

HEIDI SPECOGNA

Born in 1959 in Biel, Switzerland, Heidi Specogna attended the Ringier School of Journalism in Zurich and thereafter the German Film and Television Academy (DFFB) in Berlin. She founded her own production company "Specogna Film" in 1990. She has taught at the Berlin University of the Arts, among others, and lectures on documentary filmmaking at the Baden-Württemberg Film Academy since 2003. Heidi Specogna lives in Berlin and realises her films with firms in both Germany and Switzerland. Heidi Specogna shot several of her most important films in Latin America (**Tania La Guerrillera**, **Tupamaros**, **The Short Life Of José Antonio Gutierrez**). A trademark of her work is its in-depth research. She frequently addresses topics which no longer make the daily news, but are nonetheless still relevant, lending them universality, poetic force and validity.

Tupamaros, for example, tells of the resistance movement against the dictatorship in Uruguay. The film is still important to this day in order to comprehend political affairs in Latin America.

The film **The Short Life Of José Antonio Gutierrez** was awarded, among others, the Swiss Film Prize 2007 for Best Documentary Film and the Adolf Grimme Award.

With **The Goalgetter's Ship**, Heidi Specogna shot a film in Africa for the first time. She has continued to work there, for example, for **Carte Blanche** and for a film for the TV series "Mädchengeschichten" (girls' stories) on 3sat – no exotic stories, but related to the globalised present.

HEIDI SPECOGNA



About the strange state of the world

Films by Swiss documentarian Heidi Specogna

Papa Dora is an elderly man. He is a lifeguard who has set himself up in an improvised hut on a beach in Benin. He keeps a close watch on the remains of a ship, some of which can be seen protruding out of the water. The ruins of this ship are a new and valuable commodity. Long ago the ship arrived from Europe, its remains are now re-entering the cycle. While observing the ship,

Papa Dora contemplates transiency and on how many people can actually live from these ruins.

Papa Dora is one of the protagonists in Heidi Specogna's film **The Goalgetter's Ship** (*Das Schiff des Torjägers*) – albeit not the main character, but important as a poetic figure. He lends this multilayered story philosophical depth. The director discovered him just like she found the remains of the ship "Etireno". The film is set in the three African countries of Benin, Togo and Nigeria, as well as in Europe (Switzerland, Germany). It's about football and poverty, about the varying concepts concerning globalisation and development cooperation. It's about the strange state of our world.

Actually, all of Heidi Specogna's films are about the strange state of our world. The filmmaker, born in 1959 in Biel, has lived in Berlin since the beginning of the 1980s. She studied at the German Film and Television Academy Berlin (DFFB) and founded her own production company in 1990. She teaches at the Baden-Württemberg Film Academy and is otherwise underway auf travelling around the world, researching and shooting her films. Generally, she travels with co-workers she knows well, people who assist her and later appear as co-authors in the screen credits. She believes recognising such work important. She needs these companions as discussion partners ("filming is a lonely business") and also as a safety measure. "Two women are welcome everywhere all over the world," she explains blithely. She also works frequently together with cinematographer and director Rainer Hoffmann, with whom she is also personally connected. Close, reliable working relationships shape her working style.

For along time Latin America was Heidi Specogna's documentary research area. It's where she shot the film that was her breakthrough: **Tania La Guerrillera** (1991), the story of Tamara Bunke who was from the GDR and went to Cuba, befriended Che Guevara and was shot dead in the Bolivian jungle in 1967. In 2004 Heidi Specogna continued this story in **An Age Of Red Carnations** (*Zeit der roten Nelken*), portraying her mother Nadja Bunke. In 1996 she produced **Tupamaros**, a film about the notorious urban guerrilla movement in Uruguay and in 2006 in **The Short Life Of José Antonio**

"Unanswered questions in one film often give rise to the next."

Heidi Specogna

FILMOGRAPHY

2011	Esther und die Geister (TV documentary for 3sat)
	Carte Blanche (documentary)
2010	The Goalgetter's Ship Das Schiff des Torjägers (documentary)
2006	The Short Life Of José Antonio Gutierrez Das kurze Leben des José Antonio Gutierrez (documentary)
2004	Eine Familienangelegenheit (TV documentary)
	An Age Of Red Carnations Zeit der roten Nelken (documentary)
2002	Kaprun – Über Leben nach der Katastrophe (TV documentary)
2000	Fäuste für die Freiheit (co-director, documentary)
1999	Jankos Musik (short documentary)
1996	Tupamaros (co-director, documentary)
1995	Z'Man's Kinder (fiction)
1993	Deckname: Rosa (documentary)
1991	Tania la Guerillera (documentary)
1988	Dschibuti (co-director, short film)
1987	Das Schwinden der Schwelle (co-director, documentary)
1985	Das Indianerkind (short film)
1984	Fährten (short documentary)
1983	Die Beichte (short film)
1982	Tasta-Tour (short film)
	Empfindlich (short film)

