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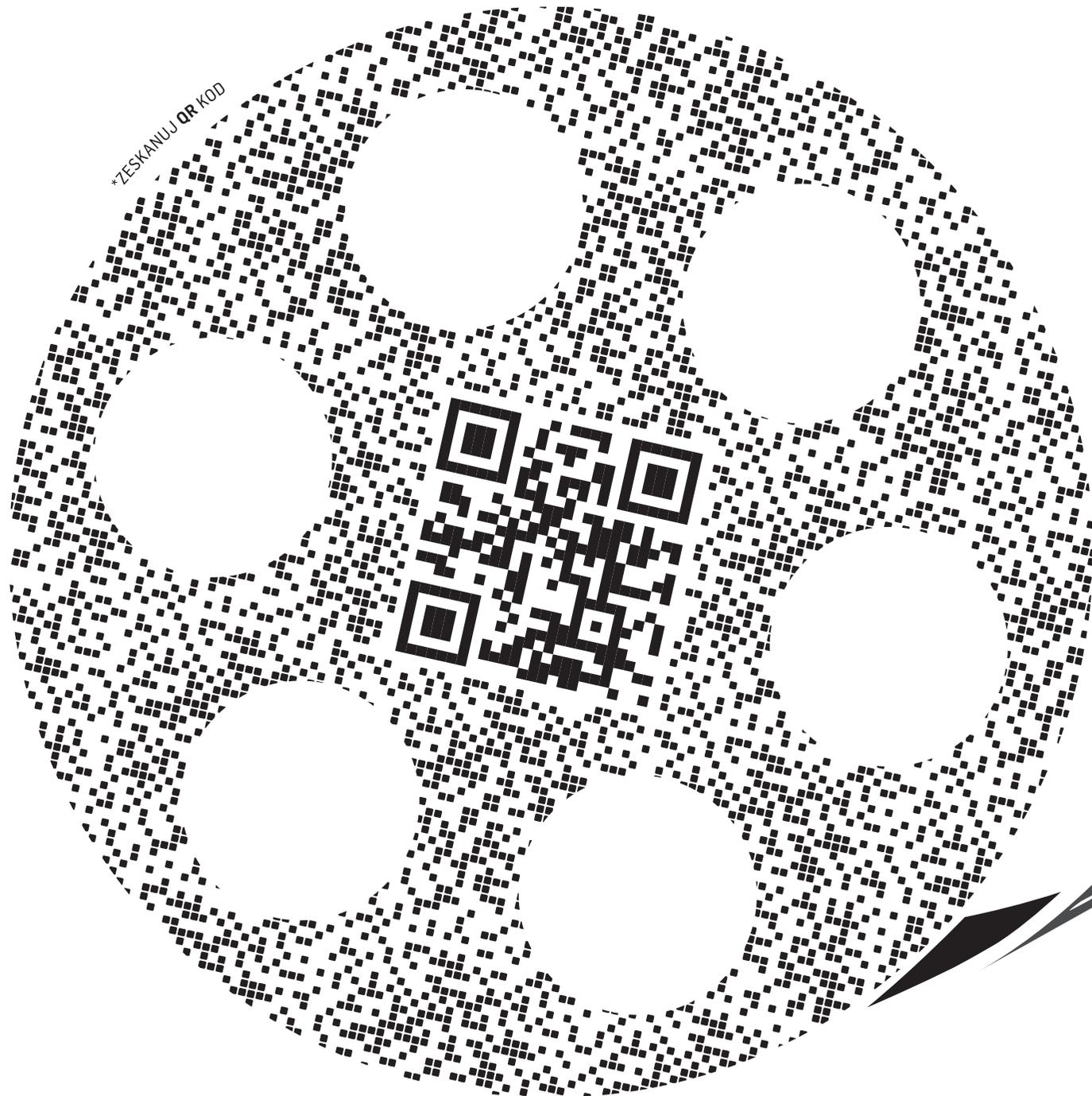
Impossible Figures and Other Stories II, dir. Marita Hajek

Marcel Łoziński
profile of a master
of documentary

I do what I want –
Jerzy Armata talks
with **Mariusz
Wilczyński**

Young generation:
10 years of
30 Minutes

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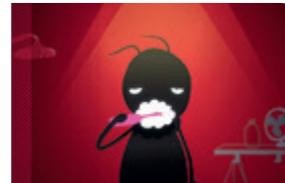
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IN THIS ISSUE, we meet with some great artists who have in common their persistence in approaching a subject, and their desire to tell interesting stories and to translate feelings and emotions onto screen. Wojciech Kasperski, Marcel Łoziński, Mariusz Wilczyński: these are three names worth knowing. We also take a look at *Deer Boy*, the latest work by a young film director Katarzyna Gondek, currently in production while it already collects awards at pitching events. The article 'On the Fringes of Documentary' by Paulina Bukowska explores the definition of documentary film and the blending of genres, while Zofia Jaroszuk brings us an overview of the market of animated series in Poland. We also present one of the most resilient Polish animation producers: the company Platige Image. On the occasion of its 10th anniversary, we also bring you an outline of the last decade of the '30 Minutes' program run by Munk Studio. It is worth noting that many among the artists who participated in the program have been successfully releasing new films, some of which may be found in this issue. We wish '30 Minutes' another 10 years of success, and we invite our readers to enjoy the read!

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

Katarzyna Wilk
Film Promotion Agency Coordinator



DRAGON OF DRAGONS AWARD FOR MARCEL ŁOZIŃSKI

One of the best known and internationally acclaimed Polish filmmakers, award-winner at numerous film festival and recipient of many prestigious awards worldwide, was awarded the Dragon of Dragons at the Krakow Film Festival for his life's work. The award, handed out for the 19th time this year, is a token of recognition for the artist's contribution to international documentary and animation film. Previous recipients include such prominent artists as Werner Herzog, Priit Pärn, Kazimierz Karabasz, Bohdan Kosiński, Bogdan Dziworski, Allan King, Albert Maysles, Jonas Mekas, Helena Trestiková, Stephen and Timothy Quay, Raoul Servais, Jerzy Kucia, and Paul Driessen, among others. This year's recipient Marcel Łoziński is a film director, documentary filmmaker, and teacher. Among the many prizes that he received worldwide those particularly worthy of mention are an Academy Award nomination in 1995 for *89 mm from Europe* and a European Film Award in 2009 for *Poste restante*.



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POLAND JOINS KINEDOK PROJECT

KineDok is a unique international film club and a distribution platform connecting the fans and the makers of documentary film. The project is an opportunity to watch featured documentaries on big screen and to meet the filmmakers and the protagonists in an informal, small setting. In 2016, Poland and Norway joined the program that already counts with the participation of Czech Republic, Slovakia, Hungary, Romania, and Croatia. The audiences in those countries will get a chance to watch over a dozen most popular, award-winning documentaries in recent years, including two Polish docs: **Domino Effect** by Elwira Niewiera and Piotr Rosołowski, and **6 Degrees** by Bartosz Dombrowski.

DOCS TO START + DOCS TO GO! + DOCS TO BUY WHERE TO LOOK FOR FILM PROJECTS IN KRAKOW



OVER THE LIMIT AT THE HOT DOCS FORUM

Over the Limit, a documentary project directed by Marta Prus and produced by Telemark, is an intimate portrait of an athlete Margarita Mamun. The film will document a crucial year in her life, from the 2015 World Championships to the Olympics in 2016. The young gymnast gets a once-in-a-lifetime opportunity to win an Olympic medal, but to do so, she must compete against her best friend from the same club, Yana Kudryavtseva. This Polish-German co-production got accepted to Hot Docs Forum, where it will be presented to international film industry professionals, commissioning editors for television channels from around the world, and the most important funding institutions.

The pitchings **Docs to Start** and **Docs to Go!** closing the Doc Lab Poland workshops held during the Krakow Film Festival are presentations of the most interesting Polish documentary projects in initial and final stages of production. For years now festival programmers, sales agents and distributors have attended the Docs to Go! screenings, and films that got discovered there premiered at film festivals of such magnitude as Visions du Réel, IDFA, Locarno Film Festival, and DOK Leipzig. Starting from last year, Docs to Start and the accompanying Doc Lab Poland Coproduction Market offer an opportunity to find co-production partners. A new feature in this year's edition is **Docs to Buy**: by invitation only pre-release screenings of selected Polish documentaries, with the attendance of distributors and sales agents. The aim is to introduce films to wider international audiences. The presentations are followed up by one-on-one meetings between filmmakers and experts, consultants, and potential partners from around the world. Presentations will take place on 1–3 June 2016 as part of the KFF Industry Zone during the 56th Krakow Film Festival.



Super Unit dir.: Teresa Czepiec

BEST DOCUMENTARIES BY YOUNG FILMMAKERS IN BRASIL

This year's edition of the Festival of Polish Film in Brazil, devoted mostly to feature fiction films, will also feature six Polish documentary shorts. The Brazilian audiences will get to see the most screened and awarded shorts by young filmmakers, such as an Academy Award nominee *Our Curse* by Tomasz Śliwiński and *Object* by Paulina Skibińska, a Special Jury Award winner at Sundance. The audiences in Rio de Janeiro, São Paulo, Brasília, Porto Alegre, Belo Horizonte, and Curitiba will see *Super Unit* by Teresa Czepiec, *Seven Men at Different Ages* by Stawomir Witek, *Rogalik* by Paweł Ziemilski, and *Starting Point* by Michał Szcześniak. The screenings will take place from the beginning of June to the end of July 2016.

POLISH STANDS AT MIFA AND SUNNY SIDE OF THE DOC

Representatives of Polish animated film will be present at this year's MIFA, the biggest animated film market exhibition held in parallel to the Annecy film festival (15–17 June 2016) and a must-attend event that each year draws industry professional from all around the world. This year's edition is the sixth with the participation of Polish exhibitors. The **POLISH ANIMATIONS** stand features producers representing the biggest Polish animation studios. Participation in the exhibition is an opportunity for expanding contacts, exchanging experiences, and finding business partners for projects in different stages of production. Exhibitors include film studios as well as companies showcasing their latest animation technologies. The exhibition is attended by producers, commissioning editors for animation broadcasting channel, filmmakers, representatives of institutions, and art students. The event's programme includes, like any other year, five pitching sessions, presentations featuring selected film studios and countries, work in progress sections, and meetings with representatives of television and animation channels that broadcast animated content.

This year is the tenth time that a **POLISH DOCS** stand will appear at the Sunny Side of the Doc International Documentary Film Festival in La Rochelle (20–23 June 2016). Sunny Side of the Doc is one of the most important documentary film industry events in Europe. The exhibition, held for the 27th time in La Rochelle (France), is an opportunity for comprehensive promotion of documentary films (ranging from projects in production stage to already completed films). It's a meeting point for producers, festival organisers, distributors, and television channel representatives responsible for selling and purchasing copyrights for documentary films. Accredited producers and film professionals can also participate in various seminars, meetings, training workshops, and discussion panels discussing the latest developments in documentary film industry worldwide.

Both stands are organised by the Krakow Film Foundation.



