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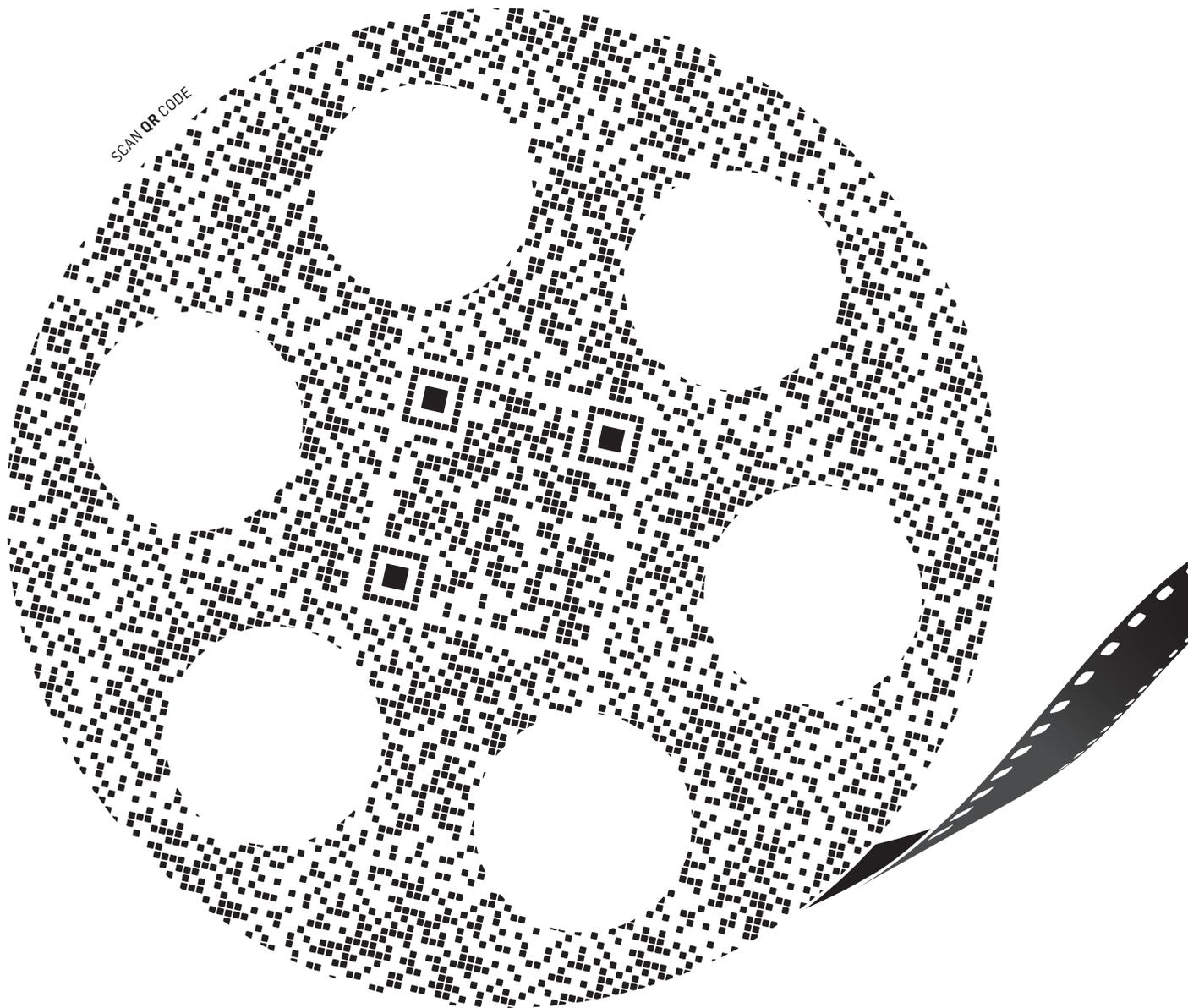


Krzysztof Gierat
talks with Krzysztof
Kopczyński about his
latest film **Dybbuk**

Meeting the Master:
the return of
Bogdan Dziworski

Report: what's new
in Polish animation
Catalogue of the
latest film releases

10 YEARS OF EMOTIONS



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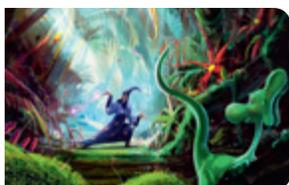
BOGDAN DZIORSKI, ONE OF THE MOST ORIGINAL POLISH DOCUMENTARY FILMMAKERS, AFTER TWENTY-FIVE YEARS OF ARTISTIC SILENCE, FINALLY MAKES A COMEBACK

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WE ARE PROUD TO PRESENT YOU this new magazine dedicated to Polish documentary, animated, and short fiction film. More than merely a catalogue of films, it features interesting talks, interviews, latest news, and excellent reviews, all this allowing us to offer a different perspective on Polish film. In the first issue, we present the profile of an outstanding documentary filmmaker Bogdan Dziorski, whose films are soon to be released for the first time on DVD. We also give you an interview with the master of Polish animation, Witold Giersz, presenting his latest film. Other articles include an equally interesting Krzysztof Gierat's talk with Krzysztof Kopczyński, the director of *Dybbuk. The Tales of Wandering Souls*, and an interview with a young documentary director Aleksandra Maciuszek. We also bring you a series of reports on the situation of animation and short film in Poland. These are only some of the features that you will find in this issue. This magazine is closely connected to three projects that the Krakow Film Foundation has been running for several years with the support of the Polish Films Institute. Polish Docs, Polish Shorts, and Polish Animations are initiatives aimed at promoting the respective film genres abroad. Thanks to intensive efforts involved in these projects, Polish films have a growing global presence and are winning awards at festivals all over the world, while Polish filmmakers gain international recognition. We hope that this magazine, which is an addition to our projects, will give you a fresh perspective on Polish film. Enjoy the read!

Barbara Orlicz-Szczypuła
Vice President of the Board Krakow Film Foundation

Katarzyna Wilk
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LADIES AND GENTLEMEN,
the first issue of the 'Focus on Poland' magazine is dedicated to documentary, animated, and short feature films. These films, mostly due to their distribution structure, are often overshadowed by the full-length features. But it is a fact worth noting that Polish cinema has been extremely successful also in the field of the less popular film forms; many of these productions have had a successful festival run, often winning top prizes at major film events around the world. Documentary films have been the face of Polish cinema for years; some of our filmmakers have also enjoyed tremendous success in recent months – Aneta Kopacz's *Joanna* and Tomasz Śliwiński's *Our Curse* (*Nasza klątwa*) were both

nominated for the Academy Awards in the Best Documentary – Short Subject category. Other Polish documentaries have also been noticed at key film events around the world, winning awards at IDFA in Amsterdam, Hot Docs in Toronto, in Locarno, at Sundance, and at the Moscow IFF. In 2014 alone, Polish documentary films received a total of almost 70 film awards around the world.

Polish filmmakers who focus on animation and short feature films also have good reasons to be proud of their accomplishments. In 2014, their films had a total of almost 340 festival screenings abroad, including film festivals in Berlin, Ann Arbor, Cannes, and Annecy. What's more, these screenings were often followed by awards – of which Polish animation artists received a total of 64 throughout the year. The final weeks of 2014 brought a nomination for the European Film Award in the short film category for Wojciech Sobczyk and his *Lato 2014* (*Summer 2014*). Meanwhile short feature films from Poland screened at 138 international film festivals, winning a total of 48 awards.

The 'Focus on Poland' magazine also features information about the latest documentary, animated and short feature film productions, many of which have yet to be released. I have no doubt that some of these will bring about emotions and gain the acclaim of international audiences.

Polish films certainly deserve your attention.

Agnieszka Odorowicz
General Director of the Polish Film Institute

POLISH DOCS STAND AT SUNNY SIDE OF THE DOC



Sunny Side of the Doc 2013

International Documentary Film Market Sunny Side of the Doc in La Rochelle is one of the largest industry events dedicated to documentary film, which is annually visited by the representatives of the most important television channels, distributors and film producers from all around the world. This is the ninth time that Polish filmmakers showcase their work at the event.

Like every year, Poland is among the exhibitors in La Rochelle. The national stand – POLISH DOCS, organised by the Krakow Film Foundation, for the ninth time presents the latest Polish documentaries to the foreign film industry. Polish stand gives film producers and distributors attending the event a chance to present their films and projects. Every year at least 6 Polish companies are registered under the stand. In the past years, Sunny Side was visited by representatives of Wajda Studio, Staron Film, Centrala, Ragusa Films, Telemark, Rabarbar Film Studio, Pokromski Studio, Kolektyw Film, Hanna Polak Films, Kijora, AFilm, Lodz Film School, among others.

XoXo dir.: Wiola Sowa



Brothers dir.: Wojciech Staron



UPCOMING POLISH FILMS



Noislessly dir.: Giles Lepore, Maciej Mądracki, Michał Mądracki

XOXO DIR.: WIOLA SOWA • PROD.: SOWA FILM • SHORT ANIMATION

BROTHERS DIR.: WOJCIECH STAROŃ • PROD.: STARON FILM • FEATURE LENGTH DOCUMENTARY

21 X NEW YORK DIR.: PIOTR STASIK • PROD.: LAVA FILMS • FEATURE LENGTH DOCUMENTARY

THE WIZARD OF US DIR.: BALBINA BRUSZEWSKA • PROD.: WJTEAM • SHORT ANIMATION

LOCUS DIR.: ANITA KWIATKOWSKA-NAQVI • PROD.: WJTEAM • SHORT ANIMATION

ALL THESE SLEEPLESS NIGHTS DIR.: MICHAŁ MARCZAK • PROD.: ENDORFINA STUDIO • FEATURE LENGTH DOCUMENTARY

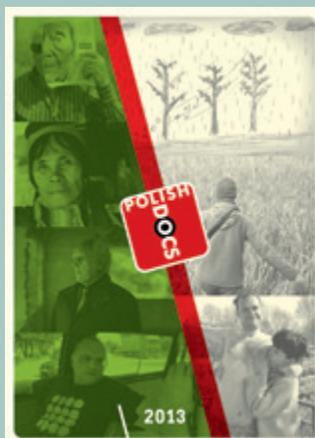
YOU HAVE TO BE THERE DIR.: MAGDALENA SZYMKÓW • PROD.: OTTER FILMS • FEATURE LENGTH DOCUMENTARY

NOISLESSLY DIR.: MACIEJ MĄDRACKI, MICHAŁ MĄDRACKI, GILLES LEPORE • PROD.: OTTER FILMS • FEATURE LENGTH DOCUMENTARY

MONK OF THE SEA DIR.: RAFAŁ SKALSKI • PROD.: CENTRALA • FEATURE LENGTH DOCUMENTARY

Sunny Side of the Doc is one of the most important events dedicated to supporting the documentary film industry in Europe. The market offers an excellent opportunity to promote film productions (starting with projects in the production stage and ending with finished films). It is a meeting place of producers, festival organisers, distributors, and representatives of television channels who are responsible for the sale and purchase of the rights to documentary films. Accredited producers and film professionals also have a unique opportunity to participate in numerous seminars, meetings, training sessions and discussion panels dealing with the latest issues related to documentary film production in the world. Foreign guests visiting the stand will have a chance to receive all necessary information concerning film production in Poland, receive the catalogue of the latest documentary films, produced in 2014 and 2015, as well as receive the recently released edition of the DVD 'POLISH DOCS 2015' which includes a selection of the newest and the best Polish documentary films.

POLISH DOCS ON DVD!



The new edition of DVD Polish Docs will be released in June. It will include the latest Polish films produced in 2015 which will start their international tour this year. DO NOT MISS IT!



SELECTION OF THE LATEST AWARDS FOR POLISH FILMS

- Best Short Documentary at the International Documentary Film Festival, 'It's All True', Brazil: **Super Unit**, dir.: Teresa Czepiec [doc. / 2014 / 19']
- Jury Award for the best short film at Hong Kong FF, China: **Blue Room**, dir.: Tomasz Siwiński [anim. / 2014 / 15']
- Best Editing at 44th International Student FF Sehsüchte, Germany: **6 Degrees**, dir.: Bartosz Dombrowski [doc. / 2014 / 81']
- Golden Horseman Animation Award at 27th Filmfest Dresden, Germany: **Fugue for Cello, Trumpet and Landscape**, dir.: Jerzy Kucia [anim. / 2014 / 18']
- Best Feature-length Doc at the Documentary and Short FF in Belgrade, Serbia: **15 Corners of the World**, dir.: Zuzanna Solakiewicz [doc. / 2014 / 79']
- Best Short Fiction at 44th International Student FF Sehsüchte, German: **Mother Earth**, dir.: Piotr Ztotorowicz [fic. / 2014 / 30']
- Best Short Doc at Docudays UA, Ukraine: **Starting Point**, dir.: Michał Szcześniak [doc. / 2014 / 25']
- Grand Prix at 18th Vancouver International Mountain FF, Canada: **Jurek**, dir.: Paweł Wysoczański [doc. / 2015 / 73']
- Short Film Special Jury Award for Visual Poetry at the Sundance FF, USA: **Object**, dir.: Paulina Skibińska [doc. / 2015 / 15']
- Best short film – Premiers Plans FF in Angers, France: **Milky Brother**, dir.: Vahram Mkhitaryan [fic. / 2014 / 30']
- Oscar Nomination in Short Documentary Subject: **Our Course**, dir.: Tomasz Śliwiński [doc. / 2013 / 27']
Joanna, dir.: Aneta Kopacz [doc. / 2013 / 40']
- Best Documentary at Trieste FF, Italy: **Something Better to Come**, dir.: Hanna Polak [doc. / 2014 / 110']
- Best Animated Film at Regard sur le Court FF, Canada: **Hippos**, dir.: Piotr Dumata [anim. / 2014 / 13']



NEW PROGRAMME FOR DOCUMENTARY FILMMAKERS

DOC LAB POLAND – the biggest Polish pitching and consultation programme for professional documentary filmmakers. The programme is divided into two parts: **DOC LAB START**, for projects in development or at initial shooting stage, and **DOC LAB GO**, for projects at the editing stage and with first cuts ready.

DLP is created by The Władysław Ślesicki Film Foundation, in association with the Krakow Film Festival and in cooperation with DOK Leipzig and European Documentary Network – representatives of these institutions will participate in both parts, evaluating the submitted projects and providing consulting for the selected ones. Applications for both parts are open to Polish or Poland-based filmmakers who have already produced their first projects. This is not a training programme, but a consultation one, where consultants and participants are equal partners; they have discussions and jointly look for best solutions for the submitted projects. DLP focuses on auteur documentaries with a creative approach – not only dealing with social, but also historical and educational issues, as well as sports and music. It welcomes projects where the author's point of view and his interpretation is significant, and which are not just observation of reality. The programme is aimed at Polish filmmakers who wish to consult their projects or edit versions with the support of other artists and consultants involved in the programme in the search for new solutions and want to present their films to an international group of producers, distributors, representatives of institutions supporting film production, film co-financing institutions, major film festival selectors, TV commissioning editors, and others.

The key events of DOC LAB POLAND are DOCS TO START and DOCS TO GO! pitching sessions held at the Krakow Film Festival. DOCS TO START is a presentation of Polish projects in development stage followed by one-to-one meetings and CO-PRODUCTION FORUM for international decision-makers, producers and directors who are open to cooperating with Poland. DOCS TO GO! initiated and co-organized by Polish Film Institute since 2012 is a presentation of Polish documentary rough-cuts followed by meetings with buyers and programmers.

www.doclab.pl, www.krakowfilmfestival.pl



Casa Blanca

© Kijora

INTERVIEW WITH **ALEKSANDRA MACIUSZEK**, THE DIRECTOR OF THE FILM

'Casa Blanca' by Aleksandra Maciuszek is one of the five Polish documentary films that had their world premiere at the Visions du Reel Festival in Switzerland. The film competed for the award in the International Competition. We would like to invite you to read an interview with the film's author.

DANIEL STOPA: The story that you tell in *Casa Blanca* takes place in Cuba, thousands of miles from Warsaw. How come that it was there where you met the protagonists of your film?

ALEKSANDRA MACIUSZEK: I met the protagonists of *Casa Blanca* while I was looking for a subject for my graduation film towards the end of my film studies in Cuba. I was wandering aimlessly through the streets of Havana. I had been to Casa Blanca several times before and I liked the atmosphere of this fishing village. One day, I saw Nelsa and Vladimir strolling through the street holding hands. It was not clear who was leading who, who was helping who. They

looked as if they were from another world. It was a very powerful and 'cinematic' image. I asked my friends from the village to introduce me to the mother and her son. We grew fond of each other and I started coming to Casa Blanca on a regular basis. The film was meant to be short, with its key element being the daily wanderings of Nelsa desperately looking for Vladi. **You abandoned this subject while making your diploma film, but you returned to it later on. Why?**

Initially, the story proved to be too difficult for me. It seemed too tragic, the situation of the mother and her son too hopeless. I was afraid that I would make a film about hopelessness. It was also hard for me to understand the protagonists, their language, the motivations behind their actions. At the last moment I decided to change the subject of my diploma film. I returned to my research after graduation, calmly, without any time pressure. I spent a couple of days in the village with the cameraman and the soundsman, and we filmed footage for a teaser. We discovered a lot of new things that we liked very much, such as the sense of humour that characterises both the mother and the son. We made friends with local drunks, Vladi's friends. We familiarised ourselves with the subject.



In your film, you clearly emphasise the passage of time, introducing division into months. Does this time in fact correspond to the time that you spent with the protagonists?

More or less. We did some shooting for a couple of days in December and January, and we lived in the village for several weeks from mid-February to mid-May.

Why was it so important for you to emphasise the passage of time?

I wouldn't say that it was particularly important. The idea to use passing months in the film's structure, as well as the idea to introduce subtitles, both appeared at a quite late stage of editing. It was a formal decision and an aesthetic one, it helped us in our thinking about the film itself. We felt that this decision freed us from the pressure of traditional three-act structure, allowing us to place emphasis in a more horizontal way. Passing months gave the film a chronicle-like character, in which the more and the less important events could freely intertwine. We also liked the slow pace that resulted from introducing subtitles and placing the story in the context of the changing seasons and the unchanging landscape of the bay... Of course, from the point of view of the narrative, the introduction of this monthly order makes the viewer realise how quickly Nelsa's condition was deteriorating, how quickly the protagonists' lives were changing. However, from our point of view this was secondary.

You mention formal and aesthetic decisions. Did you have any predefined ideas about the visual side of the film, about how to film the protagonists?

It became clear at the early stages of filming that any kind of rigid or inflexible approach, e.g. a decision to use only hand-held shooting or a tripod, or working with a predefined set size, simply wouldn't work. We had to constantly adapt to the actual circumstances that we encountered. Sometimes, we would witness some extremely dynamic and dramatic events, while other times we would have to wait long hours for a simple gesture that would synthesise the feelings that we wanted to describe, or we would have to spend hours constructing them. The only rule that we strictly followed was that our focus would always be on Nelsa and Vladi. No matter what interesting things were happening around, they were always at the centre of our attention. This is how we knew that during the editing stage we would, to a large extent, have to build upon the sound coming from outside the frame. This also influenced some of our filming 'strategies.'

I liked that sometimes the camera was very close to the protagonists, while other times you left much more space...

The fact that at times we were closer to the protagonists and other times we watched them from a distance was a consequence of our contradictory intentions. On the one hand, we wanted the viewer to get well acquainted with the protagonists, so that he or she could feel and understand their emotions. We didn't want the film to become a cold, pseudo-objective observation of 'the odd' or 'the abnormal', hence the closeness to the protagonists. On the other hand, we were fascinated by the counterpoint created by the landscape of the bay and the village. Nelsa and Vladi are a part of the local community, they function in a specific landscape, including

the social one... This was another thing that we wanted to emphasise. Anyway, sometimes a seemingly more distancing composition is much more emotionally charged, and at the same time it proves to be less manipulative. But, generally, as far as filming strategy is concerned, we mostly relied on our reflexes and our intuition in anticipating and adapting to reality. Sometimes, we took spontaneous decisions about the placement of the camera: this was risky, as it would either be successful or not.

Films about mentally disabled people usually show them in specialised, closed institutions. Nelsa and Vladimir live among other inhabitants of the village and they have to face the same problems as everybody else in Casa Blanca. This is quite a refreshing perspective...

From the very beginning it was clear that we weren't making a film about disability and the disabled, but about family, about a relationship between two people. Of course, the protagonists' contacts with the so-called rest of the world is not without significance; as the narrative develops, these contacts become more and more meaningful and confrontational. But this is not a film about people who have been institutionalised, even though usually people like Nelsa and Vladi, the sick, the old, the ugly, are relegated to such areas of 'invisibility'. The most

The only rule that we strictly followed was that our focus would always be on Nelsa and Vladi. No matter what interesting things were happening around, they were always at the centre of our attention.

important feature and strength of Nelsa and Vladimir is that they do not consider themselves to be worse or even particularly different from other people. They both believe that they are fully entitled to live the way they want, to make decisions about themselves, to defend their independence. Asking questions about the validity of these feelings was crucial to us during the filming.