SCREENPLAYS

2007	Die Cutterin
2002	The Silent Drum
1995	Heidi und Pedro
1989	Die Gefährtinnen
1986	Einen Helden verlässt man

HEIDI SPECOGNA

> About the strange state of the world

Gutierrez (Das kurze Leben des José Antonio Gutierrez) she told the story of a Latino, who grew up as a street kid in Guatemala and at the age of 29 was the first US soldier to fall in the Iraq war – as a so-called green-card soldier. In between the author shot the documentary film **Deckname: Rosa** in 1993; in 1995 the feature film **Z-Man's Kinder; Fäuste für die Freiheit** (2000); a documentary for television about **Kaprun – Über Leben nach der Katastrophe** (2002); and **Eine Familienangelegenheit** (2004) and wrote several screenplays.

The director changed continents for her film **The Goalgetter's Ship** and with it has evidently begun an African filmography. For her most recent documentary film **Carte Blanche** she accompanied a group of investigators who collect evidence in the Central African Republic for the International Criminal Court in The Hague. And once again, while working on this film, she came upon a girl from the Central African Republic and shot the 30-minute documentary film about her with **Esther und die Geister** for the TV series "Mädchengeschichten" (girls' stories) on 3sat.

Carrying forth open questions

Continuity is a key feature of Heidi Specogna's filmmaking. "Unanswered questions in one film often give rise to the next," she explains. While researching for **The Short Life Of José Antonio Gutierrez**, for example, she met Guatemalan comrades who had witnessed José Antonio's death and given their accounts of his traumatic experience. This in turn led the director to the issue known as secondary traumatisa- tion: lawyers, doctors or investigators can also be traumatised by what they encounter in their profes- sions – a key topic for the investigators in **Carte Blanche**.

Heidi Specogna invariably sheds light on difficult questions from the individual's perspective. She focuses on individual fate, without losing a sense of the big picture.

When the topicality has waned

In 2001 Heidi Specogna, together with other documentary filmmakers, appealed to television broad- casters to avoid "sacrificing candid observation for documentary filmmaking and dispensing with the adventure of insisting on taking a second look at reality" all for the sake of format. The "second look" is the very core of her documentary work – staying power, persistence and tenability. The filmmaker begins working when the infantry of journalists covering breaking news has long since withdrawn. Tamara Bunke had already been dead for more than twenty years when the director re- searched her dreams. José Antonio Gutierrez died in 2003, the film about him was shown in cinemas in 2006. Footballer Jonathan Akpoborie made the headlines in 2001, but we learn his real story only eight years later in the film.

nicht

AWARDS

Das Schiff des Torjägers
Duisburger Filmwoche 2010:
Publikumpreis; DOK Leipzig
2010: Preis der Jugendjury

**The Short Life Of José
Antonio Gutierrez**
Schweizer Filmpreis 2007:
Bester Dokumentarfilm;
Deutscher Filmpreis
2007: Nominierung Bester
Dokumentarfilm; Eine-Welt-
Filmpreis NRW 2007; Adolf-
Grimme-Preis 2008

Tupamaros
Internationales Filmfestival
Havanna 1997: Dokumentar-
film-Preis für nicht-latein-
amerikanische Regie

Deckname: Rosa
Berner Filmpreis 1994

HEIDI SPECOGNA

> About the strange state of the world

Obviously, Heidi Specogna takes her time, until her universal stories have gestated. She has a flair for not reducing her stories to parochial occurrences or day-to-day events. Something from the past can still – and precisely for that reason – tell us something about the present.

Discoveries

The third hallmark of films by Heidi Specogna is the exceptional investigative quality of her work. To plumb the depths of a story is an ambition the director acquired while pursuing her first profession. She completed her studies at the Ringier School of Journalism in Zurich and worked for a time for several media in German-speaking Switzerland. This is precisely where the haste and the limitations became a problem for her. Being limited to writing and exploiting only as much as a newspaper could allow was not enough for her. In feature-length documentary films she can invest time in research, something journalists can only seldom allow themselves – and now even less than seldom.

Thus in Bolivia she discovered farmers who had seen exactly where the military had buried the body of Tamara Bunke – she was able to reveal the location in the film. She searched for years for the children who had been transported on Jonathan Akpoborie's ship and ultimately came across her two protagonists as well in their villages: Adakou from Togo and Nouman from Benin. She found José Antonio Gutierrez's birth certificate during her research and was able to prove that the US military had written the wrong date of birth on his tombstone. All of her films contain discoveries and safeguard findings which rectify an image or view of something – or at times even establish one. José Antonio would have remained an unknown person after the headlines died down.

The films stir up grave matters, but they do not weigh you down. They are intense, emotional and emphatic, but do not play on the viewers' emotions.

