

Official Oscar® Entry – Switzerland

Foreign Language Film and Best Documentary Feature

ELDORADO

AFTER THE BOAT IS FULL AND MORE THAN HONEY

A FILM BY ACADEMY AWARD® NOMINEE **MARKUS IMHOOF**

*“We need a **revolution**
of **compassion**”*

Dalai Lama
(refugee)

WRITTEN AND DIRECTED BY MARKUS IMHOOF • CINEMATOGRAPHY PETER INDERGAND SCS • SCRIPT COLLABORATION AND EDITING BEATRICE BABIN BFS • ADDITIONAL EDITING THOMAS BACHMANN
SOUND DIETER MEYER JÜRG LEMPEN HUGO POLETTI • SOUND DESIGN SEBASTIAN TESCH • RE-RECORDING MIXER ANSGAR FRERICH • MUSIC COMPOSITING PETER SCHERER • VOICE-OVER CATARINA GENTA
ROBERT HUNGER-BÜHLER • VFX LUGUNDRUG • PRODUCTION MANAGEMENT TASSILO ASCHAUER • PRODUCERS PIERRE-ALAIN MEIER THOMAS KUFUS MARKUS IMHOOF EDITORIAL URS AUGSTBURGER (SRF)
SVEN WÄLTI (SRG SSR NATIONAL COORDINATION) CARLOS GERSTENHAUER (BR) MATTHIAS LEYBRAND (BR) • A COPRODUCTION OF THELMA FILM ZERO ONE FILM ORMENIS FILM

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a zero one / Thelma Film production

ELDORADO

Directed by the Academy Award Nominee
MARKUS IMHOOF

Switzerland release: 03/08/2018

Trailer, Press Kit and Hi Res Images to download:
www.markus-imhoof.ch/en/2018/02/16/eldorado-2018/

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CREW

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DoP	Peter Indergand (scs)
Sound	Dieter Meyer, Jürg Lempen, Hugo Poletti
Assistants to the director and research	Antonella Falconio, Marion Glaser, Giorgia De Coppi, Franziska Arnold
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Music	Peter Scherer
Narrators	Caterina Genta, Robert Hunger-Bühler
Sound design	Sebastian Tesch
Sound mix	Ansgar Frerich
Titles & Animation	Jutojo, Johannes Braun & Toby Cornish
Line producer	Tassilo Aschauer
Producers	Thomas Kufus, Pierre-Alain Meier, Markus Imhoof

Editorial

Urs Augstburger (SF), Sven Wälti (SRG, SSR Nationale Koordination), Carlos Gerstenhauer (BR), Matthias Leybrand (BR), Thanks to Hubert von Spreti (BR), Sonja Scheider (BR)

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Zürcher Filmstiftung, Cinéforum and Loterie Romande, Kulturfonds Suissimage Marlies Kornfeld, Volkart Stiftung, Ernst Goehner Stiftung
Werner Merzbacher, UBS Kulturstiftung, SRG Succès Passage Antenne, BAK Succès Cinéma

Switzerland, Germany 2018
TRT: 92 minutes

ELDORADO



**“We need a revolution
of compassion”**

Dalai Lama
(refugee)

SYNOPSIS

Markus Imhoof tells a personal story to show a global phenomenon - the struggle of thousands of refugees fleeing from Africa to Europe and what happens when they reach the border of their “Eldorado”. His questions about humanity and social responsibility in today’s world lead him back to his childhood and his love for the Italian refugee girl Giovanna, whom his parents adopted during World War II.

ONEPAGER

In the last years of WW II, the family of Swiss director Markus Imhoof, a small boy of four years at that time, took in Giovanna, an undernourished eight-year-old Italian street child as part of a limited-term program for children from war-torn countries. After half a year, she had to go back to Italy - "One mustn't form too much of an emotional connection" said the Red Cross. The Imhoof family privately arranged for Giovanna to come back for a second time. In the end, the Swiss government insisted again on sending Giovanna back to Italy, as only foreign workers had the right to stay. She died of illness at the age of thirteen, soon after being forced to return.