You emphasise that this was a very challenging subject for you, that you had to mature in order to tackle it and, in a way, to gnaw at it. During editing, did you feel that some of the scenes stripped the protagonists of their privacy, that some lines have been crossed?

We had some footage at our disposal that we knew at once that we wouldn't use. For instance, we didn't want to use the scenes that would make the horrible conditions in which the protagonists live take the front stage. Also, we didn't want to show Nelsa at the critical stage of her illness, because this material and the emotions that it brought were unnecessary. We didn't want to provoke sympathy or pity for the protagonists. It was quite simple. On the other hand, there was footage that we were reluctant to leave out: sequences that

initially seemed good, extremely powerful, dramatic. Later on, it turned out that there is no place for them in the film, as they would overshadow other, more important elements of the story. This was the case of footage showing Vladi's drinking problem. Eventually, it was included in the film, but in a very abridged form. Another issue involved the footage that showed the local community and the protagonists' family in a bad light. During the editing stage, all of them easily transformed into some heartless, cruel enemies of our protagonists. The entire footage was full of traps. It turned out



ALEKSANDRA MACIUSZEK – born in Kraków, graduate of Cultural Studies at the Jagiellonian University and documentary film directing in the Escuela Internacional de Cine y Televisión de San Antonio de los Baños, Cuba. Before her studies she worked in NGOs and cultural institutions in Poland, Spain and Mexico. Her graduation film *Escenas Previas / Previous Scenes* (2012) won multiple awards at international film festivals. *Casa Blanca* is her debut feature documentary.

that when making a film which is meant to, at least partially, present the 'psychology' of someone considered mentally disabled, during the editing stage you need to be much more careful in building the protagonist than in the case of someone 'normal'. In the case of Vladimir, the meaning or the mood of recorded footage could easily be twisted in editing. Funny scenes could easily become tragic, and vice versa, the scenes that initially seemed tragic turned out to be funny in the eyes of the viewers. This arbitrariness was very dangerous for the film. Outside opinions were very helpful for us in the editing stage of the making of the film, particularly those contributed by Paweł Łoziński, my art supervisor, and Tomek Wolski.

To conclude I would like to ask you if you still keep in touch with your protagonists?

What happened to them later? I do. I have recently been to Cuba and I visited Nelsa and Vladi. They don't live in Casa Blanca anymore. I would rather not give any information about what is happening to them right now. Their situation is still uncertain, and it is irrelevant to the film anyway.

Thank you very much for the interview. ■



Between two worlds

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UKRAINE – A HOT SPOT ON THE MAP OF TODAY'S EUROPE

Krzysztof Kopiczyński recently finished working on his latest documentary feature 'Dybbuk. The Tales of Wandering Souls', to be released in May 2015. The film is an attempt to understand the cultural and religious tension existing in Uman, a Ukrainian pilgrimage destination for Hasidic Jews from all over the world. In his conversation with Krzysztof Gierat, the film's director talks about his fascination with Jewish culture and Ukrainian history.

KRZYSZTOF GIERAT: Dybbuk has a growing presence in the imagination of Polish artists, but mainly in the theatre. It appeared in the works of Andrzej Wajda, Krzysztof Warlikowski, Maja Kleczewska, and now in Marcin Wrona's *Demon*. It seems that in your case, however, Dybbuk was not the original inspiration. It came to you while you were already working on the film...

KRZYSZTOF KOPCZYŃSKI: Years ago, I was asked whether I would like to make a documentary about Michał Waszyński, the director of *Dybbuk*, a Yiddish cinema classic. At that point, I was interested in the Hasidim. In spring of 2008, I went to Kiev to present my previous

documentary *Stone Silence* at the Docudays.UA festival. I learned that there was Rebbe Nachman's tomb in Uman, which is a mayor pilgrimage site for Hasidic Jews, and I decided to go there for a day. As it happened, the local unorthodox Jews were just celebrating Purim. They invited me to the celebration.

You mean those familiar Jews who have lived there for years.

Yes, those who were born there, many of whom fought in the Patriotic War. They were not religious, but they cared about Nachman's legacy. They were the ones who took me to Nachman's grave and told me about what was happening there. I learned that there was animosity between the incoming Hasidim and the Ukrainians, who did not take well to the visitors. Obviously, not all Hasidim and not all Ukrainians shared this feeling, but the conflict was intense. **Two years earlier, Paul Mazursky filmed a documentary about pilgrimages to Uman. It offered some cheerful images of the Ukrainians welcoming the visitors in hope of lifting themselves from poverty. With time, however, conflicts started emerging.**

Uman is a unique place. I quickly understood that this was one of the most interesting places in Europe, with important things

happening there. I visited Uman on several other occasions and I felt more and more at ease there. The fundamental question that I was asking myself was whether religion can help a modern-day person to overcome death. Rebbe Nachman promised that each Jew who would visit his grave on the Rosh Hashanah, the Jewish New year, and chant 10 chosen psalms, dance and sing, would be dragged by their sidelocks from Gehenna by the rabbi himself. This meant ensuring their salvation.

Such a simple solution!

Very simple indeed! It meant: go to Uman for the Rosh Hashanah, chant ten psalms, dance, sing, and you will be redeemed. No wonder that thousands of people go there every year.

When you said that you felt more and more at ease in Uman, did you refer to the local Jewish community, or did you mean all of its residents and visitors?

It is fairly easy for me to connect with people. Even though I don't speak Hebrew or Yiddish, the Hasidim saw that I had certain knowledge of mysticism. They were surprised by this, since filmmakers usually tend to be looking for more sensational subjects. And there I was, reading Polish-Ukrainian literature of the mid-19th century that treats about death and claims that Ukraine is a hell mouth, that the historical processes that occur there are beyond anyone's understanding. I was also familiar with the recent history of the Eastern and Central Europe, so I could talk with post-communist Jews who were born in Ukraine and fought in the Patriotic War using a language that they would not find offensive. As to the activists of Ukrainian organisations in Uman, they didn't have bad intentions. The fact that Wiktor Dunajew, who talks about the cross in the film, has been called the greatest anti-Semite in Ukraine by some Jewish websites is a misunderstanding. He simply didn't want for the money brought in by Hasidic Jews to end up in private pockets. He fought corruption and he was something of a local defender of ordinary people.

For me Dybbuk is a metaphor. Dybbuks are those miserable souls wandering around Ukraine. They are the ghosts of the local Hasidic Jews, Ukrainians and Poles. Perhaps Russians, too.

Please correct me if I'm wrong, but I get the impression that the focus of your camera lens shifted at some point? At the beginning you wanted to understand what attracted these throngs of people to Uman, what was in Nachman's teachings to attract thousands of pilgrims. But at some point you became interested in this escalation of emotions, this clash of religious and national orthodoxy leading to a growing mistrust.

I saw that both sides were communicating on the grounds of their common interest. This is an enormous business: dozens of thousands of people go there, which means big money. But I was also looking for an answer about the direction Ukraine is heading in. I've been interested in this for years. I was used to thinking about Ukraine as a place that was important for Poland and for our interests in the East, but also as a place of mystery. We don't know why Gonta and Żeleźniak, who murdered Jews and Poles in Uman, are now celebrated by the Ukrainians as their national heroes.

In Ukraine, this is quite obvious. You show what they teach in their schools, what they say in the streets: 'yes, they did murder people, but they did this "in the name of";' because this was a fight for independence, and the Polish magnates along with the Jews stood in the way. This is the curse of history – for some, 1768 is a reminder of pogroms and slaughter, for others it evokes a heroic uprising against Polish and Jewish oppressors.

The Poles that used to live on these lands in the 18th century sometimes did act in a despicable manner. Uman used to belong to Stanisław Szczyński Potocki, who built Sofiyivsky Park for his wife Sofia, a Greek courtesan. The garden cost 15 million zlotys, an equivalent of today's 200 million dollars. There were 400 thousand people working for Potocki – Poles, Jews, and Ukrainians. After the partition of Poland, Potocki asked Empress Catherine for Russian citizenship and thus became the first Russian oligarch in the Ukraine. While his wife would listen to Nachman's teachings in the very same park, which Nachman liked to visit. He used to go there to pray and meditate. **In your documentary, there is a recurring theme that 'everything has to be done according to the law': these are the words spoken by the Ukrainian mayor, then repeated by a Jewish policeman. If there is no other way to communicate, then we should stick to the established rules. The locals are most afraid of what they do not understand, like advertising banners in Hebrew. Why do these ads bother them so much? Maybe they could bring in money?**





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Or perhaps for them the ads are a sign that they are losing their land? This is why they feel the need to put up crosses and to chase away evil spirits with incense.

There are two reasons. There is the fear that the Jews will take over, and the evidence that both municipal and regional authorities accept bribes from Jews in exchange for permitting these ads. Or letting the Jews build a canteen that obstructs a road, or putting up tents at the riverfront, where there should be passage. And they have gathered a lot of similar evidence. It is hard to say what the bribes were and who exactly accepted them. It is clear, however, that after the protests at the Maidan square all members of the Uman's municipal authorities resigned. They did not want to wait for being deposed by force. Now, there is a plaque on the door of the current mayor's office that says 'we do not accept bribes'.

Your documentary has a universal message, as it shows that the things happening in Uman could happen anywhere. Even here. We are now at the Krakowskie Przedmieście Street in Warsaw, the place where on each anniversary of the plane crash in Smolensk our own internal 'wars' break out. We are supposed to be a united nation, but still we have so many differences. Does this mean that pacifying our emotions and forgetting is the only way to be able to communicate?

We should learn how to reign in our emotions, but also how to respect otherness. This is not easy. We saw this time and again while shooting this film. One time, we were trying to persuade the most important rabbi in Uman to collaborate with us for the film. We asked the headmaster of a Hasidic

school, who believed that what we were doing was valuable, for his support. He said: 'Fine, I will ask him. But remember, with just one look at you he will be able to tell your intentions. And if what he sees is bad, then no Hasidic Jew will agree to be filmed'. The rabbi listened to us with patience and kindness, then nodded to show his agreement. This caused incredible joy among the Hasidim standing around him. We understood then how much importance these people attach to seeing the world through intuition.

What did you tell your protagonists when they asked what was the subject of your documentary?

I told them that I was making a film about the relationship between the Hasidim and Ukraine. That I was interested in Rebbe Nachman, but that the film is not about him. That I was interested in Hasidic Jews, but the film would not be limited to the Hasidim. That I was interested in the historical conflict, but this would not be a historical film. And that I would not present a Hasidic or a Ukrainian point of view, but my own.

Let us go back to the title of your film. Would you say that Dybbuk infected those most hot-tempered on both sides of the conflict? That the souls of sinners possess the living preventing agreement and harmony, confusing languages, stirring up this well of emotions?

For me Dybbuk is a metaphor. Dybbuks are those miserable souls wandering around Ukraine. They are the ghosts of the local Hasidic Jews, Ukrainians and Poles. Perhaps Russians, too.

So they are more miserable than evil?

They are being punished for something, and not always justly. Kabbalists claim that Dybbuk is evil. But in Ansky's drama

The fundamental question that I was asking myself was whether religion can help a modern-day person to overcome death.

Dybbuk is good. Once, I asked a rabbi in Jerusalem whether it was possible for Dybbuk to be good. He replied that it was indeed possible. This reminds me of the second part of *Dziady*. In his drama, Mickiewicz described beings similar to Dybbuks: there are demons punished for their sins, but there is also a girl turned into a demon for never having experienced love, for having rejected the advances of all her suitors. This world is very complicated and we do not know whether such a being must always be evil. I am convinced that the soul of Potocki is still among those evil Dybbuks wandering Ukraine in punishment for the crimes that he committed. Anna Sajewicz and I are working on a book on the subject, due to be published this autumn.

So leaving aside the national and religious point of view, Dybbuk is a symbol of evil, unfulfilment, and penance. But if there are so many Dybbuks haunting this land, then what future awaits Ukraine?

I am a great admirer of Ukraine and I am aware of the glorious moments in its history. But it's difficult for me to talk about the future. Everyone in Uman is aware of what is Ukraine's biggest problem nowadays – the corruption, the oligarchs' connections to Russia, and the intrigues weaved on both sides. And corruption remains, even after the Maidan victory.

The pilgrims confirm that it is getting worse. But it is comforting that even with all this tension there is still hope thanks to good people like Volodia, a goy, and a beautiful and symbolic figure. There is this wonderful scene when the Hasidim visit a psychiatric hospital, talking about Carlebach's teachings, and then they visit Volodia's widow

to pay her homage. However, there is also something alarming in the scene: even though they claim to be ecumenical, they see everything from the point of view of their own religion. Even a non-Jew may be admitted in the Kingdom, if he becomes 'ours'.

This is the issue with the chosen people. I don't know whether there is a way for people who come from such different cultural backgrounds and who profess such different values to connect. But it is possible for Volodia, who shows great wisdom and humility, living near a cemetery, among ghosts.

And in a house built above the dungeon where Rebbe Nachman used to stay...

For the Hasidim, death doesn't really exist. This is why they approach eschatological issues with such joy, unlike the Ukrainians. In Poland, most things were said about Ukraine in the Romantic period, when people understood that this land had been terribly punished throughout history. But nobody could explain why there were moments in history when there was no good there whatsoever, only evil.

Your documentary comes at a particularly important moment in the relations between Poland and Ukraine. It may be important to Jews, Poles, and Ukrainians alike, especially considering the rise of nationalist sentiment and the praise of heroes that we cannot accept. It emphasizes the considerable differences existing between us, and how much good will is necessary for us to at least tolerate each other. This is why I am glad that your documentary will be distributed in the cinemas and that it will also be accessible to wider audience beyond festivals. ■



KRZYSZTOF KOPCZYŃSKI – a Doctor of Humanities, university lecturer, during the martial law period he was an underground publisher. Since 1995 he has been a producer and director of documentaries. An owner of the Eureka Media company, author of books and articles on the media, film and culture of the 19th century and contemporary period. A coauthor of educational film projects 'Russia – Poland. New Gaze' and 'Kabul – My City'. He produced more than 130 films and TV programmes that were shown in more than 30 countries and won more than 50 festival awards. *Stone Silence* is his directing debut.

KRZYSZTOF GIERAT – director of the Krakow Film Festival.





The return of the Master

TEXT DANIEL STOPA

BOGDAN DZIWORSKI: THE PROFILE OF ONE OF THE MOST ORIGINAL POLISH DOCUMENTARY FILMMAKERS

After twenty-five years of artistic silence, Bogdan Dziworski finally makes a comeback. The premiere screening of his latest film 'Plus Minus or Fly Trips to the East' (2015) is definitely one of the most interesting events of the 55th Krakow Film Festival. On this occasion, we offer you a brief outline of the work of one of the most important contemporary Polish documentary filmmakers.

IMAGE

'It seems to me that telling a story through image is more difficult, more challenging, and more satisfying' – says Dziworski. For years, he has remained faithful to these words. His films are beautiful, moving, and original in their form. The things that are most important – feelings, emotions – are conveyed through image. Even though his films are not easy or conventional, and require a certain dose of patience from the viewer, Dziworski has amassed an impressive list of awards including, among others, a FIPRESCI award at the Oberhausen Film Festival, a Silver

Dove at the DOK Leipzig, as well as four Silver Hobby-Horse awards and a Golden Dragon at the Krakow Film Festival. Dziworski started his artistic career in photography, and he has remained faithful to his photographic background until today. His photographs bring to mind Bresson's concept of 'the decisive moment' and 'show great sensitivity and the ability to convey ideas through images' – in the words of Agnieszka Bojanowska, a long-time editor of Dziworski's films. In the following years, Dziworski studied cinematography at the Lodz Film School, he completed an internship at the Polish Film Chronicle, and he spent a short period in Bulgaria. In the meantime, he worked as director of photography with Edward Żebrowski, Ryszard Czekala, and Grzegorz Królikiewicz, with whom he filmed *Through and Through* (1972), one of the more interesting Polish fiction film debuts.

EDUCATIONAL FILM STUDIO

In the early 70s, Dziworski joined the Educational Film Studio in Łódź, where he made most of his films. At the time, the studio attracted many excellent filmmakers such as Andrzej Barański, Marek Koterski, Piotr Szulkin, Wojciech

He has always been close to the tradition of artistic documentary that allowed creation and artistic means that for years had been reserved to fiction film.

Wiszniewski, as well as cinematographers such as Witold Dąbala, Ryszard Lenczewski, Krzysztof Ptak, Piotr Sobociński, and Zbigniew Rybczyński, to name only those working with Dziworski. Dziworski quickly brought together a group of regular collaborators, he was skilful in dealing with shortages in production, and – most importantly – the censors considered him as ‘harmless’ and not being interested in the ‘Polish subjects’. His focus has always been on universal questions, on stories about man.

MAN AND SPORTS

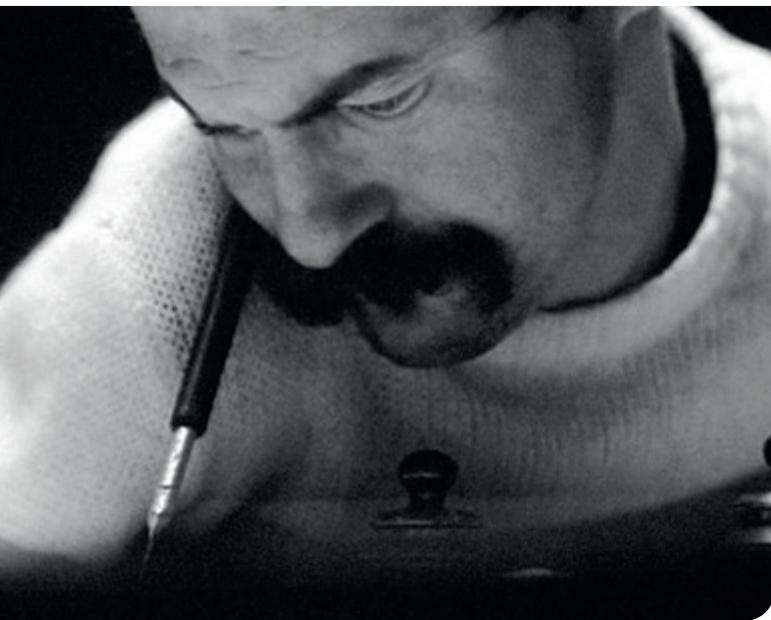
Both as a photographer and a documentary filmmaker, Dziworski has always been interested in people, their feelings and emotions, their struggles with fate and their battles with own limitations. In *A Few Stories About Man* (1983) he portrayed an armless man; in *Szapito* (1990) he shows circus performers on the brink of the end of their career (1984). Both films are multi-layered, metaphorical, succinct essays on human existence; they take the viewer on a fascinating and humorous journey inside the protagonist’s soul. The author – let us quote once again Bojanowska – ‘knows how to use image to convey the feelings of a human being, to express abstraction’.

Dziworski filmed many documentaries set in the world of sports. In *Modern Pentathlon* (1975) he portrayed Janusz Pyciak-Peciak before he became an Olympic medallist and a world champion; *Skiing Scenes with Franz Klammer* (1980) was devoted to Franz Klammer, an alpine skiing star; *The Fencer* (1980) introduced Władysław Kurpiewski, an outstanding fencing coach responsible for numerous victories. However, in his documentaries Dziworski did not concentrate on trophies, results, breaking records, or famous names. He cared about the very essence of sport, adopting the athletes’ perspective instead of that of the supporters, focusing on experiences, reactions, motion. What is more, Dziworski never hesitated about crossing the line between observer and participant: ‘when we were shooting *Ice Hockey* there was no mercy, everyone had to ice skate, even the producer’ – he said once referring to the behind the scenes of one of his documentaries.

CREATION

Historians place Dziworski in the so-called creational movement in the Polish documentary film of the 70s. He has always been close to the tradition of artistic documentary that allowed creation and artistic means that for years had been reserved to fiction film. No matter how strictly one approaches the rules of documentary filmmaking, the unique quality of Dziworski’s works such as *Georg Philipp Telemann’s Travels from Żary to Pszczyna* (1974) and *The Prisoner* (1990) consists in that the means of expression and the elements of creation employed do not distance us from what is true; quite on the contrary, they bring us closer to the truth.





