

CURRICULUM VITAE

Address: Friedenstr. 8, 10249 Berlin, Germany
Mobile: 00 (49) 177 4010388
E-mail: ruszev@gmail.com

LANGUAGES

Hungarian, Bulgarian: *native speaker*. English, German: *near-native*. Russian: *basic*.

SOFTWARE SKILLS

AVID, Final Cut Pro, FinalCut X, Adobe Bundle, DaVinci Resolve, 16 and 35 mm, analogue editing, Isadora, Quartz Composer, Strawberry (*project sharing and management software*)

EDUCATION

- | | |
|--------------------|---|
| 2002 – 2009 | DIPLOMA IN FILM EDITING (MFA equivalent)
Film University Babelsberg Konrad Wolf (Potsdam, Germany)
Thesis title: <i>"Simultaneity – compositional aspects of split screen"</i> |
| 1994 – 1995 | PROGRAM CERTIFICATE FILM STUDIES
ELTE Eötvös Loránd University Budapest,
Institute for Art Theory and Media Studies |
| 1992 – 1998 | DIPLOMA BULGARIAN LITERATURE AND LINGUISTICS (MA equivalent)
ELTE Eötvös Loránd University Budapest |

WORK EXPERIENCE

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| 2015 – present | BOARD MEMBER, INSTITUTE FOR ARTISTIC RESEARCH
Film University Babelsberg Konrad Wolf |
| 2013 – present | LECTURER, EUROPEAN EDITING MASTER CLASS
(held yearly by five European editing departments) |
| 2011 – present | FACULTY MEMBER (Künstlerische Mitarbeiterin)
Film University Babelsberg Konrad Wolf
Editing department |
| 1999 – present | FREELANCE FILM EDITOR (see Filmography) |
| 1996 – 1999 | ASSISTANT TO THE MANAGING DIRECTOR
(editing, tutoring, festival organization)
Association of the Hungarian Independent Filmmakers |

SCHOLARSHIPS, AWARDS

2009	FILM+ AWARD FOR BEST FILM EDITING "Wagah" D.: Supriyo Sen
2008 (one week)	6. BERLINALE TALENT CAMPUS Invited as film editor
2005 (four weeks)	HFF-CUC SUMMER ACADEMY, BEIJING Invited with short film "Berlin Beijing a.m. p.m."
2004 (three weeks)	BOLZANO GOLD (PART OF "THE TULSE LUPER" PROJECT) Peter Greenaway Master Class
2001 (six months)	NIPKOW PROGRAMME FELLOWSHIP Multimedia project "Found City"

PROFESSIONAL MEMBERSHIPS

German Film Academy, German Editors Association BFS

INDEPENDENT WORK AS DIRECTOR/EDITOR

2015	WATER LEVEL AND DIVING DEPTH	5 min.	2-channel video installation <i>Lokalize Festival Potsdam</i>
2013	NARZISS UND PSYCHE – RECOGNITION	7 min.	3- channel video installation "Montage, Experiment, Reflection", <i>Symposium at the Film University Babelsberg Konrad Wolf</i>
2012	RÄM	3 min.	3-channel video installation <i>Urban screening at Potsdam Museum</i>
2011	KASSÁK ETUDE	3 min.	3-channel video installation <i>Urban screening at Collegium Hungaricum Berlin</i>
2005	BERLIN, BEIJING A.M. P.M.	5 min.	Split screen short film <i>Hamburg International Film Festival</i>
2004	PARKBLICK	5 min.	3-channel video installation <i>Film University Babelsberg Konrad Wolf</i>
2000	NOW, EVERY DAY	10 min.	s8 experimental film <i>Hungarian Film Week</i>
1999	TANGO	12 min.	s8 experimental film <i>Mediawave Film Festival</i>

SELECTED FILMOGRAPHY EDITOR

2015	THE OBJECTS IN THE MIRROR APPEAR AS THEY ARE	Tarje Eikanger Gullaksen	85 min.	Documentary / Video installation Norwegian Sculpture Biennial
2015	INDIAN DEMOCRACY	Abhijit Banerjee	60 min.	Documentary Research project Massachusetts Institute of Technology
2014	1989	Anders Østergaard, Erzsébet Rácz	90 min.	Documentary ONDAS TV AWARD for "Best TV Production of the Year" Prix Italia for best TV Documentary, Carl Th. Dreyer Award, CPH: DOX opening film, Hong Kong Int. Film Festival, shown at more than 30 Festivals, broadcasted on Arte TV, co-editors: <i>Pernille Bech-Christensen</i> and <i>Thomas Papape</i>
2013	THE NOTEBOOK	János Szász	110 min.	Feature film Grand Prix Karlovy Vary IFF, short-listed in the Foreign Language Film category for the 86th Academy Awards® 2014, Toronto International Film Festival, Chicago International Film Festival, Screened at over 50 Festivals.
2012	SO WIE EIN WUNDER	Helma Sanders-Brahms	60 min.	Documentary Broadcasted on Arte TV
2011	VIOLINISSIMO	Radek Wegrzyn	90 min.	Documentary Broadcasted on 3Sat TV, NDR TV
2011	HARVEST	Benjamin Cantu	80 min.	Feature film Official Selection Berlinale Generation 2011, Outfest Los Angeles, screened at over 20 Festivals
2010	HEADCOLD	Gamma Bak	90 min.	Documentary Official Selection Berlinale Forum 2010 Screened at over 20 Festivals
2009	PG MEETS HUNGARIAN CINEMA	Peter Greenaway	60 Loops	Experimental VJ show Cinema Total at Collegium Hungaricum Berlin
2009	WAGAH	Supriyo Sen	13 min.	Documentary Film+ Award for best Film Editing. Berlinale 2009 Berlin Today Award Winner 2009, German Short film Award Lola, over 50 awards won. Screened at more than 200 festivals worldwide.
2007	HOURLASS	Szabolcs Tolnai	105 min.	Feature film Award for Best Director, Award for Best Sound Design – National Film Festival of Serbia 2007, FIPRESCI Award for Best Domestic Film – Sopot Film Festival, Artistic Achievement Award – 47th Thessaloniki Film Festival
2004	BOLZANO GOLD	Peter Greenaway	90 min.	Experimental film Multimedia project, part of "The Tulse Luper Suitcases" project, co-editor: <i>Elmer Leupen</i>
2003	HOME-WORKING	Fabian Möhrke	3 min.	Short feature film Winner, Hamburg Short Film Festival
2000	ROADMOVIE	Yonderboy	4 min.	Music video
1999	TILOS. VERBOTEN. INTERDIT	S. Cs. Nagy, A. Vágvölgyi	60 min.	Documentary Broadcasted on Arte TV