SELECTION OF THE LATEST AWARDS FOR POLISH FILMS

Daughter dir.: Tomasz Wolski



- GRAND PRIX at CHEAP CUTS Documentary Film Festival, UK: **Home** by Filip Jacobson (doc./2016/27')
- Charles E. Guggenheim Emerging Artist Award at Full Frame Documentary Film Festival, USA: **Call Me Marianna** by Karolina Bielawska (doc./2015/75')
- Audience Award at GoShort, The Netherlands: **Snails** by Grzegorz Szczepaniak (doc./2015/29')
- Best Educational Film at 34th International Festival of Films on Art in Montreal, Canada: **Kantor's Circle** by Adrianna Książek & Iwo Książek (doc./2015/58')
- Best Documentary Award at De Cine De Lebu Film Festival, Chile: **Invisible** by Zofia Pręgowska (doc./2014/22')
- The Jury's Special Award 16th LPA Film Festival, Canary Islands: **The Figure** by Katarzyna Gondek (doc./2015/9')
- The DMFF Crossborder Award at Dutch Mountain Film Festival: **K2. Touching the Sky** by Eliza Kubarska (doc./2015/72')
- DMFF Best Newcomer Award at Dutch Mountain Film Festival: **The Place** by Julia Popławska (doc./2015/14')
- Grand Prize at Vancouver International Mountain Film Festival: **K2. Touching the Sky** by Eliza Kubarska (doc./2015/72')
- Grand Prix at Mountain Film Festival Domžale, Slovenia: **Jurek** by Paweł Wysoczański (doc./2015/73')
- Children Jury's Award for the Best Film at GreenMe Festival, Germany: **Walking Under Water** by Eliza Kubarska (doc./2014/76')
- Special Audience's Prize and the Young Jury's Award for the Best Film at Punto de Vista, Spain: **Casa Blanca** by Aleksandra Maciuszek (doc./2015/62')
- Directing Award at the Sundance Film Festival, USA: **All These Sleepless Nights** by Michał Marczak (doc./fic./2016/102')
- Best Creation of Atmosphere Award and Honourable Mention of the ABD-PE/APECI at MOV Festival, Brazil: **Super Unit** by Teresa Czepiec (doc./2014/19')
- Grand Prix the Coral at Hawana FF, Cuba: **Casa Blanca** by Aleksandra Maciuszek (doc./2015/62')
- Second Award at Anchorage IFF, USA: **Super Unit** by Teresa Czepiec (doc./2014/19')
- Best Documentary at 'In The Palace' International Short Film Festival, Bulgaria: **Invisible** by Zofia Pręgowska (doc./2014/22')
- Child and Family Award at Al Jazeera IDFF, Qatar: **The Promise of a Happy Childhood** by Ryszard Kaczyński & Piotr Morawski (doc./2013/52')
- The award for the film about mountains, adventure and exploration at International Film Festival for Mountains in Bansko, Bulgaria: **Jurek** by Paweł Wysoczański (doc./2015/73')
- Grand Prix at Amiens International FF, France: **Magic Mountain** by Anca Damian (doc./2015/80')
- Award for the best European short film at ALCINE45, Spain: **Super Unit** by Teresa Czepiec (doc./2014/19')
- Alpin Camera in Gold award at International Mountain Film Festival in Graz, Austria: **K2. Touching the Sky** by Eliza Kubarska (doc./2015/72')
- Grand Prix at Minsk International Film Festival Listapad, Belarus: **Brothers** by Wojciech Staroń (doc./2015/68')
- Special Mention at Minsk International Film Festival Listapad, Belarus: **Casa Blanca** by Aleksandra Maciuszek (doc./2015/62')
- The Best Feature-Length Mountain Film Award at BANFF Mountain Film and Book Festival, Canada: **K2. Touching the Sky** by Eliza Kubarska (doc./2015/72')
- Best Short Documentary at Tirana IFF, Albania: **Invisible** by Zofia Pręgowska (doc./2014/22')
- Nomination for IDA Awards in the short film category, USA: **Object** by Paulina Skibińska (doc./2015/15')
- Golden Dove at DOK Leipzig, Germany: **Brothers** by Wojciech Staroń (doc./2015/68')
- Golden Horseman of the Youth Jury at FilmFest Dresden, Germany: **America** by Aleksandra Terpińska (fic./2015/30')
- Golden Tablet at Documentary and Short Film Festival in Belgrade, Serbia: **What I Want** by Damian Kocur (fic./2015/30')
- Special mention at Holland Animation Film Festival, The Netherlands: **Black** by Tomasz Popakul (anim./2015/14')
- Nomination for National Film Awards, UK: **7 Sheep** by Wiktoria Szymańska (fic./2015/22')
- Award the best animated film, the best idea and the prize of Creativity at Forum for Animation Films in Cairo, Egypt: **Summer 2014** by Wojciech Sobczyk (anim./2014/12')
- Grand Jury Prize and the Audience Award at Premiers Plans FF, France: **Daughter** by Tomasz Wolski (fic./2015/25')
- Grand Prix at Animateka, Slovenia: **Summer 2014** by Wojciech Sobczyk (anim./2014/12')
- Best Film in the International Short Competition at Molodist IFF, Ukraine: **Pinky** by Tomasz Cichoń (fic./2014/24')
- Special Award of the Jury at Molodist IFF, Ukraine: **Milky Brother** by Vahram Mkhitaryan (fic./2015/30')



Marcel Łoziński

tender provocateur



Happy End (1973) © WFDiF Source: The National Film Archive

TEXT KRZYSZTOF SIWOŃ

Even though he is celebrating his seventy-sixth birthday this May, he remains a film director actively seeking new forms of expression. Marcel Łoziński, Polish documentary filmmaker, the author of an Academy Award nominated short documentary *89 mm from Europe* (1993), is an avid artist and a provocateur, who believes that detached observation is not enough to bring out the sense hidden beneath layers of reality. According to his own words, his perfect film would depict one day from the life of a sunflower turning its head towards the sun; in reality, his method is anything but sluggish, and his work is rarely sunny.

CONDENSING REALITY

Łoziński might have inherited his restless soul from his famous uncle, a French avant-garde film director Jean Vigo. In a way similar to the director of *Zero for Conduct* (1933), Łoziński saturates his films with passion for cinema and unbridled enthusiasm for creation, which often makes him break the rules of convention.

His psychological drama *Happy End* (1973) was original even in comparison to the inquisitiveness of the filmmakers from the so-called Polish school of documentary, and brought a new quality into Polish film. The filmmaker didn't hesitate to use provocation in his *Recipe for Life* (1977), a feature documentary exposing the mechanisms of conformity at a training camp for young married couples, where one of the characters acted as agent provocateur. But the time was right for an aggressive style. In the times of the so-called 'cinema of moral anxiety' and Solidarity, *Recipe for Life* became a box-office hit, matching in popularity some of the foreign hits.

The director of *Happy End* often brings up his favourite comparison. He says that a filmmaker like himself cannot afford to spend long time observing an aquarium where everything seems to be perfectly fine: the fish are calm, the plants are pretty, the sand looks clean. But let us shake the tank, and hidden disease shows itself. This is why Łoziński 'condenses reality' by introducing into his films elements that act like catalysts in a chemistry experiment: a person intentionally provoking people, a protagonist used as a medium, or just a camera.

DEBUNKING TECHNIQUES

However, the aquarium-shaking approach and indirect language used by Łoziński were also a result of current political circumstances. The ever-present hypocrisy in public life honed his sense of observation and shaped his democratic mindset, which has not weakened since.



89 mm from Europe (1993) © Studio Filmowe Kalejdoskop

SELECTED FILMOGRAPHY AND AWARDS

Katyń Forest / Las Katyński (1989) – Krakow Film Festival: FIPRESCI Prize; Nyon Visions du réel: Silver Medal

89 mm from Europe / 89 mm od Europy (1993) – Academy Award nomination for the Best Short Documentary; DOK Leipzig Festival: Golden Dove; Oberhausen International Short Film Festival: Main Award; EFA Special Mention

Anything Can Happen / Wszystko może się przytrafić (1995) – Krakow Film Festival: Golden Dragon; San Francisco International Film Festival: Golden Spire; Oberhausen International Short Film Festival: FICC Prize; The Best Polish Documentary Film of the Century (2016)

So It Doesn't Hurt / Żeby nie bolało (1998) – DOK Leipzig Festival: Golden Dove; Pärnu International Documentary and Anthropology Film Festival: Jury Special Prize

How It's Done / Jak to się robi (2006) – Jihlava International Documentary Film Festival: Best Central and Eastern European Documentary; Wiesbaden goEast: Documentary Award

Poste restante (2009) – European Film Award for the Best Short Film; Krakow Film Festival: Silver Dragon for the Best Short Documentary Film

Tonia and Her Children / Tonia i jej dzieci (2011) – Krakow Film Festival: Golden Hobby-Horse; Jihlava International Documentary Film Festival: Silver Eye Award Nomination; 'Cinema Verite' Iran International Documentary Film Festival: Best Mid-Length Film, Best Mid-Length Documentary

Father and Son on a Journey / Ojciec i syn w podróży (2013) – Krakow Film Festival: Silver Horn; Pärnu International Documentary and Anthropological Film Festival: The Best Self-Portrayal; Zagreb DOX Film Festival: My Generation Award

In the already democratic Poland, his *How It's Done* (2006) criticised pop-politics, devoid of ideals and governed by PR experts.

Łoziński never hid his methods; the microphone practically became an implied protagonist of one of his films *The Microphone Test* (1980), where an in-house radio station at a cosmetics factory becomes the object of political manipulation by the factory's management. The same applies to *Workshop Exercises* (1986), one of his most impressive shorts, which disclosed the ambiguous role of filming equipment. Interviews conducted during a street opinion poll became an excuse for a critical look on the medium itself: the respondents' replies were dubbed so that there were two contradictory opinions accompanying the same image.

Filmed shortly before the downfall of the communist regime, *Workshop Exercises* was an aggressive vote of no confidence towards national television and a testimony of the citizens' distrust of mass media, evidenced by their reluctance to talk to the journalist.

Marcel Łoziński is the embodiment of creative paradox: affectionate, kind and sensitive, but at the same time provocative and ruthless.

His perfect film would depict one day from the life of a sunflower turning its head towards the sun.

DETACHED GAZE?

When the protagonist of Krzysztof Kieślowski's *Camera Buff* (1979) turns the lens of his camera onto himself, it is a symbol of psychological introspection and a step towards filmmaking focused on the internal, spiritual life of the characters. Łoziński, Kieślowski's senior by a year, has always been more interested in the workings of the society, analysing matters more far-reaching than stories of individuals. Therefore, a similar scene with a film camera in *Workshop Exercises* conveys a different message, focusing on the medium itself and the ruthless manipulation it allows. This doesn't mean, however, that Łoziński's films are devoid of emotion.

In his *Matriculation* (1978), Łoziński watched students taking a high school final exam in social sciences, exposing an extraordinary penchant for opportunism. What do young people expect from life? Do they know the rules in place in the society that they are about to become part of? How do they imagine their own role? Łoziński doesn't judge, but reveals how the biased answers are an element of conditioning received at school. As a filmmaker, he stays on the side of his protagonists, just like Jean Vigo in *Zero for Conduct*. The same applies to *The Microphone Test*, where he pleaded publicly for the stigmatized radio station worker.

Łoziński never regarded his protagonists with a detached gaze. The best proof is his relationship with Urszula Flis, a theatre enthusiast, lonely in a rural, intolerant village. Surrounded by mistrustful neighbours and malicious looks, she found understanding in Łoziński's camera lens, all the more important since it lasted years. After *A Visit* (1974),



Father and Son on a Journey (2013)

the filmmaker revisited her once again in *So It Doesn't Hurt* (1998), fully aware that a camera also can hurt.

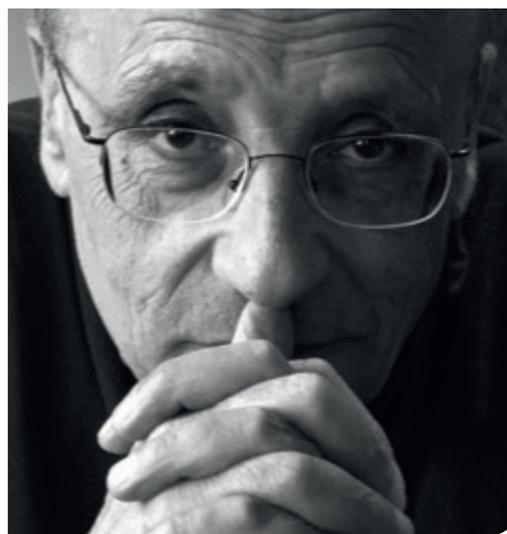
FAMILY PORTRAIT

In recent years, Łoziński devoted himself mostly to teaching (e.g. at the Wajda School). His latest film, a result of a tumultuous trip to Paris three years ago, is a step towards self-documentary. On the road, both in front of and behind the camera, he spent time with his son Paweł, also a renowned documentary filmmaker. A falling out between father and son resulted in two separate films and two divergent versions of their difficult history. As a protagonist and director of *Father and Son on a Journey* (2013), Marcel Łoziński is the embodiment of creative paradox: affectionate, kind and sensitive, but at the same time provocative and ruthless. ■

MARCEL ŁOZIŃSKI – born in 1940. Graduate of the Faculty of Directing at the Łódź Film School. He is a member of the American Film Academy and the European Film Academy. He has taught at the FEMIS Film School in Paris, the Institute of Polish Culture and the University of Warsaw and made several dozen award-winning documentaries. His film *89 mm from Europe* was nominated for the Academy Award (1994). Łoziński is a tutor of the DOK Pro Documentary Programme at the Wajda School.