In the rear-view mirror of history

Heidi Specogna's films always take a look in the rear-view mirror of history as well. Indeed, retrospective views that are oriented towards the present, viewer and director alike. Her films harbour difficult questions. What happened to the revolutionary ideas of the late sixties and the dreams of social change exported to distant lands? What about one's own history, spanning from the October Revolution to Nadja Bunke's GDR? What about the wars that invariably shape the life stories of her protagonists: civil war in Russia, civil war in Guatemala, the military regime's war against the Tupamaros in Montevideo, the international war in Iraq, the civil wars in crisis regions in Africa. Or the influx of refugees in the age of globalisation, the reason for José Antonio's fate? And when divergent views in a globalised era clash, like in **The Goalgetter's Ship**?

HEIDI SPECOGNA

> About the strange state of the world

Without fail, Heidi Specogna sheds light on difficult questions from the individual's perspective. She focuses on individual fate, without losing a sense of the big picture. A productive point of view, as illustrated by the case of Pepe Mujica. He is one of the protagonists in the film **Tupamaros**, a rebel from the start. The author accompanied him, his girlfriend and two other former guerrilleros. She let them give their accounts of what happened, processed documentary material and portrayed the crimes committed by the military dictatorship in Uruguay.

At the end of the film the former guerrillero Pepe Mujica is still left-wing, he grows flowers and ponders about the future. As an assemblyman in the parliament he does not feel at one with himself and politics, he is uncomfortable in the political sphere. In 1996 he posed an ironic question to the camera: whether the former guerrilleros would ever run the risk of having to govern the country one day. A prophetic thought, captured in this film like an insect trapped in amber, because Pepe Mujica has been the President of Uruguay since March 2010, one of the progressive presidents on the continent. His most important statement from this film remains indelible in memory: "I have not betrayed the young dreamer in me."

A hallmark of films by Heidi Specogna is the exceptional investigative quality of her work – to plumb the depths of a story

Trusting the strength of the story

Parallel to artistic and thematic continuity, films by Heidi Specogna have become ever more complex. "I don't have to explain as much anymore," she replies, describing the change in her approach. Greater trust in the viewers' ability to accept her stories is just as much a part of it as trusting the tenability of her stories and the strength of her protagonists.

The Short Life Of José Antonio Gutierrez for instance, can and must be looked at from various levels. The author had not only chosen a subject matter so extraordinary that it could never be fabricated. She also tells it in her own way leading right up to the present day and allows viewers to think it through to the end on their own. She traces the stations of her protagonist's life, meeting with people who knew the street kid, the adolescent, the refugee and the marine. But along the way she also discovers other stories that resemble those of her protagonists and she tells them parallel.

In doing so, José Antonio's extraordinary fate is rendered comprehensible, as something unique, individual, something that affects you deeply and, at the same time, as something ordinary, something many other people share with him; akin to a magnifying glass, in which all the present-day concerns of poverty, emigration and the struggle for survival are reflected in his story.

HEIDI SPECOGNA

> About the strange state of the world

A trace even more complex is **The Goalgetter's Ship**. The film interweaves three stories. There is the Danish island ferry that once ran between Benin and Gabun, now falling apart in the port of Cotonou and returning to Europe in separate parts. And then the fate of the children who were sent by their parents to Gabun on the "Etireno" to work in order that the family could survive – an African tragedy in the eyes of human rights organisations, an individual tragedy for the children, a tradition in the eyes of their parents.

And then there is the story of the Nigerian footballer Jonathan Akpoborie, who had a successful career in Europe and adopted the European viewpoint. He wanted to present his family the ship as a way of helping them to help themselves, not merely a gift from the son or brother who became rich. His good intentions backfired, however, and Akpoborie's career was ruined. Now he works as a player agent and deals with talented athletes.

Thus it always involves commercial trade circuits, the exchange of commodities. Sometimes steel, sometimes humans as the commodity. The protagonists in the films are part of these commercial trade circuits. This film also leaves the viewer with open questions. In fact, it even poses more questions than it answers. Can the European viewpoint be reconciled with the African? What moral position are we judging from? Who profits from this type of exchange in commodities? Once again, reflections on the strange state of the world.

Amicable, infallible inquisitiveness

But despite all their complexity, films by Heidi Specogna are not complicated. Her films stir up grave matters, but they do not weigh you down. They are intense, emotional and emphatic, but do not play on the viewers' emotions. No matter how intricately connected, the basic characteristic style of her narrative is determined by curiosity, amicable, infallible inquisitiveness. One senses the deliberately naïve view of an artist who wants to know and readily adopts this perspective. There is nothing jaded and apathetic in the films.

Heidi Specogna's methods for delving into contemporary history, detecting, researching and rendering subject matters, have indeed often also had their price. It was frequently a balancing act for the director. No television station was interested in **An Age Of Red Carnations**, not even Arte. She shot the film bearing complete responsibility and costs, only later did the funding appear. To a large extent, the filmmaker also undertook the years of research and preparation for **The Goalgetter's Ship** at her own expense, finally granted script funding from the German Federal Film Board (FFA). It has only become easier since the major success of **The Short Life Of José Antonio Gutierrez. Carte Blanche** is solidly financed and no longer a financial adventure.

