au sud du Grand Caucase et à l'est de la mer Noire. Au nord, sa frontière touche la Russie, au sud la Turquie et l'Arménie, et à l'est l'Azerbaïdjan.



Source: [Georgia location map.svg](#) by NordNordWest

Peu avant la disparition de l'Union Soviétique, la Géorgie a déclaré son indépendance en 1991 ce qui a conduit à des guerres de sécession dans ses **régions d'Abkhazie et Ossétie du Sud**. Étant donné la forte présence militaire russe, le gouvernement géorgien ne contrôle toujours pas ces régions.



Source: [https://commons.wikimedia.org/wiki/File:Georgia\\_before\\_August\\_2008.svg](https://commons.wikimedia.org/wiki/File:Georgia_before_August_2008.svg)

En 2003, la « révolution rose » a poussé à la démission le président Shevardnadze, au pouvoir depuis 1992. En 2004, **Mikheil Saakashvili** est élu président par une majorité écrasante. Son action couvre plusieurs domaines : moins de bureaucratie, lutte contre la corruption, réforme de la police et libéralisation de l'économie. Ses réformes sont soutenues de façon décisive par l'entrepreneur **Bidzina Ivanishvili**. Après la privatisation des entreprises d'État soviétiques, ce dernier était devenu milliardaire grâce à ses affaires dans les matières premières en Russie. Suite à un désaccord avec Saakashvili, Ivanishvili crée en 2012 le parti « **Rêve géorgien** » qui réunit plusieurs mouvements politiques. Lors des élections parlementaires de cette année-là, son alliance obtient un succès fracassant, et **Ivanishvili devient Premier ministre** de la Géorgie.

En automne 2013, il démissionne du poste de Premier ministre, mais reste à la tête de son parti politique jusqu'en janvier 2021 et conserve une influence considérable jusqu'à nos jours. Aux dernières élections parlementaires en octobre 2020, « Rêve géorgien » obtient la majorité avec 90 sièges sur 150. Certains groupes de l'opposition n'ont pas reconnu le résultat de ces élections, et la population est massivement descendue dans la rue pour manifester. En avril 2021, grâce à la médiation du président du Conseil européen Charles Michel, un accord a pu être signé entre les principales forces politiques de Géorgie. Cet accord prévoit entre autre une réforme du système électoral et de la justice, la libération de personnes appartenant à l'opposition et un retour au travail parlementaire normal. En juillet 2021, le « Rêve géorgien » a dénoncé cet accord.

En mars 2021, Thea Tsulukiani a été nommée aux postes de ministre de la Culture et Vice-première ministre. Elle est une fidèle d'Ivanishvili qui avait déjà occupé le poste de ministre de la Justice. Selon une communication des exploitants de cinéma géorgiens, le film « **La Balade des Grands Arbres - Taming the Garden** » ne sera pas montré dans les cinémas du pays jusqu'aux élections régionales d'automne 2021 afin de ne pas donner une connotation politique à ces projections.

## CONTEXTE – LA COLLECTION D'ARBRES

**Bidzina Ivanishvili** a commencé en 2016 à collectionner de grands arbres d'au moins 200 ans dans les régions qui longent la côte géorgienne de la mer Noire. Pour les transporter jusqu'à la résidence d'Ivanishvili près de la ville de Batumi, il a fallu déterrer ces arbres avec grand soin et pour certains les véhiculer sur plus de 40 km jusqu'à la mer. Là ils ont été chargés sur un radeau et dragués jusqu'au parc du milliardaire. Les frais de transport sont estimés à 300'000 euros par arbre, selon leur dimension. Sur ordre d'Ivanishvili, environ 200 arbres ont été acheminés jusqu'à son parc privé et replantés. À l'été 2020, le parc a ouvert ses portes au public.