Anything Can Happen (1995)



MY TRIBE



KRZYSZTOF GIERAT TALKS WITH WOJCIECH KASPERSKI ABOUT HIS NEW FILM **ICON**

KRZYSZTOF GIERAT: Does *Icon* close your Russian trilogy?

WOJCIECH KASPERSKI: From the start, I wanted to make 3 films that would show the country from my perspective. I was interested in outcasts, people who live on the fringes of society, but still maintain their independence. People in the remote, unknown Siberia. I wanted to report about them. I was a pioneer, discovering unknown tribes, touching upon something that often vanishes in the presence of a film camera.

But why Russia?

It was a coincidence. I opened an email from producer Krzysztof Kopczyński saying: we are sending Polish filmmakers East, and receiving Russian filmmakers in Poland. As part of the *Russia–Poland. New Gaze* project. Two years of work brought 10 films, including *The Seeds*.

The seeds were cast...

It turned out that the experience lived by my protagonists, while exotic, may also be universal. They were completely removed from my world and culturally alien to me, but they became close to me, and thanks to my film they are also becoming close to the audiences around the world. I received a letter from an American lady saying that she reconciled with her mother after watching the film! Costumes and scenography may change, but people are the same everywhere: they share the same fate, the same feelings, the same longing. Only there, in Siberia, those are more pronounced. People are closer to each other. They have better insight into each other.

Does a filmmaker need any specific character traits to make people trust him?

I went to a small village north of Irkutsk. There were no tourists there, no one. Then a strange guy with a film camera arrives and stays for months. It was important to them that I didn't just drop in for 10 minutes; I would come in the morning and at night, they were sharing their problems with me, they felt appreciated. Trust requires time.

When you talk about the lives of your protagonists, you talk about sin, passion, gold fever and madness.

When I go out on filming, I don't expect anything spectacular to happen, I don't have a detailed script. Rather, I make some

assumptions. On site, it turns out that reality goes beyond my preconceived notions, the protagonists are unpredictable. So we strike the iron while it's hot; when we talk with people, emotions come to surface; we touch upon many things, some of them fundamental.

All your films are consistent in their own way. Each has a guide that shows us around 'his' land. All were edited

it on. It's not necessary. Once the protagonists start trusting us, we accustom them to the camera's presence; we film everyday activities like washing your hands or going to the woods. Then we watch the material together, and once they accept our intentions, we start filming. Filming always takes a long time, at least one month. We watch the material as we film. All this is intuitive. Logical development and narrative strands are added



by the same person; however, camera operators change, and so does their point of view.

Any camera operator to accompany me must be visiting Russia for the first time and cannot know the Russian language: these are my prerequisites. This way, they are absolutely in awe with a completely different world, different colours. And since they don't speak the language, they follow emotions. While filming *The Seeds* I noticed that Szymon Lenkowski was indirectly becoming one of the protagonists of the film. Radek Ładczuk's fear during the shooting of *Chasm* on the Kolyma, where we often found ourselves in physical danger, is palpable in the film. When we were filming *Icon*, I would see genuine emotional reactions in Łukasz Żal. The camera operator's role is extremely important; he is the one portraying the world depicted in the film, and since he is freshly immersed in a new context, a new situation, he focuses on what is essential.

Even when your films show incredible landscapes, they stay very close to the protagonists. The camera approaches them at an arm's length, as if they allowed you unlimited physical access.

We try to build a relationship from the start. I'm not telling my own story, I am a chronicler telling theirs. I don't chase them or stalk them. Before we start filming, we meet, sit down, talk. For the first week, we put the camera aside and we never turn

at editing stage. I've always worked with my editor Tymek Wiskirski, whom I consider indispensable. We understand each other without word, but he always judges harshly the material that I bring. He always asks me 'but why are we doing this?'. I must know the answer.

The first two parts of the trilogy were filmed mostly outside; in *Icon*, you go inside, also inside people, who are patients in a psychiatric hospital.

I wanted to make a film about a doctor facing extreme circumstances. He has a patient who cannot be cured. This was the initial idea. I found oncology wards, wards for soldiers suffering from PTSD, and psychiatric hospitals. We made a list and we went to Russia for documentation. Finally, we arrived at the hospital shown in the film, and we instantly knew that it was the one. Everybody, the whole crew. After 5 minutes there we were sure. The place has a strange aura. An enormous, partly burnt down building, with hundreds of patients and no doctors in sight. The building stands in the middle of the Siberian taiga, circled by a collapsing fence. At the very end of the world. A doctor greets us saying that he is the hospital's director and today is the 45th anniversary of the beginning of his work there – 'my wife and I are having a celebration dinner, please come'. He tells us about his first day of work, straight out of the university. During his rounds

one of the patients climbed a chimney stack, so he started bringing mattresses to save this man, but he was too late. He would remember that patient's name until the end of his life. This was our first day.

But you resisted the temptation to tell a few dramatic stories that would be appealing and look good on screen.

We didn't go that way, because we felt completely lost in that reality, among those people. We were in a state of permanent

uninvited. Whenever I feel that something is not right, I leave first, before I am told to. There, we were welcome; we were a breath of freedom, even for the staff. In every ward, everyone tried to assist us. We spent there 2 months, and during this time only one patient received a visit. But we came every day and listened to them. We became their confidants, and intermediaries when then needed something from the staff.

How much material did you film?



ambivalence. We had doubts about whether those people were being treated properly, or whether we were witnessing something appalling.

Like in the communist era. There were books written and films made about it.

Especially when the doctor was telling us how when he started his career, they were still performing lobotomy. Shock therapy is still in use. We focused on bridging the gap between us and the patients. These people are practically incapacitated; in theory they are patients, but nobody really cares about them. Because when there are 5 doctors for one thousand patients, they get examined once a year or less. Being a patient in this hospital is a life sentence, like prison. This institution is a hospital in theory only; it's a social dump for elderly Alzheimer sufferers, teenagers for whom there was no room in reformatories or orphanages, schizophrenics, but also criminally insane, like the woman who was a serial killer. All have been thrown into the same category, and all receive the same medication. I wanted to show that subjective perception of the world exists, that each person has his or her own truth.

They had to accept you and your crew. You were strangers in their community. Didn't you feel like intruders?

We were strangers, but we were never intruders. I do my best to avoid making people feel like I'm barging into their world

180 hours, based on which we made the film, 10 months of editing and many different versions later. The longest version was 2 hours 10 minutes long, the shortest had 40 minutes.

So two years ago, when you were collecting an HBO Development Award for best project at the Dragon Forum at the Krakow Film Festival, you had already finished filming?

Yes, completely. In total, it took 10 years of work. Research and preparation in 2007, filming in 2011, editing in 2012-2013, and post-production since 2014.

You mentioned earlier that you start by getting to know place and people. Was it the same in this case?

Yes, everyday we accompanied the doctor on his rounds. The patients often provoked him, taking advantage of our presence. They would say – 'Why are you poisoning us?' 'Why can't I have my favourite cassette?' Sometimes, the doctor would find himself in a difficult position, because they would accuse him of unbelievable, untrue things. This was what broke a certain taboo between us, the doctors, and the patients. Everyone understood that we didn't come to make a sensational story about how much those people were being degraded. After a few days, we were walking around like we were members of personnel. Taking coffee with nurses was a morning ritual.

At first, the doctor was to supposed to be the main protagonist, but during filming you also picked out other characters. We already knew then that we wanted to follow several characters. I had ideas for several intertwining threads. During editing, I focused on a collective portrait, with the doctor being a frame encompassing the whole, and leaving as much space as possible for interpretation. I wanted the film to be coherent, universal, and I wanted it to bring people together rather than apart.



WOJCIECH KASPERSKI – film director, screenwriter and producer. Graduated from the Directing Department of the Łódź Film School. He has directed several documentary and short films. He makes movies in Poland and Russia. Winner of the Prix Europa award for his short documentary *The Seeds*. His films have received a number of prizes at international festivals, including the Great Silver Nanook in Perm and the Grand Sterling Award from the American Film Institute. Member of the Polish Film Academy. His feature debut *The High Frontier (Na granicy)* has been released in Polish cinemas in February 2016.

SELECTED FILMOGRAPHY: *The Seeds* (documentary, 2005), *The Refugee City* (short fiction, 2006), *Chasm* (documentary, 2009), *Last House on the Road* (short fiction, 2013), *The High Frontier* (feature, 2016)

Once again, the camera comes very close to the protagonists, but without giving an impression that boundaries were crossed. You treat your protagonists with gentleness. The camera is a teddy bear to be hugged, and not an aggressor. I found the idea of filming through glass windows and metal bars very meaningful: it makes us realise that despite certain proximity, we can never completely break through in our understanding of another person.

There is this story that I take very personally. When white colonists were conquering Africa and taking photos of local tribesmen, the locals believed that they were stealing their souls. I believe it. If you don't want to steal someone's soul, you must film only your own tribe. The people in my film are my tribe. I film

people with whom I identify, who I understand. I'm not filming animals in a zoo. They are not strangers to me. They know that I won't hurt them, that I am with them. It's not a contract. It's some kind of non-verbal message. I know the moment when the contract takes effect, and only then do I start filming.

Is the doctor like this, too? Do you see him this way?

Doctor Maslov has an extraordinary trait: he doesn't judge by appearances. He sees two layers in his patients. One is the superficial one; the other is the one that lies behind those bars, behind this barrier. This may sound awfully clichéd, but inside, we all are a piece of the same continent. I think it's what Hemingway wrote in *For Whom the Bell Tolls*.

It's a very important message in the light of what is happening now in the world, the mistrust and even fear of those that are different, strange.

Or just a different point of view. I have a different perspective than most people I meet, we are simply different. But we do have a lot in common. We have a certain lifetime, we have parents, we have our needs, we all want to have family, friends. We are flawed; we are mortal.

Would you be offended if someone were to interpret your film as a metaphor of Russia with Putin as the good doctor keeping everyone under lock and key?

It never occurred to me, but Maslov does share certain traits with the Russian president: he is fit, he rules them all with an iron hand. Any interpretation is allowed.

My question was teasing, because the Russians often say that when we make films about their country, we always show social outcasts and landfills, and that Western media love to turn everything into politics.

From my perspective, I'm not making films about Russia. I call them Russian films because this is where they are set. I always film 'my people', my flock, even if it were in Brazil. I never see my creative work in social terms; my films are very impressionistic. If I were to make a film about Russia as a country, I would do it differently. My films to date are not a diagnosis of the Russian society.

Your film could also be interpreted from the point of view of the esoteric, the inscrutable.

This film was psychologically a very hard experience for us; we were so exhausted after filming that we went to the Baikal and we shut ourselves in a monastery. After returning to Poland, everyone focused on his own plans. Right after this film, Łukasz Żal filmed *Ida* (nominated to the Academy Award for Best Cinematography – editorial note). I wrote a script for my debut fiction film, not to mention that 9 months later my daughter was born. For me, this film is very personal, and I would very much like for it to be important for the audience.

Have you thought about showing the film to them, to your tribe?

We arranged that I would send over a copy so they could watch it together. It's going to be an interesting experience. This film is important to them, because it's about them: unwanted by their families, by the society. I know how much it means to them. ■

On the fringes



Fire-followers dir.: Karolina Breguta

of documentary

MARRIAGE OF FICTION AND NON-FICTION

TEXT PAULINA BUKOWSKA





Zud dir.: Marta Minorowicz

For years, documentary has been eluding straightforward definitions and strict labels; its relation to fiction film constantly evolves, taking on new forms in the service of authenticity and truth.

The line separating documentary and fiction film has never been particularly impenetrable. An increasing hybridisation of genres further blurred the line between documentary and fiction. The growing number of fictionalised documentaries and documentarised fiction films clearly shows the constant need to push boundaries and expand the definition of documentary film, encouraging us to reflect upon its significance in the eyes of contemporary filmmakers. Documentary and fiction film are not necessarily on the opposite poles; quite the contrary, there is a strong pull between the one and the other, they intersect and complete each other. This is evidenced by the emergence of films that defy universally recognised categories and redefine classic genres.