Imhoof takes this early experience of personal loss as a point of entry to the ongoing refugee crisis, the biggest mass displacement of people since WW II. With extraordinary insights, Imhoof takes us on a journey – intertwined with his personal story – aboard the Italian warships of "Operation Mare Nostrum," inside the governmental refugee camps in Southern Italy, the refugee Ghetto of the Mafia, along difficult attempts to cross the border to Switzerland, into asylum hearings with Swiss authorities, only to see how most of the hopeful have to return back to their home countries, finding themselves in the same situation as before the journey. What the film doesn't show: today the situation is even worse, the Italian marine prevents the refugees to reach their "Eldorado" – the European coast. The boats are sent back immediately to Libya, where they end up in notorious prisons, where blackmailing, sexual abuse and slave traffic are a daily business – all financed by the European Union.

What emerges is a strong picture of an absurd and inhuman process that fails to address a human tragedy: A migrant crisis caused by economic imbalances, which turns the rich countries of the North into an Eldorado that so many of the less fortunate try to reach at all cost. This "Promised Land" is based on a broken promise.

ELDORADO



DIRECTOR'S NOTE

Foreign countries played a significant role in our family: My father wrote his Ph.D. thesis on European emigrants, my mother was born in India, one of my aunts came from Odessa, the other lived in Egypt, my uncle lived in Columbia, another one in the US. Throughout my childhood, I hung a map of Africa over my bed, with a real spear pointing to the “Heart of Darkness”.

In 1945, Giovanna arrived from Italy in a Switzerland spared by the war. It was right around this time that I discovered, that everybody else, too, used “I” to refer to themselves. I fell in love with the foreign “I”. This shaped my life decisively.

During this time, Switzerland resorted to the formulation: “Refugees for purely racial reasons do not count as refugees”, because most fell under this category. 24.000 people who had saved themselves were sent back – because presumably we would have drowned under the weight of these additional passengers. In 1980, I shot the fiction feature *THE BOAT IS FULL* about these events, the story of a randomly put together group of refugees who were sent back to their deaths. For the role of the refugee girl Kitty I looked for a girl that resembled Giovanna. As a direct result of WW II, racial discrimination today is recognized as grounds for asylum in the first paragraph of the Geneva Convention.

One of today's principles is: "Refugees for reasons of economic plight do not count as refugees," because most fall under this category. I would not have thought 35 years ago that the title of my film would be concrete and urgent enough once again to force me to shoot another film on the subject. Following my last documentary MORE THAN HONEY I began to work on two film projects: one about migration and one about money.

While doing research, I soon discovered how tightly related these two themes are, and that the theme of migration cannot be told independently from the topic of money.

Each one of us carries a piece of Congo in our pockets: Rare earths in cell phones. 80% of coltan and cobalt is unearthed in primitive mines in Congo, but the profits of the commodity traders remain in Switzerland. And the European trade agreements with Africa for the toll-free import of our agricultural products distort the rules: African farmers cannot compete with our subsidized success.

Globalization has «exported» the proletariat and so becomes economic colonialization: Money, rich people and goods travel globally; the poor must stay where they are. The economic high and low-pressure areas distributed around the world are the precondition for the cheapest possible production of the flood of goods. Do we need the poorer parts of the world for our economic dynamism? The wheel of our mill needs different levels to turn.

People claiming asylum are a consequence of this dynamic. Our fortune attracts them. But they disturb the increase of wealth and economic growth. Hence the laws against immigration to Europe. Defence is left to the natural force of the sea. Since 2000, more than 30.000 people have drowned during their flight: a small town of corpses. Human lives as the collateral damage of our wealth and our "pursuit of happiness".

This crisis is not over, it is merely beginning. Soon, refugees from climate change will arrive, too.

The memory of Giovanna gives me the radicalism of a child's point of view, a fruitful contrast to the international machinery that administers strangers. It was never this difficult to obtain shooting permits. Any project that is kept so closely under wraps must have legitimacy. But hidden as it is in some ways, it tops agendas in election and coalition negotiations.



Our challenge was to make the invisible visible. Matters of principle are often betrayed by a detail, a glance, laughter. The sum of the inconsequential sometimes reveals the essential.