## BIOGRAPHIES

### **SALOMÉ JASHI - Director, Writer, Cinematographer, Producer**



Salomé Jashi was born in Tbilisi, Georgia in 1981. She first studied journalism and worked as a reporter for several years. In 2005 she was awarded a British Council scholarship to study documentary filmmaking at Royal Holloway, University of London. Salomé's *The Dazzling Light of Sunset* (2016) was awarded the Main Prize at Visions du Réel's Regard Neuf Competition as well as at ZagrebDox, Jihlava IDFF, Valdivia IDFF, and several other festivals. Her earlier work, *Bakhmaro* (2011), made in co-production with ma.ja.de. filmproduktion and MDR/Arte, received an Honorary Mention for a Young Documentary Talent at DOK Leipzig, was awarded as the Best Central and Eastern European Documentary at Jihlava IDFF, and was nominated for the Asia Pacific Screen Awards and Silver Eye Awards. Salomé is the founder of two production companies: Sakdoc Film and Microcosmos, both producing documentaries and fiction of high artistic quality. She was a fellow of Nipkow Scholarship in 2017 and DAAD Artists-in-Berlin Program in 2020.

### **VADIM JENDREYKO – Producer Mira Film**

Vadim Jendreyko is a director, author and producer living in Switzerland. In 2002 he and Hercli Bundi founded the film production company Mira Film (Zurich and Basel), which focuses on the development, production and exploitation of independent documentaries for cinema and television. With his feature documentaries *Bashkim* and *The Woman with the 5 Elephants* he won as a director the Swiss Film Award for Best Documentary (2002 and 2009) and received nominations for the German Film Award and the European Film Award in addition to numerous festival awards. Vadim supports numerous film projects as an advisor, teaches at film schools and is engaged as a mentor for international workshops such as dok.incubator. He is a member of the Swiss Film Academy and the European Film Academy.

## **ERIK WINKER – Producer Corso Film**

Erik Winker holds a Masters degree in TV Production from the University of Manchester and a diploma in film directing from the Academy of Media Arts Cologne. For over 15 years he has been working in the field of documentary both as a director and a producer. In 2008 he co-founded the production company HUPE Film, which has been running under the new name CORSO Film since 2016. Erik teaches at the University Of Applied Sciences Mainz and the ifs Cologne. He serves as a mentor for international workshops like dok.incubator, Ex Oriente and Documentary Campus and is a regular member of festival and funding juries. He is a former chairman of the regional filmmakers association Filmbüro NW, a member of the German Film Academy and a founding member of the Documentary Association of Europe (DAE).

## **MARTIN ROELLY - Producer Corso Film**

Martin Roelly studied film direction at the Academy of Media Arts Cologne from 1999 to 2004 where he graduated with a Masters degree with *Böse (Evil)*, a short film developed for children. Martin later worked as an independent head of production for various short films and as producer of music videos and corporate films. In 2008 he co-founded the production company HUPE Film, which has been running under the new name CORSO Film since 2016. Besides his work as a producer, Martin also works as theater manager for the Odeon Cinema in Cologne.

## **GOGA DEVDARIANI - Cinematographer**

Goga Devdariani is a Leningrad-born cinematographer living in Tbilisi, Georgia. He was the cinematographer for *Mediator* (2007/2008) by Dito Tsintsadze and *A Fold in My Blanket* (2013) by Zaza Rusadze, the opening film at Berlinale's Panorama section. Together with the director of *Taming the Garden*, Salomé Jashi, he contributed to the cinematography of *The Dazzling Light of Sunset* (2016).

## **CHRIS WRIGHT - Editor**

Chris Wright was born in the Northern English town of Bolton, studied in Cambridge and then at film school in Babelsberg. Since the mid-90s, he has lived in Berlin, working as an editor and documentary-maker. His recent credits include Thomas Heise's *Heimat Is A Space in Time*, which won him a nomination for the VG Bildkunst Editing Award. In 2017 he won the German Camera Prize in the category best feature-length editing for Susanne Binniger's *Fighter*. He teaches the documentary course at the German Film and Television Academy (dfbb) and works as editing consultant on documentaries and fiction films. His own documentaries (together with Stefan Kolbe) have been shown at festivals worldwide. Their new film, *Anamnesis*, will be released in 2021.