ABOUT THE AUTHOR

Fritz Wolf, born in 1947, works as an independent journalist for printed media and radio in Düsseldorf, specialising in media and television reviews: www.dasmedienuero.de. Offers seminars and workshops on documentary film for WDR, arte, rbb, and Ludwigsburg Film School. A former jury member for the Adolf Grimme Award, the Duisburger Filmwoche and Baden-Württemberg Documentary Film Award and has taken on teaching assignments at the universities in Marburg and Dortmund. He won the Bert Donnepf Prize for media journalism in 2000. Author of numerous studies on television journalism and documentary form. Manages the Internet portal www.allesbestens.org together with colleagues, featuring reviews on documentary film productions and radio features.

HEIDI SPECOGNA

> About the strange state of the world

"I'm interested in the unconventional types."

An important aspect of Heidi Specogna's work is instructing young filmmakers. She teaches in the Documentary Film Department at the Baden-Württemberg Film Academy. She also believes this occupation is more a calling than a profession. Her aim is to teach the students dramaturgy and storytelling. In the process, she targets their individual potential: "I always ask what is it about your telling of story that makes it special?" Today's students, she explains, enter university with an enormous range of film images. They have to liberate themselves from these images conveyed by the media, counter them with a personal approach, look inward: "I'm curious about people who are nonconformist, authentic and doubt. I'm interested in the unconventional types."

Papa Dora, whom Heidi Specogna discovered on a beach in Benin and who contemplated transiency and cycles at great length, unexpectedly presented her with a scene for the film. He drew the word "verité" with a stick in the sand – and then brushed it away. The scene could also stand as a motto for Heidi Specogna's filmmaking: Truth is no simple matter. Author: Fritz Wolf, January 2011

Written and directed by:
Heidi Specogna
Cinematography: Rainer Hoffmann

Sound: Thomas Keller,
Juan Carlos Cremata
Editing: Yvonne Loquens
Music: Roton

Production: Fama Film, Bern;
Specogna Film, Berlin; ZDF

World Rights: Fama Film;
Specogna Film
Original Version: German/Spanish

“The documentary film is a down-to-earth, yet moving reconstruction supported by documents, interviews, present-day photographs and quotations taken from Tania’s many letters to her parents. (...). The film affects all the more deeply because political history is not processed in the seminar style of the late sixties, but rather told from a woman’s perspective, offsetting apparent contradictions: a devout party activist and firm disputant, yet warm-hearted, artistic and sentimental.” Manfred Delling, *Deutsches Allgemeines Sonntagsblatt*, 11.10.1991

“The film is intelligent and consistent, profoundly democratic and yet appears as a Latin American hero’s song. It traces Tania’s development chronologically and renders it comprehensible; it listens to people – at great length when necessary, without using questions to accelerate the pace. There are no fragmentary cuts reducing statements to merely the quintessential. Specogna allows the contemporary witnesses to develop, juxtaposing well-known figures with fascinating unknown.” Lutz Gräfe/Olaf Müller, *Film Dienst*, 22/1992

TANIA LA GUERRILLERA



| 1991 | 16 mm | colour | 90'

In August 1967, only a few months before Ernesto Che Guevara’s death, his rearguard was ambushed by the Bolivian armed forces and almost completely wiped out. Among the fallen guerrilleros was a woman whose identity was only discovered some months later: Tamara Bunke, citizen of Eastern Germany, 30 years old. This daughter of a German communist went to Cuba in 1961 and trained for a special mission under the supervision of Che Guevara: in 1965 she went to Bolivia under a new identity to prepare the organisation of the future Bolivian guerrillas. A portrait of a self-confident and militant woman, based on accounts from people who knew her as Tamara Bunke and fought with her as “Tania la Guerrillera.”

Written and directed by:
Heidi Specogna
Cinematography: Rainer Hoffmann

Sound: Andreas Litmanowitsch,
Reinhard Münster
Editing: Inge Schneider

Music: Roton
Production: Fama Film, Bern
World Rights: Fama Film

Original Version: Swiss-German/
German/French (german subtitles)

DECKNAME: ROSA

"Heidi Specogna gives Margarete B. a chance to speak, along with the others involved. She is, however, most impressive with her leading actress, who renders history thoroughly vivid with her portrayal. We learn more about the details, the painstaking work, which was the groundwork of a major occurrence. But we also learn how lonely such painstaking efforts are, and the price that is paid, especially when thereafter betrayers are discovered in your own ranks. The auteur approaches this so subtly that we must read between the lines."

Verena Zimmermann, *Solothurner Zeitung*,
21.01.1994

"A touching, (...) but also shocking and sombre story about the loneliness and ingratitude of political resistance."