At its core, this story is about the conflict between «I» and «Us», about the contrast or the interplay between many different things in one whole. Just like in an orchestra, where it is not the trumpet that dominates everything but where we also hear the viola and flute. It is about hoping for an equilibrium, for North and South living together as one organism that does not permanently exploit and thus destroy itself.

Everybody else call themselves «I», too. This can lead to war or be the beginning of a love story.

On the door of a tailor's workshop run by women refugees, there hangs a quote from «Alice in Wonderland»: "There's no use trying," Alice said: "one can't believe impossible things." "I daresay you haven't had much practice," said the Queen. "When I was your age, I always did it for half-an-hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."



HISTORICAL BACKGROUND OF CHILDREN'S TRANSPORTS

The Children's Aid of the Swiss Red Cross was an aid program between January 1942 and 1955 for the benefit of children from multiple European countries who suffered from the consequences of war.

Children in poor health or those who had lost family members and whose conditions allowed for them to be brought to Switzerland for a three to six-month stay were sent to Swiss families, sanatoriums or summer camps.

The Swiss Children's Aid's origins were not on the federal level. Moved by the events of WW II, 17 aid programs and NGOs came together to form the Swiss Association for War-damaged Children (Schweizerische Arbeitsgemeinschaft für kriegsgeschädigte Kinder, SAK). Because SAK both lacked the necessary personnel and financial resources and was seen as too "political", this humanitarian aid was reorganized in 1942 within a larger organization under the tutelage of the Swiss Red Cross (Schweizerisches Rotes Kreuz, SRK).

The organization of children's transports by train to Switzerland was the biggest children's aid mission after the end of WW II. Between 1940 and 1945, about 62.000 undernourished and sick children were beneficiaries of the program. After the war, the program was enlarged further to cover children from all of Europe, as children in need of rest and recuperation from Germany, Italy and Austria came to Switzerland. Until the end of the program in 1956, about 181.000 children were cared for by roughly 100.000 Swiss host families.

Jewish children, however, were explicitly excluded early on from the children's trains. The SRK, like all national organizations of the Red Cross, had a privileged relationship with the Federal Government and, especially in times of war, depended on official policies. The Swiss government was under intense national and international pressure. Humanitarian aid was one way to ease the strain. Accordingly, from an early date, children from German-occupied territories were integrated into children's transports, providing a bargaining chip in Switzerland's negotiations for the preservation of its neutral status. This was the origin of the trade between the Vichy and Swiss governments and the SRK described in the film: in exchange for recovery stays for two children, France issued a document of passage that allowed its holder to travel from Switzerland to the Atlantic coast, from where many Jews took ships to North and South America.

To better manage immigration and because the Swiss federal government didn't want to close its borders due to the importance of tourism, a new distinction was introduced in 1938 between recognized "political refugees" and "emigrants" whose application was at the discretion of the immigration police. Refugees for "reasons of race" were explicitly not counted as political refugees. For "non-Aryans" crossing the border from Germany, visas were strictly enforced, and they could only be issued with a guarantee that the foreigner in question would leave Switzerland again. The passports of German Jews were additionally marked with a stamped "J" and thus rendered invalid for immigration into Switzerland.

Overall, according to different sources, about 10.000 to 20.000 people were turned away at the border or handed over to the Nazis, although it had become apparent that this would very likely lead to their deaths. In 2002, a parliamentary commission came to the result that the Swiss refugee laws of the time were not compatible with the principle of the rule of law.



GIOVANNA'S STORY

In 1945, eight-year-old Giovanna Viganò comes to Switzerland and the Imhoof family on one of these children's transports. Giovanna is a malnourished street kid. Her father is M.I.A. in Stalingrad and presumed dead, her mother is too ill to care for her daughter.

In 1946, Giovanna has to return to Milan. The Imhoof's want to keep her for longer, but the Red Cross advises that it wouldn't do to let emotional ties become too strong.

Back home in Italy, her mother is still sick, their poverty is great, there is not enough to eat, the windows have been broken since a bomb raid and are only provisionally covered with oiled paper. They lack for everything, and it is cold because they have no money for heating materials.

The mother solders radio antennas in her kitchen for a small workshop. She later works in a cigarette factory. Giovanna is often sick, suffers from rheumatic fevers and is underfed. The parcels with gifts and money transfers are not enough.