ACADEMIC ACTIVITIES AT THE FILM UNIVERSITY KONRAD WOLF

RESEARCH PROJECTS

2013 – present	VISUALIZING EDITING	Individual artistic research project. The premise is that it is in the nature of editing to call for non-verbal forms of expression, and that therefore there are non-verbal approaches to understand how editing works. As part of this project, I am investigating ways to produce subjective editing notations. Some results of this research were presented at the Symposium “ <i>Montage, Experiment, Reflection</i> ” and at the Open Doors Day at the Film University.
2015	EDITING INTERFACE	In collaboration with <i>Susanne Foidl</i> and <i>Gesa Marten</i> . Editors use computers in order to access the film material they work with. The digital interface provides the medium of access, preventing direct tactile or perceptual contact. The manner in which editors handle this tool determines the editing process. In order to be able to analyze the tools editors use, their work has to be reflected on and the possible and desired tools have to be created. The research looks at the interdependency between technology and creative processes.

TEACHING

GRADUATION MODULES – BFA, MFA

**Artistic Graduation Project,
Bachelor’s Thesis, Master’s Thesis**
*Individual supervision (both theoretical
and practical) of Graduation Project and
Thesis, including the writing of a review*

- “AND ALL THE PIECES MATTER”
about the editing of the new American series, MFA
- “Trust, love, grace, faith, loss and loneliness - assembled memories”, MFA
- “The editing concept in the fictional independent cinema”, BFA
- “A fictional argumentation about the editing process”, a comedy script about the work of an editor, BFA

PROJECT MODULE – BFA, MFA

Project Work
*Individual supervision of editing
processes of various formats for editing
and directing students as well*

During the 5 years BFA+MFA students work on at least five projects of various lengths and formats in cooperation with other departments. Editing students are also encouraged to direct their own projects.

OCCUPATIONAL PROFILE AND PUBLIC IMAGE – BFA / MFA ELECTIVE

Montageforum
*1x weekly, 30–40 Students,
every Semester*

Curating, moderating and organizing of a weekly evening seminar. I invite professional editors, artists, and lecturers to present their work and thoughts and give students the possibility to discuss with them on specific topics.
Recent guests include:
*Anne Fabini “RETURN TO HOMES”, Karen Pearlman “Cutting Rhythms”,
Jon Jost „Coming to Terms”, Hansjörg Weißbrich „The Queen of Silence”,
Peter Hajnal „Tarkovsky’s Cavellian Philosophy of he Filmic Medium”*
www.montageforum.de

EDITING FOR FICTION / NON-FICTION FILMS – AUDIOVISUAL STRUCTURES, BFA

“14/9 Techno for all”

2 weeks, 10 students,
alternating with other faculty members

Understanding the notion of counterpoint. Editing of documentary or fictional material counterpointing with external found footage.
Presentation at Open School Day

Animated Audio Art

2 weeks, 10 students

Cooperation with the research project Animated Audio Art (Screenwriting department). Students had to produce a visual layer in abstract style to an existing audio drama.
Presentation at Open School Day and at the Academy of Arts Berlin

EDITING FOR FICTION / NON-FICTION FILMS - SPECIAL PROBLEMS OF EDITING, BFA

Analyzing Editing

2 weeks, 10 students,
alternating with other faculty members

Analyzing the series “True Detective” from various perspectives: time structure, narration, character development, gender issues, etc. Students had to focus on one perspective and present it in a nonverbal form (for example preparing mash cuts or re-building and restructuring the editing timeline).

Fictional Editing

2 weeks, 10 students,
alternating with other faculty members

Students had to develop their own version of the same material. The task focused on problems such as micro development, nuances, characters, music.

EDITING TECHNOLOGY – BFA

Avid

30 hours, 10 students, every second
semester, group and individual teaching

Developing basic and advanced technical and organizational skills.

After Effects

30 hours, 10 students, group and
individual teaching

Designing a credit in After Effects using basics compositing skills.

EDITING AND PERCEPTION, MONTAGELABOR – BFA

Photography and Cinema

3 weeks, 15 students, both editing and
directing students

Practical-theoretical course exploring and comparing the characteristics of both formats. Screenings and discussions in the first part, developing a project for an exhibition as practical task.
Presentation at Open School day “The Space in between”

Urban Screening

4 weeks, 10 – 20 students,
3 separate courses 2012 – 2014

Developing a 3-channel video installation as a screening on the façade of the building of the Collegium Hungaricum Berlin. Students had to go individually through the complete creative and technical process, developing, producing and screening their films.

EDITING IN CONTEXT – MFA

**“Authenticity – between
documentary and fiction”**

30 hours, 10 students

Theoretical course, screening and discussing hybrid film formats. Students had to write an essay about the discussed topics at the end of the course.

Editing Interface

40 hours, 20 students

Please refer to the *Research Projects* section.