

## Bio - Filmography



**director, writer, editor, cinematographer**

born 1968 in Schwerin

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|-------------|--|
| 1989 – 1993 | Study of Physics at Humboldt University Berlin and Informatik at Technische Universität Berlin   |
| 1991 – 1995 | Study of film and theatre science at FU Berlin (film analysis and history: Ozu Yasujiro, Wim Wenders, Antonioni, John Cassavetes, Straub - Huillet, Agnes Varda, poetic realism france, nouvelle vague |
| –           | Godard, Truffaut and more)   |
| 1992 – 1999 | Projectionst in the various cinemas in berlin / founder and owner of the cinema BALASZ 1994, organizer and curator of different film retrospectives (Tarkowsky, Kubrick, Fellini, Cassavetes ...)      |
| 1995 - 2003 | Study of directing at Film univerity of Potsdam Babelsberg „Konrad Wolf“   |
| since 1999  | director/author Film + TV  |
| 2001        | Winner of the German Film Price „LOLA“ for the Best Documentary with HAVANNA MI AMOR   |
| 2007        | Grand Jury Prize Nomination SUNDANCE for COMRADES IN DREAMS  |
| since 2006  | Member of the German Film Academy  |
| since 2007  | Teacher for masterclasses in Bolivia, India, Russia, Germany, North Korea, Vietnam, Hong Kong  |
| Since 2008  | Teaching documentary film directing and storytelling at the Film University Potsdam Babelsberg   |
| 2010        | Member of the Masterclass 3D FILMMAKING AND STORYTELLING of the European Film Academy with Alain Derobe (3D Supervisor of PINA) and Wim Wenders  |
| 2012        | Film Retrospective in Carli / Columbia   |
| 2014        | Film Retrospective in Moscow / Russia  |
| 2018        | Fellowship ARTIST IN RESIDENCE in Hong Kong  |

In Production /Pre Production  
WOMEN OF CENTURY (90min), 2019  
ANGELOS DE LA NOCHE (90min), 2019

## Teaching (selection)

- 2018 MASTERCLASS AND FILM SHOWCASE IN BANGALORE/ INDIA  
2014 DEA INTERNATIONAL FILMFESTIVAL SARANDA, ALBANIEN MASTERCLASS  
SCRIPTWRITING  
2014 Talent Campus Hanoi International Filmfestival: Scriptwriting Masterclass  
2011 Project work with the members of the ILKHOM Theater/Taschkent:  
filmwork about the 20 years independence of Usbekistan  
2011 Workshop at the university of Taschkent Topic: documentary film making  
in closed countries (Experiences of my work in North korea over 10 years  
and Cuba)  
2011 teaching documentary filmmaking in the camera department of Film  
University of Potsdam Babelsberg  
2009 Workshop in La Paz and Cochabamba (Bolivien)  
Topic: FAR AWAY – SO CLOSE – about the privacy in documentary films  
related to my own work  
2008 teaching serial storytelling at the department script writing at Film  
university Potsdam-Babelsberg „Konrad Wolf“  
2007 New Delhi Talent Campus – Masterclass about documentary storytelling  
in different cultures  
2007 Berlinale Talent Campus: Project work with participants and jury  
member together with Wim Wenders