In 1949 the Imhoof family wants to take Giovanna, now 13, back privately (Markus is 8 years old). But to get into Switzerland as a foreign child is difficult due to regulations about seasonal workers. They live in shanty towns in Switzerland, work mostly in construction and have to go back to their countries for three months every year. They have no right to bring children into the country. The intention is, as it still is today, to prevent „chain migration“. There are more than half a million Italians, often victims of racial discrimination.

Markus's father has to vouch for all costs and guarantee her return. Giovanna is finally allowed to come. But already in 1950, she has to go back to Milan – and soon is sick again.

Giovanna dies that same year (Markus now is 9 years old). The Imhoof parents blame themselves until the day they die.

1978: Markus lives in Milan, but with another Italian-speaking woman. Giovanna's mother often looks after their children. He writes the script to the refugee drama DAS BOOT IST VOLL (The Boat Is Full) about the deportation of Jewish refugees from safe Switzerland back into the German Reich and certain death during WW II.

In 1981, the film is shown at Berlinale and awarded a Silver Bear. A year later, it is nominated for an Oscar®.

FESTIVALS

Tutti Nello Stesso Piatto - Festival Internazionale di Cinema Cibo & Video Diversita,
Trento, Italy

DocLisboa, Portugal

BFI London Film Festival, UK

Film Fest Gent, Belgium

Film Festival Diritti Umani Lugano, Switzerland

Polo del '900, Turin, Italy

Vancouver International Film Festival, Canada.

Cinema Visions Festival – Festival du Cinéma en Langue allemande Marseille, France

45th Telluride Film Festival

Festival des Deutschen Films Ludwigshafen am Rhein, Germany

The New Zealand International Film Festival Wellington, New Zealand

71. Locarno Festiva, Switzerland

SWR Doku Festival Stuttgart, Germany

Festival of Migrant Film Ljubljana, Slovenia

DocAviv – the Tel Aviv International Documentary Film Festival Tel Aviv, Israel

Millenium Docs Against Gravity Festival Warsaw, Poland

Festival Visions du Réel Nyon, Switzerland

Hong Kong International Film Festival, China

Kirchliches Filmfestival Recklinghausen, Germany

68. Internationale Filmfestspiele Berlin, Gemany

PRESS COMMENTS

"Eldorado - a powerful look at the brutal lives of Europe's refugees - somber, unflinching and personal" - *Peter Bradshaw, The Guardian (UK)*

"A big moving essay." - *Die Zeit*

"A shocking and touching oeuvre. A documentary film that reveals the background and structures of the refugee crisis. Finally!" - *Martina Knobon, Süddeutsche Zeitung*

„Enormous emotional energy“ - *Paolo Mereghetti, Corriere della sera (Italy)*

"Imhoof combines his most personal and painful experiences with dry, analytical observations. Eldorado is thus a very necessary empathic view of the ongoing mass murdering. Today, only empathy still seems to be a driving force, able to break the emotional mechanism of ignorance that has become a routine." - *Dieter Wieczorek, Modern Times Review*

"Eldorado's historical narrative is less vividly portrayed than its contemporary one, though that in itself is poignant: a reminder of how fragile individual migrants' stories are to begin with, and how awareness of even their collective struggle can fade with time." - *Guy Lodge, Variety*

"The film's enormously complex aspects and facts, which Markus Imhoof relates with his own biography, make ELDORADO an extraordinary work on fleeing and its causes [...] Universal and deeply human." - *Joachim Kurz, Kino-Zeit*

"The silent, but uncompromising documentary ELDORADO is one of the most beautiful testimonies to the refugee crisis. By mixing the personal with observation, Imhoof succeeds in producing an impressive film that shows the truth." - *Fionnuala Halligan, ScreenDaily*

"Markus Imhoof's documentary Eldorado has a deeply humanistic approach." - *Anke Westphal, Tagesspiegel*

"Eldorado is a strong plea for a fair distribution of wealth in the world." - *Anke Sterneborg, EPD Film*

"A film against denial." - *Irene Genhart, Filmdienst*

"This film will be etched on your memory." - *Susanne Ostwald, NZZ*



BEHIND THE CAMERA

MARKUS IMHOOF

Director, scriptwriter, producer

Markus Imhoof was born on September 19th, 1941, in Winterthur, Switzerland. He studied German Literature, Arts and History in Zurich and attended the film class at the Zurich Academy of Arts. Two of his first documentaries were prohibited in Switzerland, but won multiple awards. His first fiction film *FLUCHTGEFAHR* (1974) was part of the internationally recognized movement of the New Swiss Film in the 1970s.

