

RÉSUMÉ

TOBIAS DODT

– Director of Photography –



e- mail: tobi_and_partners@yahoo.de

website: <https://tobiasdodt.weebly.com>

telephone: +49- (0)761- 25715 (landline)
+49- (0)160- 143 8086 (mobile)

education: - Grammar School, (Gymnasium), incl.
final examination (A-level/ Abitur)

- trainee at SWR Baden- Baden,
German Television/ ARD

- trainee at ARRI Corporation, Munich
laboratory: processing & grading department
camera division: assembly, test & rental department

- apprenticeship as portrait and industrial photographer,
incl. final examination (Gesellenprüfung)

- National Film & TV School, Beaconsfield, United Kingdom
camera department, intake as first German camera student

trained in masterclasses by OSCAR- and BAFTA- winning
cinematographers:

- Oswald Morris, BSC (Fiddler On The Roof, The Dark Crystal)
- Billy Williams, BSC (Gandhi, On Golden Pond)
- Walter Lassally, BSC (Zorba The Greek, Heat and Dust)
- Roger Deakins, ASC BSC (No Country For Old Men, 007: Skyfall)

amongst others

further training: - Digital Cinematography on ARRI Alexa and Alexa- Mini cameras
- 35mm on PANAVISION and MITCHELL cameras
- Bluescreen photography
- Cinemascope

preferred working
areas: Fiction- shorts, Independent features, TV- dramas, Commercials

member of: Broadcasting, Entertainment, Cinematograph & Theatre Union
B E C T U
London, United Kingdom

languages: * German *
English, fluent

Certificate of Proficiency in English
University of Cambridge, UK

First Certificate in English
University of Cambridge, UK

travel: EU- Passport

fiction:
(analog)

as

Director of
Photography :

‘THE LONG WINTER’

Cast: Luke DeLacey, Jonathan Avery, Estelle Igier,
Robin Ingram, Mary Conlan

Director: Kostas Foudas

Producers: Antonio Centurion & Kostas Foudas

16mm, color, 35 minutes, 1: 1,66

NFTS, UK

‘THE GO- BETWEEN’

Director: Shoko Omori

Producer: Jane Caldwell

16mm, black & white, 10 minutes, 1: 1,33

NFTS, UK

‘BEELZEBUB’

Director: Jim Shields

Producer: Martin Greaves

16mm, color, 30 minutes, 1: 1,75

NFTS, UK

‘OVERTIME’

Director : Madeleine Hall

Producer: Chris O’Hare

16mm, color, 8 minutes, 1: 1,33

NFTS, UK

as

camera operator:

‘THE FROG PRINCE’

Director: Philip Myles

DP: Stephen MacMillan

16mm, black & white, 8 minutes, 1: 1,66

NFTS, UK

as

camera assistant:

‘REVOLVER’

Cast: Liam Neeson, Elaine Proctor

Director: Chester Dent

DP: Carl Aller

35mm , color, 10 minutes, 1: 1,85 PANAVISION

NFTS, UK

winner of :

Grand Prix, 10th Festival Tous Courts, Aix en Provence, France

Best Student Production, Melbourne, Australia, Internat. Film Festival

FR3 Special Award, Angers European First Film Festival, France

European Works Award & Rules of The Game Award, European Short
Film Festival, Brest, France

fiction:
(digital)

as

Director of
Photography:

‘CRAZY OR DIE’ / ‘FUGAZI’

Cast: Pascal Kallen, Rocco Primoceri, Vincent Cathommen
Pablo Del Cubo Arroyo, Kenan Coric, Jonas Fleischhacker,
Omar Boukbal, Corina Good, Livia Barth,,Renato Faoro
Director & Producer: Steven Buchli for
STEVE McLEE PRODUCTIONS, Igis/ Chur, CH
RED Helium, 6K, color, 75 minutes, 1:2,35 widescreen

‘THE FIFTH STAGE’

Cast: Angela Fuente, Paul McLaughlin
Director & Producer: Ross Harrington for
ROCKUS PRODUCTIONS, London, UK
Sony F3, HD 1280 x 720, color, 12 minutes, 16: 9

‘NETTY CARLISLE & IRON HANDS’

Cast: Emma Keavney- Roys, Alastair Reith, Neil Simon Tattersal,
Bernadette Nuttal, James Middelmarch, Gerrad McCormick
Stephen Anderson
Director: Alasdair Beckett- King
Producer: Karen Latto for
KETTLE BLACK FILMS, York, UK
HDV 720p, color, 12 minutes, 16: 9

Official Selection by British Society of Cinematographers, BSC
for - New Cinematographers Night, 2009 - Pinewood Studios,
Iver Heath, UK

animation :
(analog)

as

Director of
Photography :

‘BLAGS’

Director & Animator: Chris Mendham

35mm, color, 15 minutes, 1: 1,85

NFTS, UK

‘YODEL’ (opening sequence)

Director & Animator: Shaun Magher

35mm, color, 10 minutes, 1: 1,33

NFTS, UK

‘THE PRIZE’

Director & Animator: Chris Mendham

35mm, color, 12 minutes, 1: 1,66

NFTS, UK

BBC ‘CHILDREN IDENT’

BBC- title sequences

Director & Animator: Chris Mendham

Production Company: Wizard Animation, London
for BBC, Manchester, UK

16mm, color, 1: 1,33

‘ANCHOR BUTTER’

Commercial title sequences

Adv. Agency: Saatchi & Saatchi, London

Director & Animator: Chris Mendham

Producer: Shaun Magher for Big Pig Animation &
Popata, London, UK

35mm, color, 1: 1,33

BBC ‘BEHIND THE BEAT’

BBC- title sequences

Director & Animator: Chris Mendham

Production Company: Big Pig Animation for
BBC, London, UK

35mm, color, 1: 1,33

To whom it may concern

I am writing this letter in full support of **TOBIAS DODT** who I know for some time now.