## **PHILIPPE CIOMPI - Sound Designer**

Philippe Ciompi is a film sound designer and dubbing mixer active in Britain, Switzerland, China, France, and other countries. His work explores the ways in which sound creates perceptual networks of space and time. He occasionally also works as a film editor, composer and sound artist, and is a visiting lecturer for sound design at the Royal College of Art and Goldsmiths College in London, as well as at HEAD in Geneva. Recent projects include collaborations with

directors such as Salomé Jashi, Ben Rivers & Ben Russell, Jumana Manna, Dieudo Hamadi, Elene Naveriani, Andrew Kötting, and Sarah Vanagt, among others.

### **CELIA STROOM - Music Supervisor**

Celia Stroom is a multidisciplinary artist in full swing. She has studied several disciplines and works in all of them, creating multifold artworks. After completing a Masters and BA at Sorbonne University and Paris Conservatory in Museology, Cultural Management, Contemporary Dance, Sound studies & Opera singing, she has dedicated her work to the exploration of the neurological phenomenon of synesthesia in several kinds of artistic experiences, film, literature, sound performances and exhibitions. In her work, film music is not considered an additional decorative layer to the images, but rather as a chemical fusion of sound and vision. The French artist lives and works in Berlin. She heads Heroines Wave, a feminist collective for research and creation.





## **CREDITS**

**Directed by**  
Salomé Jashi

**Written by**  
Salomé Jashi

**Producers**  
Vadim Jendreyko, Erik Winker, Martin Roelly, Salomé Jashi

**Directors of Photography**  
Goga Devdariani, Salomé Jashi

**Editor**  
Chris Wright

**Sound Design**  
Philippe Ciompi

**Music Supervisor**  
Celia Stroom

**Researcher**  
Tamara Mshvenieradze

**Line Producer**  
Pascal Moor

**Associate Producers**  
Hercli Bundi, Susanne Guggenberger, Anna Dziapshipa

**A Coproduction of**  
Mira Film, CORSO Film, Sakdoc Film

**Distributed by**  
Vinca Film

## MIRA FILM

La société Mira Film a été fondée en 2002 par Vadim Jendreyko et Hercli Bundi. Tous deux travaillent comme auteurs, réalisateurs et producteurs. Depuis 1990, ils ont produit de nombreux films pour le cinéma et la télévision en collaboration avec des producteurs suisses et étrangers. Les films ont exploités dans le monde entier lors de festivals, au cinéma et à la télévision.