1981 his feature film *THE BOAT IS FULL* won a Silver Bear at the Berlinale and was nominated for the Oscar® for Best Foreign Language Film. His film *MORE THAN HONEY* (2012) was the most successful Swiss documentary of all time. It was honored with the German and Swiss Film Awards and was the official Swiss entry for the Academy Awards 2014.

Imhoof is member of the Academy of Arts Berlin, the Swiss, German and European Film Academies and the Academy of Motion Picture Arts and Sciences AMPAS.

SELECTED FILMOGRAPHY

2018	ELDORADO	Director, scriptwriter, producer
2012	MORE THAN HONEY	Director, scriptwriter, producer
1996	FLAMMEN IM PARADIES (Fire in Paradise)	Director, scriptwriter
1991	LES PETITES ILLUSIONS	Director, scriptwriter
1990	DER BERG (The Mountain)	Director, scriptwriter
1986	DIE REISE (The Journey)	Director, scriptwriter
1982	VIA SCARLATTI 20	Director, scriptwriter
1980	DAS BOOT IST VOLL (The Boat is Full)	Director, scriptwriter
1979	ISEWIXER	Director
1977	TAUWETTER (Thaw)	Director, scriptwriter
1974	FLUCHTGEFAHR (Escape Risk)	Director, scriptwriter
1972	VOLKSMUND – ODER MAN IST, WAS MAN ISST (- Or you are what you eat)	Director, scriptwriter
1968	ORMENIS	Director, scriptwriter, banned until 1975
1969	RONDO	Director, scriptwriter, banned until 1975

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Markus Imhoof tells a personal story to show a global phenomenon - the struggle of thousands of refugees fleeing from Africa to Europe and what happens when they reach the border of their “Eldorado”. His questions about humanity and social responsibility in today’s world lead him back to his childhood and his love for the Italian refugee girl Giovanna, whom his parents adopted during World War II.

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DIRECTOR'S NOTE

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In 1945, Giovanna arrived from Italy in a Switzerland spared by the war. It was right around this time that I discovered, that everybody else, too, used “I” to refer to themselves. I fell in love with the foreign “I”. This shaped my life decisively.

During this time, Switzerland resorted to the formulation: “Refugees for purely racial reasons do not count as refugees”, because most fell under this category. 24.000 people who had saved themselves were sent back – because presumably we would have drowned under the weight of these additional passengers. In 1980, I shot the fiction feature *THE BOAT IS FULL* about these events, the story of a randomly put together group of refugees who were sent back to their deaths. For the role of the refugee girl Kitty I looked for a girl that resembled Giovanna. As a direct result of WW II, racial discrimination today is recognized as grounds for asylum in the first paragraph of the Geneva Convention.

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While doing research, I soon discovered how tightly related these two themes are, and that the theme of migration cannot be told independently from the topic of money.

Each one of us carries a piece of Congo in our pockets: Rare earths in cell phones. 80% of coltan and cobalt is unearthed in primitive mines in Congo, but the profits of the commodity traders remain in Switzerland. And the European trade agreements with Africa for the toll-free import of our agricultural products distort the rules: African farmers cannot compete with our subsidized success.

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The organization of children's transports by train to Switzerland was the biggest children's aid mission after the end of WW II. Between 1940 and 1945, about 62.000 undernourished and sick children were beneficiaries of the program. After the war, the program was enlarged further to cover children from all of Europe, as children in need of rest and recuperation from Germany, Italy and Austria came to Switzerland. Until the end of the program in 1956, about 181.000 children were cared for by roughly 100.000 Swiss host families.

