



Dark Star: H. R. Giger's World

Icarus Films and Kimstim present

A film by Belinda Sallin

"Giger's work disturbs us, spooks us, because of its enormous evolutionary time span...It shows us, all too clearly, where we come from and where we are going." —Timothy Leary

*"I absolutely enjoyed every hour I spent with him...
A real artist and great eccentric, a true original". —Ridley Scott*

Release: 2015 / Copyright: 2014 / 95 minutes / Switzerland

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LOGLINE

Meet surrealist artist H. R. Giger... *Alien* Oscar-winner and architect of nightmares.

SHORT SYNOPSIS

Surrealist artist H. R. Giger terrified audiences with his Oscar-winning monsters in Ridley Scott's "Alien." Sci-fi, horror, music, album covers, tattoos and fetish art have been influenced by his intricate and nightmarish paintings and sculptures depicting birth, death and sex. Both a mesmerizing introduction to Giger's oeuvre and a must-see for Giger devotees, Belinda Sallin's definitive documentary *Dark Star: H. R. Giger's World* shares the last years of the artist's life and reveals how deeply he resided within his own dark artistic visions.

LONG SYNOPSIS

Surrealist artist H. R. Giger (1940–2014) terrified audiences with his Oscar-winning monsters in Ridley Scott's *Alien*. Sci-fi, horror, music, album covers, tattoos and fetish art have been influenced by his dark, intricate paintings and sculptures depicting birth, death and sex.

Both a mesmerizing introduction to Giger's oeuvre and a must-see for Giger devotees, Belinda Sallin's definitive documentary *Dark Star: H. R. Giger's World* shares the intimate last years of the artist's life and reveals how deeply he resided within his own artistic visions.

Behind the shuttered windows and ivy-covered walls of his residence in Zurich, Switzerland, *Dark Star* brings viewers into Giger's mysterious realm: from the first skull he was given by his father at the age of six, to macabre dinner parties with his close-knit team, to the grisly souvenirs from his time spent on the ALIEN set and reminiscences about model Li Tobler, Giger's one-time muse, whose suicide reverberates throughout his work.

The film also addresses Giger's complex relationship to the art world, where he defied traditional categories and embraced commercial projects for musicians including Debbie Harry, Korn, Emerson, Lake and Palmer and the Dead Kennedys. Fittingly enshrined in a museum dedicated to his work, Giger's output includes sculpture, painting, drawing, film and architecture, integrating meticulous technique with a instantly-recognizable sensibility that has inspired generations of nightmares.

PRESS/FESTIVALS

"His machine-like humans, or 'biomechanoids', have had a profound influence on science fiction."—Penthouse Magazine

"Giger's work disturbs us, spooks us, because of its enormous evolutionary time span...It shows us, all too clearly, where we come from and where we are going." —Timothy Leary

Official Selection, Mad Monster Film Festival 2015

Official Selection, HorrorHound Weekend Convention 2015

Official Selection, Zurich Film Festival 2014

ABOUT THE DIRECTOR



Belinda Sallin, filmmaker and writer, was born in 1967. After studying German literature, philology and communication science, Sallin worked as journalist and editor for the Schweizer Fernsehen political magazine *Rundschau*. In 2009, she co-founded the independent production company Lucky Film GmbH. She currently lives with her husband and two sons in Zurich, Switzerland.

Filmography:

Dark Star: HR Giger's World (2014)

The Last Gardener: Reflections on Growth (2013)

Waiting for a Second Life: Organ Scarcity and Transplantation in Switzerland (2011)

Every Word a Time Bomb: New York After September 11 (2010)

True Heroes: Of Civil Courage, Gallantry and Humility (2010)

The Hunt for Oil (2010)

The Unpopular German: From Annoyance to Object of Hate (2009)

Wanted: Council Leader: Emergency at the Heart of Democracy (2009)

Anatomy of a TV Medical Series (2008)

The Battle Over Inheritance: When Siblings Have to Share (2008)

DIRECTOR'S STATEMENT

It was in August of 2011 that I happened to meet Sandra Beretta [and learned that she] had been H. R. Giger's life companion for several years.

H. R. Giger?! The name evoked some deeply buried images in me. I too had held the album cover *Brain Surgery* by the band Emerson Lake and Palmer in my hands. *Alien* had forever changed my perception of the science fiction genre, making it my favorite ever since. Works like "Birth Machine" or "Li I" belonged to the images of my youth. They hung as posters in record stores, or in the shared flats of my friends. As I spoke with Sandra Beretta, all these 'encounters' with the art of H. R. Giger came flooding back to me. Before that first night was over, we'd already discussed the possibility of making a film. It just seemed to make sense; self-evident. It wasn't long before I met Hansruedi Giger myself.

It was this first meeting that solidified my interest in making the film. As I entered his house I was completely overwhelmed by impressions. As a journalist and filmmaker I'd seen many different kinds of houses and flats, but I'd never in my life seen anything so unusual. Crossing the threshold was like entering another world. It was like I had entered one of H. R. Giger's works of art, dark and threatening. I took a seat in a Harkonnen Capo Chair and was surrounded by Giger-images, Giger-figures and Giger-objects. I hardly dared blink for fear of missing out on the incredible richness of detail. Despite the strange forms, the shrunken heads and skulls, I felt completely at ease. This was surely due to my host. H.R. Giger was friendly, polite and welcoming. At first, the artist didn't really seem to fit with his art, and vice versa. The image I had of him as an unapproachable artist with a dark nature flew right out the window as he offered me apple pie and coffee and as we chatted about the weather. It wasn't what I had been expecting. On the contrary, it was more interesting, more surprising. By that time, at the very latest, the film about H. R. Giger began to form in my head.

I was fascinated, and had a thousand questions at once: How can someone live like this? Why would anyone want to live like this? What sort of person lives like this, with what kind of biography? And what would his surroundings look like? His family, his background? After the visit, I began my research immediately.

I've visited the Gigers many times since. Sandra Beretta was wonderful in opening their door for me. With her help I was able to build a foundation of mutual trust with the Giger family. Each discussion I had with Hansruedi Giger, each person I met from his surroundings, each work of art that I rediscovered strengthened my resolve to make this film.

—Belinda Sallin

FILM CREDITS

Film Title:	<i>Dark Star: H. R. Giger's World</i>
Country of Production:	Switzerland
Release:	2015
Copyright year:	2014
Running time:	95 minutes
Director:	Belinda Sallin
Cinematography:	Eric Stitzel
Sound:	Marco Teufen
Editing:	Birgit Munsch-Klein
Sound Design:	Peter Bräker
Sound Mix:	Renzo D'Alberto
Music:	Peter Scherer
Digital Postproduction:	Cinegrell
Production Managers:	Sandra Gisler and Nicole Barras
Co-Production:	Martin Schilt and Belinda Sallin
Producer:	Marcel Hoehn
U.S. and Canada distribution:	Icarus Films and Kimstim

Online PressRoom

<http://icarusfilms.com/pressroom.html>

User: icarus Password: press



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