Agathe Blaser, *Berner Zeitung*, 24.06.1994



| 1993 | 16 mm | colour | 85'

Between 1941 and 1943, a young woman called Margarete B. broadcast news of Nazi Germany from Geneva to the Red Army under the pseudonym of ROSA. A committed antifascist, ROSA regarded this illegal activity as a personal obligation. In 1943 she was arrested during the night, and four years later she was found guilty of violating Swiss neutrality. Defamed as a traitor by some and condemned as a "red" by others, she withdrew completely from political life. As the only surviving witness of the Geneva Group, she talks in this film about her life as a "Red Chapel" wireless operator.

Written and directed by: Heidi Specogna & Rainer Hoffmann
Cinematography: Rainer Hoffmann

Sound: Ulla Kösterke, François Rossier
Editing: Dörte Völz-Mammarella
Music: Hans Koch

Production: Specogna Film, Berlin; Biograph Filmproduktion, Aarberg; Tag/Traum Filmproduktion, Köln; ZDF; ARTE

World Rights: Specogna Film
Original Version: Spanish/German (german/english/spanish subtitles)

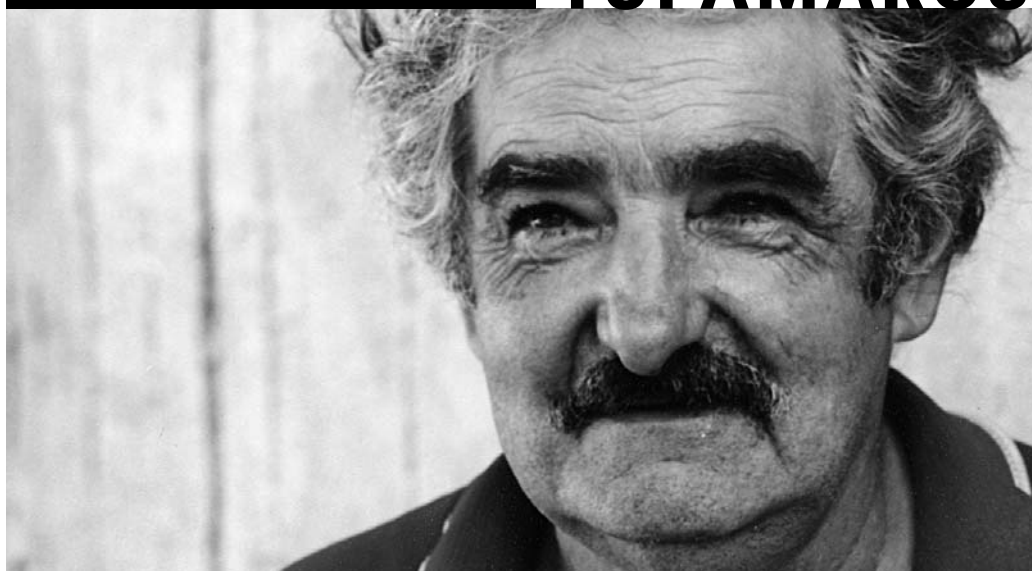
"The two filmmakers demonstrate how intensively the past can be made present by portraying profound personal experience. Mindfully, patiently and by trusting the force of the spoken work, they listen to their interview partners. (...) With a precise eye for what has remained from the conflict, they focus on buildings, now mostly derelict, until they begin to tell their own tale (...) People and places are captured in a fascinating dialogue in *Tupamaros*." Lars-Olav Beier, *Frankfurter Allgemeine Zeitung*, 17.02.1997

"*Tupamaros*" is not primarily a film about the history of the movement, but rather about people in motion. These are not historic woodcuts, but portraits of human beings – even if you do not share their ideology – who demonstrate how to age gracefully, without sacrificing one's ideals." Thomas Winkler, *Die Tageszeitung*, 28.08.1997

"Everything you ever wanted to know about Uruguay's revolutionaries, the Tupamaros, told from their point of view, can be found in this gentle, humorous German-Swiss docu." Deborah Young, *Variety Film Reviews*, 03/1997

A divinely humane document about the fantasy, wit, creativity, shrewdness and wisdom involved in resistance." Walter Ruggle, *Tages-Anzeiger*, 26.01.1998

TUPAMAROS



| 1996 | 35 mm | colour | 95'

In 1963, a group of young men attacked the Swiss marksmen's club in Uruguay, armed themselves and went on to found what was to become one of the most notorious urban guerrilla movements in Latin America, the Tupamaros. After surviving imprisonment and torture during years of military dictatorship, the Tupamaros were to become one of the few guerrilla groups to find a way out of their twilight world of illegality. Since the spring of 1995, they have been represented within the left-wing coalition in Uruguay's parliament. Moreover, the film's protagonist, Pepe Mujica, former assemblyman and floriculturist, has been President of Uruguay since 2010. Mujica and his companions give their account of the movement in the film.

