

Script: Thomas Imbach  
Camera: Peter Liechti  
Sound: Rolf Büttikofer

Editing: Dominique Freiburghaus  
Music: Koch-Schütz-Studer-Lauter-  
burg, So Nicht

Cast: Christine Lauterburg, Roger  
Nydegger, Sylvia Wetz, Roland  
Amstutz, Sibylle Courvoisier, Brigitta  
Javurek a.o.

Production: Bachim Film, Zurich  
World Rights: Bachim Film, Filmkollektiv  
Original Version: Swiss German, French

"The anonymity of the big city operates as an atmospheric space. In *Restlessness*, the almost indistinguishable urban, station and track landscapes and the way the film is edited suggest possible relationships between the protagonists. Conceivable that they might meet in the course of time, the course of the film. To the contrary: we are the ones to come across the jazz singer several times, at rehearsals, at recording sessions, or to encounter Anne, the young French-Swiss woman who travels back and forth between cities, or Max, who has just left prison and is loath immediately to start marking time by taking a job. All of them are constantly on the go, constantly restless. Children of a mobile society. Always on the move, but with no arrival ending in permanence. The train is in motion. The landscape flies by. The destination stations are interchangeable. Interchangeable but authentic. Imbach's film was shot in the Berne-Basle-Zurich triangle. It is not the characters who hold the story together, but the places and locations. The protagonists move through them."

*Basler Zeitung*, 26 January 1991

"The way the film is made, the interwoven story of the restlessness and helplessness of Anne, Nina and Max in the golden railway triangle of Zurich-Berne-Basle, recalls Godard but it is very personal in communicating today's mood of purposeful lack of orientation: this is also a means for Thomas Imbach to allow surface perfection to reflect the present day."

*Der Bund*, 25 January 1991

## RESTLESSNESS



| 1991 | 16 mm | colour | 56'

Anne, Nina and Max are three individuals constantly shown on train journeys – independently of one another – in the "golden triangle" between Zurich, Berne and Basle. Their existence is a sort of permanent limbo between these cities, always on the move without ever arriving. Arrival at their destination merely signals the start of the next trip. Cities are reduced to stations, places of restlessness and constant motion, whose *raison d'être* is to justify the sense of going somewhere and being nowhere. Three lives lived somewhere between three cities.

"Thomas Imbach's second longish film seems, at first sight, to convey a visual fascination with the phenomenon of railways. The restlessness expressed by the title no doubt refers to the main characters' everyday lives, fragments of which are introduced in the course of the film. And yet it is the trains that symbolise this restlessness most forcefully, constantly rushing, without clearly stated aim or purpose, through anonymous landscapes. (...) One of the qualities of this film is that it shows the anonymity of the Swiss 'Mittelland' landscape along the main rail axes, and yet give viewers momentary glimpses of identification and verification."

Christoph Egger, *Neue Zürcher Zeitung*, 6 September 1991