Jewish children, however, were explicitly excluded early on from the children's trains. The SRK, like all national organizations of the Red Cross, had a privileged relationship with the Federal Government and, especially in times of war, depended on official policies. The Swiss government was under intense national and international pressure. Humanitarian aid was one way to ease the strain. Accordingly, from an early date, children from German-occupied territories were integrated into children's transports, providing a bargaining chip in Switzerland's negotiations for the preservation of its neutral status. This was the origin of the trade between the Vichy and Swiss governments and the SRK described in the film: in exchange for recovery stays for two children, France issued a document of passage that allowed its holder to travel from Switzerland to the Atlantic coast, from where many Jews took ships to North and South America.

To better manage immigration and because the Swiss federal government didn't want to close its borders due to the importance of tourism, a new distinction was introduced in 1938 between recognized "political refugees" and "emigrants" whose application was at the discretion of the immigration police. Refugees for "reasons of race" were explicitly not counted as political refugees. For "non-Aryans" crossing the border from Germany, visas were strictly enforced, and they could only be issued with a guarantee that the foreigner in question would leave Switzerland again. The passports of German Jews were additionally marked with a stamped "J" and thus rendered invalid for immigration into Switzerland.

Overall, according to different sources, about 10.000 to 20.000 people were turned away at the border or handed over to the Nazis, although it had become apparent that this would very likely lead to their deaths. In 2002, a parliamentary commission came to the result that the Swiss refugee laws of the time were not compatible with the principle of the rule of law.



GIOVANNA'S STORY

In 1945, eight-year-old Giovanna Viganò comes to Switzerland and the Imhoof family on one of these children's transports. Giovanna is a malnourished street kid. Her father is M.I.A. in Stalingrad and presumed dead, her mother is too ill to care for her daughter.

In 1946, Giovanna has to return to Milan. The Imhoof's want to keep her for longer, but the Red Cross advises that it wouldn't do to let emotional ties become too strong.

Back home in Italy, her mother is still sick, their poverty is great, there is not enough to eat, the windows have been broken since a bomb raid and are only provisionally covered with oiled paper. They lack for everything, and it is cold because they have no money for heating materials.

The mother solders radio antennas in her kitchen for a small workshop. She later works in a cigarette factory. Giovanna is often sick, suffers from rheumatic fevers and is underfed. The parcels with gifts and money transfers are not enough.

In 1949 the Imhoof family wants to take Giovanna, now 13, back privately (Markus is 8 years old). But to get into Switzerland as a foreign child is difficult due to regulations about seasonal workers. They live in shanty towns in Switzerland, work mostly in construction and have to go back to their countries for three months every year. They have no right to bring children into the country. The intention is, as it still is today, to prevent „chain migration“. There are more than half a million Italians, often victims of racial discrimination.

Markus's father has to vouch for all costs and guarantee her return. Giovanna is finally allowed to come. But already in 1950, she has to go back to Milan – and soon is sick again.

Giovanna dies that same year (Markus now is 9 years old). The Imhoof parents blame themselves until the day they die.

1978: Markus lives in Milan, but with another Italian-speaking woman. Giovanna's mother often looks after their children. He writes the script to the refugee drama DAS BOOT IST VOLL (The Boat Is Full) about the deportation of Jewish refugees from safe Switzerland back into the German Reich and certain death during WW II.

In 1981, the film is shown at Berlinale and awarded a Silver Bear. A year later, it is nominated for an Oscar®.

FESTIVALS

Tutti Nello Stesso Piatto - Festival Internazionale di Cinema Cibo & Video Diversita,
Trento, Italy

DocLisboa, Portugal

BFI London Film Festival, UK

Film Fest Gent, Belgium

Film Festival Diritti Umani Lugano, Switzerland

Polo del '900, Turin, Italy

Vancouver International Film Festival, Canada.