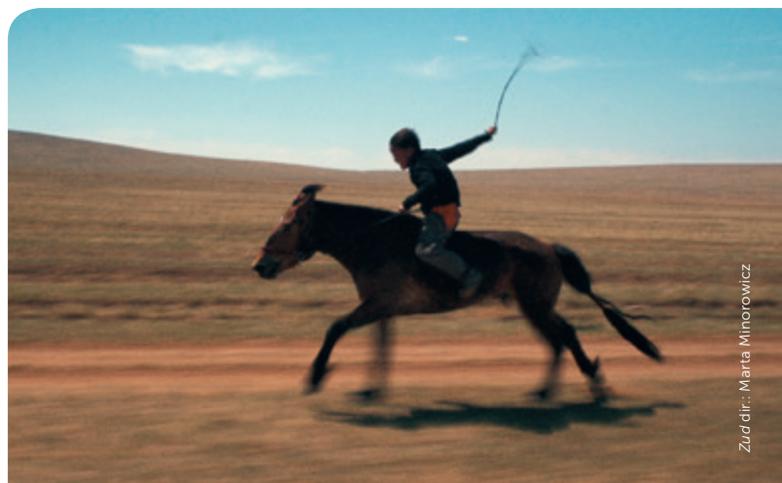
One example is *Zud* by Marta Minorowicz, a story about the life of Mongolian nomads that premiered at this year's Berlinale. This inquisitive, meticulous depiction of the relationship between man and the unforgiving nature of Mongolian steppe is a fictional account made partly in a documentary format. 'Initially, I wanted to make

a documentary, but this proved complicated both logistically and in terms of production. Due to the distance, it couldn't be filmed all at once', explains Marta Minorowicz. 'This also allowed me to submerge in the nomadic life of my protagonists. The narrative is weaved from personal memories and experiences of other nomads, while the characters fill the stories with their own authenticity. This would be impossible to achieve with professional actors, and I needed faces sculpted by steppe winds. The result is a collective tale that diverged from individual stories, becoming a story of the steppe.' While Minorowicz admits that a documentary filmmaker must always condense reality and make subjective selections, in her case staging went a step further. Finally, she decided to make the filmed stories into a fictional narrative. But three years of preparatory work and the director's previous experience in documentary helped to infuse the story with authenticity. 'Experience in documentary is useful in practically all aspects of filmmaking. Whether it's working with a protagonist or an actor, or the ability to recognise falseness. We decided to stick to a documentary style of filming, deliberately avoiding elaborate frames and shots, because they simply wouldn't work with amateur actors.'

A similar example of balancing on the line between fiction and documentary is Damian Kocur's *What I Want* (2015), inspired by the story of a disabled boy Ariel. The film features the

protagonists/amateur actors in their natural surroundings, but the author decided to make the story into a fiction film, despite the fact that the protagonists in fact play themselves. Detailed documentation, looking for protagonists, and getting to know their environment translated into the energy, movement, and all nuances of the protagonists' life that the director managed to capture in the film, in which reality prevail over fiction. In *The Existence* (2007) and *Lust Killer* (2012), Marcin Koszałka follows the most intimate aspects of his protagonists' lives, all the while allowing them to play roles and perform on screen, in harmony with their natural inclination for staging. On one hand, careful observation; on the other hand, the protagonists' natural potential put into creative use. At the touching point between facts and fiction, authenticity is born.

There is a deeply ingrained belief among the audiences that documentary filmmaking is objective, and that it's supposed to reflect reality in the least distorted way possible. This is the reason why documentary film is still perceived as an extremely serious and trustworthy genre. In other words, the events depicted in a film made in a documentary-like style will be perceived as authentic, even if we were to put into question some of the methods used in its production. But putting aside the content, documentary film is also an autonomous format that permits different kinds of experiments. *Fire-followers* (2013) by Karolina Breguła is a story about a Swedish town that for decades have fallen victim to frequent fires due to its wood-based architecture. The structure of the film's narrative leaves no doubt that we are dealing with a documentary; however, if one were to look it up, one would be bound for disappointment, because the events depicted in the film never took place. However, the use of a style typical for documentary gives something that never happened, but instead was entirely staged, a certain degree of realism. *Fire-followers* is still a documentary, even though it creates an alternative reality and gives the notion of truth an arbitrary meaning. While the facts



Zur dir: Marta Minorowicz

were invented and have no reference to reality whatsoever, the film's message is entirely relevant and true.

In his *North from Calabria* (2009), Marcin Sauter tells a story of a real place, superposing a fictional layer. Professional actors blend with a group of residents of Chełmski Śląski, helping in preparations for a town event. This doesn't disturb the natural rhythm of the local life; instead, the director develops the existing themes into potential situations. Strange things happen where the genres meet: documentary blends with fiction, the past with the present, fantasy with realism.

Throughout the history of Polish cinema other similar examples of creative approach to reality may be found: Kieślowski, Wiszniewski, Koszałka, Zmarz-Koczanowicz are authors classified as documentary filmmakers, despite their strong individual imprint. It is worth noting that all of them also made, some on smaller or others on bigger scale, fiction films. But times change, and so does technology, the audience, and reality itself, impacting what we see on screen. For years, documentary has been eluding straightforward definitions and strict labels; its relation to fiction film constantly evolves, taking on new forms in the service of authenticity and truth. ■



Lust Killer dir.: Marcin Koszałka



North from Calabria dir.: Marcin Sauter

Works in progress

WHAT'S TO COME
IN POLISH
DOCUMENTARY

TEXT KATARZYNA WILK

The Divines/ dir.: Barbara Białowas, Katarzyna Trzaska



A visual tale about a dangerous mountain wind that once in a while disturbs the lives of the residents of southern Poland, inmates serving long-term sentences trying to talk to their long-unseen children, and rebellious artists defying the rules: these are the subjects that young Polish documentary filmmakers want to make films about.

A growing number of Polish documentary films are made as so-called creative productions. Producers and filmmakers alike increasingly often participate in workshops, training and consulting programs. They present their projects at pitching events worldwide. We hear about their projects while they're still in the script development stage, and we follow their road towards the end result. However, gaining admission to an important international forum is not easy and the number of invitations is, unfortunately, limited. However, starting from last year Polish documentary filmmakers now have an opportunity to develop their ideas at Doc Lab Poland: a unique training program devoted exclusively to Polish projects. The Doc Lab Start section is for filmmakers whose films are in early stages of production. There are over a dozen projects that participate in the final pitching during the Krakow Film Festival, offering an overview of what's to come in Polish documentary in the upcoming two to three years.

While there are still many films being made in the classic Polish school of documentary style, through patient and careful observation of the protagonists (for instance Jacob Dammas' *Mr Jan and His 40 Girls* about a retired conductor leading a unique all-female brass band), many authors decide to break with tradition. One interesting example is *Diagnosis*, a documentary that is modern in its form, its manner of storytelling, and its approach to subject matter. It's an ongoing project by Ewa Podgórska produced by Małgorzata Wabińska about an unusual patient ending up on a therapist's couch. In the film, still in production, the director accompanies a group of experts specialising in urban psychotherapy in their analysis of Łódź, one of the most complicated Polish cities that is slowly disappearing into oblivion. The authors admit: 'We are fascinated by both the city and psychoanalysis. A combination of the two is a chance to make an original film that would offer answers to questions about the identity of the place that we live in.' Paweł Ziemiński is another filmmaker who decided to give his film an interesting structure. *New Blood* is a story, told via Skype, about inhabitants of a Polish village Stare Juchy who emigrated for work to Iceland. Separated by thousands of kilometres, families and friends are building a completely new relationship online.

POLISH DOCUMENTARY PROJECTS

PRESENTED AT INTERNATIONAL PROJECT MARKETS, FORUMS AND PITCHING SESSIONS

LISBON DOCS 2015 PORTUGAL:

WHITE CUBE DIR.: WOJCIECH PUSTOŁA •

PROD.: ENDORFINA STUDIO

MR JAN AND HIS 40 GIRLS DIR.: JACOB DAMMAS •

PROD.: GRANIZA

DOK LEIPZIG COPRODUCTION MEETING 2015 GERMANY:

THE WIND DIR.: MICHAŁ BIELAWSKI • PROD.: TELEMAR

IDFA FORUM 2015 THE NETHERLANDS:

THE PRINCE AND THE DYBBUK DIR.: ELIWIRA NIEWIERA, PIOTR ROSOŁOWSKI • PROD.: FILM ART PRODUCTION, KUNDSCHAFTER FILMPRODUKTION, ZERO ONE FILM, EIE FILM

WHEN EAST MEETS WEST 2016 ITALY:

MR JAN AND HIS 40 GIRLS DIR.: JACOB DAMMAS •

PROD.: GRANIZA

EAST EUROPEAN FORUM 2016 CZECH REPUBLIC:

POLLYWOOD DIR.: PAWEŁ FERDEK • PROD.: BUKSFILM, EBH POLSKA

OVER THE LIMIT DIR.: MARTA PRUS • PROD.: TELEMAR

EAST DOC PLATFORM PROJECT MARKET 2016 CZECH REPUBLIC:

RUNNERS DIR.: ŁUKASZ BOROWSKI • PROD.: WAJDA STUDIO

FILM FOR MY MUM DIR.: JAKUB PIĄTEK • PROD.: ENDORFINA STUDIO

DOC TANK 2016 CZECH REPUBLIC:

THE FUTURE OF FOREVER DIR.: ANA BRZEZIŃSKA •

PROD.: UNLIMITEDFILM

LINE9 DIR./PROD.: KATARZYNA BORATYN, MAŁGORZATA JURKO

DOCS IN THESSALONIKI 2016 GREECE:

GOOD CHANGE DIR.: KONRAD SZOŁAJSKI • PROD.: ZK STUDIO

DOCS IN PROGRESS – VISIONS DU RÉEL 2016 SWITZERLAND:

13 SUMMERS UNDER WATER DIR.: WIKTORIA SZYMAŃSKA, PROD.: TRADE FILMS, TEA PRODUCTION, LUNA W

PENELOPE DIR.: EVA VILA • PROD.: ARAKI FILMS, POLAND STUDIO

HOT DOCS FORUM 2016 CANADA:

OVER THE LIMIT DIR.: MARTA PRUS • PROD.: TELEMAR

MEETMARKET SHEFFIELD 2016 UNITED KINGDOM:

OVER THE LIMIT DIR.: MARTA PRUS • PROD.: TELEMAR

Ongoing projects prove that Polish documentary filmmakers do not shy away from bold or controversial topics. *Where Are You Teresa O.?* by Arkadiusz Bartosiak and Paweł Biniek is an investigative documentary about the authors trying to find an internationally famous Polish porn star of the eighties who has distanced herself from the past and is now hiding from the world. Nobody knows where she lives or what she does, and the celebrity is extremely selective about people with whom she meets. The trail leads to Spain. But it remains uncertain whether the eccentric protagonist will agree to take part in a film about the behind the scenes of her professional and private life.