A Few Stories about Man
 dir.: Bogdan Dziworski,
 DOP: Krzysztof Ptak,
 prod.: Educational Film
 Studio in Łódź



SILENT FILM

Dziworski quickly developed his own unique style. One of the most distinctive traits of his work is the elimination of verbal communication and the absence of the so-called ‘talking heads’. It is worth noting that *The Prisoner* was the first ‘silent’ film in the history of the 40 minutes documentary strand broadcast on BBC. The absence of words, however, does not imply renouncing all sound. Quite on the contrary, Dziworski provides his films with a particularly interesting sound background (in collaboration with Jan Freda) that brings the

SELECTED FILMOGRAPHY:

The Cross and the Axe / *Krzyż i topór* (1972)
A Threnody for the Town of Szydtów / *Tren dla miasta Szydtowa* (1974)
Georg Philipp Telemann's Travels from Żary to Pszczyna / *Podróże Georga Philippa Telemanna z Żar do Pszczyny* (1974)
Modern Pentathlon / *Pięciobój nowoczesny* (1975)
The Dwarfs and Orphan Mary / *O krasnoludkach i sierotce Marysi* (1975)
Ice Hockey / *Hokej* (1976)
The Olympics / *Olimpiada* (1978)
Nordic Combination / *Dwubój klasyczny* (1978)
The Arena of Life / *Arena życia* (1979)
Ski Scenes with Franz Klammer / *Sceny narciarskie z Franzem Klammerem* (1980)
The Fencer / *Fechmistrz* (1980)
Inhale – Exhale / *Wdech – wydech* (1981)
A Few Stories about Man / *Kilka opowieści o człowieku* (1983)
Szapito (1984)
Hommage à Beksiński (1985)
Sleep / *Sen* (1987)
I Can See / *Widzę* (1988)
The Prisoner / *Więzień* (1990)
Plus Minus or Fly Trips to the East / *Plus minus, czyli podróże muchy na Wschód* (2015)

BOGDAN DZIWORSKI – documentary film director, cinematographer, photographer and university teacher born in 1941 in Łódź. A graduate of Lodz Film School (1965). An Ordinary Professor of Film and Photography and the Dean of the Radio and Television Department of the Silesia University in Katowice. He has received a number of prestigious awards for his excellent documentary films, which focus primarily on arts or sports and include *The Cross and the Axe*, *Ice Hokey*, *The Olympics*, *A Few Stories about Man* at festivals in Bilbao, Brussels, Leipzig, Marseilles, Oberhausen, San Sebastian and Krakow, among others.

viewer closer to the reality depicted in his films. This applies, for instance, to all of his sports-related documentaries, where sounds are carefully selected and magnified, making them almost tangible. In some of his films, Dziworski also introduces lyrical musical motifs (in collaboration with Janusz Hajdun and Henryk Kuźniak). These are sometimes used in surprising, although never accidental, ways. When after many years I asked Dziworski about why he included a Strauss’ waltz in *The Fencer*, he replied: ‘I invited professor Kurpiewski to my home, and since I had bought a new record player, I wanted to show it off and to play him his favourite music. The professor asked for a waltz by Strauss, which I did not have. But finally I gave him that waltz in the film, because this music is his world.’

‘PLUS MINUS OR FLY TRIPS TO THE EAST’

In 2014, Dziworski received a Dragon of Dragons at the Krakow Film Festival for lifetime achievement. While accepting the award he said that he would still be making films. This year, he returns to Krakow with his latest documentary: *Plus Minus or Fly Trips to the East*. This film is unlike any of his previous works: it is an intimate and humorous story about the cult of Joseph Stalin, worshipped as a hero when Dziworski was a child. Dziworski, being an artist of boundless imagination, once again takes us by surprise, reminding us that he still remains one of the most interesting figures in Polish film. ■



A MAN WITH A PAST, A WOMAN AT A TURNING POINT

Call Me Marianna

Mów mi Marianna

'I need another place. Will there be peace? I need another world. This one's nearly gone. Still have too many dreams.*' This is a fragment of the song featured at the end of the documentary *Call Me Marianna*. It would be difficult to find other words to better describe the situation of Wojciech, a man who today would like to be addressed with a female name: Marianna. It would also be difficult to find anyone who would give the protagonist more empathy, sensitivity, and attention than the film's director, Karolina Bielawska. She accompanies Marianna through her struggles and fears, witnessing her burgeoning confidence. The images shown through Kacper Czubak's camera lens are detailed, but without invading the protagonist's privacy. The cinematographer shows sensitivity to detail and knows when to back down, aware that some things can be better seen from the distance. Bielawska skilfully multiplies different points of view. She tracks the day-to-day life of transsexual Marianna; she studies her protagonist's feelings and motivations while filming a reading rehearsal for a play based on Marianna's story. She explores the past, gradually revealing it through photographs and videos dug out from a family album. 'This is not about dressing up' – Wojciech explains. 'So what is it about?' – asks his wife. Bielawska's documentary is a story about reawakening, about the joys and the pains of building a new life. The director sees both the small joys and the great tragedies, adopting the point of view of her protagonist. The story is told with great emotion, but also with considerable sense of humour. This gives this tale an unusual tranquillity and balance. The distance counteracts the intimacy; the harsh realism is softened by the recurring lyrical song by Antony and the Johnsons. The result is a wonderful combination of opposites: femininity and masculinity, content and form. (Anna Bielak)

* *Another World* by Antony and the Johnsons

DIR.: KAROLINA BIELAWSKA • POLAND • DOCUMENTARY • 2015 • 75'



JUST MEN THINGS

Unstoppables

Niepowstrzymani

Unstoppables starts like a western: American music, wildness of heart, real men. The fast-paced action soon reveals that this is a thing about football. Bartosz M. Kowalski knows how to convey the atmosphere of the changing room, harsh clashes during training, and growing excitement on the football field. He knows what makes for a good show and how to create it using simple elements of cinematic language – dynamic editing, atmospheric music. The director of *Unstoppables* is fascinated by the usual die-hard football supporters, but he also has curiosity about the ordinary – a trait common to all fine documentary filmmakers, who have the ability to perceive and convey the drama hiding in the everyday life. 'I can't imagine a life without football!' – says the coach of the Seahawks Gdynia team. But Kowalski does imagine and does see a great deal more.

The director focuses on three players: Krzysztof, Sebastian and Marcin. Although they couldn't be more different, they get along best playing for the team, when they are forced to complement each other. The first is a tattooed lawyer with a past and a body of a bodybuilder. The second is a fitness instructor in search of a wife. The third is a sculpture and architecture student at the Academy of Fine Arts who suffers from hearing impairment. Kowalski observes each of the protagonists, listening to their stories of great expectations and recurring fears. He does not censor their language nor does he judge what they have to say, the things they desire, and the way they live their lives. In between matches the real life goes on, and it is as interesting as the team's fight for victory. This story about Polish football, original in its own right, at some point becomes something more: a story about life, about frequent failures and sporadic victories, about strength and perseverance in fighting for what counts the most. (Anna Bielak)

DIR.: BARTOSZ M. KOWALSKI • POLAND • DOCUMENTARY • 2015 • 73'



WHERE ARE YOU, MOM?

K2. Touching the Sky

K2. Dotknąć nieba

Carrier or motherhood? Eliza Kubarska takes this rather unoriginal question and puts it in such an unconventional context that looking for the answer becomes a true adventure. The challenge that she poses before the members of the documented climbing expedition requires not physical stamina, but rather complete honesty, great strength of spirit, and courage to face their greatest fears and traumas from the past. Before confronting the children of the mountaineers who died climbing K2, Kubarska turns the camera lens to herself. We see a woman genuinely concerned with the dilemma whether a person who risks his or her life on a daily basis has the right to give life to others. The parents of Łukasz, the father of Hania, and the mother of Lindsay and Chris died tragically in 1986. During that dark summer, K2 took the life of thirteen mountaineers. In some places there are still commemorative plaques attached to the face of the rock, in others there are metal plates with names of the dead bumping against the stone. Hauntingly beautiful music by Michał Jacaszek permeates the air around. Radosław Ładczuk's camerawork captures both the impressive mountain views and the small gestures of the people. Kubarska confronts her protagonists with the past, while confronting herself with the thought of how would her own child feel if she were to go into the mountains and never come back. She is aware that during climbing one does not think or care about social roles, the past, or the future. *K2. Touching the Sky* is an intimate documentary about life and death. Shot at the feet of K2, the film tackles both. However, it does so without being overly emotional or sentimental; Kubarska does not claim to have the right to make any conclusive statements. But she does make us realise that life is as unpredictable and capricious as the mountains, and that love is always a little bit selfish and requires sacrifice – just like all true passions. (Anna Bielak)

DIR.: ELIZA KUBARSKA • POLAND, UK, GERMANY • DOCUMENTARY • 2015 • 72'



FAMILY SECRETS OF MICHAŁ W.

AGFA 1939. Journey into War

AGFA 1939. Podróż w czasy wojny

Not everyone likes to dabble in the past. Post-war children rarely ask previous generation about what it was like, what happened during the war, and what emotions did it stir. Michał's mother prefers not to open old wounds. Michał, however, cannot stop thinking about the stack of photographs that his uncle, Aleksander Eligiusz, took from a German soldier that he killed. Black and white photographs depict men and women that no one in the family recognises. So Michał decides to launch an investigation, taking viewers on a journey into his family's history: one of many stories that make up the tale of two nations dealing with the echoes of World War II. The grandson approaches Polish and German history with a naiveté unusual in a researcher. He seizes all clues and follows all leads in hope of finding a trace of the German soldier. In the beginning of his investigation he comes along a short recording that becomes the film's Hitchcockian McGuffin. We do not know what it means or what will happen to the person who wants to know more. The secret is tempting and makes the film interesting, even as the grandson struggles to find traces of his protagonist. Despite the subject that has already been explored in countless other documentaries, we accompany the artist in his journey, because his perspective is so infectiously refreshing. The strength of the film lies in the director's complete dedication to the cause; in the uncommon faith that the steps taken to solve the mystery would always lead to a happy ending. The grandson – the director – lets himself get carried away by an idea. He sets off to the unknown. And even if his documentary show only that failure is sometimes unavoidable, it also reminds us of the importance and value of simple curiosity – both for an individual and for history in general. (Anna Bielak)

DIR.: MICHAŁ WNUK • POLAND • DOCUMENTARY • 2015 • 54'



TO THE DEATH

Life of a Butterfly

Życie motyla

He is aggressive, crude, and filled with hatred. On the ring he brushes with death; in his everyday life, he tries to live well – as a partner, a father, a friend. He feels that no one understands him, no one has similar problems dealing with negative emotions. Marcin ‘Różal’ Rożalski is a wrestler. He unleashes his anger on the ring. He says that this is where he would like to die, and we believe him. *Life of a Butterfly* by Piotr Bernaś is a portrayal of a person for whom ordinary life is the biggest challenge of all. Rożal’s drama – so genuine and disturbingly realistic – matches up to the stories of fictional athletes brought to the silver screen: Randy Robinson in *The Wrestler* by Daren Aronofsky or Mark Schultz in *Foxcatcher* by Bennett Miller.

These comparisons seem unavoidable and even justified. Both put *Life of a Butterfly* in a good light. This proves that the director managed to organize chaos and find structure in a life that revolves around contradictory emotions. MMA wrestlers are not bound by any rules. They can do anything. For ‘Różal’ this freedom is both a blessing and a curse. We can see this thanks to Bernaś, who perceives the fears concealed under the protagonist’s tattooed skin, hidden under layers of muscles and stereotypes. He encourages ‘Różal’ to open himself up and he manages to overcome certain barriers. However, not all boundaries are crossed, therefore proving the director’s respect for the protagonist and his awareness that the camera is not always a friend in whom one can confide all of his secrets. The space maintained by the director does not distance him from his protagonist; quite the opposite, it allows him to approach a certain truth about man. (Anna Bielak)

DIR.: PIOTR BERNAŚ • POLAND • DOCUMENTARY • 2015 • 44'



NOCTURNAL CONVERSATIONS

End of the World

Koniec świata

The protagonist of the latest film by Monika Pawluczuk is... the radio, and specifically one of the night-time radio talk-shows in Radio Łódź. It was during that show that, according to the Maya calendar, the world was supposed to end. The document follows intimate conversations with the listeners of the show, interviewed by the host about their private end of the world. For some, the end of the world was losing a beloved one, for others, a special moment in their childhood that marked their adult life. While listening to their stories, we observe the work of an ambulance dispatcher and his conversations with people seeking solace at this number. There is also a taxi driver: in his car, we witness a personal dialogue with the night-time talk-show.

The title of Pawluczuk’s film is somewhat misleading. It brings to mind a bunch of catastrophic films filled with eye-catching special effects. However, only a few scenes are sufficient to realise that, in fact, the atmosphere is contemplative, subtly submerging the viewers in the mind of the protagonists as well as their own. The end of the world is merely an excuse for establishing a dialogue, for opening to other people about the things important in one’s life.

In *End of the World*, these nocturnal conversations acquire a universal dimension. For less than an hour we listen to the stories of several people, but somehow it seems as if it were the voice of a single person. The merit goes to the director: instead of simple and obtrusive shots typical of a documentary, she decides to include video recordings from the city monitoring system and blurry images of blocks of flats by night. This makes all the irrelevant details – such as faces, names, labels – fade away, bringing to the spotlight the things that all documentary filmmakers consider the most beautiful and precious in a human being. (Daniel Stopa)

DIR.: MONIKA PAWLUCZUK • POLAND • DOCUMENTARY • 2015 • 40'

POLISH DOCS

CATALOGUE OF FILMS

2014–2015



The Authors

DIR.: **JANUSZ MROZOWSKI** • 2014 • DOCUMENTARY • 70' • POLAND • PROD.: FILMOGENE JANUSZ MROZOWSKI • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Four Polish female prisoners are taken in a police convoy to the premiere of a play about their lives, which they wrote. On their way to the theater the authors worry about how the audience will receive their tantalizing and often shocking stories. Whether the viewers will understand the message from prison and the authors' wisdom resulting from years of isolation. At the same time, the director and actors worry if the authors will endorse their sometimes controversial interpretation of the play. What will be the result of that artistic clash? How will the writing change the prisoners' lives?



Brick in the Wall

DIR.: **GRZEGORZ BRZOZOWSKI** • 2014 • DOCUMENTARY • 23' • POLAND, ROMANIA • PROD.: DAN NUTU – ARISTOTELES WORKSHOP, GRZEGORZ BRZOZOWSKI • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

What does it mean for a family to live trying to build their house for 35 years – in vain? The father, a local acclaimed Romanian builder, lost his pride in this endeavor, while his 30-year-old son is trying to restore it. The film emphasizes the mother's struggle to lead a normal life in the shadow of an unfinished dream, while her husband hesitates about finishing the house. Why does it take a lifetime to build a home? The contemporary, modernizing Romania appears as a land of destroyed, unfulfilled constructions – of both homes and family relationships.



TOTART or Reason Regained

DIR.: **BARTOSZ PADUCH** • 2014 • DOCUMENTARY • 80' • POLAND • PROD.: DAREK DIKTI IDEAS OFFICE • CONTACT: DARIUSZ DIKTI, DAREK@DIKTI.PL

A documentary about TOTART, an artistic formation from Gdańsk whose iconoclastic and mocking appearances shook up the grim People's Poland reality of the 1980s. The director and the guests appearing in the film do their best to understand the phenomenon of the group's spiritual leader and ideologue Zbigniew Sajnog and his mysterious disappearance. In a broader perspective this is also a story about the generation of late communism and the period soon after the political transformation in Poland.



The Big Man

DIR.: **JĘDRZEJ MICHALAK** • 2014 • DOCUMENTARY • 19' • POLAND • PROD.: JĘDRZEJ MICHALAK • CONTACT: MICHALAKJEDRZEJ@GMAIL.COM

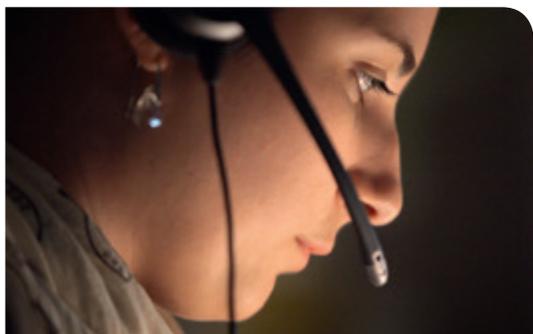
Ferico is the Polish male stripper champion. He is ambitious, spending most of his life dancing in the night clubs and working out in the gym. Ferico's next goal is to start a family. Unfortunately, his girlfriend finds it hard to accept a stripper's lifestyle.



Solidarity According to Women

DIR.: **MARTA DZIDO, PIOTR ŚLIWOWSKI** • 2014 • DOCUMENTARY • 103' • POLAND •
 PROD.: EMOTIKONFILM • CONTACT: EMOTIKONFILM@GMAIL.COM

Solidarity According to Women is a story about forgotten heroines of the Solidarity revolution – brave women whose wisdom and determination helped bring about a change of the political reality in Poland. The guide to the story and the link between two aspects of the film – the past and the present – is Marta Dzido. Born in 1981, symbolic daughter of the Solidarity movement, makes an attempt at locating and reinstating women who were written out of recent Polish history.



Children Calling

DIR.: **ANDRZEJ MAŃKOWSKI** • 2014 • DOCUMENTARY • 30' • POLAND • PROD.: TVP 2.,
 BIALY SMOK PRODUCTION • CONTACT: BIALYSMOK.PRODUCTION@GMAIL.COM

Children Calling is a film about the Telephone Helpline for Children and Youth 116 111. Counselors of 116 111 work in a small apartment in Warsaw. They receive more than 400 daily phone calls from all around Poland. Fear of air accident, parting with a boyfriend, an alcoholic father, an exhibitionist teacher, drowsiness caused by swallowing a dozen of pills – counselors must be able to face all the problems of the children...



(Dis)appearance

DIR.: **MAGDALENA ŁAZARKIEWICZ** • 2014 • DOCUMENTARY • 67' • POLAND •
 PROD.: MEDIABRIGADE, THE NATIONAL AUDIOVISUAL INSTITUTE, TVP 2 • CONTACT:
 CYPRIAN@MEDIABRIGADE.PL

An impression about the director's husband Piotr Łazarkiewicz, also a director, who passed away 6 years ago. This isn't a strictly biographical story, nor is it a summary of his artistic career. It's a mosaic composed of fragments of his artistic works, and a very personal attempt at confronting one question: how to describe somebody close who passed away? How not to lock him in a rigid corset of an epitaph? How to face the experience of death of a beloved one without focusing on the pain and how to show who he really was, instead of an image created after his passing?



I Am Kuba

DIR.: **ASE SVENHEIM DRIVENES** • 2014 • DOCUMENTARY • 60' • POLAND, NORWAY, GERMANY
 • PROD.: AMP POLSKA, TONE GROTTJORD FOR SANT & USANT AS, ANITA REHOFF LARSEN,
 MA.JA.DE V • HEINO DECKERT • CONTACT: EDWARD@POREMBNY.COM

When the family business goes bankrupt, Kuba (aged 12) and Mikotaj's (aged 8) parents are forced to leave Poland to find work abroad. *I Am Kuba* is a coming-of-age film about Kuba who takes care of his little brother while his parents are away. As times goes by, Kuba becomes a teenager and rejects the enormous responsibility laid on his young shoulders. The situation escalates when Kuba is taken to juvenile court accused of vandalism. His family is forced to take a life-changing decision.



Something Better to Come

DIR.: **HANNA POLAK** • 2014 • DOCUMENTARY • 100' • POLAND, DENMARK • PROD.: HANNA
 POLAK FILMS, DANISH DOCUMENTARY PRODUCTION • CONTACT: KURSTEIN@DFI.DK

11-year-old Yula lives in one of the most desolate places on Earth: the Svalka, the biggest junkyard in Europe, 20 km from the center of Moscow. Surrounded by barbed wire and guards, the area is closely monitored to keep intruders out. But in the junkyard lives a group of people in a small, lawless society. These people make up Yula's closest family; here she lives her life, and from here her future springs.



The Queen of Silence

DIR.: **AGNIESZKA ZWIEFKA** • 2014 • DOCUMENTARY • 80' • GERMANY, POLAND
 • PROD.: MA.JA.DE. FILMPRODUKTIONS, CHILLI PRODUCTIONS, HBO EUROPE •
 CONTACT: INA ROSSOW- INFO@DECKERT-DISTRIBUTION.COM

Ten-year-old Denisa is an outcast in many ways. She is an illegal citizen living in a gypsy camp in Poland, a woman in a patriarchal society and, more importantly, she doesn't speak, as no one has ever diagnosed her severe hearing disability. She lives in a world of her own, full of rhythm and dance, imitating the glamorous women featured in the Bollywood DVDs she found in a nearby garbage dump. When she dances, she can be anyone she wants, even a queen, and she can express what she can't say – joy, sadness and fear.