## FILMOGRAPHIE (SÉLECTION)

- 2020 «Football Inside» von Michele Cirigliano, 82 Minuten
- 2020 «Amor Fati» von Cláudia Varejão, 102 Minuten
- 2019 «No Promised Land» von Raphael Bondy 52 Minuten
- 2019 «Unter einem Dach» von Maria Müller, 86 Minuten
- 2019 «Der nackte König» von Andreas Hoessli, 108 Minuten
- 2019 «Master of Disaster» von Jürgen Brügger, Jörg Haaßengier, 79 Minuten
- 2019 «Der Krieg in mir» von Sebastian Heinzl, 83 Minuten
- 2018 «Eisenberger - Kunst muss schön sein, sagt der Frosch zur Fliege» von Hercli Bundi, 94 Min.
- 2018 «Blue Note Records: Beyond the Notes» von Sophie Huber, 85 Minuten
- 2018 «Beyond the Obvious» von Vadim Jendreyko, 52 Minuten
- 2017 «Les Dépossédés» von Mathieu Roy, 90 Minuten
- 2016 «Zaunkönig – Tagebuch einer Freundschaft» von Ivo Zen, 78 Minuten
- 2016 «The Beekeeper and his Son» von Diedie Weng, 85 Minuten
- 2016 «Calabria» von Pierre-François Sauter, 116 Minuten
- 2016 «Ama-San» von Cláudia Varejão, 99 Minuten
- 2015 «UNESCO Welterbe Schweiz» 34 Kurzfilme für UNESCO Schweiz
- 2014 «The Chimpanzee Complex» von Marc Schmidt, 75 Minuten
- 2014 «Padrone e Sotto» von Michele Cirigliano, 72 Minuten
- 2014 «Eine Familie kämpft » von Michael Werder, 51 Minuten
- 2013 «Everyday Rebellion» von Arash & Arman T. Riahi, 110 Minuten
- 2013 «Die Reise zum sichersten Ort der Erde» von Edgar Hagen, 100 Minuten
- 2012 «Where the Condors Fly» von Carlos Klein, 90 Minuten
- 2012 «Zwei Flüsse – Zwei Lieder» von Sarah Derendinger, 52 Minuten
- 2011 «Marchesa» von Hercli Bundi, 26 Minuten
- 2011 «Flying Home» von Tobias Wyss, 80 Minuten
- 2010 «The House in the Park» von Hercli Bundi, 86 Minuten
- 2009 «Die Frau mit den 5 Elefanten» von Vadim Jendreyko, 93 Minuten
- 2008 «Geheiligt Gebein» von Dominik Wessely, 57 Minuten
- 2005 «Play - don't Play» von Manfred Ferrari, 52 Minuten
- 2005 «La savur dil palc» von Manfred Ferrari, 25 Minuten
- 2004 «Leistung am Limit» von Vadim Jendreyko, 53 Minuten

## VINCA FILM

Les trois sociétés de production Langfilm, Mira Film et Tilt Production ont uni leurs forces en 2014 gérer la distribution de leurs films.

Les trois associés ont fondé la nouvelle société de distribution Vinca Film qui distribue sur le territoire suisse les films documentaires et de fiction produits par leurs soins. Ils mettent également en commun leurs diverses expériences en tant que producteurs, metteurs en scène et distributeurs.

« En discutant régulièrement de nos projets respectifs et en gérant ensemble suffisamment tôt leur exploitation, nous pouvons tirer pleinement profit du potentiel de nos films », expliquent les auteurs de l'initiative. Dès la phase de pré-production, les trois sociétés élaboreront ensemble des stratégies d'exploitation et de positionnement sur le marché, qu'elles continueront de développer pendant la production

### FILMOGRAPHIE (SÉLECTION)

- 2021 « Football Inside » de Michele Cirigliano, avec pré-film «Das Spiel» de Roman Hodel, 99 Min.
- 2021 « Le Nouvel Évangile » de Milo Rau, 107 Min.
- 2020 «The Wall Of Shadows » de Eliza Kubarska, 94 Min.
- 2020 « Unter einem Dach » de Maria Müller, 86 Min.
- 2020 « Moscou aller simple » von Micha Lewinsky, 99 Min.
- 2019 « Le roi nu – la révolution en 18 fragments » d'Andreas Hoessli, 108 Min.
- 2019 « Eisenberger – l'art doit être beau, dit la grenouille à la mouche » de Hercli Bundi, 94 Min.
- 2019 « Impairs et fils » de Jeshua Dreyfus, 85 Min.
- 2018 « Les Dépossédés » de Mathieu Roy, 90 Min.
- 2018 « Blue Note Records: Beyond the Notes » de Sophie Huber, 85 Min.
- 2018 « La première et la dernière chose » de Kaspar Kasics, 91 Min.
- 2017 « Le Tribunal sur le Congo » de Milo Rau, 100 Min.
- 2017 « Une dernière touche » de Rofl Lyssy, 99 Min.
- 2016 « The Beekeeper and his Son » de Diedie Weng, 85 Min.

**Catalogue:** <https://www.vincafilm.ch/fr/catalogue/>

## DOWNLOADS

Download photos de presse, affiche, flyer, etc.:

<https://www.vincafilm.ch/fr/catalogue/49-taming-the-garden/>

<https://tamingthegarden-film.com/de/presse-kontakt/>