Mr Jan and His 40 Girls dir.: Jacob Dammas



Diagnosis dir.: Ewa Podgórska

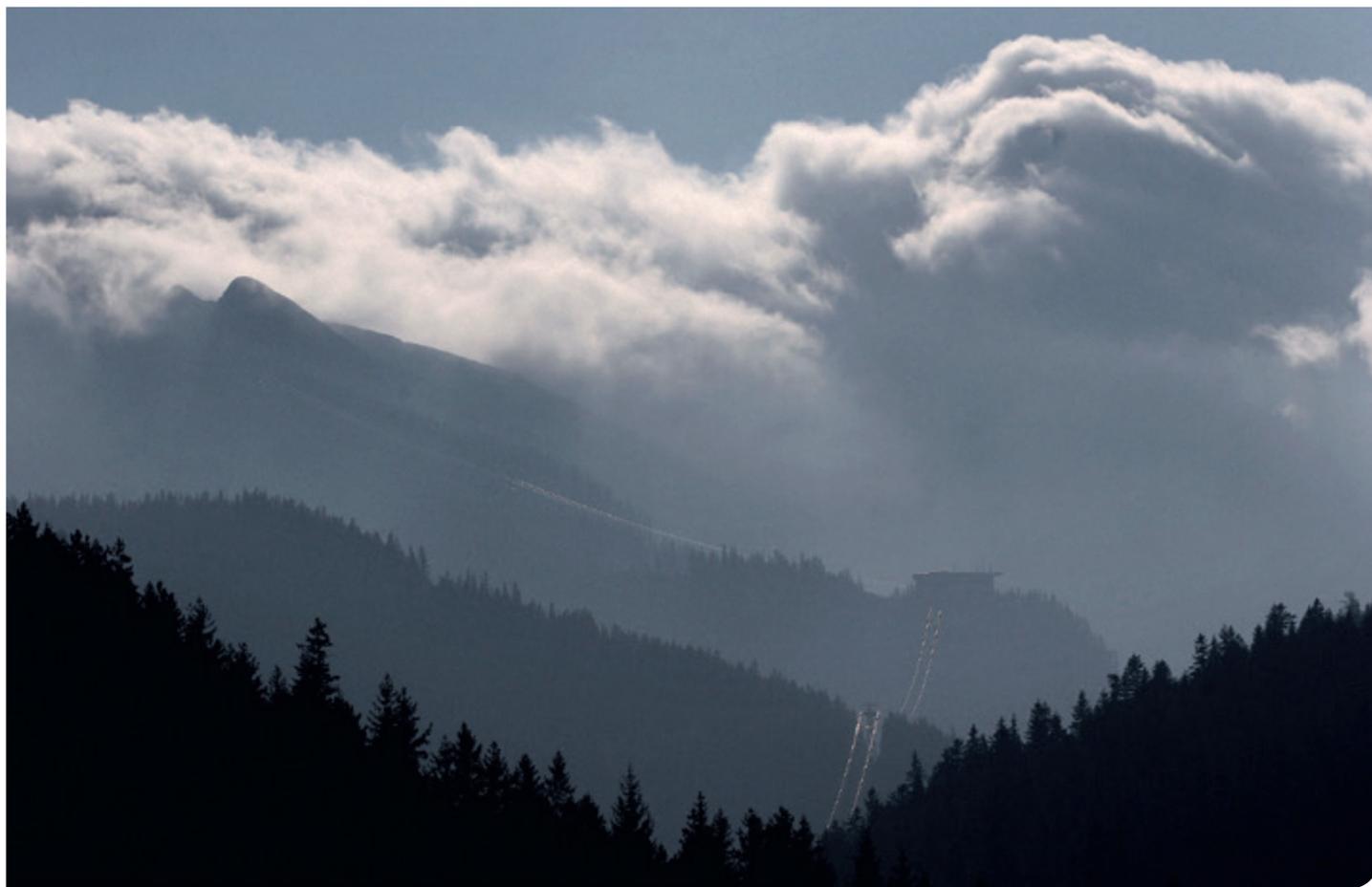
A documentary that is bound to make an impression is *The Divines!*. It's a story about rebellious young female artists who chose to take a very difficult road towards self-fulfilment. 'Our protagonists impressed us with their uncompromising attitude towards the demands of the market' – admit the film director Barbara Białowąs and the producer and co-director Katarzyna Trzaska. 'We want to see if they will persevere in their rebellion'. The project is also undeniably feminist in spirit. 'We are interested in the artist vs woman aspect, in how each of our protagonists reconciles her own perception of womanhood and a woman's role with the expectations of society, and whether these expectations still leave room for provocative art that plays with conventions and stereotypes' – say the authors. A difficult subject has been tackled by Zvika Gregory Portnoy, who is now finalising his project *I Would Like To Tell You*

While there are still many films being made in the classic Polish school of documentary style, through patient and careful observation of the protagonists, many authors decide to break with tradition.

Everything. It's a documentary about fathers serving long-term sentences for grave offences wanting to rebuild or establish a relationship with their long-unseen children. 'I've always been interested in the relationship between father and child' – says Portnoy. 'But I've always looked from a child's perspective. This film allows me to study the subject from the point of view of a father, who is usually accused of abandonment, indifference. I want to understand those men: what drives them, what they feel, what's their love like, if it exists at all.'

The Wind by Michał Bielawski appears to be a documentary like no other. The director took upon himself a rather challenging task by making his film's main protagonist the 'halny' wind that blows every few weeks in the Polish highlands, putting on hold the lives of the region's inhabitants. While the wind is warm, its strength is destructive. Its arrival is preceded by feelings of anxiety, increased incidence of heart problems, and a wave of violent behaviour. 'We want to tell about the wind because it carries an interesting insight about people; it allows to show them in a moment of change, and change is something that gives a better understanding of the protagonists' – says the director. The film is going to be an unusual portrayal of nature that has an immensely interesting and unpredictable impact on human life. ■

The Wind dir.: Michał Bielawski





Icon Ikona

DIR.: **WOJCIECH KASPERSKI** • DOCUMENTARY • POLAND • 2016 • 51'

They say that a person's internal universe is made of emotions. The latest film by Wojciech Kasperski is too. *Icon* contains a lot of sadness, some despair. Anger and sorrow are channelled into madness or manifested through tender gestures. Above them all hovers melancholy, enchanted into the minimalist, subtle score by Antoni Komasa-Łazarkiewicz. Kasperski and Lukasz Żal, a cinematographer, enter into one of the biggest psychiatric hospitals in Siberia. They watch schizophrenics, a serial killer, suicidal teenagers, the elderly suffering from dementia; also, homeless people, and children who found no room in the orphanage. And they paint a deeply disturbing landscape of loneliness.

Who takes seriously the feelings of people who live in the world of illusion? No one. Does it make these feelings less real? Probably not. Or maybe? Kasperski asks a series of fundamental questions that nobody knows how to answer. There are five doctors for hundreds of patients. Do any of them know where mental illness begins? Does it first infect the mind, or does it start in the soul? Without finding the cause, there is no hope for proper treatment. But the patients at the Siberian hospital are in no hurry. They are not going anywhere. No one is waiting for them. In a few hypnotic episodes Kasperski and Żal reveal the dynamics governing the hospital community. Is there anything out of ordinary? Somewhere someone is arguing loudly, someone else is celebrating a birthday. Some residents resent each other, others are friends. Some are sleeping, a few are dancing. All are immensely lonely. This normal day-to-day of the hospital, this peculiar ordinariness, is what terrifies the most. Because what is madness? In *Icon*, the thick stroke that is supposed to separate health from mental illness is no more than a thin line. This is good. This allows the audience to cross the boundaries – back and forth – as if the rational thinking and the nightmarish reality were not separated by any barriers at all.

ANNA BIELAK

21 x New York 21 x Nowy Jork

DIR.: **PIOTR STASIK** • DOCUMENTARY • POLAND • 2016 • 70'

It's like roulette. You never know who you're going to draw and what story you're going to hear. Piotr Stasik's camera is on the subway. It watches people, their faces, shoes, hands; it listens to their voices. Some stations are crowded, other are almost deserted. The pace and the rhythm of editing reflect the character of the city where there is never time for anything, but where anything could happen. In New York, one has a part-time girlfriend, or a boyfriend for a single night. Nationalities and languages are aplenty; different flavours, aromas and desires blend together on one street. But one thing seems to unite all people. Everyone is looking for someone with whom he or she could share these sensations in everyday life. The latest documentary by Stasik is a mosaic-like portrayal of a big city that takes life as it becomes a background for the stories told by its residents. All are very intimate and genuine, because Stasik doesn't put any of his twenty-one protagonists in front of the camera. He observes each of them in their natural environment, mixing recorded stories with images and excellent music that emphasizes the emotions, the character of places, and the lifestyle of the protagonists: singles of different ages, artists, lunatics, the young and the old, some eccentric and others entirely ordinary but, somehow, no less fascinating. Stasik pulls us into a hypnotic and unpredictable world that seems to spin and vibrate. With some of the protagonists we only get to spend a moment, like with those who ask for directions or time in the street. Others are willing to talk and invite us into their world: to a favourite bar, for a walk, into their homes, their bedrooms. Some places Stasik visits more than once, as if he were dropping by an old friend's place to say hello. They share with him their secrets and hopes. They confess their past mistakes. And they talk in many different ways about loneliness. Thus a film about a city that never sleeps gradually becomes a story of longing for waking up next to a loved one.

ANNA BIELAK



Alisa in Warland *Alisa w krainie wojny*

DIR.: ALISA KOVALENKO, LIUBOV DURAKOVA • DOCUMENTARY
• POLAND • 2015 • 74'

And yesterday things went on just as usual. I wonder if I've been changed in the night? Let me think: was I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is 'Who in the world am I?' (Quote from *Alice in Wonderland*)

Ukraine is no Wonderland. All around are the sounds of gunfire. The sound alone is enough for the soldiers to recognise whether it is the friend shooting, or the enemy. One of the soldiers is Alisa, a 26-year-old film school student. Only a few months back she thought that a camera was enough of a weapon, and she held some romantic notions about war. 'I had love and revolution' – she would say, until the course of events questioned both.

Alisa in Warland is a unique documentary about the fighting taking place in Ukraine. In this story, the events in the Maidan Square are no more than an episode. Kovalenko and Durakova do not bring a camera into the crowd; they do not film street protests with fanfare proper for spectacular shows. Their documentary is quiet, intimate, and has a slightly claustrophobic quality. The camera almost at all times remains close to the protagonist – wandering through dark hallways, spending hours in rooms, travelling on the back of a truck – as if it were always behind the scenes.

When the camera is so close to a person, the conflict acquires a tangible, human dimension. One can see each detail, gesture, tear. One sees the impact of great history on individual dramas. In the background of political and social conflict, a story of love unfolds. Somewhere beyond the world of dirt, dust and war, there is a man probably waiting for Alisa. Stephane is a French journalist; he is a social activist, but he prefers to stay outside of the line of fire. And Alisa? Is she a thrill-seeker, or a patriot travelling through her country in order to understand what is happening to her homeland? Will the consequences of the events that unfold on the road also be irrevocable?

ANNA BIELAK



When You Return *Kiedy wrócisz*

DIR.: ANNA ZAMĘCKA • POLAND • DOCUMENTARY • 2016 • 70'

What will happen when she returns? Will she know how to love them? Or will she fail? Pack her things and leave in a hurry. Perhaps she will feel ashamed, but she won't see any other choice. How would thing be if she were a stronger person? Would it make her a better mother? Would the fourteen-year-old Ola have it easier in life? Or perhaps this would only mean another person in the household who would only add to the burden that the girl is already bearing on her frail shoulders?

When You Return by Anna Zamęcka is a film about a mother, who is incapable of being with her children, and her daughter, who takes on the responsibility for the family. It is a story about tenderness and absence thereof, about hope and disappointment, and the difference between adulthood and maturity. Ola is not an adult yet, but she is already extremely mature. When her mother moved out, she was left alone with her father, who had been placed under court guardianship, and an autistic brother who needs to be prepared for his First Communion. 'Whom the Lord loves, He chastens' – a priest preaches at church.

If it is so, then Ola should feel loved. But does divine love truly endure all things, when it gives no sense of security and no human closeness or warmth? Can it truly never be provoked to anger? Sometimes, Ola gives vent to her anger. Because she cannot find the brush. Because someone took away the TV. In those moments, she acts her age. But such moments are rare and extremely precious. They show that things at home are not as they should be; that Ola almost always displays maturity beyond her age. But she doesn't complaint or shirk her duties. Zamęcka doesn't ask her about her dreams. The camera operator Małgorzata Szyłak shows Ola's daily struggle with images that are simple, genuine and sincere. This visual simplicity leaves room for deep emotion. Ola is a heroine whose character shows not in what she says, but in her actions. The truth of the film also lies beyond words.

ANNA BIELAK



You Have No Idea How Much I Love You

Nawet nie wiesz, jak bardzo cię Kocham

DIR.: PAWEŁ ŁOZIŃSKI • DOCUMENTARY • POLAND • 2016 • 75'

You have no idea how much I love you. Because I never told you. I thought that you knew, that emotions didn't need to be put into words. Paweł Łoziński disagrees. He wants for his protagonists – a mother and a daughter – to learn to talk about their feelings, to recognise, name and accept them. Łoziński admits that his filmmaking is his own therapy of sorts. One of his previous films was a deeply personal account about a difficult journey that he made with his father Marcel Łoziński. Now he points his camera at a mother and a daughter, who with the support of a therapist Bogdan de Barbaro finally face issues that have been swept under the rug for years. The most obvious issue is the lack of mutual understanding, paired with reluctance to engage in real, sincere dialogue. In the background, there is resentment that prevents any attempts at reconciliation. The intentions are also important, but those can be revealed only through dialogue, which rarely happens, since both women believe that they have nothing to say to each other. Hence the vicious cycle. Łoziński sees this. He reduces action to one room, where Hanna and Ewa have their talks. The walls are bare, the windows cannot be seen; the camera focuses on faces, expressions, gestures made by trembling hands; it records voices. This is enough to make one unable to avert their eyes from the screen, unwilling to stop listening. *You Have No Idea How Much I Love You* is built on close-ups and so intimate that watching it can be uncomfortable. It gives you insight into a situation that you should not be a part of. Makes you feel like you should avert your gaze or close your eyes, but then, you are forced to turn the attention onto yourself. And, perhaps, this is the best thing that could happen? The documentary has no musical score, but it is full of exciting plot twists. The end result reveals feelings that one didn't even know existed.

