



CURT FAUDON / DIRECTOR'S BIO

Over the past thirty years, Curt Faudon has established himself as one of the most exciting, productive and versatile film directors of his generation. The New-York-based filmmaker has written, directed and produced more than thirty films. He has received First Prizes and Jury Awards at Film Festivals in Berlin, Cannes, Chicago, Los Angeles, Monte Carlo, New York, Prague, and Sydney.

His filmography reads like an encyclopedia of filmmaking; he has directed feature films, thrillers, documentaries, TV shows, and commercials for Coca Cola, L'Oreal Paris, Kodak, Sony, Chase Manhattan, Philip Morris, BMW, and the tourist boards of Austria, Monte Carlo, Bermuda, and Kenya. Feature films include *Fanny von Arnstein* (Fanny, 1992), *Die Schitour* (The Death Run, 1997/98), *Der Feuerteufel* (Flames of Hell, 1999), *Wenn Maenner Frauen trauen* (Trivial Pursuit, 2000) *Tattoo* (2000) and *Toedlicher Umweg* (Deadly Diversion, 2004).

Faudon has directed some of Europe's finest actors, including Sebastian Koch, Ken Duken, Heino Ferch, Rupert Frazer, François-Eric Gendron, Tobias Moretti, Gudrun Landgrebe, Nathalia Woerner, and the late Oskar Werner. On set, the experienced Faudon brings out the best in his actors and crew.

The Austrian-born director carefully chooses the topics of his films; each project is meticulously researched. He collects stories; strange and unusual stories which deal with human experience. Faudon favours the uncommon approach, and often explores unusual angles to shed new light on the subject at hand. Curt Faudon translates his insights into stunning, sumptuous visuals. He often introduces unexpected images to the scene; it is a kind of lateral thinking on camera.

His unique approach to his subjects becomes apparent in his interpretation of Frederic Morton's *Crosstown Sabbath*. In the book, Morton, twice National Book Award finalist, reflects how progress has alienated man from himself. He remembers the Sabbath of his childhood as a sanctuary, a refuge. Faudon manages to turn the philosophical text into an unorthodox visual *Odyssey* shot in Austria, Hungary, Israel and New York City.

Faudon has a penchant for quirky, offbeat personalities: his careful treatments of fellow artists Hugo Wolf, George Orwell, Fanny von Arnstein, Hilde Spiel, Wolfgang Amadeus Mozart, Ute Lemper, Stefan Szczesny, and the 100-odd members of the Vienna Boys' Choir keep pushing the boundaries of the genre: Faudon mixes biopic, documentary, drama, road movie, and music. He employs film to get to the bottom of the artists' secret; always with an eye for the human condition. Faudon draws his viewers into the artistic experience, by gently exposing the multiple layers and facets that make up a work of art, enhancing its magic. To Faudon, it is simple, "I only show what is there."

In 2008 Faudon completed *Silk Road*, a film on the Vienna Boys' Choir, probably the most famous boys' choir in the world. Faudon followed the young singers for

over a year, capturing the essence of what it means to be a member of the world's oldest boy band and catching the sheer enjoyment of singing on camera. *Silk Road* takes the viewer for a whirlwind spin around the world and deep into the choir's 500-year-history. He deftly changes locations, music, sounds and moods, matching the choristers' own fast pace of life and continually surprising the viewer with music or offbeat facts from the choir's history or frank interviews with the boys – insights straight from the horse's mouth. *Silk Road* has already sold in Europe and Asia and will be featured this year as PBS music special in the USA.

The film met with such critical success that Faudon has already embarked on a follow-up project on the choir: *Bridging the Gap* explores the power of music and singing in particular. The choir boys meet street children in India, find themselves adopted by a Maori tribe in New Zealand; through their singing, they make friends in unexpected ways, and they uncover hidden connections in time and space.

Currently, Faudon has his eye on another formidable artist: Ernest Hemingway. Four years of research and travel with co-writer, acclaimed author Frederic Morton have resulted in a screenplay: "*Hemingway – The End of Something*" looks at the women in Hemingway's life and shows another side of the literary giant. "*We've been living with Hemingway, as it were,*" says Faudon. "*Underneath the hard-drinking, rough exterior and boisterous swagger, there was a deeply romantic and vulnerable man, who was longing for something all his life.*" Faudon and Morton have woven that longing into a tapestry of narratives where truth and fiction blend.

To all of his work, Faudon brings his humor, his wit, his generosity and his compassion as well as a shrewd understanding of his fellow humans.