Together, Written Separately

DIR.: **ANNA KASPERSKA** • 2014 • DOCUMENTARY • 16' • POLAND • PROD.: ANNA KASPERSKA
 • CONTACT: FOTOGRAFISTKA@GMAIL.COM

The film is a story about a modern family, but it also touches upon a broader context of political transformation in Poland after 1989. This short film is a unique mix of private and public archives, also including present footage. This unconventional patchwork creates questions that, although shown through an individual story, in their sense are universal. They are questions about the connections that exist between people, but also between the public and the private, between the history and the present.



15 Corners of the World

DIR.: **ZUZANNA SOLAKIEWICZ** • 2014 • DOCUMENTARY • 79' • POLAND, GERMANY •
 PROD.: ENDORFINA STUDIO • CONTACT: MARTA GOLBA, MGOLBA@ENDORFINASTUDIO.COM

Eugeniusz Rudnik revolutionised the idea of music itself with a pair of scissors and a magnetic tape. As part of the legendary Experimental Studio of Polish Radio, he revealed hidden value in rough and rejected sounds long before the rise of the DJ. *15 Corners of the World* is an attempt of visual interpretation of Rudnik's music. Moving images reveal a miracle that emerged in the age of tape recorders and disappeared with the advent of computers. The wonder of the analogue era.



1989

DIR.: **MICHAŁ BIELAWSKI** • 2014 • DOCUMENTARY • 57' • POLAND • PROD.: UNLIMITED FILM OPERATIONS, TVP, EUROPEJSKIE CENTRUM SOLIDARNOŚCI, SOLIDARITY OF ARTS •
 CONTACT: BIELAWSKI@UNLIMITEDFILM.PL

The Polish Round Table Agreement between the opposition and the Communists led to legalising Solidarity and organising democratic elections, the first ones after the end of WWII. It turned out to be the beginning of political, economic and social changes. It forced the opposition to take responsibility for rebuilding the ruined country and doomed it to gradual loss of social support. The film is an original outlook on the changes caused by the Polish Round Table Agreement, an account of Polish state of mind in the turbulent period of recent history.



Pill Junkies

DIR.: **BARTOSZ STASZEWSKI** • 2014 • DOCUMENTARY • 76' • POLAND • PROD.: BARTOSZ STASZEWSKI • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION,
 KATARZYNA.WILK@KFF.COM.PL

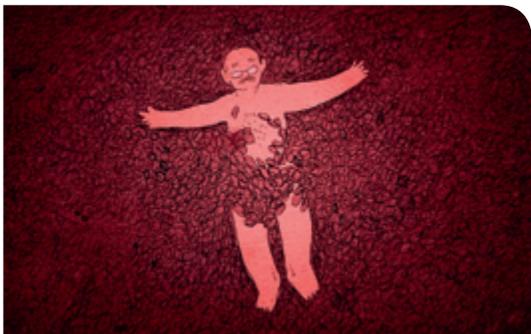
The protagonists of the film are immigrants who, during the period of martial law in the 80s Poland, emigrated to Sweden. There is one thing that Tadeusz and Krystyna have in common apart from their difficult past – their prescription drugs addiction. The footage presented in the film was filmed for many years. Throughout the film we see our protagonists struggling with their addiction, both to drugs and to each other.



Freedom for Asia Bibi

DIR.: **MACIEJ GRABYSA, MICHAŁ KRÓL** • 2014 • DOCUMENTARY • 84' • POLAND, SPAIN •
 PROD.: SALESIAN MISSIONARY VOLUNTARY SERVICE – YOUTH FOR THE WORLD, RAFAEL
 PUBLISHING HOUSE, HAZTEOIR.ORG, CITIZENGO • CONTACT: MICHAL.KROL@SWM.PL

Asia Bibi is a Pakistani Christian woman who was convicted of blasphemy by a Pakistani court, receiving a sentence of death by hanging. She was involved in an argument with a group of Muslim women with whom she had been harvesting berries. She was subsequently accused of insulting the Islamic prophet Muhammad, a charge she denies, and was arrested and imprisoned. In November 2010, a Sheikhpura judge sentenced her to death. If executed, she would be the first woman in Pakistan to be lawfully killed for blasphemy.



A Documentary Film

DIR.: **MARCIN PODOLEC** • 2015 • ANIMATED DOCUMENTARY • 7' • POLAND • PROD.: POLISH
 NATIONAL FILM SCHOOL IN LODZ • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION,
 KATARZYNA.WILK@KFF.COM.PL

Portrait of a father, whose adult children live their own lives far away from him. Director follows his daily routine at the swimming pool, at work, at home and – most importantly – he explores his emotions. It's a film about complicated relationships.



The Dybbuk. A Tale of Wandering Souls

DIR.: **KRZYSZTOF KOPCZYŃSKI** • 2015 • DOCUMENTARY • 85' • POLAND, UKRAINE, SWEDEN
 • PROD.: EUREKA MEDIA – KRZYSZTOF KOPCZYŃSKI, MOMENTO FILM, MAGIKA FILM •
 CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

30 thousand Hasidim travel to Ukraine to celebrate the Jewish New Year at the gravesite of their holy leader Rebbe Nachman. A Ukrainian far-right group erects a cross at the site of Hasidic prayers and builds a monument to Cossacks who slaughtered thousands of Jews and Poles in 1768.



End of the World

DIR.: **MONIKA PAWLUCZUK** • 2015 • DOCUMENTARY • 40' • POLAND • PROD.: WAJDA STUDIO
 • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

An intimate, creative and visual film about one night when people in a big city, troubled by loneliness, want to talk to someone. Some of them call 112, even if it is not really necessary, while others call a radio station, where the host asks them question about the end of the world and what it means to each one of us. They talk about things that are tragic, painful, insignificant, funny. Their need to be heard, to share their experience with someone else is evident and moving. The radio is a motif linking this nights' event, binding the elements of the film in terms of structure and meaning and being the source of the most important questions.



Object

DIR.: **PAULINA SKIBIŃSKA** • 2015 • DOCUMENTARY • 15' • POLAND • PROD.: MUNK STUDIO –
 POLISH FILMMAKERS ASSOCIATION, PUK STUDIO • CONTACT: KATARZYNA WILK, KRAKOW
 FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Object is a creative and abstract image of an underwater search. The action takes place in two worlds – ice desert and underwater. The story is told from the point of view of the rescue team, of the diver entering the underwater entirely covered by ice, and of the ordinary people waiting on the shore.



Jurek

DIR.: **PAWEŁ WYSOCZAŃSKI • 2015 • DOCUMENTARY • 73' • POLAND • PROD.:** BLACK AND WHITE PRODUCTIONS • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

In 1989, Jerzy Kukuczka died during a Lhotse climbing expedition. It was the first time that he went to the Himalayas with as a truly famous mountaineer, with money and good equipment. The film does not, however, concentrate on the mystery of his death. It shows a person who climbs higher and higher, both literally and symbolically. Interviews with family and friends, records, photographs, recordings, and excerpts from TV make up the portrait of the Himalaya mountaineers in the 80s. The film also shows the times in which they lived – hard and colourful at the same time.



The Place

DIR.: **JULIA POPŁAWSKA • 2015 • DOCUMENTARY • 14' • POLAND • PROD.:** MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

In a workplace situated higher than any other in Poland, the constant nocturnal observation of the surrounding world is a norm. The employees suspended beyond time and space in *The Place* remain at their posts, unshaken and immovable, despite difficulties, adversities, and startling situations.



AGFA 1939

DIR.: **MICHAŁ WNUK • 2015 • DOCUMENTARY • 54' • POLAND • PROD.:** MAGDALENA KAMIŃSKA • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

A young Polish filmmaker Michał Wnuk finds an AGFA box containing 120 photographs and 2 reels of 16mm film. For the first time, he gets to see World War II through the eyes of his grandfather, who served in the Wehrmacht. Soon Michał discovers that the box didn't belong to his grandfather but to his great-uncle Elek – an anti-German fighter and a decorated war hero. Michał uncovers the intriguing story behind the AGFA box, travelling across Poland and Germany in a journey that leads him back to the last summer days of 1939.



If I Only Were a Spider

DIR.: **KATARZYNA WARZECHA, MARTYNA MAJEWSKA, ALEX CASIANOV • 2015 • DOCUMENTARY • 18' • POLAND • PROD.:** KRZYSZTOF KIESLOWSKI RADIO AND TELEVISION DEPARTMENT OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

In an idyllic setting lies a village school – the smallest one in the EU, boasting a total of five children. Its students have a very pragmatic worldview and shape their dreams accordingly. They are more like adults than children. Only Christian allows himself to be swept away by imagination, entangled in a spider web of his fantasies. Will the world accept this fragile superhero? This is a film about the standard rejecting that what is different, and about those different fighting to stay different.



Bruno Schulz

DIR.: **ADAM SIKORA • DOCUMENTARY • 2015 • 57' • POLAND • PROD.:** LARGO FILM STUDIO – AGNIESZKA TRACZEWSKA • CONTACT: LARGO@STUDIOLARGO.COM.PL

Bruno Schulz is one of the most well-known and inspirational Polish-Jewish artists. Through his creative work, comparable to the achievements of Franz Kafka, he transformed his hometown Drohobycz and the Galicia province into somewhat of a promised land. The documentary reveals the magic of Schulz's prose and his art which have fascinated so many people all over the world. Moreover, the film leads the viewer along the footsteps of the artist's life, his mysteries, manuscripts, drawings, and women. The memories of witnesses are combined with the images of Schulz's obsessive mythology of reality and of dreams.



Casa Blanca

DIR.: **ALEKSANDRA MACIUSZEK** • 2015 • DOCUMENTARY • 60' • POLAND, MEXICO • PROD.: KIJORA ANNA GAWLITA, NOMADAS, MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION, A. MACIUSZEK, TVP • CONTACT: KATARZYNA WILK, KATARZYNA.WILK@KFF.COM.PL

Casa Blanca is a small fishing village in Cuba. Nelsa (aged 76) and her son Vladimir (aged 37), who suffers from Down syndrome, share a tiny room in an overcrowded multi-family building. Vladimir is the only caretaker of ailing Nelsa, and Nelsa is the only person to watch over her son, who easily gets into trouble. Their relationship is filled with conflicts: she tries to control him, while he prefers helping fishermen at work, having fun and drinking rum with them. Every day Nelsa wanders the streets of Casa Blanca in search of her only child who didn't come home. One day, she falls ill.



The Exam

DIR.: **FILIP GIELDON** • 2015 • DOCUMENTARY • 45' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: DARIUSZ DUŻYŃSKI, OFFICE@STUDIOINDEKS.PL

Three protagonists take their high school graduation exam. Each of them has her own experiences that make the exam a special event in their life.



The Actress

DIR.: **KINGA DĘBSKA, MARIA KONWICKA** • 2015 • DOCUMENTARY • 72' • POLAND • PROD.: FILM STUDIO KALEJDOSKOP • CONTACT: STUDIO@KALEJDOSKOP.ART.PL

The film tells the story of Elżbieta Czyżewska, one of the greatest Polish actresses of the 60s, the Polish Marilyn Monroe, who died in 2010. Leaving aside her amazing career in Poland, the film focuses on her acting efforts in America, where she unexpectedly moved with her husband. Friends and people who knew her speak openly about her disastrous marriage, her struggle with alcohol, finally won, and her attempts to come back to Poland. *The Actress* is also a story about life in exile and about accent that made her career in America impossible. This is an archetypical story of an actress at different stages of her career, at the top, at the bottom, and somewhere in between.



Life of a Butterfly

DIR.: **PIOTR BERNAŚ** • 2015 • DOCUMENTARY • 44' • POLAND • PROD.: ENDORFINA STUDIO • CONTACT: MARTA GOLBA, MGOLBA@ENDORFINASTUDIO.COM

An insight into the mechanisms of human self-destruction. Marcin Różalski (35) is a martial arts veteran and a modern-day gladiator. His life is a continuous fight tinted with deliberate and consistent destruction of his body and health. *Life of a Butterfly* is a story about the price one pays for reaching their aspirations. It is a tale of fear, hatred, and constant escape, as well as unconditional love of another person.



Czech Swan

DIR.: **ALEKSANDRA TERPIŃSKA** • 2015 • DOCUMENTARY • 52' • POLAND, CZECH REPUBLIC • PROD.: COLAB PICTURES • CONTACT: DANUTA GĘGOTEK, DANKA@COLABPICTURES.COM

Czech Swan is a humorous and uplifting story about a group of pensioners from a small Czech village, whose age doesn't stop them from pursuing their dreams and whims with unbeatable enthusiasm. Hanna and her friends are members of a locally famous dancing group Majorettes, with only two years left to celebrate its 15th anniversary. To overcome a temporary crisis of popularity, they decide to incorporate Tchaikovsky's classic *Swan Lake* into their dancing routine, with help of the National Ballet director and his debuting prima ballerina.



Call Me Marianna

DIR.: **KAROLINA BIELAWSKA** • 2015 • DOCUMENTARY • 75' • POLAND • PROD.: FILM STUDIO KALEJDOSKOP • CONTACT: STUDIO@KALEJDOSKOP.ART.PL

Marianna is an attractive 40-year-old woman who has just sued her parents in order to undergo a sex change. Confronted with the idea of losing what she holds dearest to her – her family – she must face the chilling reminder of the sacrifices one must make to be true to themselves.



Andrew

DIR.: **TOMASZ BLACHNICKI, ROBERT N. WACHOWIAK** • 2015 • DOCUMENTARY • 40' • POLAND, USA • PROD.: JACEK KULCZYCKI • CONTACT: TVN, K.NOWAKOWSKA@TVN.PL

Andrew is a story about an athlete who cannot come to terms with his own weaknesses and the prospect of retiring from the ring forever. He cannot free himself from the memories of spectacular victories and equally spectacular defeats in fights for the world heavyweight boxing championship. The film exposes his loneliness in the brutal world of media and professional boxing. Only his wife, Mariola, despite the dramatic experiences related to her husband's sports career, faithfully accompanies him in every important moment of his life.



Singing in Exile

DIR.: **NATHALIE ROSSETTI, TURI FINOCCHIARO** • 2015 • DOCUMENTARY • 77' • POLAND, BELGIUM, FRANCE • PROD.: TOUCHFILMS • CONTACT: ALEKSANDRA WOJTASZEK, TOUCH@TOUCHFILMS.PL

Trying to pass on their ancestors' heritage Aram and Virginia – an Armenian couple from the diaspora – takes a troupe of young European actors of the Wrocław Grotowski Institute on a journey to discover the places in Anatolia where this art once flourished. Along the way, their questions revive the wealth of an eradicated culture, while song and theater become universal languages of creation and sharing, a breath of life.



Little Big Team

DIR.: **KRYSTIAN KAMIŃSKI** • 2015 • DOCUMENTARY • 53' • POLAND • PROD.: FILM FICTION • CONTACT: OFFICE@FILM-FICTION.COM

In a small Polish village, there is a unique football team that lost its last 40 matches. Bohdan Kwaśniak, the team's all-in-one president, coach, and player, still believes that his team is bound for great success. To motivate the players and the village folk, he decides to organize open days at the LZS Chrzastawa football team.



Fading

DIR.: **PIOTR BROŻEK** • 2015 • DOCUMENTARY • 45' • POLAND • PROD.: STOWARZYSZENIE FOLKOWISKO • CONTACT: MAGDALENA BARTECKA, MEDIA@FOLKOWISKO.PL

Two young modern people – an aristocrat painter and an 'educated village woman' – visit small villages in the southern part of Poland. During this trip they will confront their emotions and their families' history, while trying to answer the question of whether our origin determines who we are. Can a descendant of oppressed peasants and a descendant of the aristocratic elite understand one another? Is reconciliation between them possible?



Endblum

DIR.: **WIOLA SOWA, DOROTA KRAKOWSKA** • 2015 • DOCUMENTARY • 11' • POLAND
• PROD.: WIOLA SOWA, DOROTA KRAKOWSKA • CONTACT: WIOLASOWA@WP.PL

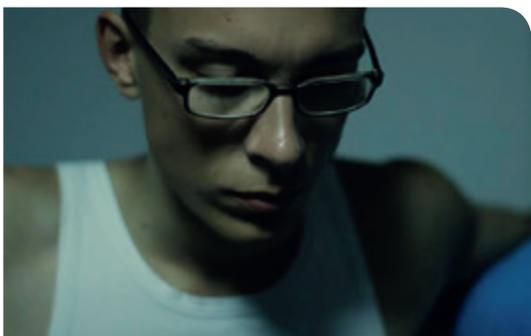
The film *Endblum* depicts the atmosphere of everyday life of Jews in Eastern Europe before 1939 and metaphorically marks their absence in the present. The first part of the film was made using historical footage and the second one consists of contemporary shots of a synagogue juxtaposed with the song of a rabbi singing Kol Nidrei: 'May all the people of Israel be forgiven, including all the strangers who live in their midst, for all the people are in fault'.



Figure

DIR.: **KATARZYNA GONDEK** • 2015 • DOCUMENTARY • 9' • POLAND • PROD.: LARGO FILM STUDIO • CONTACT: AGNIESZKA TRACZEWSKA LARGO@STUDIOLARGO.COM.PL

It's white and windy everywhere. A gigantic figure emerges from behind the snow curtain and hits the road. It passes towns, villages, houses, to land on top of a hill, next to spiders, saints and bumper cars. *Figure* is a surreal tale about creating myths, about religious kitsch, and about the desire for greatness. Who is our protagonist? A resident of the world's largest sacral miniature park. A gigantic contradiction.



Talk to Me

DIR.: **MARTA PRUS** • 2015 • DOCUMENTARY • 44' • POLAND • PROD.: TELEMAR, POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MACIEJ KUBICKI, MACIEJ.KUBICKI@TELEMAR.COM.PL

'I went to the Centre for Dysfunctional Young People in Warsaw looking for a subject for a film. There, I met Krzysiek, a 21-year-old marijuana addict, whose looks and intelligence made him stand out from the crowd. I found the subject for a film, but many hard questions arose'. Who is the director in a documentary? Does the director have the right to interfere with the protagonist's life? What happens when the protagonist's attitude towards the director turns into love? *Talk to Me* shows a unique relationship between a documentary film director and her protagonist.



Plus Minus or Fly Trips to the East

DIR.: **BOGDAN DZIWORSKI** • 2015 • DOCUMENTARY • 48' • POLAND • PROD.: PAISA FILMS • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Bogdan Dziworski returns after twenty-five years of artistic silence with an extremely personal story, a diary of the artist's journey to Georgia. *Plus Minus or Fly Trips to the East* is a phantasmagoric story about the cult of Joseph Stalin – a special figure in Dziworski's childhood. A long time passed since I made the decision to visit the leader's homeland – says the protagonist in the voice-over commentary.



Piano

DIR.: **VITA DRYGAS** • 2015 • DOCUMENTARY • 45' • POLAND • PROD.: DRYGAS PRODUCTION • CONTACT: VITA.DRYGAS@GMAIL.COM

A piano, meant to reinforce a barricade at the Ukrainian Euromaidan protest, became a participant and a symbol of the Ukrainian revolution. The instrument drew together the fates of the film's protagonists. Soon after, the piano also united the protesters participating in the Euromaidan demonstrations. Defying ice and snow, every day and night they sang the Ukrainian national anthem and folk songs. The instrument proved to be more dangerous than Molotov cocktails... The authorities called the players 'piano extremists'.



Island

DIR.: **NATALIA KRASILNIKOVA** • 2015 • DOCUMENTARY • 18' • POLAND • PROD.: WAJDA STUDIO • CONTACT: KGRYNIENKO@WAJDASCHOOL.PL

The film's protagonist is Mykola Golowan, an elderly sculptor from a Ukrainian town of Lutsk, where he has been building his unique house for over 30 years now. The place has become a tourist attraction: people come here to take a souvenir photo with the house, and sometimes with the artist himself. The film, however, focuses on the everyday life of Golowan, who is devoted to the work that he loves and does not pay much attention to his own popularity. It is a story about the peacefulness of solitude.



Football Brothers

DIR.: **MARCIN FILIPOWICZ** • 2015 • DOCUMENTARY • 26' • POLAND • PROD.: WAJDA STUDIO • CONTACT: KGRYNIENKO@WAJDASCHOOL.PL

The film follows the lives of two brothers: 14-year-old Mateusz and 13-year-old Lukasz, who live in a small mountain village in southern Poland. Like many boys their age, they have a dream – they want to become famous football players. The documentary presents the initial and usually the toughest stage in the life of these young protagonists that may lead them to making their life-long dream come true. This is also a story about a father who must prepare his sons to leave their family home and to face the world on their own.