Cinema Visions Festival – Festival du Cinéma en Langue allemande Marseille, France

45th Telluride Film Festival

Festival des Deutschen Films Ludwigshafen am Rhein, Germany

The New Zealand International Film Festival Wellington, New Zealand

71. Locarno Festiva, Switzerland

SWR Doku Festival Stuttgart, Germany

Festival of Migrant Film Ljubljana, Slovenia

DocAviv – the Tel Aviv International Documentary Film Festival Tel Aviv, Israel

Millenium Docs Against Gravity Festival Warsaw, Poland

Festival Visions du Réel Nyon, Switzerland

Hong Kong International Film Festival, China

Kirchliches Filmfestival Recklinghausen, Germany

68. Internationale Filmfestspiele Berlin, Gemany

PRESS COMMENTS

"Eldorado - a powerful look at the brutal lives of Europe's refugees - somber, unflinching and personal" - *Peter Bradshaw, The Guardian (UK)*

"A big moving essay." - *Die Zeit*

"A shocking and touching oeuvre. A documentary film that reveals the background and structures of the refugee crisis. Finally!" - *Martina Knobon, Süddeutsche Zeitung*

„Enormous emotional energy“ - *Paolo Mereghetti, Corriere della sera (Italy)*

"Imhoof combines his most personal and painful experiences with dry, analytical observations. Eldorado is thus a very necessary empathic view of the ongoing mass murdering. Today, only empathy still seems to be a driving force, able to break the emotional mechanism of ignorance that has become a routine." - *Dieter Wieczorek, Modern Times Review*

"Eldorado's historical narrative is less vividly portrayed than its contemporary one, though that in itself is poignant: a reminder of how fragile individual migrants' stories are to begin with, and how awareness of even their collective struggle can fade with time." - *Guy Lodge, Variety*

"The film's enormously complex aspects and facts, which Markus Imhoof relates with his own biography, make ELDORADO an extraordinary work on fleeing and its causes [...] Universal and deeply human." - *Joachim Kurz, Kino-Zeit*

"The silent, but uncompromising documentary ELDORADO is one of the most beautiful testimonies to the refugee crisis. By mixing the personal with observation, Imhoof succeeds in producing an impressive film that shows the truth." - *Fionnuala Halligan, ScreenDaily*

"Markus Imhoof's documentary Eldorado has a deeply humanistic approach." - *Anke Westphal, Tagesspiegel*

"Eldorado is a strong plea for a fair distribution of wealth in the world." - *Anke Sterneborg, EPD Film*

"A film against denial." - *Irene Genhart, Filmdienst*

"This film will be etched on your memory." - *Susanne Ostwald, NZZ*



BEHIND THE CAMERA

MARKUS IMHOOF

Director, scriptwriter, producer

Markus Imhoof was born on September 19th, 1941, in Winterthur, Switzerland. He studied German Literature, Arts and History in Zurich and attended the film class at the Zurich Academy of Arts. Two of his first documentaries were prohibited in Switzerland, but won multiple awards. His first fiction film *FLUCHTGEFAHR* (1974) was part of the internationally recognized movement of the New Swiss Film in the 1970s.

1981 his feature film *THE BOAT IS FULL* won a Silver Bear at the Berlinale and was nominated for the Oscar® for Best Foreign Language Film. His film *MORE THAN HONEY* (2012) was the most successful Swiss documentary of all time. It was honored with the German and Swiss Film Awards and was the official Swiss entry for the Academy Awards 2014.

Imhoof is member of the Academy of Arts Berlin, the Swiss, German and European Film Academies and the Academy of Motion Picture Arts and Sciences AMPAS.

SELECTED FILMOGRAPHY

2018	ELDORADO	Director, scriptwriter, producer
2012	MORE THAN HONEY	Director, scriptwriter, producer
1996	FLAMMEN IM PARADIES (Fire in Paradise)	Director, scriptwriter
1991	LES PETITES ILLUSIONS	Director, scriptwriter
1990	DER BERG (The Mountain)	Director, scriptwriter
1986	DIE REISE (The Journey)	Director, scriptwriter
1982	VIA SCARLATTI 20	Director, scriptwriter
1980	DAS BOOT IST VOLL (The Boat is Full)	Director, scriptwriter
1979	ISEWIXER	Director
1977	TAUWETTER (Thaw)	Director, scriptwriter
1974	FLUCHTGEFAHR (Escape Risk)	Director, scriptwriter
1972	VOLKSMUND – ODER MAN IST, WAS MAN ISST (- Or you are what you eat)	Director, scriptwriter
1968	ORMENIS	Director, scriptwriter, banned until 1975
1969	RONDO	Director, scriptwriter, banned until 1975