ANNA BIELAK

The Internal Ear

Ucho wewnętrzne

DIR.: SZYMON ULIASZ, MAGDALENA GUBAŁA • DOCUMENTARY
• POLAND • 2016 • 70'

It's really all about a certain sensitivity to the surrounding world. Magdalena Gubała and Szymon Uliasz expect it from the audience of *The Internal Ear*, a biographical documentary about Mikołaj Trzaska, a composer, bass clarinet and saxophone player. The filmmakers talk about music through the sound, the pace of editing, the rhythm of scenes, and stretches of jazz improvisations that they listen to and observe. The film is a portrayal of an artist who transports his audiences into a world of emotional dissonances and original sounds. *The Internal Ear* brings to mind an improvised jazz piece: it contains a lot of tension and a myriad of different emotions. Trzaska threads through them with ease. The authors show his art in different contexts, recording his conversations with musicians of the international jazz scene, fragments of concerts, and loose thoughts by Trzaska himself trying to process intellectually the feelings, improvisation and intentions being the basis for all his artistic work. The filmmakers' concept is clear. It is not the storyline that takes us from point A to point B in the protagonist's life, but it is the music that summons memories, encourages storytelling, and reveals his creative methods.

Uliasz and Gubała's film is a documentary about a master musician who continues exploring, and a modest person who follows his own path paying no mind to expectations and current trends. The road is filled with loads of energy, and lots of anxiety too, just like Trzaska's jazz music. But he is unafraid. He listens to the voice of intuition, he has intimate conversations with himself and with his audience. *The Internal Ear* resembles such a conversation taking place in dimmed lights on stage, or on a train – in-between places and sounds, with the support of artists who, like Trzaska, made improvisation into a method.

ANNA BIELAK

POLISH DOCS

CATALOGUE OF FILMS

2015–2016



Casa Blanca

DIR.: **ALEKSANDRA MACIUSZEK** • 2015 • DOCUMENTARY • 62' • 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 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.



If I Only Were a Spider

DIR.: **KATARZYNA WARZECHA, MARTYNA MAJEWSKA, ALEX CASIANOV** • 2015 • DOCUMENTARY • 18' • POLAND • PROD.: KRZYSZTOF KIEŚLÓWSKI FACULTY OF RADIO AND TELEVISION 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.



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 archetypal 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: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

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.



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.



Little Big Team

DIR.: KRYSZTIAN KAMIŃSKI • 2015 • DOCUMENTARY • 53' • POLAND • PROD.: FILM FICTION
 • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

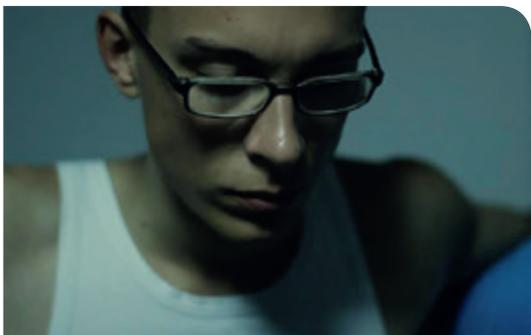
In a small Polish village, there is a unique football team that lost its last 40 matches. Bohdan Kwaśniak, the team's all-in-one president, coach, and player, still believes that his team is bound for great success. To motivate the players and the village folk, he decides to organize open days at the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



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: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.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 DZIORSKI** • 2015 • DOCUMENTARY • 40' • 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 M. DRYGAS** • 2015 • DOCUMENTARY • 45' • POLAND • PROD.: DRYGAS PRODUCTION • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

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: ATREBOWICZ@WAJDASTUDIO.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: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

The film follows the lives of two brothers: 14-year-old Mateusz and 13-year-old Łukasz, 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: KATARZYNA WILK, KRAKOW FILM FOUNDATION,
 KATARZYNA.WILK@KFF.COM.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.



Out of the Blue

DIR.: **PIOTR MAŁECKI** • 2015 • DOCUMENTARY • 30' • POLAND • PROD.: WAJDA STUDIO •
 CONTACT: ATREBOWICZ@WAJDASTUDIO.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: KATARZYNA WILK,
 KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.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. 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: KATARZYNA WILK,
 KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.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: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.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.



Goran the Camel Man

DIR.: **MARCIN LESISZ** • 2015 • DOCUMENTARY • 17' • PROD.: STOWARZYSZENIE LUBIŃSKA GRUPA FILMOWA UISEL STUDIO • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Goran the Camel Man is a short documentary presenting an excerpt from the life of an extraordinary traveller. Goran is a Swiss who travels on a gypsy wagon in the company of his dogs, goats and a camel, recreating the route of the Silk Road. He has been consistently living his dream for the last 27 years, travelling through Mongolia, Iran, Turkey, Italy, France etc. The film, made in Georgia, shows a fragment of his unusual, nomadic way of life.



Grace of God

DIR.: **KRISTJÁN LOÐMFJÖRD** • 2015 • DOCUMENTARY • 43' • POLAND • PROD.: SPUNNIK PHOTOS
 • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Grace of God is a documentary reflecting on the complex relationships between humans and domesticated animals. Thirteen individuals share their stories of personal experiences with a particular animal, relaying everything from profound friendships to a range of unusual interactions. Animals of exceptional intelligence, who in some cases have used their instincts and wit to save the owner's life. Even touching on the symbolism associated with animals that appear to humans as visions from the afterlife. At its core the film offers a portrayal of Christian society while allowing some moral reflection on the relationship between a master and a servant.



Brothers

DIR.: **WOJCIECH STAROŃ** • 2015 • DOCUMENTARY • 68' • POLAND • PROD.: STARON-FILM
 • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

After 80 years of exile two brothers return to Poland from Kazakhstan. They want to find their place in the new world. They have different personalities: one is a painter and a dreamer, the other one – a down-to-earth engineer. They are as different as ink and water and as inseparable as a flower from its stem. They want to rebuild their lives in spite of dramatic events that the fate sends down on them – their house burning down with thousands of paintings inside and one of the brothers putting the other one in a retirement home. The race against time begins now. Will they be fast enough?



The Last Trick

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

Zenon Andryjewicz has been running a children's circus school in Lviv for many years. Nowadays, his thoughts are turning more and more often to retirement. It seems to him that the best things a person can hope for in life have already happened for him. He would like to leave his charges with something more than old posters and faded photos when he departs... his knowledge, experience and passion for his art.



Amnesia

DIR.: **JERZY ŚLADKOWSKI** • 2015 • DOCUMENTARY • 56' • POLAND • PROD.: RAGUSA FILM
• CONTACT: DARIUSZ KOWALSKI, RAGUSA FILM, D.KOWALSKI@RAGUSAFILM.PL

Piotr, who lived in Poland for 22 years, only after 20 years abroad learned that 300 metres away from his family home 42 people were murdered in the Kielce pogrom on 4 July 1946. A phone conversation with his mother reveals this unknown fact from the family history. In order to fully explain the matter, Piotr comes to Poland, to his parents' house. Nothing will remain unambiguous in the maze of facts, interpretations of events and emotions.



Alisa in Warland

DIR.: **ALISA KOVALENKO, LIUBOV DURAKOVA** • 2015 • DOCUMENTARY • 80'
• PROD.: DOC'N'WORLD FOUNDATION • CONTACT: DOC'N'WORLD FOUNDATION,
OFFICE@DOCWORLD.PL

Alisa is 26 years old when the revolution starts in Kiev. She's a film school student, but above all she's Ukrainian. The film describes her journey from Euromaidan to the war in the East. It's an emotional diary of a young woman lost in an uncertain world; a living picture of her tragic experiences, feelings, pain. Alisa was taken captive by separatists, who thought she was a sniper in the Ukrainian army. She is not just a filmmaker anymore; she becomes a participant in the events. The film also tells a story of love between Alisa and her French boyfriend: will love survive the perils of war?



Cheerleaders

DIR.: **ŚLAWOMIR WITEK** • 2015 • DOCUMENTARY • 40' • PROD.: MAJ FILM
PRODUKCJA FILMOWA • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION,
KATARZYNA.WILK@KFF.COM.PL

Monika is the captain of a professional cheerleading squad – FLEX Cheerleaders – and is about to face probably the biggest challenge in her life. She is supposed to create from scratch a cheerleading squad consisting of girls on wheelchairs. Aware of all the risks and difficulties, she decides to pick up the gauntlet. For the first time in her life, she will work with girls who are disabled, but no less ambitious and tenacious than herself. Their main, common goal is to perform during a big sports event.



The Great Theatre

DIR.: **ŚLAWOMIR BATYRA** • 2016 • DOCUMENTARY • 30' • PROD.: DELORD •
CONTACT: AGNIESZKA ROSTROPOWICZ-RUTKOWSKA, AGNIESZKA.R@DELORD.PL

The Teatr Wielki (The Grand Theater) in Warsaw is the largest opera theatre in the world. Now, thanks to Sławomir Batyra's careful observations, everybody has a chance to see what happens backstage during rehearsals for *Madama Butterfly* directed by Mariusz Trelinski. This film journey behind the scenes gives us an opportunity to discover this unknown, remarkable world, which is just as fascinating as what is presented on stage. The film is a visually and theatrically sophisticated symphony of images, sounds and light, which enables a metaphorical understanding of how real Art is created.



When You Return

DIR.: **ANNA ZAMEČKA** • 2016 • DOCUMENTARY • 70' • PROD.: OTTER FILMS, WAJDA
STUDIO, HBO EUROPE • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION,
KATARZYNA.WILK@KFF.COM.PL

A teenage girl prepares her autistic brother for his First Communion, while juggling other responsibilities that include taking care of her father and running a house that is falling apart. She dreams of a picture perfect family with her mom coming back home for good, but instead she learns her first lesson of mature life – sometimes the hardest thing to do is to let go of your own dreams.



First Pole on Mars

DIR.: **AGNIESZKA ELBANOWSKA** • 2016 • DOCUMENTARY • 39' • PROD.: SQUARE FILM STUDIO, DI FACTORY • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

In the Milky Way, on the Solar System's third planet from the Sun, Kazimierz, aged 68, is mounting a device for communicating with the Universe. In the same space-time, the competition for participation in the historical Mars One project begins. Kazimierz has a chance of becoming one of the first colonists on Mars. But first, he must beat some three thousand other applicants...



Before Dawn

DIR.: **LUKASZ BOROWSKI** • 2016 • DOCUMENTARY • 27' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

A rugged outdoorsman and his androgynous, fashionable son go on the unlikeliest camping trip ever in the Albanian mountains. While the Dad sets up camp and starts the fire, his boy primps and poses for selfies. When they get lost, father and son must join forces to overcome sinkholes and bad directions in this road movie that runs on tenderness and teamwork.



Morgenrot

DIR.: **MICHAŁ KORCHOWIEC** • 2016 • DOCUMENTARY • 68' • PROD.: ERSATZ MICHAŁ KORCHOWIEC • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

The director's personal story. After WW II, Poland pursued the policy aimed at suppressing ethnic diversity. The post-war issues of native inhabitants of the Recovered Territories, formerly German, were in-existent in public discourse. The director's grandmother, afraid of public humiliation, never revealed her nationality. She pretended to be a Pole her whole life. Her secret had a strong impact on her entire family. The director discovered the indirect influence of war on his own life. Now it is honesty alone that can help them rebuild relationships in the family.



Last Season

DIR.: **SŁAWOMIR WITEK** • 2016 • DOCUMENTARY • 13' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION, STARON-FILM • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

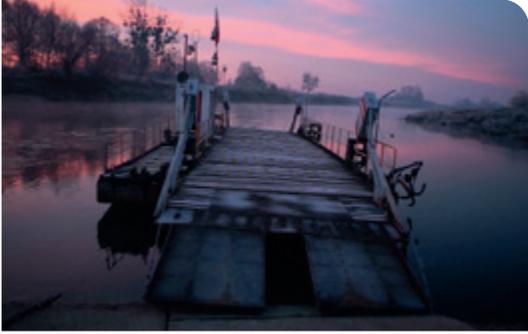
At the far end of Gdynia, by the Baltic Sea, there is a small fishing settlement. A young fisherman dreams of following into his father's and grandfather's steps. A few seasons of fishing with his father make him realise that this dream may never come true.