Snails

DIR.: **GRZEGORZ SZCZEPANIAK** • 2015 • DOCUMENTARY • 35' • POLAND • PROD.: WAJDA STUDIO • CONTACT: KGRYNIENKO@WAJDASCHOOL.PL

The French are outraged! One of every two snails on their table comes from Poland. The Polish snail farming industry is growing, while Polish farmers export their snails not only to France or Italy, but they are also conquering China and Japan. The popularity of the 'snail coin' convinces two friends, Andrzej and Konrad, to start their own farm that will bring them millions. Their guide to the secrets of the industry is Grzegorz, a long-time snail farming expert.



Alarm Clock

DIR.: **PIOTR MAŁECKI** • 2015 • DOCUMENTARY • 30' • POLAND • PROD.: WAJDA STUDIO • CONTACT: KGRYNIENKO@WAJDASCHOOL.PL

Cyprian, Filip, Ola, and Kuba are four among the fifteen children patients in a long-term coma. Their parents are determined to bring them back to life. The film presents an unusual story about people who are not giving up in the face of tragedy. They are filled with hope, fighting for their children's recovery at the Alarm Clock clinic located near Warsaw. For children in comma, most Polish hospitals are no more than a storage place, while the Alarm Clock clinic is a worldwide phenomenon – it has only fifteen beds, but it managed to wake up eight patients in a year.



K2 – Touching the Sky

DIR.: **ELIZA KUBARSKA** • 2015 • DOCUMENTARY • 72' • POLAND, UK, GERMANY • PROD.: WAJDA STUDIO, BRAIDMADE FILMS, HBO EUROPE • CONTACT: KGRYNIENKO@WAJDASCHOOL.PL

In 1986, several dozen alpinists from all over the world met to climb K2, the second highest mountain on the planet. The season turned into a series of tragic events, leaving 13 climbers dead. 30 years later, the director of the film together with a group of grown-up children of acclaimed climbers sets out on an expedition to reach K2 base camp, their parent's symbolic burial place. They will challenge themselves to face the past and to understand the force that once seduced and eventually killed their parents. In the meantime, the director being a woman and an experienced mountaineer asks herself: Is my passion worth the risk? Should I have a child?



Love, Love

DIR.: **GRZEGORZ ZARICZNY** • 2015 • DOCUMENTARY • 22' • POLAND • PROD.: LUNAFILM KRZYSZTOF RIDAN, POLSKI INSTYTUT SZTUKI FILMOWEJ • CONTACT: MAELSTROM.GZ@WP.PL

Katie, a volatile 16 year-old girl, lives in Krakow. Her parents gave up the fight for a better life many years ago, but Katie still believes that is possible to change her fate. She is an apprentice at a small hairdressing salon. Katie believes that becoming a perfect hairdresser is the only way to change her life. Also, she starts an online relationship with a mysterious stranger nicknamed Italiano.



Paradise on Earth

DIR.: **CECYLIA MALIK** • 2015 • DOCUMENTARY • 52' • POLAND • PROD.: AKADEMIA MULTI ART • CONTACT: MAGDALENA.DRAPALA@AKADEMIAMULTIART.PL

The film presents two years of Cecylia Malik's acquaintance with her homeless neighbours. They unexpectedly invite the artist to their wedding and so begins their relationship. Since then, they visit Cecylia every morning to be given coffee. Despite their difficult situation, they have something special – a passionate love. Cecylia invites them to an art project and they show her the unknown side of the city. For both parties this relationship is a completely new and powerful experience.



Unstoppables

DIR.: **BARTOSZ M. KOWALSKI** • 2015 • DOCUMENTARY • 73' • POLAND • PROD.: HBO POLAND, FILM IT • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

A story of great passion, true determination, and the power of friendship. Its main characters are Krzysztof, Sebastian, and Marcin – three different personalities, three different players of Seahawks Gdynia, brought together by the passion they share. There are many things that divide them, but playing in one team blurs all divisions and makes them understand one another. They work and spend their free time at training sessions, making painstaking preparations for the upcoming games. The documentary offers a glimpse into their private lives, training routines and stunning matches.

more at www.polishdocs.pl



Signum

The future of caves

AN INTERVIEW WITH WITOLD GIERSZ

Witold Giersz, a prominent figure of Polish animation and author of dozens of internationally acclaimed films, talks with Adriana Prodeus about working on his newest animation 'Signum'.

ADRIANA PRODEUS: Cave paintings seem like a perfect subject for you as an artist. Why did you decide to take it on only now, after half-century of artistic work? Is it particularly difficult in terms of execution?

WITOLD GIERSZ: It is difficult for a number of reasons. The first challenge consists in the choice of style. When a prehistoric artist wanted to express movement such as running, he would draw a runner in the peak moment of motion, in its most characteristic stage. There have been many attempts of rendering this movement in animation, and the results were always similar. Many years passed before I realised that the solution was to represent prehistoric paintings not on the flat surface of paper, where they can be easily animated, but on stone. Because those bulls and ibexes move differently on the irregular surface of stone. The artists that created cave paintings, for instance those in Altamira, used natural protuberances and hollows in stone. The artists' fascination with relief was essential.

Have you ever visited such a cave? What were your impressions?

When I was at the animation festival in Gijón in Asturias, I visited the Tito-Bustillo cave. It is the only one still open to visitors, since access to Altamira and Lascaux has been restricted because of the damaging effect of carbon dioxide on the artwork. I was surprised that the paintings there were so delicate, faded, barely visible. We were walking through the dark. The guide would illuminate them briefly with a flashlight, and at the end of the visit he put on the lights for a while and told us to memorise what we saw. Cave paintings are known through reproductions, which differ in terms of saturation, colour, contours. The same painting can have extremely different tonalities in different albums. When I was working on the designs used in the film, I had to partially reconstruct those images.

When we look at prehistoric paintings, we can almost see ready-made stages of motion. Is it really true, do these drawings truly reflect real motion?

Prehistoric artists were extremely focused on movement. They did not develop their graphic language starting with dots and lines, and then moving on to more complicated forms. It was the same as nowadays: some were simply more talented than others and tried to represent faithfully what they saw. There

is no clumsiness in their art: a horse has wide withers not because the artist did not know how to draw it correctly, but because this was what tarpan's ancestors looked like, and the artists represented them with great care in order to demonstrate the animal's strength. It was important for my film to have content without plot. I would not dare invent stories and attribute them to prehistoric artists. If there is action in those painting, it is strongly suggested: hunting, corralling larger animals towards a crevice, fleeing from danger. Primitive artists were extremely perceptive. Their art had mythological character. But they also knew how to play with form. For instance, they painted a deer's antlers forking like branches of a tree. They were capable of representing them realistically, but for some reason they preferred to deform them, thus making the images more dynamic.

What techniques did you use to obtain results similar to prehistoric paintings? I am referring to colours, shading, texture of stone. How close are they to the originals?

I started by applying watercolours and ink on different kinds of unpolished sandstone and granite. But they were difficult to remove. It took a long time to dry stones between stages. So I decided to use crayon pastels. When removed with eraser, they leave a slight residue, but I learned to use those traces for creating a range of motion, similar to what McLaren did in *Pas de deux*.

***Signum* touches upon the origins of human imagination. What is the link between modern man and the dawn of the history of art?**

Sensitivity in reproducing reality, and personal approach to what we experience.

In your films, you rendered the movements of almost every existing animal, from a panther to a horse. What are the challenges, if any, that you still encounter in making animations?

SELECTED FILMOGRAPHY AND AWARDS:

Small Western / *Mały western* (1960) – Special Jury Prize at 4th Leipzig International Film Festival; Second Prize in the animated film category at the 1st Polish Short Film Festival in Krakow

Awaiting / *Oczekiwanie* (co-director Ludwik Perski, 1962) – Jury Special Award Silver Palm at the International Film Festival in Cannes

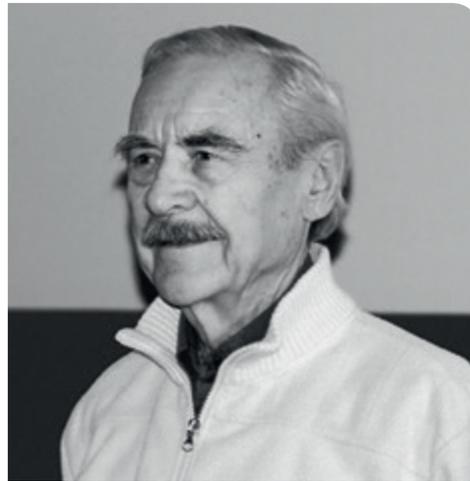
Red&Black / *Czerwone i czarne* (1963) – Grand Prix in the animated film category at the 10th International Film Festival in Oberhausen; Bronze Hobby-Horse at the 4th Polish Short Film Festival in Kraków

Dinosaurus / *Dinozaury* (1963) – Golden Wawel Dragon in the educational film category at the 3rd Polish Short Film Festival in Kraków; The Main Award Golden Pelican at the International Animated Film Festival in Mamaia

Ladies and Gentlemen (1964) – Grand Prix in the animated film category at the International Film Festival in Oberhausen

Horse / *Koń* (1967) – Grand Prix Golden Hobby-Horse at the 7th Polish Short Film Festival in Kraków

Signum (2015)



WITOLD GIERSZ – born in 1927. He is a visual artist, screenwriter and director of animated films who graduated from Film Directing faculty of Polish National Film School in Łódź. He is an author of around sixty films, made using various animation techniques, that include: *Little Western* (1961), *Red and Black* (1964) and *The Horse* (1967). In recognition for his work he has received over eighty awards at the festivals in Cannes, Cork, Edinburgh, Oberhausen and Krakow to list just a few.

Time restraints have always been the greatest challenge. That was what forced me to expedite the making of e.g. *The Horse* and to make some concessions in the process; from today's perspective, I would have liked to repeat some of the takes... When it comes to animals, cats remain challenging. Like all felines, they move languidly, but then they launch into sudden movement with great speed. For me, cats are perfect characters. I am thinking about some of the drawings by Leszek Kałuża as a starting point.

***Signum* was screened in a shorter version; now, you have completed the extended version including the ibex scene. Why was this addition so important for the film as a whole? What does it change?**

The scene was in the script from the start. I was pressed for time before, but now I wanted to show the whole film just like I imagined it from the start. With balance between the animation and the film's photographic framework. The mentioned scene shows ibexes performing long jumps and complex movements while trying to get across to the other side of the crevice.

The colour strokes in the film seem casual and improvised. However, the truth is that you normally prepare extremely detailed drawing scripts. What was your process when making *Signum*?

I leave myself some freedom for adding things that come up in the process of drawing, but the structure of the film as a whole remains most important. In *Signum*, such key elements were the scenes of entering the cave in the beginning, and the finale with graffiti.

Music has always played an important part in your films. What was your vision of music when you were working with Krzesimir Dębski?

When I visited one of the caves near Fatima, there was opera music being played in the background, creating an interesting ambiance. But I did not give Krzesimir any suggestions. When I showed him my film, he said that he had an idea for the music, and it turned out that we were thinking along the same lines. Voices of the choir, instruments like trembitas – they fit the paintings perfectly, and they allowed me to forgo sound effects. In this version, I only added the sounds of gallop.

An artist so skilled in the art of animation, a master of brevity and metaphor, goes back to the source, to the caves that witnessed the birth of art and man's spirituality. For you, was it a symbolic return to the origins?

If there are any symbolic interpretations, they are purely coincidental. Recently, I took part in a documentary about myself that involved me going to Poraj near Częstochowa, where I spent my childhood. We visited caves where I used to play as a boy. Funny, but at that point I did not suspect that this was going to be so significant in my life. I became fascinated in prehistoric art in high school. But this film is also, in a way, a return to my childhood.

Many of your own films were described as children's films, while they were really universal. What type of viewer did you have in mind for this story?

Frankly speaking, I do not think about viewers while working on a film. *The Little Western* and *The Red and the Black* were also labelled as children's films, but they are suitable for any viewer. The same applies to *Signum*. I believe that metaphors must be understandable to anyone; I always thought that films should not be hermetic, because then they do not fulfil their

It was important for my film to have content without plot. I would not dare invent stories and attribute them to prehistoric artists.

role. A work of art does not exist without a viewer. Venus from Milo became a work of art only after it was dug out of mud and seen by at least one pair of eyes.

We are losing a good animator and we are gaining a poor film director instead – this was what some said at the beginning of your individual career. You proved them wrong. Was your perfect technique as animator an advantage or a burden in making your own films?

It helped me a lot, because representing motion is key to my work. And with time, I learned not to attach too much importance to things that are irrelevant for the film as a whole. I tend to go beyond the world depicted in the film, to look beyond the sheet of paper, breaking the rules of carefully created but monotonous convention. In *Signum*, it was necessary to show cave paintings not only from the position of admiration, but also with some distance and sense of humour.

***Signum* is an artist's handprint. Would you say that this film is your handprint? That those ancient, unknown artists were as much the authors of the visual side of your film as yourself?**

Very much so, they were indeed my co-authors. My work is secondary to theirs. I see my work as a continuation of their traditions. ■



What's new?

TEXT ZOFIA ŚCISŁOWSKA

POLISH ANIMATION TODAY. A REPORT ON THE MARKET

Contemporary Polish animated film is known to wide audience thanks to films such as 'Ziegenort' (Tomasz Popakul), 'The Lost Town of Switez' (Kamil Polak), and 'Paths of Hate' (Damian Nenow). However, festival films represent only a small part of the animations produced nowadays in Poland.

SHORT FILMS

Fumi Studio specialises in producing short, artistic films (*Hippos* by Piotr Dumala), and is also one of the few film studios that also participate in the production of graduation films. A similar model has been adopted by WJTeam, currently producing, among others, the latest film by Anita Kwiatkowska-Naqvi (the author of the acclaimed *Ab ovo*) titled *Locus*. Short animations are among the most successful Polish films abroad. Festival figures confirm this: in the last three years Polish animated shorts won 150 awards, were screened at prestigious film festivals in Annecy, Ottawa, and Zagreb, and were selected for competition at Berlinale (*To Thy Heart*, Ewa Borysewicz) and in Cannes (*A Blue Room*, Tomasz Siwiński).

FILMS FOR CHILDREN

The market of animated films aimed at the youngest audience is experiencing an equally dynamic growth. Since 2008, when General Director of the Polish Film Institute Agnieszka Odorowicz modified its Operational Programmes allowing support for the production of children's TV series, the number of animated series has been growing. The most successful recently were *Agi Bagi* (dir. Tomasz Niedźwiedz) produced by Badi Badi Studio, and *Flapper & Friends* (Krzysztof Brzozowski) produced by Se-Ma-For Studio. Both were given wide television distribution and the series were also screened in cinemas during matinees, which is no small feat in today's Polish market. Other noteworthy productions include *Mami Fatale* (Łukasz Kacprowicz), created in collaboration by Grupa Smacznego and Studio Miniatur Filmowych, and *Florka's Diary* (Janusz Martyn) by Anima-pol. The series were screened, among others, by television channels such as TVP ABC and Polsat Jim Jam. The Polish Film Institute remains the main source of financing for animated series, due to the continued little involvement of state-owned television channels. Mini-Mini Plus children's channel is one of few exceptions, currently co-financing production of the next season of an educational animated series *Striped Mouse* (Leszek Nowicki). As to the



Agi Bagj dir.: Tomasz Niedźwiedz, prod.: animoon



Flapper & Friends dir.: Krzysztof Barzowski, prod.: Se-ma-for

existing series, Animoon Studio, the producer of *Bear Me* (Katarzyna Wilk), is clearing new paths for distribution: the series is available exclusively on YouTube. Polish film studios often turn to Polish book authors for inspiration. A Warsaw-based studio Human Ark is currently working on the first season of a 3D series *Casparade*, based on a series of books by Grzegorz Kasdepke, and Animoon Studio is turning a book by Przemysław Wechterowicz and Emilia Dziubak *Hug Me Please* into a 13-episode series for kids. Another noteworthy book adaptation is *Basia*, a work in progress by Grupa Smacznego, based on the books for kindergarteners by Zofia Stanecka and Marianna Oklejak.

ANIMATION ON THE BIG SCREEN

The Polish Film Institute also serves as the main source of funding for family films. This most profitable film format is only now gaining popularity in Poland. The maximum amount that the Polish Film Institute can allocate for a feature film is 3 million zlotys. This amount is insufficient and it covers only part of the production costs. Therefore, filmmakers must co-operate with foreign co-producers. In the last three years, nine Polish projects were presented at Cartoon Movie pitching. Some of them are still looking for a foreign partner.

One of the promising projects for family audiences is *A Travel with Diplodok Dragon* by Human Ark Animation Studio. The authors of this film adaptation of the famous comic book series by Tadeusz Baranowski are Wojtek Wawszczyk and Rafał Skarżycki, known for their *George the Hedgehog*. The project, which is still in development stage, has received funding from the Creative Europe programme and the Polish Film Institute.

Poland has also seen a growing number of ambitious, animated feature films aimed at adult audience. One example is *Loving Vincent* (Dorota Kobiela) produced by BreakThru Films and the producer Hugh Welchman, Oscar-winner for *Peter and the Wolf*. In Gdańsk, a team of several dozens of painters is currently working on the first feature film created in the painted animation technique. The film, dedicated to Vincent van Gogh and his work, is produced in collaboration with an English partner, while some of the required funding was raised through a campaign on Kickstarter.

Another much-anticipated work in progress is an animated documentary called *Another Day of Life*, a Polish, Spanish, German, and Belgian co-production. The film, based on a book by Ryszard Kapuściński on the war in Angola, combines documentary footage with animation. Its producer is the largest Polish animation studio, Platige Image, with Damian Nenow and a Spanish documentary filmmaker Raul de la Fuente as directors. Another work worth mentioning is the latest Polish and Romanian co-production by Anca Damian. Damian, known for *The Path to Beyond* (2011), recently completed her latest animation *The Magic Mountain*, a film devoted to Adam Jacek Winkler, an opposition activist and fighter in the Soviet-Afghan war, co-produced by Filmograf.

However, not all productions require the participation of a foreign co-producer. A debut feature film by Mariusz Wilczyński *Kill It and Leave This Town* is being produced with only Polish funding. The premiere of Wilczyński's autobiographical film is scheduled for 2017.

Recent years have brought many changes in the Polish animated film market. The animation industry is experiencing a fast growth. There are several promising big productions with international potential on the horizon. Last year in May, the Association of Polish Animation Producers was created, whose members now include the majority of Polish animation studios. In Tricity, Trefl Studio is being created, on the initiative of the owner of the largest games and puzzles company in Poland. The first report on the animation industry commissioned by the Polish Film Commission and the Association of Polish Animation Producers is due to be published before the end of this year. Polish animation market is undergoing a series of changes and it is still in the process of formation. But one thing remains certain: animation studios operating in Poland are working hard for their success. Polish animation, with its high quality both in terms of concept and production, can and should compete with other countries. ■

Loving Vincent dir.: Dorota Kobiela, prod.: BreakThru Films



Another Day of Life dir.: Raul de la Fuente, Damian Nenow, prod.: Platige Image





TEXT ZOFIA ŚCISŁOWSKA

Direction: **Annecy!**

Each year in mid-June, animation professionals from all around the world gather in a small town in France called Annecy. Annecy is the location of the oldest film festival dedicated to animated film, as well as the accompanying MIFA exhibition. Each year, Polish films are featured both at the festival and at the animation industry-related part of the event.

The festival is the essence of Annecy. In June, the whole town is living and breathing the event. The audience is abundant and spontaneous in its reactions to featured films. Each evening, open-air cinema screenings draw thousands of viewers. The festival has five competition selections that always inspire greatest emotions. Films compete in five categories: feature film, short film, student film, television series, and commissioned films. At this year's 39th edition of the Annecy festival, there will be four Polish animations competing for Cristal awards. *Fugue for Cello, Trumpet and Landscape* by Jerzy Kucia

and *Sexy Laundry* by Izabela Plucińska will meet in the short film competition, *Don't Lose Your Head* by Karolina Specht will compete for the student film award, and *It's Quite True* by Joanna Jasińska-Koronkiewicz will participate in the television series competition. We will also see Polish representatives in the feature film selection. The latest animated documentary by Anca Damian *Magic Mountain*, a Polish-Romanian co-production, will be screened outside of the competition. Recent years have been good for Polish animation filmmakers, who received various awards and distinctions in Annecy: Kamil Polak won the Best Debut Prize for *The Lost Town of Switez*, and Anita Kwiatkowska-Naqvi received the Best Graduation Film award for her *Ab Ovo*. In 2013, when Marcel Jean became the festival's Artistic Director, a special extensive section presenting a chosen country's achievements in animated film was dedicated to Poland. The programme featured around 100 animations by accomplished animation filmmakers as well as young, rising artists and students. The International Animation Film Market exhibition, or MIFA, held in parallel to the film festival, is one of the most important animation events and a meeting point for animation

The Magic Mountain dir.: Anca Damian



Photo: Vlad Ilievici

Polish Stand at MIFA 2014

professional from all over the world. Exhibitors include film studios and companies showcasing the latest technologies in animation. Mifa is attended by numerous producers, commissioning editors of animation broadcasting channels, filmmakers, representatives of institutions, artists, and art students. The event's programme includes five pitch sessions, presentations dedicated to selected countries and film studios, work in progress sections, and meetings with representatives of television and animation channels that broadcast animated content. This year's edition is the fifth with the participation of Polish animation exhibitors. Polish Animations stand, prepared and organised by the Krakow Film Foundation with support of the Polish Film Institute, features various producers representing major Polish animation studios, such as Platige Image, Human Ark, Studio Miniatur Filmowych, and Se-Ma-For. Representatives of institutions such as the Krakow Film Foundation and the Association of Polish Animation Producers will be also

present at the stand. This year, once again a cocktail party will be held in order to highlight the participation of Polish films in the competition. Attending the exposition gives producers an opportunity to expand their contacts and exchange experiences. Polish producers come to Annecy bringing projects in various stages of production and often manage to find partners for co-production.