I have seen his work and talked to him at length. As a graduate of the National Film & TV School of Great Britain, one of the leading filmschools in Europe he has been trained by some very distinguished British cinematographers and shows to me great potential and a lot of promise as a cinematographer. His images have great coherence, continuity and imagination, are distinctive and always appropriate to the story.

Without any hesitation I fully recommend him to anyone in the industry where such talent is required.

A handwritten signature in cursive script, reading "Sven Nykvist".

Sven Nykvist, ASC
Director of Photography

Strandpromenaden 4, S- 131 50 Saltjö- Duvnäs, Sweden

HOLBROOK
FONTMELL MAGNA
SHAFTESBURY
DORSET SP7 0NY
Tel: 01747 811521

TO WHOM IT MAY CONCERN.

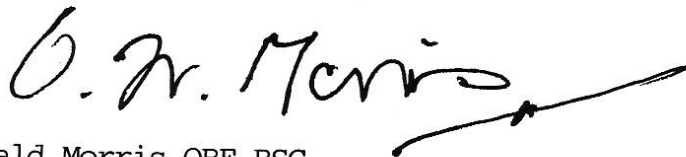
TOBIAS DODT.

I am writing this letter in total support of this very enterprising Cinematographer.

I have known Tobias Dodt for some time now, I have talked to him at length and seen samples of his work.

To me he shows great potential as a Cinematographer of outstanding ability. He is not afraid to experiment, he studies his subject matter very carefully, he talks and listens to the Director and he cares very much about the finished film by following it to completion through the editing and final print stage.

It is only rarely that I am impressed by the work of a Cinematographer in the early stages of his career but in this case I have no hesitation in giving my highest possible recommendation to this fellow technician.

A handwritten signature in black ink, reading "O. R. Morris", followed by a long horizontal flourish line.

Oswald Morris OBE BSC.

GIUSEPPE ROTUNNO
VIA CRESCENZIO, 58 - 00193 ROMA
TEL. 06-687.23.84

Dear Tobias ,

I have the highest opinion of your work on the film "THE LONG WINTER" which is done with great coherence and continuity.

The nuances of your photography are most admirable in their gentleness and because they serve the story throughout and its characters at every point. They tend to soften the images without weakening their expressive values and add a quality and atmosphere which is light and at the same time distinctive. This enables the audience to experience a unique transformation of images coinciding with the mood of the original story.

I hope your work will gain the recognition which it fully deserves and would like to add a sincere, and as I hope encouraging "BRAVO !!!"

*Cordislemente
Giuseppe Rotunno*

Sven Nykvist, ASC

One of the most well known figures of Swedish Cinema, Sven Nykvist rose to prominence as Ingmar Bergman's regular cinematographer and won his two 'Oscars' for the Bergman films *Cries And Whispers*, 1972 and *Fanny & Alexander*, 1982. Further credits out of a list of a total of more than a hundred films are *The Tenant* (Roman Polanski), *Pretty Baby* (Louis Malle), *The Postman Always Rings Twice* (Bob Raffaelson), *Star 80* (Bob Fosse), *Swann In Love* (Volker Schlöndorff), *Agnes Of God* (Norman Jewison), *The Sacrifice* (Andrei Tarkovsky), *Another Woman* (Woody Allen), *The Unbearable Lightness Of Being* (Philip Kaufman), *Chaplin* (Sir Richard Attenborough), *Sleepless In Seattle* (Nora Ephron) and *What's Eating Gilbert Grape* (Lasse Hallstrom). Undoubtedly one of the world leading cinematographers shunning technical gloss and tricky setups in favor of expressive simplicity.

Oswald Morris, BSC

One of Britain's most established cinematographers, widely respected on both sides of the Atlantic. He worked on several John Houston films, achieving extraordinary color effects with light scattering filters and smoke-filled sets in *Moulin Rouge* and unusual color and monochrome mixtures in *Moby Dick*. He was nominated three times for the 'Oscar' and won the American Academy Award for *Fiddler on the Roof*. Further credits include *Lolita* directed by Stanley Kubrik, *The Hill & The Wiz*, directed by Sidney Lumet, *James Bond: The Man with the Golden Gun*, directed by Guy Hamilton. *The Spy who came from the Cold*, directed by Martin Ritt is another credit of an impressive list of his 58 films in total. He retired after the completion of *The Dark Crystal*, directed by Frank Oz.

Giuseppe Rotunno, ASC

The preferred man behind the lens for Luchino Visconti (*Rocco and His Brothers*, *The Leopard*) and Federico Fellini (*Amarcord*, *Casanova*) Giuseppe Rotunno long ago earned his place among the greats. A familiar name on major international productions for 30 years he best combined his sharp eye for highly controlled design in conjunction with rigorously stylized directorial conception in Mike Nichols *Carnal Knowledge* and Bob Fosse's *All That Jazz*. Among his Eighties titles, Alan J. Pakula's *Rollover* and Fred Zinnemann's *Five Days One Summer* remain especially memorable for their attractive color coordination, and he no doubt helped pull together the teeming visual elements of *The Adventures of Baron Munchausen*. His most recent films are Mike Nichols *Wolf* and Sidney Pollack's *Sabrina*. For *All That Jazz* he earned a British Academy Award and an 'Oscar' nomination for his outstanding work.