

Isä Meidän

(translation unknown; UK – “Pater Noster”)

Finland : 1993 : dir. Veikko Aaltonen : Villealfa

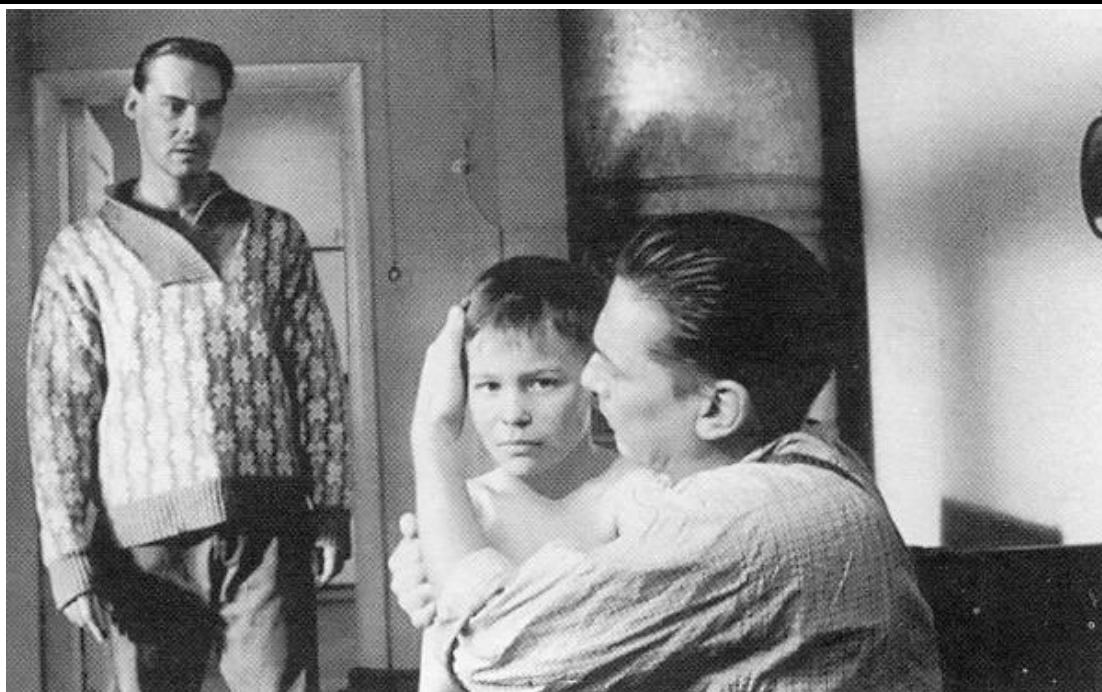
: 88 min

prod: Aki Kaurismäki : scr: Veikko Aaltonen : dir.ph.: Olavi Tuomi

[Antti Mattila](#)

Hannu Kivoja; Martti Katajisto; Elina Hurme; Heikki Kujanpää; Aino Aaltonen; Matti Onnismäa

Ref:	Pages	Sources	Stills	KBytes	Ω	□	≠	Z	☺	Copy on VHS	Last Viewed
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Sex is a Hateful Thing. Homosexuality is a Hateful Thing. Fathers are Not to be trusted. Men are Not to be trusted. Just a few of the essential lessons of boyhood.

Source: 38th London Film Festival programme

38th London Film Festival (1994) programme notes – lifted verbatim from notes for the 1994 Berlin International Film Festival Youth Forum:

“ **"PATER NOSTER"** is about a father and his son, two ruined lives shaped by a traumatic past. Juhani, the son, finally wants to rid himself of the nightmares, and so returns to his small farm, which has become run down in the intervening twenty years. He gets his father out of the home where he has been "in safekeeping" for years, living in a phantom world. Juhani wants to settle his score with him, and come to terms with the secret from his childhood, so

that he can finally leave the past behind. But then he meets a woman and a child, and sees a new chance for himself.

Despite its grim subject, **"PATER NOSTER"** is a liberating film. It does not aim to uncover the reasons that led to incest, but rather to show the possibility of freeing oneself from the shadow of the past. At the same time it shows how difficult it is for a man to assert himself in the face of a distorted male image. Aaltonen's sensitive direction of this black-and-white film, where everything has been compressed to the essentials, is strongly indebted to the excellent

camerawork of the old master, Olavi Tuomi. It is one of the best Finnish films this year."

- Tartno Poussu

"Veikko Aaltonen has again made a masterly film. Working with spare gestures, characters and milieus, the film maintains its consistency of a black diamond all the way through."

- Antti Lindqvist, **Katso**

Biographical notes on the director from the same source:

"Born 1955. Veikko Aaltonen began his studies at the Helsinki University of Industrial Arts, Cinema Department, in 1973, but soon moved to production, working as an editor and in various production capacities for several

directors, including Aki and Mika Kaurismäki. He directed his first feature, "**THE FINAL ARRANGEMENT**", in 1987. His second feature, "**THE PRODIGAL SON**" (1992), won four Finnish "Jussi" Awards, and prizes at festivals in Gijón, Spain, and Lübeck, Germany. In 1993 Aaltonen received the Young Artists' Finlandia Award for his work. "**PATER NOSTER**" is his third theatrical feature."

[no listing in "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993" or "Video Movie Guide 1993"]

No further information currently available. A black and white film in more respects than one, it seems. Making no attempt to understand the nature of incest or explore its causes, it concentrates on how to free oneself from its taint. That should go down smoothly enough in the feminist camp. It's scarcely a challenging or provocative approach to a theme which has been well chewed over in recent decades, but always from a victimology standpoint. A film which celebrated father/son incest as liberating and life-affirming would be one that required genuine courage to make, in the teeth of such implacable hostility.

The question is not whether sex within the nuclear family is potentially harmful – or that sons, daughters, sisters, brothers have been traumatised, their emotional lives blighted, by it. **All sex** is potentially harmful. Yet all sex is potentially healthy too. It has the power to strengthen, as well as weaken, the individual's capacity for life. The problems arising from incest, then, are more complex, involving aspects of power, control, freedom of consent, social prejudices, and other dynamics that are inherent in the family unit per se. A true discussion of incest calls the family itself into question. How much easier then, to see sex – and male sexuality specifically – as a pollutant from which one needs to be "cleansed".

The boy illustrated is not necessarily Antti Mattila. Aino Aaltonen (presumably the director's son) is also cast as "Aino", but his age or role in the film are not known.

See subject index under **SCANDINAVIA** and under **SEX & SEXUALITY** for many other treatments of incest.