This year MIFA is celebrating its 30th anniversary. For this occasion, a new MIFA & Variety Animation Personality of the Year Prize will be awarded to a personality whose achievements or innovative approach contributed to the development of the art of animation. This year's prize will go to an American producer Chris Meledandri, the founder of Illumination Entertainment.

The 39th edition of the Annecy International Animation Film Festival will be celebrated from 15 to 20 June 2015. ■

Sexy Laundry dir.: Izabela Plucińska





Signum

Witold Giersz is a prominent figure in Polish animated film. Since his debut *The Mystery of the Old Castle* in 1956, he directed dozens of films that remain popular among generations of viewers. In his latest film, Giersz takes us to prehistoric times. We find ourselves in one of the caves that used to be inhabited by man: Lascaux, Altamira, Teruel, or Valtorta. We slowly descend into the world of stalactites and stalagmites to admire cave paintings made by our ancestors. A shape of a human hand preserved in the stone is one of the first autographs in history, a unique signature on the artist's masterpiece. We go deeper into the cave, seeing scenes of hunting, fleeing, battles, and dancing: the day-to-day life of prehistoric people. The expressive music by Krzesimir Dębski complements the images on the screen. Watching *Signum* one could ask what urged people throughout history to create art. Why do we crave not only our daily bread, but also symbolic roses?

The author also decided to include a self-referential gesture: not only does he reveal his presence on the screen, but he also gives us a peek of the behind the scenes, with an animated figure jumping from page to page. The ending of the film brings us back to wall paintings. The history makes a full circle. Watching graffiti on the streets of Warsaw another question comes to mind: did things really change so much since the Lascaux paintings were created?
(Anna Taszycka)

DIR.: **WITOLD GIERSZ** • POLAND • ANIMATION • 2015 • 14'



A Blue Room

Niebieski pokój

The reality of the protagonist, a solitary man, is limited to the four walls of a blue room referenced in the film's title. The man is trapped in the room; he is incapable of getting out, even though he would very much want to do so. Sometimes he hears the voices of his family – his wife and son. Other times, we hear his own. His only connection to reality is a small window, through which he can observe the images changing outside. It seems, however, that the window does not in fact lead to the outside world, but rather shows what is happening inside of the character's mind. Sometimes, the view outside the window brings pleasant memories (his family); at times, it confronts the man with the past (the look-alike); other times, it brings humiliation (public nudity) or even fear (cannibalism). The images outside the window appear in different configurations, with varying speeds, sizes, and colours. The blue of the room, instead of being soothing, increases the man's feelings of confusion and isolation. Wojciech Jerzy Has, a film director, when asked once about the connection between his films and reality answered briefly: 'There are flashes'. The experience of the protagonist in *A Blue Room* is similar: the reality is merely a flash, a glimmer, an interruption in his lonely, isolated existence. The room becomes a metaphor for illness or solitude. Fortunately, Siwiński avoids giving a straight forward answer about what is really happening to the man; each viewer must find his or her own answer. This individual search is the most powerful feature of this ambiguous, philosophical film.

(Anna Taszycka)

DIR.: **TOMASZ SIWIŃSKI** • POLAND, FRANCE • ANIMATION • 2014 • 14'

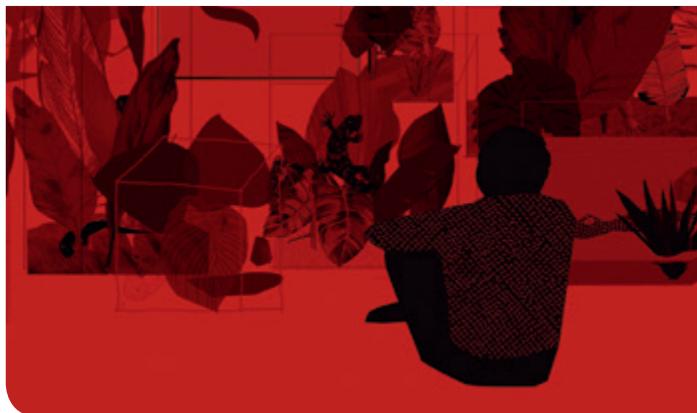


A Documentary Film

Dokument

A Documentary Film is a 7-minute short film directed by Marcin Podolec. This story of Antoni, an elderly man from Jarosław, has everything that one would expect from a documentary: a memorable protagonist and a story of his life brought to screen. However, we are taken by surprise when it turns out that *A Documentary Film* is not a standard documentary, but... an animation. An animation that, to certain extent, imitates a documentary: it presents the life of the protagonist, whose photographs complement the simplified, animated strokes. Another interesting feature is the comic book-like narrative used in the film, in the form of captions and speech balloons. They allow the protagonist to talk about his life, while depriving him of his voice – we never hear him speak, and the only contact that he can make with the viewer is through the captions. This brings to mind the eternal question of whether art in general, and film in particular, are capable of reproducing reality. The tension existing between the real protagonist (there are also autobiographical motifs) and the somewhat surreal manner in which the story is told, is present throughout the duration of the film. The animation also includes references to other films (*American Beauty*) and directors (Brian De Palma). *A Documentary Film* is a compelling attempt at depicting reality through unusual means. (Anna Taszycka)

DIR.: **MARCIN PODOLEC** • POLAND • ANIMATION • 2015 • 7'



Domestication

Udomowienie

In *Domestication*, an animation by Sylwia Gaweł, we find ourselves in a flat filled with terrariums and exotic plants, whose owner keeps expanding his carefully kept collection. A new acquisition arrives: a tiny caiman eagerly lands on the hand of his new owner. A slow process of domestication begins. This time, however, it will be particularly difficult... It would be hard to talk about *Domestication* only from the point of view of its narrative, since the film's greatest value lies in its visual beauty. The author transports us to a world known from the paintings of Henri Rousseau, filling tight frames with exquisite plants and exotic animals. Among the carefully arranged compositions there is also a man, the owner, who created this exotic kingdom. Like in Rousseau's paintings, beautifully composed images are also saturated with latent anxiety and fear. When the lights go out, the blackness further increases the sense of danger. There are eyes shining in the darkness, no one knows what is lurking in the dark. Mysterious noises and animal sounds contribute to the building tension. *Domestication* is a beautifully told story with a hidden message about human nature. (Anna Taszycka)

DIR.: **SYLWIA GAWEŁ** • POLAND • ANIMATION • DOCUMENTARY • 2015 • 6'

POLISH ANIMATIONS

CATALOGUE OF FILMS

2014–2015



But She's Nice

DIR.: **TOMASZ PILARSKI** • 2014 • ANIMATION • 6' • POLAND • PROD.: UNIVERSITY OF ARTS IN POZNAN • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

In a world full of gray, where life flows peacefully and monotonously, light is gently drawing a story about an unexpected feeling. However, sometimes the thought of being with another person can be dangerous if you have been stuck too long in solitude. Will the protagonist manage to get out from his thick shells, created out of fear of other people? What is the Shadow's role in all of this? *But She's Nice* is a story about trying to break out from the cage of loneliness, a desire to overcome one's limitations, and opening yourself to the world of new possibilities and feelings.



Woolen Cogwheels

DIR.: **BARTOSZ KĘDZIERSKI** • 2014 • ANIMATION • 13' • POLAND • PROD.: KINESKOP • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

An ageing couple Aniela and Konstanty lead a quiet life together. She spends her time knitting, while he eagerly works on some new invention. Although their everyday life seems extremely well-organized, there is something deeply lacking. The change brought about by this particular invention will help the couple discover an entirely different perspective. This puppet animation by Bartosz Kędziński is a moving story of loneliness, longing, and human attachment.



Matrix

DIR.: **SŁAWOMIR SHUTY, TOMASZ BOCHNIAK** • 2014 • ANIMATION • 6' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION, FUNDACJA KORPORACJA HAIART • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

The film is a reconstruction of the Slavic creation myth. After the Big Bang, the Gods rise to create life on Earth. The recurring themes emphasize the constant evolution, repeating the process of creation in various scales. We are being a part of a journey through the land of multicultural symbols. The protagonist is a child that appears at the very end of the film. A mystical journey made by the protagonist is a retrospective reaching deep into the memories stored on the atomic level.



Fat & Skinny

DIR.: **ALEKSANDRA BROŻYNA** • 2014 • ANIMATION • 9' • POLAND • PROD.: FUMI STUDIO • CONTACT: FESTIWALE@FUMISTUDIO.COM

The title characters are boys who live their lives to the rhythm of their strange habits. They think that existence without these daily rituals would be impossible. Many surprises await you in their world. We are taking part in the search for ways to satisfy some inner hunger the boys are coping with. In order to discover the dark secrets that they are hiding, one must look back.



Body

DIR.: **PAULINA MAJDA** • 2014 • ANIMATION • 5' • POLAND • PROD.: FUNDACJA POGRANICZE W SEJNACH, MIĘDZYNARODOWE CENTRUM DIALOGU W KRASNOGRUDZIE
• CONTACT: PAULINAMAJDA99@GMAIL.COM

Body is an experimental film project based on a poem by Czesław Miłosz. It is a reflection on how fragile and delicate is the human body and how short, in fact, is our life. The film is a part of the 'The poetry in images' project. Its is also a part of the exhibition dedicated to Czesław Miłosz at the poet's museum in Krasnogruda.



The Lost Museum IDFX

DIR.: **AGNIESZKA MANKIEWICZ** • 2014 • ANIMATION • 29' • POLAND • PROD.: IDFX
• CONTACT: AGNIESZKA@IDFX.PL

In 1939, Poland was invaded by its neighbours... The Germans planned their looting, the Russians just rose to the occasion. When talking about the scale of looting, an American lawyer Robert G. Storey that participated in the Nuremberg trials vividly stated that the German booty was more than the combined collections of The Metropolitan Museum in New York, The British Museum in London, The Louvre in Paris, and the Tretyakov State Gallery in Moscow. During the war, over million works of art disappeared from Polish museums, for a total value equivalent to one billion of today's dollars.



Bloody Sunday

DIR.: **PRZEMYSŁAW KOTYŃSKI** • 2014 • ANIMATION • 16' • POLAND • PROD.: STUDIO PRODUKCYJNE ORKA • CONTACT: MAŁGORZATA WIŚNIEWSKA, M.WISNIEWSKA@ORKAFILM.PL

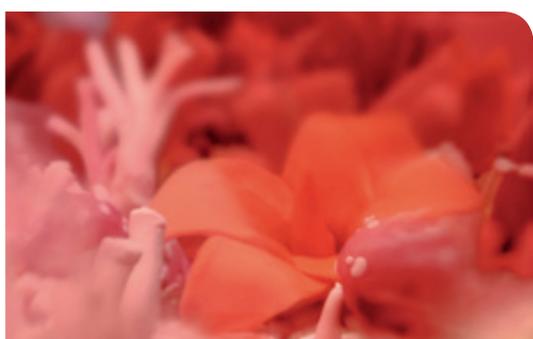
Bloody Sunday is a multi-dimensional, multi-layered story allowing various interpretations, consisting of three narrative time segments – each leaving traces in the past and eventually merging together in the present. The script is based on Marcin Wroński's book *Murder under Censorship*, the first volume in a series of vintage crime novels featuring a police commissioner Maciejewski, set in pre-war Lublin. *Bloody Sunday* is a debut film of the director Przemek Kotyński.



Two Elements

DIR.: **MAŁGORZATA PAKALSKA-BOSEK** • 2014 • ANIMATION • 8' • POLAND • PROD.: SERAFIŃSKI STUDIO SP. Z O. O. • CONTACT: SERAFINSKISTUDIO@O2.PL

The woman thinks that everything will come in handy, even broken cup handles. The man smokes cigarettes, one packet a day. Neither of them can give it up, let it go, abandon their habits. One home, two elements: is symbiosis possible?



Matter of Taste

DIR.: **ALICJA ROKICKA** • 2014 • ANIMATION • 9' • POLAND • PROD.: ANIMATED FILM STUDIO, ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: ASPPRODUCTION@INTERIA.PL

The animation *Matter of Taste* in a somewhat scientific, but interpretative manner shows things that cannot be seen with the naked eye. Starting with abstraction and artistic connotations rising to recognizable forms, the film shows biological processes and chemical reactions that take place in the human body while eating. The reactions are smooth and flowing, with a surprising variety of elements. The author transports the viewer to a subjective, colorful world.



Where'd the Ghosts Go

DIR.: **ŁUKASZ BIERNAT** • 2014 • ANIMATION • 9' • POLAND • PROD.: ANIMATED FILM STUDIO, ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: ASPPRODUCTION@INTERIA.PL

The film tells a story about a journey of a young boy astronaut who discovers a mysterious world from the past. On his journey, he meets creatures from beyond the world of the living and the dead, he sees disappearing customs and rituals. The protagonist lands on the planet of his childhood. He is lost, not knowing where he is or how he got there. After a while, he begins to feel attached to this place. The film explores the themes of slavic folklore and beliefs, as well as astral projection referred to as 'out of body experiences'. The animation is a reflection of the author's memories and stories that he heard in the past.



Drought

DIR.: **SARA DIVJAK** • 2014 • ANIMATION • 6' • POLAND • PROD.: ANIMATED FILM STUDIO, ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: ASPPRODUCTION@INTERIA.PL

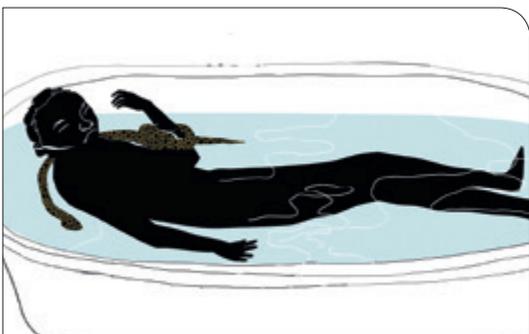
A young woman moves out of her apartment. She notices that something strange is happening to her body and her surroundings. Step by step, her body splits open and water starts flowing of her body only to flood everything around her.



Magneticman

DIR.: **ADAM ŻĄDŁO** • 2014 • ANIMATION • 3' • POLAND • PROD.: ANIMATED FILM STUDIO, ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: ASPPRODUCTION@INTERIA.PL

Magneticman tells a story about an incredible world ruled by forces of attraction and repulsion similar to 'our' magnetism, and the people populating it. The world's one and only goal is to maintain balance. For this, magnetic people use their own bodies. What does it mean to be free in such a world? What happens when one chooses a different, individual path: solitary self-destruction, or maybe something of such importance to human beings like freedom?



Domestication

DIR.: **SYLWIA GAWEL** • 2015 • ANIMATION • 6' • POLAND • PROD.: ANIMATED FILM STUDIO, ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

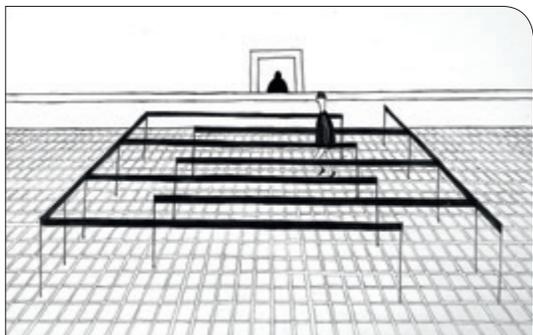
Domestication shows a peculiar mutual dependance between a man and the animals he owns. The protagonist – a collector of exotic reptiles – lives in a flat cluttered with vivariums. Surrounded by the luxuriant plants that he once planted, he takes great care of his animals yet strictly controls their behaviour. A small caiman that he brings home will unexpectedly disturb the inner harmony that the man managed to build. In her animation, Sylwia Gawet managed to capture the essence of human domination over nature, offering an interesting view on domestication indicated in the title.



Home

DIR.: **AGNIESZKA BOROWA** • 2015 • ANIMATION • 14' • POLAND • PROD.: FUMI STUDIO • CONTACT: FESTIWALE@FUMISTUDIO.COM

Home is a place. A family. A history. Relationships. Home is a memory that makes a person. Maybe a dream? This is a story about a girl coming home. This visit brings a storm of chaotic, difficult memories. She needs to deal with them in order to leave. What is her home? Is it possible to change it?



Fences

DIR.: **NATALIA KRAWCZUK** • 2015 • ANIMATION • 7' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

A bird in a cage, a toddler in a playpen, two dogs on two sides of a fence. Divisions of various sorts accompany our lives from the beginning to the end. Each of us deals with them in their own way. Does it really make sense to separate ourselves from our neighbours with a wall? The film is a reflection on the role of 'fences' in our lives. The real ones as much as the ones that only exist in our minds.



Creatures

DIR.: **TESSA MOULT-MILEWSKA** • 2015 • ANIMATION • 10' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

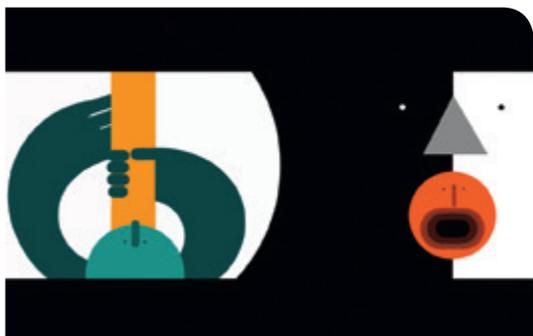
A grotesque love story of Harold and Matylda, two caricatures of people trying to deal with social ostracism. They embark on a quest to improve their obscene appearance. The rough form of cut-out animation inspired by the works of Roald Dahl, Lotte Reiniger, and Edward Gorey transports the viewer to an unpredictable and eclectic world of dark imagination, making us wonder: who are really those Creatures?



A Documentary Film

DIR.: **MARCIN PODOLEC** • 2015 • ANIMATED DOCUMENTARY • 7' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Portrait of a father, whose adult children live their own lives far away from him. The film's director follows the man's daily routine at the swimming pool, at work, at home, all the while exploring his emotions. It is a story about complicated relationships.



Don't Lose Your Head

DIR.: **KAROLINA SPECHT** • 2015 • ANIMATION • 4' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Don't Lose Your Head is a short animation using drawing and 2D techniques. It is a visual story about how easy it is to lose one's head. A white head rolls slowly towards the centre of a black screen. One event triggers an avalanche of others. The visual side of the film develops along with the film's narrative. Starting with simple compositions, through successive divisions of layouts and concentrations of forms, up to the final scenes, full of colours like in a kaleidoscope. An abundance of thoughts, relations, and connections leads to a tragic ending.



Endemic's Greed

DIR.: **NATALIA DZIEDZIC** • 2015 • ANIMATION • 11' • POLAND • PROD.: FUMI STUDIO • CONTACT: FESTIWALE@FUMISTUDIO.COM

At the seaside beach, the fates of a balding sailor, a young girl, and two modest creatures – a bee and a crab – intertwine. Following their greediness, they meet by a waffles stall. This is an animated story about primal desires that belong to human nature.



Signum

DIR.: **WITOLD GIERSZ** • 2015 • ANIMATION • 14' • POLAND • PROD.: STUDIO ANIMACJI WITOLD GIERSZ, FUNLINE ANIMATION INC. • CONTACT: JOANNAGIERSZ@WP.PL

The film is an impression on the subject of cave paintings – art based on once simple and now highly sophisticated means of expression. These paintings reflect the artists' attempts to break the static character of drawings. Thanks to the possibilities offered by modern animation, one could fulfill the prehistoric artists' dream and put characters into motion. Cave paintings suggest a plot similar to the scenes in a film.