## FILM selection

### **SUNSET OVER MULHOLLAND DRIVE (2018)**

CREATIVE DOCUMENTARY, 90MIN, **WORLD PREMIER MARCH 2019 IN US**

### **THE LONG MARCH TO BURNING MAN**

CREATIVE DOCUMENTARY, 60MIN, D-CHINA, 2017

### **WACKEN – LOUDER THEN HELL 3D (2014)**

MUSIC DOCUMENTARY IN 3D, 90MIN, ARTE/ZDF

### **AS TIME GOES BY IN SHANGHAI (2013)**

CREATIVE DOCUMENTARY, 85MIN, WDR

### **PINK TAXI (D2009)**

creative documentary, 80min, colour, Arte/ZDF

### **COMRADES IN DREAMS (D2006)**

creative documentary, 105 min, 35mm, colour, year of production 2006, Arte

### **HEIRATE MICH – CASATE CONMIGO (MARRY ME) (D 2003)**

creative documentary, 105min, 35mm, colour, year of production 2003, Arte/ZDF

### **HAVANNA MI AMOR (D 2000)**

creative documentary, 82min, 35mm, colour, year of production 2000, orb

### **Quién es el último - Who Is Last in Line**

1997, Documentary, 30 min., ORB

## TV Work – as a director/ cinematographer -

### **GOODBYE GI**

TV DOCUMENTARY (SWR) , 90MIN, 2015

### **24H JERUSALEM**

TV EVENT, (ARTE) , 24H DOCUMENTARY, 2014 – ONE PART -

### **24H BAVARIA**

TV EVENT, (ARTE), 24H DOCUMENTARY, 2018 – ONE PART-

### **24H EUROPE**

TV EVENT (ARTE), 24H DOCUMENTARY, 2019 – THE UKRAINIEN PART -

### **20 x BRANDENBURG (RBB)**

TV SERIE, 2010 – ONE PART-

### **WASCHEN SCHNEIDEN REDEN**

TV SERIE (2 SEASONS Á 6 EPISODES) , SWR, 2013

## Theatrical Release

**HAVANNA MI AMOR 2001**

**HEIRATE MICH – CASATE CONMIGO 2003**

**COMRADES IN DREAMS \_ LEINWANDFIEBER 2008**

**PINK TAXI (2010)**

**AS TIME GOES BY IN SHANGHAI (2013)**

**WACKEN 3D (2014)**

**SUNSET OVER MULLHOLLAND DRIVE (2019)**



## Awards

German National Film Award LOLA for Best Documentary 2001

German Cinematography Award

Joris-Ivens-Award (Cinema du Reel)

Bavarian Documentary Film Award for Best Documentary

Audience-Award at Filmfestival Pamplona (SP)

Nomination GRAND JURY AWARD SUNDANCE 2007 for COMRADES IN DREAMS

Grand Jury Award for AS TIME GOES BY IN SHANGHAI Al Jazeera International

Filmfestival Doha (Khatar) 2014

## Festivals (selection):

Berlin Film Festival (BERLINALE), Cannes, SUNDANCE Competition, Toronto, Melbourne, Sydney, Miami, Los Angeles, San Francisco, Singapore, Pusan, Mar del Plata, Paris, Karlovy Vary, Havanna, Thessaloniki, Tel Aviv, Santiago de Chile, Valladolid, Amsterdam, Sheffield, Edinburgh, New Delhi, Tokyo, New York, Moscow and many more

## BOOK RELEASE



### **SPIELREGELN – EINE BETRACHTUNG DER GRENZFLÄCHEN ZWISCHEN DOKUMENTARFILM UND SPIELFILM ANHAND MEINER FILME HAVANNA MI AMOR UND HEIRATE MICH**

A CONTEMPLATION OF THE INTERFACE BETWEEN DOCUMENTARY FILM AND FEATURE FILM BASED ON MY FILMS **HAVANNA MI AMOR** AND **MARRY ME**

180 PAGES, VDM VERLAG, 2008, AVAILABLE ON AMAZON AND OTHER BOOK STORES

#### **CONTENT:**

In today's cinema, there is a great need for stories that have a strong connection to reality and deal with real people, their thoughts and feelings. At the same time, the boundaries between feature and documentary films are blurring more and more. Based on the making of my two documentary films HAVANNA MI AMOR and HEIRATE ME, I try to describe how these considerations can be realized in the concrete creative process from the first idea to the finished film and which methods are used to create a high degree of authenticity and emotionality in the working process. In particular, topics such as the selection of stories and characters, the shooting process and the thoughts of assembling the film are treated in a very personal way. The book is for those who want to know how documentary films are made for the cinema and, of course, to all my viewers who remain loyal to me to this day and for whom I ultimately tell all the beautiful stories.