Written and directed by:
Heidi Specogna
Cinematography: Rainer Hoffmann

Sound: Ernst August Zurborn
Editing: Ursula Höf

Music: Andreas Weiser
Production: Tag/Traum Filmproduktion,
Köln; Specogna Film, Berlin

World Rights: Tag/Traum
Filmproduktion; Specogna Film
Original Version: German/Spanish
(german subtitles)

"The director neither accuses, nor parades the protagonist, but rather approaches her gently and inquisitively, until her construct begins to totter. These are the strongest moments. Nadja Bunke passed away on February 7, 2003. The film remains as an unadulterated contemporary document and a candid portrait of a committed communist until her death." Susanne Gupta, *fluter.de*, Magazin der Bundeszentrale für politische Bildung, 2005

"The idea for this film originated from an awareness that we are the last generation of filmmakers who can work on issues involving German history together with witnesses of that time period (...). As a result, the rendering of the portrait is personal and, on the visual level, an expression of a close relationship that developed with Nadja Bunke over the years. A cinematic journey as she tells her tale, as well as the rituals of an elderly human being." Heidi Specogna

AN AGE OF RED CARNATIONS



| 2004 | Digi Beta | colour | 98' | Zeit der roten Nelken

A 90-year-old woman looks back, recalls and tells her account of tsarist and revolutionary Russia, the Weimar Republic, National Socialism, life in exile, the GDR and a reunified Germany. Throughout her entire life Nadja Bunke was a dedicated socialist whose heart belonged to Cuba after fall of the Berlin Wall, because her daughter died for Cuba – as Tania “la Guerillera” side by side with Che Guevara. The film is a rapprochement of a biography, a cinematic and photographic journey portraying the story and rituals of an elderly person who never abandoned her belief.

Directed by: Heidi Specogna
Written by: Heidi Specogna,
Erika Harzer
Cinematography: Rainer Hoffmann

Sound: Paul Oberle
Editing: Ursula Höf
Music: Hans Koch

Production: PS Film, Zürich;
Tag/Traum Filmproduktion, Köln;
Specogna Film, Berlin; Radio Télévision
Suisse; RSI Radiotelevisione Svizzera;
ZDF; ARTE

World Sales: First Hand Films, Zürich
Original Version: Spanish/English/
German (german/english/spanisch
subtitles)

THE SHORT LIFE OF JOSÉ ANTONIO GUTIERREZ

"With an instinctive feel for the exchange between emotions and facts, between prolonged resonance and compressed narration, Specogna succeeds in reviving Gutierrez's characteristic traits. Her respectful treatment of the memory, the grief, as well as the scandalous tragedy of every human being who followed in Gutierrez's footsteps, give way to a spectrum in which world politics suddenly assumes the face of real people."

Die Wochenzeitung, 25.01.2007

"Specogna utilises (...) various report forms. Varying interviews of the housemaster, his sister and military comrades alternate with clips from television news coverage, documents and assembled black-and-white photographs. The film shots are utterly impressive of the current situation: Guatemalan street kids and Latin American emigrants who cross Mexico on the roofs of the boxcars. Using such inserts, Specogna succeeds in not only tracing José Antonio Gutierrez's journey, but also in placing his fate in the context of globalisation and national interest politics."

Katrin Häger, Film Dienst, 07.12.2006

"The director uses off-screen comments sparingly, preferring to let the facts speak for themselves and those involved have their say. It's her combination of precision in the portrayal and tenderness that renders the film so touching."

Walter Gasperi, St. Galler Tagblatt, 10.07.2007



| 2006 | 35 mm | colour | 90' | Das kurze Leben des José Antonio Gutierrez

José Antonio Gutierrez was one of the 300,000 soldiers sent by the US Army to fight in the Iraq War. A few hours after the war began in March 2003, Antonio Gutierrez's photo was sent around the world: the first fallen American soldier – and he wasn't even an American! He was a so-called green-card soldier – one of the 32,000 who joined the US Army and fought for a foreign fatherland in the hopes of obtaining American citizenship. In death Antonio's dream finally came true: like 32,000 other non-American soldiers, he had enlisted in the US army because of the promise of American citizenship. The film tells the incredible story of a former street kid from the slums of Guatemala who made the long journey to the North full of hope – and ultimately died an American hero far away from his homeland.

Directed by: Heidi Specogna
Written by: Heidi Specogna,
Kristine Kretschmer
Cinematography: Rainer Hoffmann

Sound: Paul Oberle, Bernd
von Bassewitz
Editing: Ursula Höf
Music: Hans Koch

Production: teamWorx Television &
Film, Ludwigsburg; Fama Film, Zürich;
Specogna Film, Berlin; Schweizer
Radio und Fernsehen; ZDF; ARTE

World Sales: Paul Thiltges Distri-
butions, Luxemburg
Original Version: English/French/
German/African languages (german/
english subtitles)

"After many years of research, Heidi Specogna has now reconstructed the story in her film *The Goalgetter's Ship* – and tells it from every angle. (...) She interweaves the strands very subtly, portraying her interview partners in such a manner that all viewpoints – no matter how contradictory – are plausible. Everyone here is right, at least to some extent. The director neither takes a position, nor uses off-screen comments. In doing so, she underscores how difficult it is as a European to strike the right chord when judging African affairs, an issue that, from the outside, seems to be clear, but from the inside proves to be complex." René