Tim and the Master

DIR.: **ROBERT JASZCZUROWSKI, MARCIN WASILEWSKI, ŁUKASZ KACPROWICZ** • 2015 • ANIMATION • 13 x 11' • POLAND • PROD.: SPINKA FILM STUDIO • CONTACT: PIOTR REISCH, PIOTR@SPINKAFILM.PL

Tim is a smart boy who dreams about becoming a great wizard. Once he starts his apprenticeship with the Master, he encounters all kinds of monsters and fantastic creatures. He will also meet the King and his charming daughter Sophia, who develops a crush on him. Unfortunately, two evil sorcerers – Spoiler and Tricker – are trying to destroy the Master's work. The story demonstrates that as long as we try to help others and remain true to ourselves, we will succeed no matter what. Friendship and good will are more powerful than magic.



Cargo

DIR.: **TOMASZ BOCHNIAK, SŁAWOMIR SHUTY** • 2015 • ANIMATION • 11' • POLAND • PROD.: FUNDACJA KORPORACJA HA!ART • CONTACT: MAGDALENA.POTRAWIAK@HA.ART.PL

A little girl learns to write in 'A, B, C's'. Each new page introduces her to the truth about the world in which she lives. Initially, it is beautiful and peaceful. But this idyllic image doesn't last long... *Cargo* is an ironic metaphor for socio-political changes that occurred in the nineties in the countries of the Eastern bloc, as well as a reference to the Cargo cults – religious movements born in Fiji proclaiming the coming of a new order, equality of all people, and general welfare.



The Wayward Carnality

DIR.: **JOANNA WÓJCIK** • 2015 • ANIMATION • 10' • POLAND • PROD.: SERAFIŃSKI STUDIO FILMOWE • CONTACT: JOANNA WÓJCIK, ASIAGRAF@POCZTA.FM

Grandma visits her teenage grandson and discovers a change of his interests: he doesn't care about aircraft models and toys anymore. Comic books are fighting a losing battle for boy's attention with porn magazines. Grandma, though somewhat perplexed, takes the floor and unveils two stories about woman body from a female perspective.

more at www.polishanimations.pl

Short films

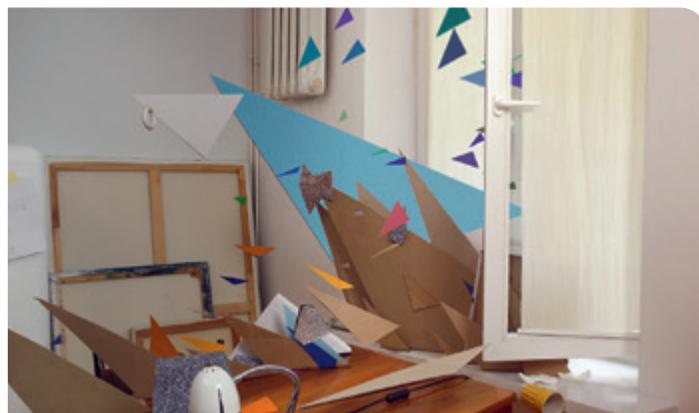
INCUBATOR

TEXT SAMUEL NOWAK

MUNK STUDIO – THE MOST IMPORTANT SHORT FILMS PRODUCER IN POLAND



The Whistle by Grzegorz Zariczny won Best Short Film Award at Sundance FF (2013)



Noise by Przemysław Adamski was screened at more than 50 festivals worldwide

Although the film studio in question is only celebrating its 7th anniversary, it already has an impressive portfolio of award-winning films acclaimed at film festivals from Kraków to Tehran. Let us present you the Munk Studio, a film studio that offers debuting directors a shot at international career in filmmaking.

The Munk Studio was founded in 2008 in Warsaw (Poland) under the direction of a renowned film director and screenwriter Dariusz Gajewski. Its mission is the production of short and full-length debut films in documentary, animation, and fiction film. This means that only artists seeking to make their first film in a given genre, for instance in documentary, are eligible. The authors of the projects qualified for production receive comprehensive support and professional assistance. Guidance is provided throughout the entire process, from development, through production, to promotion and distribution. The whole process takes place under the watchful eye of adept filmmaking professionals, and each project is assigned an individual mentor. Ewa Jastrzębska, who heads the studio's production, worked on some of the biggest Polish film projects, including *Jack Strong*, *The Wedding*, and *Sep*.

Until now, the Munk Studio has produced over 150 films, while another 40 are works in progress. The budgets range from 40 000 PLN (about 5 000 €) for animations to 200 000 PLN (about 50 000 €) for fiction films. The processing of applications may take from two to several months. Film directors who made their debuts at the Munk Studio include, among others: Oscar nominee Bartosz Konopka, Kuba Czekaj, Maria Sadowska, and Julia Kolberger. The studio's productions won over 160 awards at renowned film festivals such as DOC Leipzig, Krakow Film Festival, Mexico International Film Festival, Clermont-Ferrand Film Festival, and Tampere Film Festival.

FEATURE DEBUT a programme for film directors debuting in full-length feature films aimed for cinema distribution; the script are written by either a debuting screenwriter or an experienced author..

30 MINUTES a programme dedicated to short fiction films not exceeding 30 minutes.

FIRST DOCUMENTARY a programme for film directors seeking to make their first 10-15 minute short documentary.

YOUNG ANIMATION a programme dedicated to animations (up to 10 minutes).

A TALK WITH DARIUSZ GAJEWSKI, ARTISTIC DIRECTOR AT THE MUNK STUDIO

What ideas and needs led to the creation of Munk Studio? Why was it named after Andrzej Munk?

The Studio was created as an institution providing support to young filmmakers and continuing the traditions of Zespoły Filmowe. We chose to name it after Andrzej Munk because of his impressive artistic legacy as well as his teaching work.

What skills do you teach at the Munk Studio?

We currently have three short film programs: 30 minutes (for fiction film), first documentary, and young animation. We are the only institutional short film producer in Poland. This is the crucial area of our work: each year, our films win awards at major film festivals. We believe that these films are an investment for the future of Polish cinema. I am certain that they will be the first step in many great filmmaking careers.

We would like to continue and expand our activity in this area. For instance, last year we launched a Polish-French contest: a French author made a film in Warsaw, and a Polish author made a film in Paris.

We also strive to create distribution channels for short films. This has been extremely difficult, but we keep trying and we will not give up easily.

What directions of development do you anticipate in the near future?

Our mission at the Munk Studio is to encourage individual artistic growth in film authors. We do not have any other agenda. We try to help each author in finding his or her own artistic path. We put an emphasis on the process of preparation and development. Our authors can expect that each film will be receiving individual treatment.

Drawn from Memory by Marcin Bortkiewicz was screened in Quinzaine des Réalisateurs at Cannes FF (2012)



A TALK WITH LIWIA MAJZIK, MANAGER OF DEBUTING FILMMAKERS PROGRAMMES

What are the studio's criteria for admission of projects? What kind of projects are you looking for?

We seek projects that are well thought out, that deal with important subjects that usually inspire film directors at the beginning of their adventure in filmmaking. Obviously, there is no single recipe for a good project, so we try to stay open to different ideas.

The projects produced as part of the 30 Minutes programme are very diversified: there is a nostalgic *The Lake* by Jacek Bałwut, a slightly theatrical *Drawn from Memory* by Marcin Bortkiewicz, an intimate psychological drama *Daughter* by Tomasz Wolski, a unique in terms of form *Don't Be Afraid of a Dark Room* by Kuba Czekaj. There are also humorous films, like *The Easter Crumble* by Julia Kolberger and *The Naturals* by Kristoffer Rus. We see similar diversity in documentaries, animations, and full-length fiction features.

How do you assign mentors to the projects? How do the artists benefit?

Usually, artistic mentors are selected from among the members of Artistic Committees – each programme has a separate Committee. In some cases, mentoring is provided by someone from outside of the studio. For instance, Julia Kolberger collaborated with Wojtek Smarzowski in the making of her fiction film *The Easter Crumble*.

From the very beginning of its existence, the Munk Studio tried to be a halfway step in the transition from student films to full-length debut features. The films produced by debuting filmmakers at the Munk Studio are showpieces that, according to the result, may open or close the doors to their further films. It is better to get burnt on a short piece than on a production worth millions.

The Munk Studio provides: support – its extent depending largely upon the film director's individual needs; budget – allowing more freedom than school-produced etudes; and promotion at festivals – for each film, we prepare an individual festival strategy. For many years, we have been successfully collaborating in this respect with the Krakow Film Foundation.

How do you choose executive producers? What film studios do you work with?

The choice of producer is considered only after the film's admittance to production. Usually the director suggests the company that he or she would like to work with. Otherwise, we provide assistance and suggest available options. In a number of cases, the Munk Studio itself took on this role. This applies to short films, since feature films do not have outside executive producers. We also collaborate with many young producers that we want to support at the beginning of their professional career. ■



Polish

FILM SCHOOLS

TEXT WERONIKA CZOŁNOWSKA, KATARZYNA WILK

In Poland, film schools are still the leading producers of animated, fiction, and documentary short films. Each year, they produce a total of 450 shorts. Some of these films, created under the guidance of renowned masters, could hardly be qualified as student etudes: they are acclaimed at the most important film festivals in the world, such as Clermont-Ferrand International Film Festival, Cannes Film Festival, Berlinale, IDFA, and Hot Docs. Last year, two Polish school-produced documentaries received Academy Award nominations for best short documentary. Recently, Poland has seen an increasing interest in filmmaking, leading to a growing number of film schools and filmmaking courses. Among them, five are particularly noteworthy.

WAJDA SCHOOL

www.wajdaschool.pl

The Wajda School, created in 2001, produces around 10 documentaries and fiction films each year. The school's biggest recent success was an Academy Award nomination for *Joanna*, directed by Aneta Kopacz (2013). The film, shot by an Oscar nominated cinematographer Łukasz Żal, offers a subtle look on the life of Joanna, a young woman diagnosed with a terminal illness. The protagonist tries to concentrate on the 'here and now', spending time with her husband and her son, Jaś. Despite the difficult subject matter, the film is simple, peaceful, and serene. Only in 2014, it was screened at 26 international festivals and it received 13 awards, including two main awards at the Palm Springs International Shortfest and a Best Documentary at the Los Angeles Film Awards. Another film produced at the Wajda School, *When I Am A Bird* by Monika Pawluczuk, was the third best Polish short documentary of 2014 in terms of the number of festival screenings and awards, with 16 prizes. Another film worth mentioning is *Paparazzi* by Piotr Bernaś, a Best Short Film nominee at the 2011 European Film Awards.

POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ

www.filmschool.lodz.pl

This oldest and biggest Polish film school was founded in 1948. Each year, it produces around 300 short films. In the recent years, the school produced a wide range of films, diversified both in terms of subjects as well as form. Among them were the widely acclaimed fiction film *Arena* by Martin Rath, an animation *Ab Ovo* by Anita Kwiatkowska-Naqvi, and *Fragments* by Aga Woszczyńska, screened in Cannes. The school also produces documentaries such as *Croissant* by Paweł Ziemilski (2012), which received a special distinction at the Oberhausen Short Film Festival in 2013 and was nominated to the main award at the IDFA Festival in 2012. Maria Zmarz-Koczanowicz, Deputy Dean at the Faculty of Film Direction, once described the documentaries produced at the Lodz Film School: *In the recent years, we have been seeing a tendency towards 'confessional' cinema that explores relationships within the author's family. We have seen several interesting films talking about conflicts within family, as well as portrayals of grandfathers, grandmothers, parents, and siblings. Generally speaking, the authors tend to focus on themselves instead of turning their attention to social or political matters. In fact, there is barely any interest at all in politics.* Some examples of this trend are *Self(less)-Portrait* by Matej Bobrik, focused on the director himself and the women close to him, and *Talk to Me* by Marta Prus, which explores the relationship between the director and the protagonist.



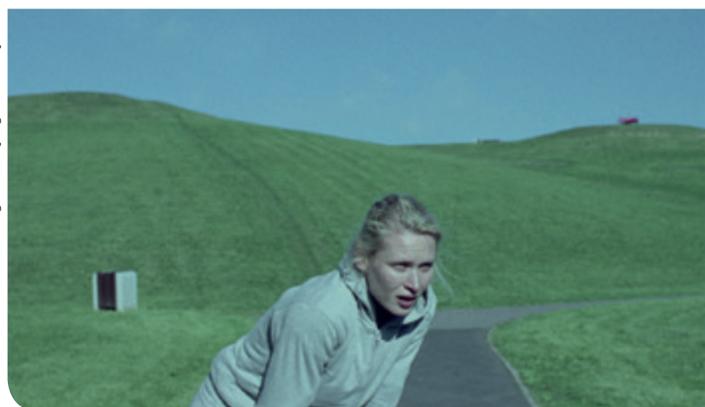
The Fourth Man by Krzysztof Kasior



All Souls' Day by Aleksandra Terpińska



Ab Ovo by Anita Kwiatkowska-Naqvi



Fragments by Aga Woszczyńska

KRZYSZTOF KIEŚLowski FACULTY OF RADIO AND TELEVISION

www.writv.pl

The school was created in 1978 at the University of Silesia in Katowice. Each year, around 60 films are produced at the faculty. The school has been known for excellent fiction films, like the acclaimed *All Souls' Day* by Aleksandra Terpińska or *Magma* by Paweł Maślony. However, the school's documentaries are also doing quite well: for instance, *The Fourth Man* by Krzysztof Kasior had screenings at dozens of festivals all around the world, like Tampere, Belgrade, and Uppsala. Beata Dziańowicz, a documentary filmmaker, cinematographer, and professor at the school, says: *Nowadays, students are looking for their subjects and protagonists in rural areas: Czech majorettes, makers of the longest Easter palms, the last team in the league, the smallest school in the European Union, solitary women in mountain cottages. The protagonists are never exceptional: students are interested in ordinary people. The subjects such as illness are virtually non-existent, and the same goes for history. The prevailing methods of work consist in observation, sometimes provocation.*

WARSAW FILM SCHOOL

www.szkolafilmowa.pl

Each year, the Warsaw Film School produces around 15 films. Until recently, they were mostly fiction films; however, the great international success and this year's Academy Award nomination for *Our Curse* by Tomasz Śliwiński boosted interest in documentary among students and brought on changes in the school's curriculum. The film had its international premiere at the Locarno Film Festival; since then, it was screened at 45 film festivals and it received around 30 awards. Initially, the film was intended only for the director and his family. Śliwiński started filming in the initial months following the birth of his child, a boy suffering from an incurable disorder commonly referred to as Ondine's Curse. Eventually, this material led to the creation of this touching, intimate documentary about parents struggling with uncertainty and fear when faced with their child's illness.

Maria Pułaska, Creative Director at the Warsaw Film School: *From the point of view of the old school of documentary filmmaking, this film is controversial. There is practically no camera operator, who had been substituted by a static, 'passive' camera, placed in the middle of the events and acting as a witness. The film has many formal shortcomings: there are no elaborate camera movements, and the quality of sound is lacking. However, in this case all formal aspects are secondary to the film's subject matter.*



Our Curse by Tomasz Śliwiński



The Gallery by Robert Proch

GDYNIA FILM SCHOOL

www.gsf.pl

Gdynia Film School was founded in 2010, but despite being one of the youngest film schools in Poland, it has already had considerable success. In 2013, a short fiction *Olena* by Elżbieta Benkowska was featured in the main competition at the Cannes Film Festival. As to documentaries, the most successful so far was *Seven Men at Different Ages* directed by Sławomir Witek (2013). The film was inspired by a classic documentary by Krzysztof Kieślowski. The protagonists are male boxers depicted at different stages of their career, from childhood to old age. The documentary has been screened at many festivals, including the DocAviv Festival in Tel Aviv, Doc en Courts in France, Aljazeera International Documentary Film Festival in Qatar, Sao Paulo International Short Film Festival in Brazil, and Cinema Vérité IDFF in Iran.



Seven Men at Different Ages by Sławomir Witek

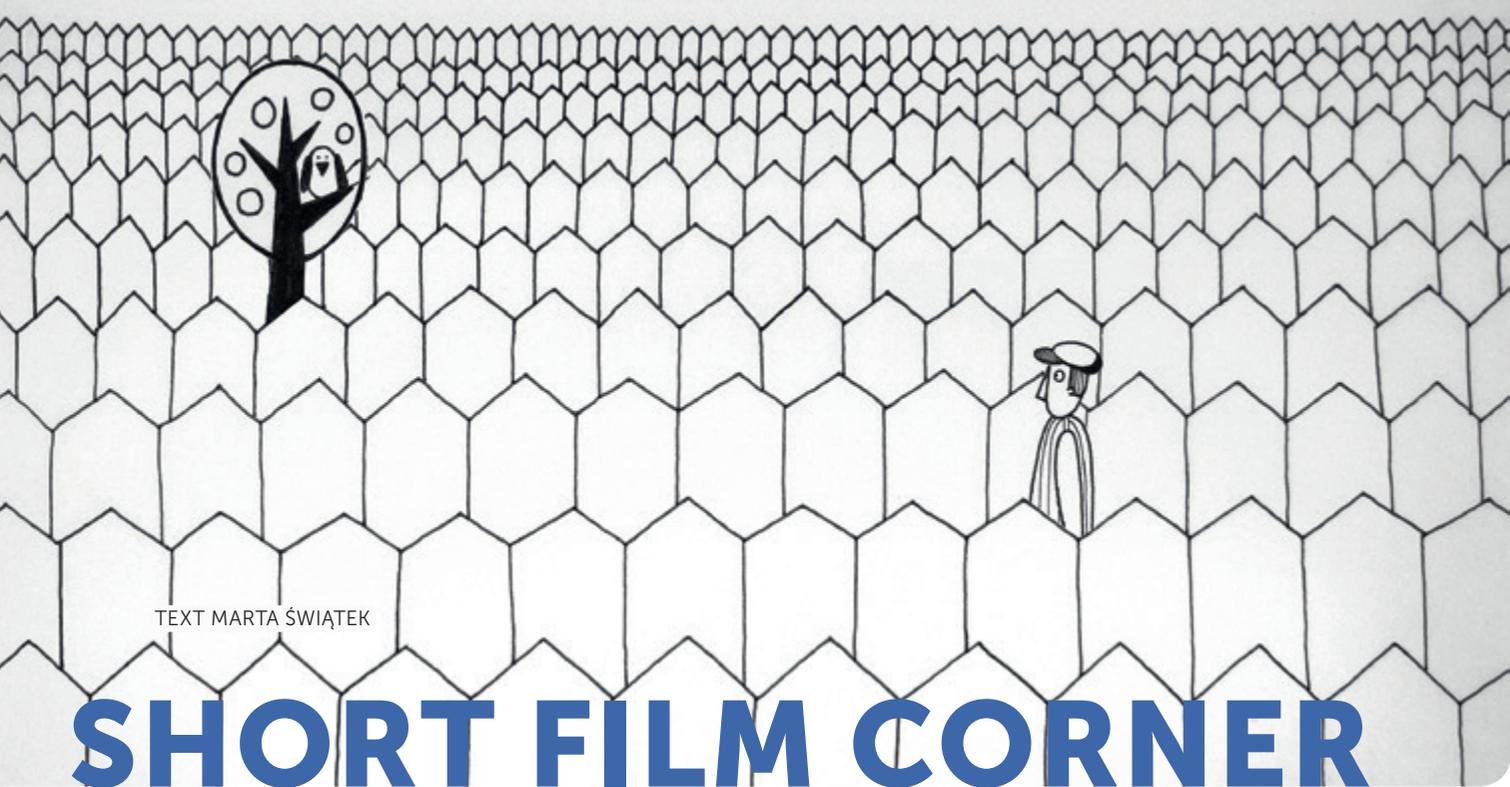
ACADEMIES OF FINE ARTS

www.asp.krakow.pl | www.uap.edu.pl | www.asp.waw.pl

Beside film schools, animations are also produced at Academies of Fine Arts in Kraków, Poznań, and Warsaw, among others. Every year, each of them releases around 10 animated films. Their productions are highly praised internationally; for instance, *Gallery* by Robert Proch had nearly 100 screenings at various film festivals, while *Danse Macabre* by Małgorzata Rżanek was featured in the Cinéfondation section at the 2013 edition of the Cannes Film Festival. ■



Danse Macabre by Małgorzata Rżanek



Fences by Natalia Krawczuk

TEXT MARTA ŚWIĄTEK

SHORT FILM CORNER

Polish short film has been present at the Cannes Film Festival for many years. Almost every year, we have a Polish representative participating in either competition selections or parallel selections accompanying the main programme, such as...

... *Drawn from Memory* by Marcin Bortkiewicz or *Fragments* by Aga Woszczyńska at the Quinzaine des Réalisateurs, *Olena* by Elżbieta Benkowska competing for the Short Film Palme d'Or, animated *Danse Macabre* by Małgorzata Rżanek at the student films selection Cinéfondation, and *Blue Room* by Tomasz Siwiński screened at the Semaine de la Critique. Since 2007, thanks to the collaboration established between the Krakow Film Foundation and Short Film Corner, Polish shorts have also been featured in the professional section dedicated to short film industry.

