

CE MEDIA WORKSHOP ON DOCUMENTARY APPROACH IN FICTION FILMS

September 6 @ 18:30–20:00 / 17:30–19:00 CET

Rainis and Aspazija House (Baznīcas Str. 30)

The Creative Europe MEDIA Desks offer a workshop with a key-note by the author and curator, **Barbara Wurm**, the head of the Berlinale Forum, on the recent phenomenon that documentary events/footage/original characters as actors play a significant role in the stories of fiction films.



Barbara Wurm

Berlin International Film Festival, Germany

As of August 1, 2023, the author and curator Barbara Wurm has taken over as head of the Forum section Berlin International Film Festival. Barbara Wurm studied comparative literature and Slavic studies in Vienna, Moscow, Innsbruck, Munich and Leipzig. From 2020 to 2023, she was a member of the selection committee of the Berlinale. She also served on the selection committee of goEast – Festival of Central and Eastern European Film from 2012 to 2023, was a moderator and programmer at DOK Leipzig for nearly 20 years and was on the selection committee of the International Short Film Festival Oberhausen for one year. Furthermore, she has developed film programmes for international festivals and cinematheques. As a Slavist, she has conducted research on the Eastern European avant-garde and (post-) Soviet cinema at the universities of Vienna, Basel and Berlin, and others. She has also published books on Dziga Vertov and about the history of Russian and Soviet cinema. Her doctoral dissertation was on Soviet Kulturfilm of the 1920s. Her work as a research assistant at the Humboldt University in Berlin, which will be put on hold for the duration of her directorship of the *Forum*, focuses on Eastern European cultural studies and the theory and history of film. Wurm occasionally writes for newspapers and professional publications.

There will also be two case studies.

A German project in late post-production stage *The Projectionist*, a co-production (DE/FR) by director Orkhan Aghazadeh, represented by producer **Carl-Ludwig Rettinger**, Lichtblick Film - inspired by a real story and with some of the actual individuals playing the characters in the film.



Carl-Ludwig Rettinger

Holding a M.A. degree in Mass Media, Film and Theatre, Carl-Ludwig Rettinger was commissioning editor at the German Public Broadcaster ZDF for independent feature films and documentaries. 1991 he became shareholder and managing director of the film production company LICHTBLICK FILM, based in Cologne.

LICHTBLICK FILM has collaborated with filmmakers, broadcasting companies and partner firms in more than 40 countries. Awards: 2 Special Jury Awards, Cannes; 2 Fipresci Awards, Berlinale; Special Jury Prize, Visions du Réel Nyon; Best film, Semaine de la Critique Locarno; EBU Award; 5 Adolf Grimme Awards; John Schlesinger Award, Palm Springs; Hessian Film Award; Bavarian Documentary Award; 2 Israeli Film Academy Awards; Best medium length documentary, Hotdocs Toronto; Golden Gate Award, Prix Cyrill Collard, a. o.



In the Soviet Union Samid was the projectionist in his village just at the border with Iran. Cinema was important back then, the main propaganda tool, but also the centre of community. Even mosques were turned into cinemas. Those times are long gone. Samid earns his living by fixing radios and TVs, but he kept the film equipment in his basement. The passing

time left its traces on the machine, but Samid never stopped hoping to show films again. Last year his son died in a tragic accident. After months of grief and loneliness Samid takes the decision to reactivate the projector and assemble his Azeri village in front of the screen again. Confronted with problems like the broken projection bulb Samid meets an unexpected ally: Ayaz (16), a young boy who is experimenting with animation clips on his phone, is eager to help. Soon they need to deal with growing tensions within the village. And what are they to do about the missing ending of the only remaining film copy? Either way they are determined to bring light into the village and slowly a tender friendship is born. One thing is certain: They will not be stopped.

A recent Latvian production *January* by director Viestur Kairish, represented by **Inese Boka-Grūbe** and **Gints Grūbe**, Mistrus Media, on the events in Latvia and Lithuania in January 1991 – using the documentary footage and adapting the way the fiction elements are shot.



Gints Grūbe

Gints Grūbe is founder of production company Mistrus Media and has been involved in the film industry for more than 20 years. He has worked in various capacities – as producer, scriptwriter and director. He has a filmography of almost 20 films – documentaries and feature fiction films.

Before that Gints studied philosophy, political, communication sciences in Riga, Bonn and Berlin.

Gints is a Member of the European Film Academy, Producers on the Move, EAVE, Inside Pictures, Latvian Film Producers Association.



Inese Boka-Grūbe

Inese Boka-Grūbe is the partner and producer at the production company Mistrus Media, working in the production field since 2005 on feature documentaries, fiction films, co-production and service production projects. Inese has a BA in Psychology (Latvian University), MA in European Studies (Katholieke Universiteit Leuven), MA Audiovisual Arts (Academy of Culture), currently a PhD Student. EAVE graduate, Producers on the Move 2019, Cannes, ACE Producers (2021/222), Latvian Film Producers Association.



It is 1991 in Latvia and nineteen-year-old aspiring cinematographer Jazis's whole world is thrown into chaos as he is dragged into the people's peaceful protests against the Soviet Army's attempted takeover of power in his country.

January is an autobiographical take on the political upheaval in the early 1990s that changed the lives of the people of

the former Soviet Union. Jazis and his friends Anna and Zeps are all aspiring filmmakers, trying to pursue their dreams of making movies and enjoy the freedom of young adulthood, when the collapse of the political system in the region upends their plans, family ties and friendship. Their experience and participation in the nonviolent people's resistance by construction of barricades and human shields becomes the defining moment in their coming-of-age.

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