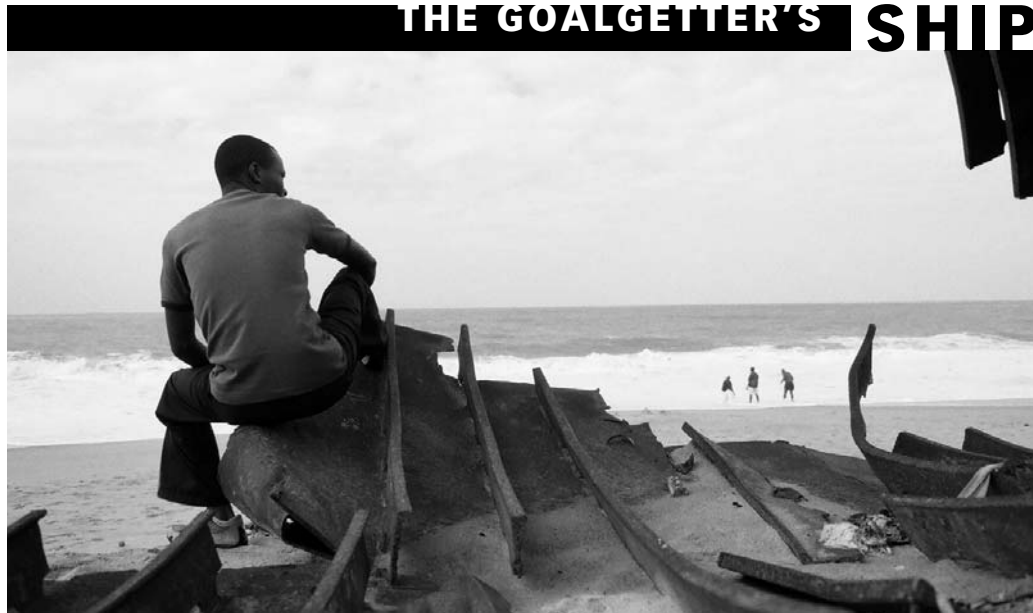
Martens, *Die Zeit*, 29.11.2010

"Thanks to her investigative qualities and in-depth research, the true scope of the story is revealed. Social injustice, the ambivalence when dealing with emergency situations and human beings as a trading commodity all occur on many different levels throughout the entire world. The film is at once an explosive yet nearly poetic document on social structures."

Filmecho Filmwoche, 06.08.2010

"Heidi Specogna has searched for the truth behind the news and discovered many different truths. Life is much more complex than how it is portrayed in sensational news in the media. This ordinary fact has seldom been confirmed so impressively, so movingly." Thomas Winkler, *fluter.de, Magazin der Bundeszentrale für politische Bildung*, 2010

THE GOALGETTER'S SHIP



| 2010 | 35 mm | colour | 91' | Das Schiff des Torjägers

In April 2001, a shipping report about a suspected child slavery ship off the coast of West Africa shook the world. When it became known that the owner of the ship was Jonathan Akpoborie, a football player for the German VfL Wolfsburg, his club immediately parted company with the Nigerian striker – although his guilt was never proven. The film reconstructs the events and uses them as an opportunity to begin a present-day search for the then protagonists. The accounts and meetings create a German-African story about dreams, football and humans as a trading commodity.

Directed by: Heidi Specogna
Written by: Heidi Specogna,
Sonja Heizmann
Cinematography: Johann Feindt,
Thomas Keller

Sound: Thomas Lüdemann,
Dieter Meyer, Bernd von Bassewitz,
Jule Cramer, Jürg von Allmen,
Jascha Dormann
Editing: Anne Fabini

Production: PS Film, Zürich;
Specogna Film, Berlin;
Schweizer Radio und Fernsehen,
ARTE, Westdeutscher Rundfunk

Original Version: English/
French/Spanish/German/Sango
(german/english subtitles)



| 2011 | 35 mm | colour | 91'

They don't wear uniforms or carry weapons. They have no bodyguards, but their missions lead them to the most dangerous parts of the world. They are equipped with laptops, cameras and sound recorders. Despite impossible working conditions, they collect the evidence for indictments against those who ordered some of the most serious crimes of our time – committed in Darfur, Uganda, the Democratic Republic of Congo and the Central African Republic – they are the investigators of the International Criminal Court in The Hague. The film follows the investigators into the heart of Africa. It is the first time a film crew accompanied them on their missions.

KAPRUN –

ÜBER LEBEN NACH DER KATASTROPHE

| 2002 | Digi Beta | colour | 52'

The Kaprun disaster was a fire that occurred in the *Gletscherbahn* funicular railway in Kaprun, Austria, on November 11, 2000, claiming the lives of 155 people. This set in motion a gigantic crisis apparatus comprised of tourism specialists offering advice on how to deal with the damaged image of the regions concerned, psychologists and lawyers specialising in legal cases amounting to billions. The ski resort opened again four weeks after the disaster. Left behind are family members and a few survivors. They struggle with the loss and grief, but also rage. Some went public, others mourn silently. The film picks up the story here and illustrates the emotional impact of a catastrophe of this magnitude.