Three Conversations on Life

DIR.: **JULIA SZANIAWSKA** • 2016 • DOCUMENTARY • 25' • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

A series of conversations between a mother and a daughter. The mother (66) is a doctor and a devout, practicing Catholic. The daughter (35) is an atheist and a mother of two children conceived through IVF. Although the grandmother loves her grandchildren, she does not accept this form of assisted reproductive technology.



Marina

DIR.: **MARCIN LESISZ** • 2016 • DOCUMENTARY • 15' • PROD.: STOWARZYSZENIE LUBIŃSKA GRUPA FILMOWA UISEL STUDIO • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Marina tells a story of river carriers that pulled the rope from one shore to another day and night. It is a reflection on the last days of the existence of a small microcosm, the world of a river, man and machine. A ferry that has run since medieval times is being replaced with a bridge that brings a chapter of some forgotten local history to an end.



Second Life

DIR.: **EUGENIUSZ PANKOV** • 2016 • DOCUMENTARY • 19' • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ, FUNDACJA ARTYSTYCZNA ERINA B • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Iryna Myenova decided to sign a contract with a cryopreservation company to freeze the body of her 98-year-old mother. The procedure is performed in the few minutes after the heart stops but while the brain still remains alive. She did this in hope that, in the future, technology will allow to unfreeze and bring her mother back to life. Iryna also signed a similar contract for herself, because she would like to get a chance at a new, better relationship with her extremely strict and self-centred mother. Now she waits for death making plans for the future with her mother.



Icon

DIR.: **WOJCIECH KASPERSKI** • 2016 • DOCUMENTARY • 52' • PROD.: DELTA FILM, TVP • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

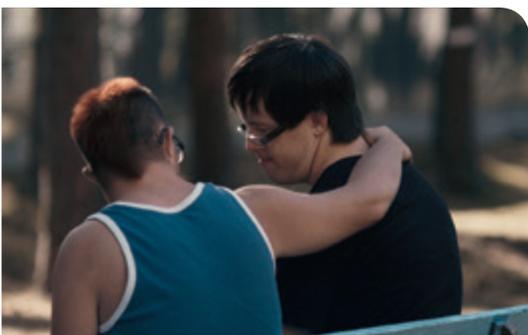
Icon is a documentary portrayal of a provincial psychiatric hospital. For the first time in the history of one of the largest psychiatric hospitals in Siberia, a film crew could see the day-to-day life happening behind its high walls. The five doctors are mostly grey, old men who have spent their best years in this obscure village, looking after generations of patients with the help of nurses, who live in the surrounding villages. In the claustrophobic interiors we find patients with schizophrenia, serial killers, elderly women suffering from Alzheimer's, and teens with behavioural problems – the hospital offers shelter for all kinds of social outcasts. It is to them that the film is dedicated.



21 x New York

DIR.: **PIOTR STASIK** • 2016 • DOCUMENTARY • 52'/70' • PROD.: LAVA FILMS, TVP • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

21 x New York is an intimate portrayal of New York City and its residents. We meet the characters on the subway and we follow them to the surface, learning thing about their lives, desires, passions, hopes and dreams, sometimes already lost, and sometimes still waiting to be fulfilled. The result is an emotional tale of loneliness haunting the 21st century Western world.



Daniel

DIR.: **ANASTAZJA DĄBROWSKA** • 2016 • DOCUMENTARY • 24' • PROD.: KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Daniel is a young man dealing with problems typical for someone his age: love, infatuation, personal dilemmas, friendships with other teenagers. A summer vacation at the seaside is an opportunity to take a look at all those ordinary aspects of his life. But being a person with a Down syndrome, Daniel experiences everything in his own way: deeply, honestly, and without irony.



You Have No Idea How Much I Love You

DIR.: **PAWEŁ ŁOZIŃSKI** • 2016 • DOCUMENTARY • 75' • PROD.: ŁOZIŃSKI PRODUCTION, TVP • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

A brave, intimate and innovative step towards new forms of documentary filmmaking. The camera follows an intimate conversation between a mother and a daughter, confronted with a therapist. In a psychodrama, the medium itself gains importance. How authentic are the reactions obtained during a staged and filmed talk?



Walking Spark

DIR.: **MARCIN KOPEĆ** • 2016 • DOCUMENTARY • 50' • PROD.: SHIPSBOY • CONTACT: DAWID JANICKI, JANICKI@SHIPSBOY.COM

The fairly clear distinction between good and evil becomes less evident when the line runs within one person. *Walking Spark* is a tale about how dramatic events determine a person's life: their behaviour, way of thinking, perception of the world.



The Gift

DIR.: **PRZEMYSŁAW KAMIŃSKI** • 2016 • DOCUMENTARY • 57' • PROD.: TELEMAR • CONTACT: KATARZYNA WILK, KRAKOW FILM FOUNDATION, KATARZYNA.WILK@KFF.COM.PL

Yuriy is suspended between Poland and Ukraine. He often visits his homeland; he spent his childhood and grew up there, and this is where he feels best. Already as a child, he had an ability to entertain and inspire people's trust. It was also then that he discovered his ability to help people, to heal them. He has had a commercial success in Poland, where he performs for money. But he has increasing doubts whether what he is doing is right. His father's death makes him reflect on what is important in life.



The Internal Ear

DIR.: **SZYMON ULIASZ, MAGDALENA GUBAŁA** • 2016 • DOCUMENTARY • 70' • PROD.: MAGIC PRODUCTION • CONTACT: MAGDALENA NOWACKA, BIURO@MAGIC-PRODUCTION.COM

The Internal Ear is a film essay on the essence of improvisation presenting the artistic work of Mikołaj Trzaska – composer, saxophone and bass clarinet player – as well as contemporary international jazz scene in general. Trzaska's biography as an artist and the independent and uncompromising road that he follows are a starting point for the story. The film shows areas, inspirations and roots that improvised music draws from.



Monk of the Sea

DIR.: **RAFAL SKALSKI** • 2016 • DOCUMENTARY • 63' • PROD.: CENTRALA • CONTACT: PAWEŁ KOSUŃ, KOSUN@CENTRALAFILM.PL

In Thailand, tradition dictates that any 'real man' should at least once join a monastery and become a Buddhist monk, at least for a few days. For this reason, 70% of men become temporary monks. Ball is a 30-year-old party lover who lives with his parents in Bangkok and is so absorbed by work in a large corporation that he hasn't been on vacation in five years. Now, he decides to fulfil the customary duty and become a monk for a period of two weeks. He will spend this time in an extraordinary monastery surrounded by water, run by the charismatic Abbot.



I Do What I Want and How I Want It

JERZY ARMATA TALKS WITH MARIUSZ WILCZYŃSKI

JERZY ARMATA: What do you consider to be your biggest success to date?

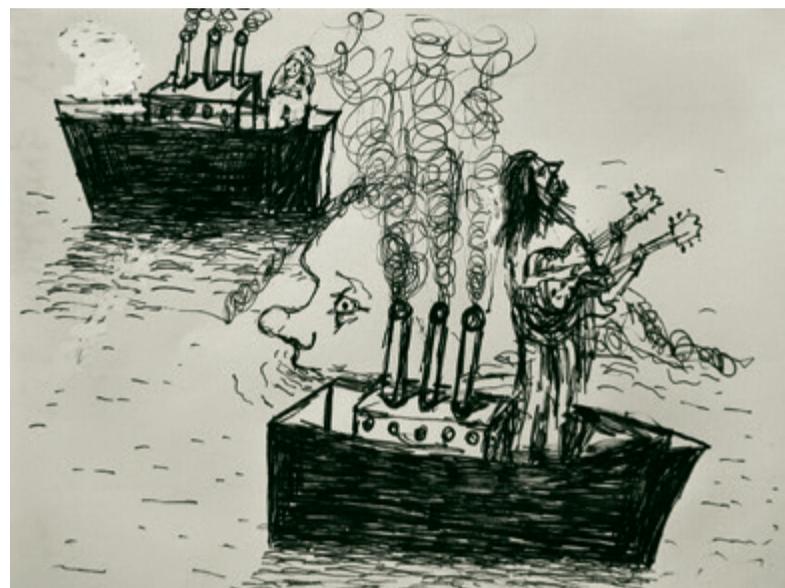
MARIUSZ WILCZYŃSKI: That I've always worked on my own terms. All that I did, and still do, is my own creation and is done without compromising my integrity as an artist. This is what I understand by integrity; I'm not a militant artist, and I'm not interested in short-term perspective in art, but in universal values. I've always done what I wanted, and the way I wanted. Even when I worked on commercial formats, like visual art for TVP Kultura, nobody meddled; I was working on my own ideas only. As far as films are concerned, I didn't know how to make them, and I was inventing my own methods... Recently, I was asked to establish a faculty of animated film at the Łódź Academy of Fine Arts. It's flattering, but frankly, when it comes to filmmaking I'm still an amateur.

To be honest, sometimes you would re-invent some things that had already been invented a long time ago, but you also had some very original ideas, for instance the changing frame size, which was a product of a graphic artist's way of thinking rather than a filmmaker's.

This was natural for me, I was a painter, and all painters choose the size and shape of the canvas based on what they want to paint. The first person who noticed and appreciated my attempts to narrate by changing how the shots were framed in terms of size and proportions was a world-famous animation artist Witold Giersz. He called them pioneering and compared their importance to the revolutionary step that was replacing contour drawing with contourless patches of colour a few decades back. I couldn't have received a better recommendation. I graduated from the Academy of Fine Arts, I never attended any film schools, so I came up with everything on my own. Like performances combining graphic art and music, when I draw and make animation to music created live by great artists. And I'm satisfied that all this somehow – on my own limited scale – got noticed. My films were screened at relevant festivals, *Kizi Mizi* appeared at the Berlinale and in Annecy, I had a retrospective exhibition in the Museum of Modern Art as well as other institutions, and I gave performances in many prestigious locations in New York, Rio de Janeiro, Geneva, Paris, Nantes, Warsaw. Recently, I performed live in Tokio before an audience of five thousand people with Sinfonia Varsovia and Tokio Symphony Orchestra, with live broadcast on a Japanese public television channel NHK. My performance art also appeared on German ARTE and Polish TVP Kultura. It is important for an artist to reach people with his art. But the most important thing for me is that I do things my own way, and if I don't know how, I come up with my own ways. Like in that song by Tadeusz Nalepa: 'I must find a road, /that nobody has ever taken, /and if it doesn't exist, I'll create it...'. This is what I do, on my own modest scale.

MARIUSZ WILCZYŃSKI – screenwriter, visual designer and film director, maker of animated films, music videos, short TV forms; painter, graphic artist, scenographer, actor, teacher. Engages in artistic activities combining different forms of art (musical/visual/film performance art). Graduated from the Faculty of Painting and Graphic Design at the Academy of Fine Arts in Łódź (1986). Teaches at the Łódź Film School. Retrospective exhibitions of his work were held, among others, in New York, Berlin, Brasilia. His graphic art and films received many awards e.g. in Arnhem, Chicago, Yokohama, New York, and Paris.

Stop being so modest. You have a sizeable number of faithful fans, and thanks to your performances with great artists like, for instance, Tomasz Stańko, Leszek Mozdżer, Michał Urbaniak, and Wojciech Waglewski, you've become very popular. But for me, what is essential is that your style is instantly recognisable, you've become a classic of animated film – you even teach it at the Łódź Film School, where you never studied – and an artist who perfectly combines three forms of art: visual art, music, and film.



Drawings from *Kill It and Leave the Town* Author: Mariusz Wilczyński

It is important for an artist to reach people with his art. But the most important thing for me is that I do things my own way, and if I don't know how, I come up with my own ways.

In my life, I've been lucky to meet great artists: the late Tadeusz Nalepa, a wonderful blues singer and guitar player and a fantastic person, with whom I even shared a flat for a short while. And Tomasz Stańko, a genius jazz trumpet player, who's been a friend of mine for twenty years. We've already made three films together, and we have plans for the fourth. I'm planning to use Tadeusz Nalepa's music in the film that I'm currently working on, *Kill It and Leave The Town*. The third important figure for me is professor Stanisław Fijałkowski, one of the greatest Polish artists of the second half of the 20th century. Just like Jerzy Nowosielski was the greatest painter, I would say that Stanisław Fijałkowski is the greatest graphic

artist. The fact that I have an opportunity to offer him my assistance – he is now 94 years old – is a great privilege. Great artists have always been my role models. Fijałkowski in painting, Nalepa in music, and both of them in life.