Short Film Corner is a professional event dedicated to short film industry held in parallel to the Cannes Film Festival. It is one of the most important short film industry events and a meeting point for thousands of film professionals from all over the world. Accredited attendees visiting the event have 10 days for watching the shorts featured in the event's catalogue and film library, obtaining materials about films, and meeting producers and representatives of each of the featured productions. Films are promoted both directly at the venue as well as online.

Polish shorts screened at the Short Film Corner form a coherent POLISH SHORTS programme, which has its own separate section in the event's catalogue. The Polish programme is among thirty other similar programmes prepared by institutions responsible for international film promotion. Munk Studio and the Lodz Film School also have their own sections at the Short Film Corner, where they introduce their latest and most interesting productions.

The 2015 edition of POLISH SHORTS features fourteen short films. These include productions already screened at festivals, such as the acclaimed documentary *Super Unit* by Teresa Czepiec and *The Place* by Julia Popławska, as well as those making their festival debut, such as *America* by Aleksandra Terpińska, which will have its world premiere at this year's 55th Krakow Film Festival, or Karolina Specht's animation *Don't Lose Your Head*, with its premiere screening scheduled for the Student Film Competition at the Annecy Film Festival.

Student productions dominate among the featured fiction and animated films. The Lodz Film School will present animations such as *Fences* by Natalia Krawczuk, *Don't Lose Your Head*, and *the Documentary Movie*, as well as a fiction film *Thumbs up* by Stefan Łazarski. Another four featured shorts – *The Moment* by Piotr Domalewski, *Asshole* by Krzysztof Komander, *Hurly-Burly* by Jakub Czekaj, and *America* – were produced by the Faculty of Radio and Television at the University of Silesia in Katowice. The 2015 Polish Shorts selection also includes two professional animations: *Woolen Cogwheels* created in stop-motion technique by Bartosz Kędzierski, and *Matrix* by Sławomir Shuty and Tomasz Bochniak.

The Best of Lodz Film School programme will feature seven diploma films: a comedy *Hangover* by Maciej Buchwald, documentaries *It Would Be Beautiful* by Anna Morawiec, *A Short Walk* by Jagoda Szelc, *Maja* by Jakub Michnikowski, *Our Little Game* by Katarzyna Lesisz, *Perfect Killing* by Julian A. Ch. Kernbach and Antonio Galdamez, and an animation *Conquerors of the Triangle Space* by Alicja Błaszczczyńska.

Munk Studio will screen its three documentary productions: *21 days* by Damian Kocur, and the acclaimed *Starting Point* by Michał Szcześniak and *Object* by Paulina Skibińska; two fiction films: *My Father's Eyes* by Bartosz Blaschke and *Pinky* by Tomasz Cichoń; and an animation *Creatures* by Tessa Moul-Milewska. ■



Daughter

Córka

Tomasz Wolski has already directed a number of interesting documentaries, focusing mostly on the changeable fate and uncertainty of human existence (e.g. *Doctors*, an excellent documentary from 2011). This time, he decided to test his skills with a short fiction film. The protagonists are three women, although only two of them actually appear on the screen. *Daughter* is a story about complicated relationships within a family and the lasting consequences of our life choices. The film features the memorable Polish actress Teresa Budzisz-Krzyżanowska, who lately has rarely appeared on screen. Budzisz-Krzyżanowska once again proves herself capable of expressing in a concise and ascetic manner the emotions of her character, a renowned doctor long estranged from her adult daughter. She is accompanied on the screen by Katarzyna Krzanowska, an actress less known to wider audience, who performs mostly in theatre. With only a few gestures and expressions, Krzanowska manages to convey her character's latent tension and anxiety. For a few hours of one night, the women come together in search of a missing teenage girl and, willingly or not, they are forced to face each other and to open the old wounds. The film is modest and subdued, with dominating dark colours. Surprisingly, the director decided to focus on the relationship between mother and daughter, a subject mostly chosen by female filmmakers. In a way similar to his previous work, Wolski focuses on people and their emotions. At a leisurely pace, he tells a story of complicated relationships within a family. (Anna Taszycka)

DIR.: **TOMASZ WOLSKI** • POLAND • FICTION • 2015 • 25'



Asshole

Dupek

Krzysiek is a young man travelling to Gdańsk to meet with his girlfriend, Karolina. He wants to see her one last time, since the purpose of the trip is to break up with her. But Karolina is not alone in her flat when he arrives, and she is busy with preparations for the New Year's Eve party. The young man decides to put off the break up talk, postponing the confrontation. The couple spends time together, but without much talk, being next to one another rather than being together.

Asshole is a short fiction filmed at the Faculty of Radio and Television at the University of Silesia. The protagonists are played by young actors: Bartosz Gelner (*Floating Skyscrapers*) and Agnieszka Żulewska (an intriguing actress, perhaps not yet fully appreciated by Polish filmmakers). Young people on the brink of adulthood must face not only the world, but also their own feelings, first disappointments, and the consequences of their decisions. While the film's action is set in Poland, the subject chosen by the author remains universal. (Anna Taszycka)

DIR.: **KRZYSZTOF KOMANDER** • POLAND • FICTION • 2015 • 19'



Moloch

The events in *Moloch* take place in a present-day, crumbling steel plant somewhere in Ukraine. A group of young men work illegally on the grounds of the complex. One of them falls in love with a local girl, which does not sit well with his friends. Difficult working conditions and strained atmosphere lead to the escalation of the conflict. The girl does not know what to expect of the young men.

One of the biggest assets of the film is Jacek Podgórski's camerawork. For a Polish viewer, the steelworks landscape must always to some extent bring to mind the socialist era; however, this is also the first in many years such picturesque representation of an industrial landscape. The steel plant looks like a mythical Moloch devouring his victims, who in this case are no longer children, but not yet truly adult either. The young boys placed in the industrial landscape seem lost, not only in the vast terrain of the plant, but mostly in life, as if they were not yet capable of making good choices. Moloch mentioned in the title can be a metaphor of the collapsing system, swaying on its legs, but still demanding the highest sacrifice. We do not know how the story will end or what will happen to the protagonists. Perhaps Moloch has not yet said his final word. (Anna Taszycka)

DIR.: SZYMON KAPENIAK • POLAND, UKRAINE • FICTION • 2015 • 32'



America

Ameryka

According to Polish Wikipedia, Ameryka – the location of the film's storyline – is 'a small village in Poland situated in the warminko-mazurskie province, in the Olsztyn county, in the administrative district of Olsztynek'. The protagonist, Anka, is a typical teenage girl living in a place where nothing interesting ever happens. She spends her time with her best friend Justyna: together, the girls mess around, complain about their parents, and tell each other secrets. For Anka, the time spent with her friend is her only reprieve from her family, with an abusive father and a submissive, frightened mother helpless against the domestic tyrant. Time moves slowly and rather predictably. But then a weapon appears and, like in Chekhov, it becomes evident that sooner or later someone will use it.

America has been filmed in a realistic manner. While the protagonist has wild imagination and likes to create her own, alternative versions of reality, life repeatedly drags her down to earth. Her life is hard and sometimes even unbearable. *America* is a typical story of initiation: some things are gained, and some things are lost as the girl enters the next chapter of her life. The vitality of the teenage girls brings to mind *Spring Breakers* by Harmony Korine. But the girls there do whatever they want without suffering the consequences of their choices, while in the world depicted by Terpińska nothing is for free and everything comes at a price. (Anna Taszycka)

DIR.: ALEKSANDRA TERPIŃSKA • POLAND • FICTION • 2015 • 30'

POLISH SHORTS

CATALOGUE OF FILMS

2014–2015



A Story of Nothing

DIR.: **GRZEGORZ JAROSZUK** • 2014 • FICTION • 17' • POLAND, FRANCE • PROD.: SEBASTIEN AUBERT ADASTRA FILMS • CONTACT: SEBASTIEN.AUBERT@ADASTRA-FILMS.COM

A woman working at a zoo witnesses a violent hold-up in a grocery store during her walk back home. All of a sudden, her life starts changing. She joins in an avant-garde theatre comprised by the zoo employees and she contacts her husband and her introverted son, under the pretense of looking for a way out of financial struggle. *A Story of Nothing* is a film about loneliness and ridiculously honest attempts to connect with the surrounding world. The film shows one ordinary day that can move one's entire life upside down.



Laughter in the Dark

DIR.: **MARTA TRELA** • 2014 • FICTION • 14' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: DARIUSZ DUŻYŃSKI, OFFICE@STUDIOINDEKS.PL

This is a story about a toxic relationship between a middle-aged man and a young woman. Negative emotions bring on unexpected events, in which random people get entangled.



Mother Earth

DIR.: **PIOTR ZŁOTOROWICZ** • 2014 • FICTION • 30' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: DARIUSZ DUŻYŃSKI, OFFICE@STUDIOINDEKS.PL

Mother Earth is a story about a conflict between a father's expectations with his son's sensitivity. Maciek, the protagonist of the film, is no longer a boy, but he is yet to become a man. He wants to fulfill the ambitions of his father and become a butcher, like everyone else in his family. But he is too sensitive to make an animal suffer. The boy pours all of his feelings into an old, neglected orchard, which is his only keepsake of his mother.



Sandland

DIR.: **BARTŁOMIEJ ŻMUDA** • 2014 • FICTION • 25' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MICHALINA FABIJANŃSKA, M.FABIJANSKA@SFP.ORG.PL

Adrian seriously dislikes the world around him. A plan is slowly taking shape in his mind. One day, he decides to put it into practice.



August

DIR.: **TOMASZ ŚLESICKI** • 2014 • FICTION • 13' • POLAND • PROD.: WARSAW FILM SCHOOL
 • CONTACT: TOMASZ ŚLESICKI, TOMEK@PSYCHOKINO.COM

August is a film about first love and the foolish things we do because of it. Two teenagers take a six year old child to the fields. The events that happen along the way will change their lives forever. One could say that *August* is a road movie, where nothing really is at it seems.



Arkansas

DIR.: **SEBASTIAN DROŻAK** • 2015 • FICTION • 18' • POLAND • PROD.: RADIO AND TELEVISION DEPARTMENT OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Mark runs what is left of the used cars lot that he inherited after his father left unexpectedly. Anita appears out of the blue at her brother's workplace, but this will not be an ordinary family visit. The longer she stays in her childhood house, the more she realizes that this time, leaving her home and her brother will not be so easy as it was years ago. On the other hand, her visit might change Mark's life forever. They may have to work together to bid farewell to their father and the American dream the he wanted them to share.



The Moment

DIR.: **PIOTR DOMALEWSKI** • 2015 • FICTION • 15' • POLAND • PROD.: RADIO AND TELEVISION DEPARTMENT OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Night falls over a street filled with identical houses in a wealthy neighborhood. Marcin decides to invite his neighbors over for dinner. However, as he reaches the front door he notices something disturbing that will occupy his mind for the rest of the evening.



Asshole

DIR.: **KRZYSZTOF KOMANDER** • 2015 • FICTION • 19' • POLAND • PROD.: RADIO AND TELEVISION DEPARTMENT OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

A young man tries to break up with his girlfriend, but matters get complicated when he get beaten and he needs to spend a few more days with her at her place.



America

DIR.: **ALEKSANDRA TERPIŃSKA** • 2015 • FICTION • 30' • POLAND • PROD.: RADIO AND TELEVISION DEPARTMENT OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Once upon a time in America... Two friends – Anka and Justyna – dream of a better life. When they decide to take a hitch-hike, ride, an innocent adventure changes their relationship forever.



The Test

DIR.: **TERESA CZEPIEC** • 2015 • FICTION • 26' • POLAND • PROD.: MD4 SP. Z O.O. •
CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

How does one make a quick career and become famous? A young actress, Ana Sis, decides to enter an institution that guarantees success: the Fame & Success Potential Research Institute. She takes a test on marketing potential. However, going further requires more and more sacrifice. Will she finally succeed?



Multiphrenia

DIR.: **MARTYNA MAJEWSKA** • 2015 • FICTION • 25' • POLAND • PROD.: RADIO AND TELEVISION DEPARTMENT OF THE UNIVERSITY OF SILESIA IN KATOWICE •
CONTACT: MICHAL.HUDZIKOWSKI@US.EDU.PL

Multiphrenia is a short film based on the classic novel *In Search of Lost Time* by Marcel Proust, which turns upside down the whole idea of bestseller adaptations. The young artists have done this in a very radical and visually compelling way. They mix different styles and genres, using bourgeois themes in a modern-day reality. It is a simple story about a spoiled aristocrat, Marcel, falling in love with a poor saleswoman Odeta. The film has two recurring themes: mandarin oranges and a mysterious white cow.



What I Want

DIR.: **DAMIAN KOCUR** • 2015 • FICTION • 30' • POLAND • PROD.: RADIO AND TELEVISION DEPARTMENT OF UNIVERSITY OF THE SILESIA IN KATOWICE •
CONTACT: MICHAL.HUDZIKOWSKI@US.EDU.PL

Ariel is a 25-year-old male whose entire life boils down to his beloved football team and his dog. For Karolina, a twenty-year-old girl raising alone a one-year-old child, a career as a cheerleader in one of Silesian football clubs is an illusory chance for a better life. The meeting of these two results in a clash of seemingly different desires, both rooted in solitude.



Moloch

DIR.: **SZYMON KAPENIAK** • 2015 • FICTION • 32' • POLAND, UKRAINE • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MICHALINA FABIJANŃSKA, M.FABIJANSKA@SFP.ORG.PL

Roma, Stach and Chudy work illegally in the grounds of a collapsing steel plant. Roma is in the throes of a passionate romance and decides to leave the job, seeing this newly-found feeling as an excuse for changing his life. His friends try to dissuade him. After a long day's work, they visit his girlfriend and one of the many versions of the tale of Cain and Abel unfolds...



Circus Maximus

DIR.: **BARTEK KULAS** • 2015 • FICTION • 33' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MICHALINA FABIJANŃSKA, M.FABIJANSKA@SFP.ORG.PL

This is a story that must be seen before reaching adulthood. The film depicts a circus on the brink of collapse. The manager's attempts to save the enterprise gradually become more and more irrational. We plunge into the world of the circus and, first and foremost, into the story of a teenage Marianna, who was abandoned as a child. Will the circus be saved? Will Marianna's disability finally allow her to appear in the 'Greatest Circus on Earth'?



Daughter

DIR.: **TOMASZ WOLSKI** • 2015 • FICTION • 25' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION, KIJORA • CONTACT: MICHALINA FABIIAŃSKA, M.FABIIAŃSKA@SFP.ORG.PL

Daughter is a story about a mother and a daughter who have been estranged for years. When the younger daughter goes missing, they are forced into spending several hours together in the dark hours of the night. They set out together on a search that becomes an opportunity to resolve several thorny issues from their past.



Parisian Girl

DIR.: **STEFAN ŁAZARSKI** • 2015 • FICTION • 20' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MICHALINA FABIIAŃSKA, M.FABIIAŃSKA@SFP.ORG.PL

Twenty-year-old Justyna arrives in Paris. Marcel is supposed to meet her at the station, but he doesn't turn up. A well-built black man approaches her and introduces himself as Riki, a friend of Marcel's. Reluctantly, Justyna gets into his car...



My Father's Eyes

DIR.: **BARTOSZ BLASCHKE** • 2015 • FICTION • 27' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION, WAJDA STUDIO • CONTACT: MICHALINA FABIIAŃSKA, M.FABIIAŃSKA@SFP.ORG.PL; KATARZYNA GRYNIENKO, KGRYNIENKO@WAJDASCHOOL.PL

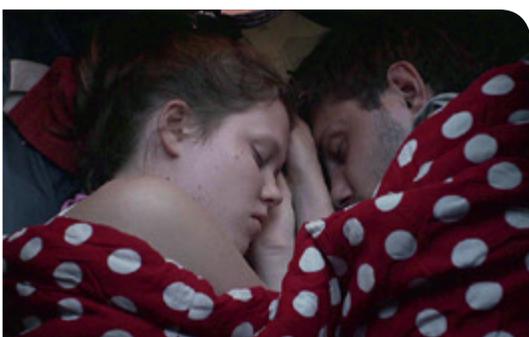
A story set amidst the realities of a small Polish village in the Masurian Lake District. A few days past, the father of the family left; now, Halina is trying to raise their daughters alone during her husband's absence. Eleven-year-old Ola believes that her father will be back home before long and then, her mother will be happy at last. There is an obstacle, though... her father's sheep.



Supernova

DIR.: **ANDRZEJ CICHOCKI** • 2015 • FICTION • 28' • POLAND • PROD.: KRZYSZTOF KIESLOWSKI RADIO AND TELEVISION DEPARTMENT OF UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MICHAL.HUDZIKOWSKI@US.EDU.PL

Is Marcin going to explore the mystery of a great scientist and an outstanding astronomy professor who spent his last years in isolation? Unexpected circumstances bring the two protagonists together, while the space between musical notes echoes, like destiny...



Thumbs Up

DIR.: **STEFAN ŁAZARSKI** • 2015 • FICTION • 30' • POLAND • PROD.: MAD TREE SP. Z O. O. • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Greg and Paula are hitchhiking to Geneva. Somewhere in Italy they come across a mysterious driver who has something more to offer than just a ride.

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www.kff.com.pl

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sekretariat@forumfilm.pl
www.forumfilm.pl

GUTEK FILM
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gutekfilm@gutekfilm.pl
www.gutekfilm.pl

IMPERIAL CINEPIX
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dystrybucja@imperial.com.pl
www.imperial-cinepix.com.pl

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+48 22 840 68 01
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www.kinoswiat.pl

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www.mayfly.pl

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www.monolith.pl

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dagmara@solopan.com.pl
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**SPI INTERNATIONAL POLSKA,
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**THE NATIONAL
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www.filmschool.lodz.pl

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www.csf.katowice.pl

**FEDERATION OF
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filmmoteka@fn.org.pl
www.fn.org.pl

FILM COMMISSION POLAND
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www.filmcommissionpoland.pl

**INDEPENDENT FILM
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www.pnf.pl

FILM CULTURE CLUB
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**POMERANIA FILM
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POLISH FILM INSTITUTE
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CREATIVE EUROPE
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**POLISH SOCIETY OF
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www.en.psc.pl

**POLISH FEDERATION
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www.film12.org

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14-21.11.2015

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info@gdanskdocfilm.pl
www.gdanskdocfilm.pl
11-14.06.2015

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biuro@etiudaandanima.com
www.etiudaandanima.com
23-28.11.2015

**DOCS AGAINST GRAVITY
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8-17.05.2015

KRAKOW FILM FESTIVAL
+48 12 294 69 45
info@kff.com.pl
www.krakowfilmfestival.pl
31.05-07.06.2015

AFRYKAMERA
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www.afrykamera.pl
21-26.04.2015

**AMATEUR AND INDEPENDENT
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30.09-4.10.2015

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www.americanfilmfestival.pl
20-25.10.2015

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www.animator-festival.com
10-16.07.2015

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+48 32 609 03 11
office@arsindependent.pl
www.arsindependent.pl
22-27.09.2015

BETON FILM FESTIVAL
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www.betonff.pl
9-12.04.2015

**BRAVE FESTIVAL AGAINST
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10-17.07.2015

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20-28.11.2015

**EMIGRA EMIGRATION
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10.2015

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23-29.11.2015

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12-29.11.2015

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20-25.10.2015

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www.offcamera.pl
1-10.05.2015

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19-21.03.2015

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30.11-7.12.2014

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www.zubroffka.bok.bialystok.pl
2-6.12.2015

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8-12.09.2015

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10-14.09.2014

IFF OFF CINEMA IN POZNAN
mikolaj.jazdon@gmail.com
www.offcinema.pl
19-23.11.2014

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7-16.08.2015

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8-12.09.2015

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29-30.11.2014

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8-10.05.2015

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www.kinonagranicy.pl
28.04-3.05.2015

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www.fmf.fm
27-31.05.2015

**LUBUSKIE LATO FILMOWE
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www.llf.pl
28.06-05.07.2015

**TRANSIT INTERNATIONAL
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www.kinotrzanzyt.pl
10.2014

NEISSE FILM FESTIVAL
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5-10.05.2015

SE-MA-FOR FILM FESTIVAL
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www.festival.se-ma-for.com
08.2015

SHORT WAVES FESTIVAL
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www.shortwaves.pl
22-29.03.2015

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www.solanin-film.pl
19-23.07.2015

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www.sopotfilmfestival.pl
11-19.07.2015

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europeanfilmfestival.szczecin.pl
18-26.10.2015

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25-29.11.2015

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23.07-2.08.2015

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18-25.10.2015

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7-14.08.2015

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www.dwabrzegi.pl
1-9.08.2015

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www.manana.pl
21-26.03.2015

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www.wff.pl
10-19.10.2014

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www.wjff.pl
2-8.11.2015

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04.2015

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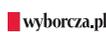
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