Directed by: Heidi Specogna
Written by: Heidi Specogna & Kristine Kretschmer
Cinematography: Rainer Hoffmann

Editing: Annette Muff
Production: zero one film, Berlin; MDR; ARTE
Original Version: German

EINE FAMILIEN ANGELEGENHEIT

| 2004 | Beta SP | colour | 80'

In 1997 a young German woman was arrested in the border area between Turkey and Iraq. Eva Juhnke was sentenced to 15 years in a Turkish prison for her allegiance to the PKK. Her imprisonment catapults her family's life into a veritable state of emergency. The film accompanies Eva's mother, Doris Juhnke, a geriatric nurse in Hamburg, in her everyday life and on her journey to Turkey. Her story is a tale of hope transcending political boundaries and geographic borders and of an attempt to remain a family – against all odds.



Written and directed by: Heidi Specogna
Cinematography: Rainer Hoffmann
Sound: Gazel Kutlar, Christian Krämer, Florian Hoffmann
Editing: Yvonne Loquens

Music: Andreas Weiser
Production: Tag/Traum Filmproduktion Köln; NDR; 3sat
Original Version: German

Written and directed by: Heidi Specogna
Cinematography: Rainer Hoffmann
Sound: Annegret Fricke

Editing: Jennifer Gallagher
Music: Michael Schwerd
Cast: Suzanne von Borsody, Dominik Bender, Nadja Engel, Hanns Zischler

Production: Specogna Film, Berlin;
ZDF; ARTE; Schweizer Fernsehen

World Rights: Specogna Film, Berlin
Original Version: German

"Heidi Specogna observes well. By and large, her film complies with the notion that film should always be something bigger than life. Nevertheless, the story as such could reality or similar to it. She has an excellent feel for dealing with children. They not only lend the film its title, they also upstage the adults. It's an interesting film, one you gladly look into, even if it ends abruptly and leaves a host of open questions." Helmuth Zipperlein, *Solothurner Zeitung*, 28.01.1995

"On the outside, it appears to be a mixture of Lindenstrasse and Tatort. Life in an apartment building in Berlin's Kreuzberg, where children determine one's life, is combined with a thriller. (...) Grippingly, the film conjoins various realities: the ideology of RAF terrorists, the fictitious world of media, the police state, the world of children." *Oltner Tagblatt*, 28.01.1995



| 1995 | 16 mm | colour | 86'

After living in exile for many years, a former terrorist returns to Berlin. She hides at the place of an old friend from her political past who is a musician and single parent. The children living in this metropolis love to play Z-man, a cartoon character they've seen on television. Z-man can do everything: perform magic tricks, shoot, rescue, kill. When the search for the former terrorist begins outside, Z-Man has a new mission.

FÄHRTEN

| 1984 | 16 mm | colour, b/w | 30'

A story about tracks that the filmmaker discovers on her journey home. They lead her to people who have their own landscapes, to a New Year's Eve party held in a side val-

ley in Jura. There she experiences how much a country's landscapes actually tell about humans and their own landscapes.

Written and directed by: Heidi Specogna
Cinematography: Heidi Specogna

Sound: Martin Schlüter
Editing: Heidi Specogna
Music: Pink Balloons

Cast: Karin Specogna, Tanja Janowski, Claire-Louise Oudard

Production: Deutsche Film- und Fernsehakademie
Original Version: German/Swiss-German

INDIANERKIND

| 1986 | 16 mm | colour | 21'

A family's last day told from the perspective of a nine-year-old girl. By imagining that she is a papoose, the young girl finds a way to construct a counterworld in the midst of the family's everyday life.



Written and directed by: Heidi Specogna
Cinematography: Rainer Hoffmann

Sound: Hans Lang, Martin Steyer
Editing: Inge Schneider
Music: Roton Musik; Miki Schwerd

Cast: Marie Schneider, Mirja Klotz, Daniel Klotz, Gordon Platzdasch

Production: Deutsche Film- und Fernsehakademie
Original Version: German

DSCHIBUTI

| 1988 | 35 mm | colour | 14'

A professor working for a pharmaceutical company conducts illegal trade with medications in the Third World. On the evening when the ship loaded with the illicit cargo is to

depart for Dschibuti, a young man stages a love affair with the professor's wife, using her to expose the machinations.

Written and directed by: Heidi Specogna & Rainer Hoffmann
Cinematography: Rainer Hoffmann

Sound: Ludger Blanke, Martin Zawadzki
Editing: Inge Schneider

Cast: Isabella Mamatis, Christian Dürst, Holger Mahlich, Peter Glause

Production: Deutsche Film- und Fernsehakademie
Original Version: German