



CV HINRICH PFLUG

When I graduated from highschool I didn't think of becoming a director. There was already a great interest in film... and a strange passion for music-videos. I was a hardcore MTV junky from very early on! But the wish to become a director seemed as likely as becoming an astronaut... which still seems pretty tempting;)
The only thing that I knew at that time was to leave my small, cosy northern german hometown and move to Berlin. I started studying social and economic communications

at the University of Arts. A lot of successful creatives in German advertising come from that school. Through a fairly strange coincidence during my first semester break I got an internship at Laszlo Kadar Film and my life took a different turn. After two weeks with Laszlo I was sitting in a helicopter flying over the breathtaking Lofot-Islands... and a decision was made.

During all the years at University I was working for Laszlo, learning the craft from the scratch. I was clapper/loader, location scout, ad, assisted the cutter and brewed tons of coffee... and I watched Mr. Kadar work his magic. If there is a mentor in my life, it is Laszlo.

With my diploma I got the chance to unite the experience I gained with Laszlo with my old love, the musicvideo. Over a friend I got into a directors trainee program at DoRo. By that time the biggest musicvideo production house in Europe. It was a perfect starting platform. The first directing jobs came fairly quick. I loved it right away!

The years in the musicvideo business were hard, challenging but more than that fulfilling and adventurous! If you really want to learn the craft, make musicvideos for some time. The chance to try out every genre you can think of, the chance to write your own idea and execute it, the freedom you have in this field is incomparable with any other film genre... I was a musicvideo director with all my heart! ... and in a way I still am.

The move to commercials about 3 years ago came pretty late but I got lucky again.

The first chance I got in the commercial field was an extraordinary project. VW were looking for a fresh, manly, edgy approach for their 21st century beetle. A highly political matter in Wolfsburg. My friend Dimi, a producer at UV at that time, knew me from many hard fought music video battles. Even though I had not a single car project on my reel at that time, he believed in me... and more than that, he pushed me through against all

odds. I still am more than grateful, that he took that risk. You need a Dimi in the industrie:!)! After a blast of a shoot in LA and in the death valley and very flowing and

exiting days in the editing room we showed the film to the warhorses of the company... and they were more than concerned. Too wild, too weird, too rock'n'roll: this is not VW, they thought. But this was actually what Wolfsburg wanted. VW loved the film! And they kind of liked me too afterwards;)

The GTI project that followed soon was way smaller in scale but at least as much fun as the beetle. Unleash the beast! And shoot it in a way that let's you feel it! I like briefings like that!

The Mercedes E Class project with Tony Petersen was a massive endeavor. We had to shoot three four minutes films for the different, top secret models within four days. Again, the objective was to take your every day highlight film to a different, more edgy and expressive level. To let the viewer feel the character of the car is at least as important as the information we have to convey. The six 20" derivates that came out of the 4minute films are pretty much the essence of this approach and they are something I'm still proud to show.

Another project that comes pretty close to my understanding of creating emotional yet powerful films is the AMG project. A pretty small side project that was a lot of fun to do. Combining the raw, powerful and wild images with a simple but very emotional vo and a finely tuned sounddesign was a truly synaethetical experience in the making. Therefore this film is more than others a creation of the edit-process. Hail to Sören... he's a master!

To shoot a film for a racing series with planes is not less than a dream come true. The boy in you comes alive! The shoot for the Red Bull Air Race however was quite a unique challenge. Everything that could go wrong went wrong... we were constantly fighting with constantly changing weather. Peter's racing plane was refueled with the wrong petrol. A magic arm cracked and a skrew was missing in the plane... so they had to take the whole plane apart to find it.... and so on... It was mad! But shooting a racing plane at full speed, 15 meters above lake Balaton was a fair compensation! With all modesty, I think the DC for this project is quite an extraordinary expression of power.

But it is not only moving metal I am interested in. In my music video days I got the chance to gain experience in pretty every genre there is. The work for Marc Jacobs, even though it had a micro-budget, was very fulfilling in a sense that I got to elaborate the emotional-expressive style of for example Marit Larsen's „under the surface“. It would be cool to get more chances to work in that direction.

Other projects I did where for Audi, BMW, Mitsubishi... there was also an interactive spot for Sprite that was very fascinating because it opened another dimension in the perception.

For me directing is not just a form of self-realization. If I wanted to do that, I would be painter. There are always demands for each project to make conceptually the "right" thing for the product, musician, song or customers. Each project is a new look onto an existing identity. I truly believe that and I take pride in creating tailor-made films that always have an emotional impact.

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