Reportedly, you've already spent nearly ten years working on *Kill It and Leave The Town*.

In 2007, I had a retrospective exhibition at the Museum of Modern Art and I remember having two ideas in mind: *Kill It and Leave The Town*, and an adaptation of Mikhail Bulgakov's *The Master and Marguerita*. The curators in New York very much liked the idea of adapting this wonderful novel for screen, since it has a potential for attracting a lot of attention. But I opted for the first idea: it was a decision that came from the heart. From the point of view of my artistic career, I should have chosen *The Master and Marguerita*, going with the momentum. However, I decided to deal with my old wounds first, which was imperative – putting it somewhat dramatically – for my soul. The film tells about a hard moment in life when you lose all people close to you. At least this was what happened to me. At the time, I started escaping to the land of memories, in my head I was meeting

All that I did, and still do, is my own creation and is done without compromising my integrity as an artist.

with people who weren't here anymore. I felt safe there, but another reality existed next to me, while I was dangerously drifting away to that safe zone. I crawled into my own shell, and I began losing hold of the things around me. I decided to make a film about it, to work through the memories, to make them into a beautiful package and then leave it behind somewhere on the coral reef...

In terms of production, this film is an immense undertaking. The cast includes leading Polish actors, with voice-overs by Andrzej Wajda, Zbigniew Rybczyński, Tomasz Stańko, Zbigniew Boniek... There are also those who are no longer with us, like Irena Kwiatkowska, Gustaw Holoubek, Tadeusz Nalepa.

Making this film has been a wonderful adventure, a meeting with many great artists and great personalities, like Andrzej Wajda. For me, it's also been a lesson in humility. In a way, this film outgrew me; it became wiser than me, rich with the experience, wisdom and talent of all those wonderful people. And once again, I made it my own way. Anywhere in the world, when you make an animated film, you start by editing the image, and only then you make voice-overs. I did it the other way round, I made the soundtrack first.

And then you started to 'add' images; but thanks to your method, you still managed to record people like the late Irena Kwiatkowska, who gave voice to one of the main



characters. Do you plan on producing your next film, *The Master and Marguerita*, in the same manner?

This time, I will start with music, since it's going to be a musical film.

***Kill It and Leave The Town* will be, in a way, about the past; is *The Master and Marguerita* going to focus on the future?**

Generally speaking, all my films to date were about myself. I'd like *Kill It and Leave The Town* to be the last in this series. Then, I just want to make film adaptations of literary works. Obviously, they will be filtered through perspective, but Bulgakov will stay Bulgakov. It is going to be a story about a certain kind of paranoia. Present times have made my idea once again up-to-date. Nefarious forces came to Earth to spread evil, but it turned out that we've already done so much evil to each other that they can only spread goodness. The devil that came from the outside to punish people found out that his work has already been done for him, so basically all he has left to do are good deeds. ■

SELECTED FILMOGRAPHY

Kizi Mizi (2007)

Unfortunately / *Niestety* (2004)

Death to Five / *Śmierć na 5* (2002)

In the Stillness of the Night / *Wśród nocnej ciszy* (2000)

For My Mother and Me / *Mojej Mamie i sobie* (2000)

From the Green Hill (1999)

Chop, Chop, Chop, Chopin... / *Szop, Szop, Szop, Szopę...* (1999)

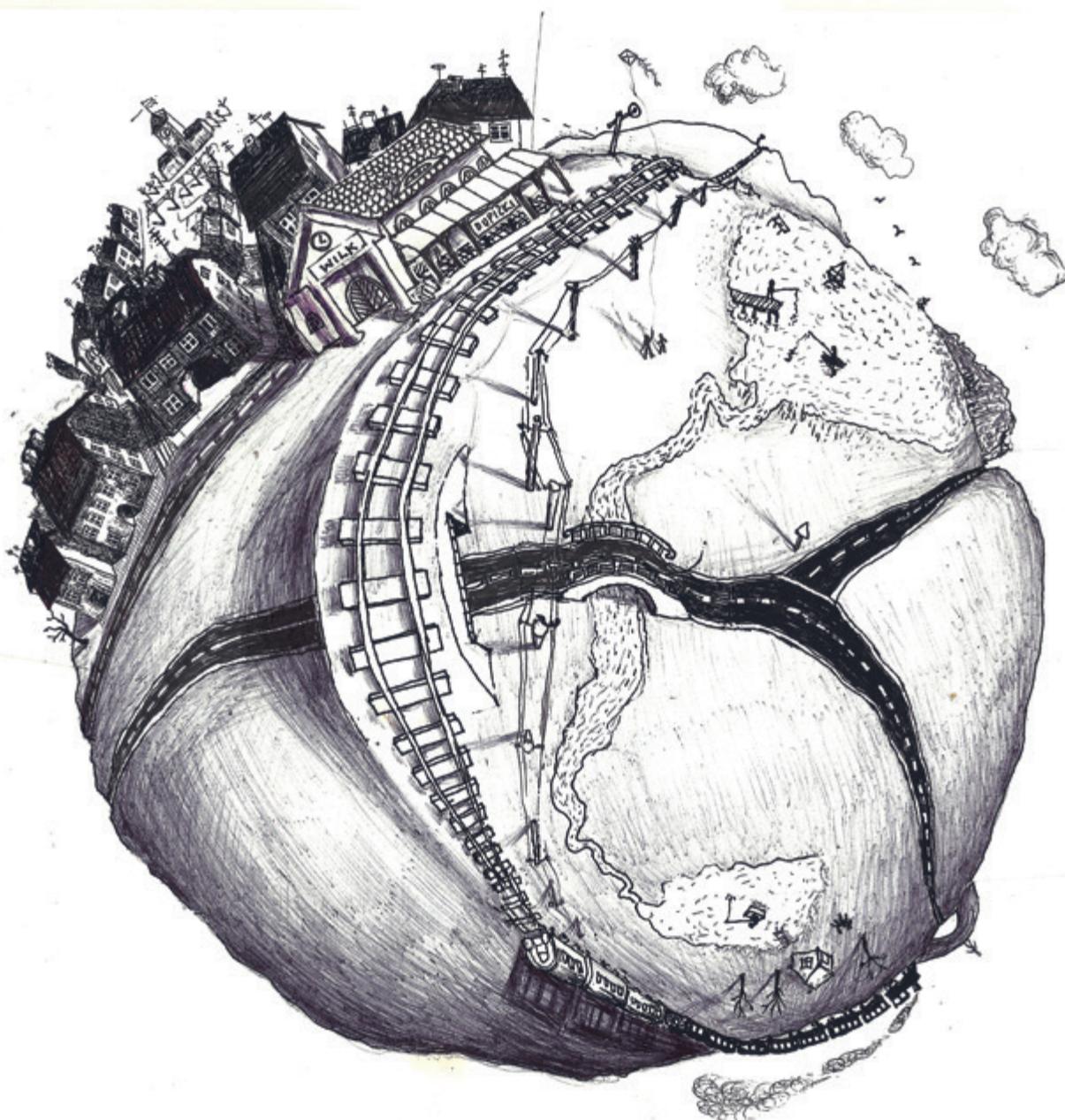
Allegro ma non troppo (1998)

Times Have Passed / *Czasy przeszły* (1998)

FILMS IN PRODUCTION:

Kill It and Leave The Town / *Zabij to i wyjedź z tego miasta*

The Master and Marguerita / *Mistrz i Matgorzata*



GUEST AT 'FOCUS ON POLAND'

PLATIGE IMAGE

TEXT ZOFIA JAROSZUK

The Cathedral dir. Tomek Bagiński

Platige Image is the largest and best known Polish VFX and animation producer. Its productions, both commercial and artistic, including an Academy Award nominee *The Cathedral* (2003) by Tomek Bagiński, brought the firm international recognition. Where is Platige Image now, one year before the company's 20th anniversary?

Starting from 1997, Platige Image has been doing projects with an extensive use of 3D animation and visual effects. The company specialises in visually elaborate and technologically advanced productions. Its extensive portfolio includes short and feature films, commercials, visualizations, 3D theatrical productions, and VFX for feature films and commercial projects. Despite their great diversity, all Platige Image productions share a common denominator. 'We want all our stories to be engaging and moving. This is why we try to approach each project in the same way, regardless of whether it is a commissioned film or our own IP' – says Olga Cyganiak from Platige Image marketing department.

An important part of the firm's productions are animated films. This is where the above-mentioned *The Cathedral* by Tomek Bagiński was created, as well as *Ark* by Grzegorz Jonkajtys and *Paths of Hate* by Damian Nenow. Short films produced by Platige Image are known for their deeply existential themes and highly developed technological

form. While they garnered several dozen awards at prestigious festivals, at the moment Platige Image is not producing any short animated films; however, the firm doesn't discount such possibility in the future.

At present, Platige focuses on the development and production of feature films, which is done within the firm's structure by a subsidiary company Platige Films. The most advanced project at the moment is *Another Day of Life*, a feature film combining animation and documentary devoted to a famous Polish reporter Ryszard Kapuściński. The starting point for the film was a book by Kapuściński of the same title, which is the writer's account of his experiences during the Angolan Civil War in 1975. 'We spent a long time looking for a way to describe the main protagonist' – says Jarosław Sawko, the film's producer and CEO of Platige. 'Kapuściński wasn't a simple person, and neither were his books. The subjectivity of his reporting style is reflected in the film by the use of animation. At the same time, the film would be incomplete if it would not include references to specific people and tangible places. This is why the documentary parts of the film are also valuable to its message' – he adds. The film is being made in co-production between five countries and co-directed by Damian Nenow and Raúl de la Fuente. Its completion is scheduled for the end of 2016.

The latest Platige Films project, by way of exception produced in 2D, is *Privisa*. The film, set in the times of the first Slavs, is a story of 11-year-old Wilkan who must face the first important decisions of his life. 'While *Privisa* draws inspiration from Slavic legends and myths, the film's message will be universal. It's a film about things changing in our lives,

the passage of time, and learning to accept what is new; the film is valuable, because it explores the subjects that we must discuss with our children' – says Magdalena Bargieł, a Platige Films producer responsible for development. The project, which was presented for the first time at Cartoon Movie this March, is being received with great interest. Currently, Platige is looking for a foreign project partner, with talks with potential co-producers – e.g. from Ireland – underway. *Privisa* is the first Platige Films production aimed at children and family audiences.

It is already clear that this is not going to be a one-time adventure with family film. Platige is already working on another project for children from the age of 6 and above, and family audiences, under the working title *Fatima*, currently in development. The film will explore the themes of faith and the experience of divine apparition told from children's perspective. *Fatima* is a big project to be made in 3D technology, whose chances for completion have been high from the start thanks to the involvement of a large Portuguese investor, Imaginew. 'The film talks about spirituality, about change, about family, but in a way that will appeal to the youngest audiences. We are counting on global distribution, in particular on the next year's 100th anniversary of the Fatima apparitions' – says Magdalena Bargieł.

When asked about their production plan for the upcoming months, Platige Image producers point out *The Witcher* directed by Tomek Bagiński. The script of this live-action fiction film, based on three short stories by Andrzej Sapkowski, will rely largely on VFX special effects. 'Andrzej Sapkowski's books are great literature. In the United States, they are often called the European *Game of Thrones*' – says Jarosław Sawko. Talks with the film's American



Another Day of Life dir. Damian Nenow, Raul de la Fuente

co-producer SDC studio about funding and production details are currently underway.

Another project in the pipeline is the premiere of a musical *Sky* in Theater Amsterdam. It is a theatrical production based on the 3D Live Theatre concept developed by Platige Image, which is a combination of real actors' live performance and stereoscopic scenography. This innovative scenography technology by Platige has already been noticed by big musical theatre producers, while the company is working on its further development.

'At a recent international event that I attended, I heard a competitor say that Platige Image's great strength lies in the extremely wide range and variety of its productions' – says Magdalena Bargieł. For almost 20 years, the firm has been responding dynamically to the ever-changing demands of the market, both domestic and international, while creating unique productions. This makes us all the more impatient to see the firm's first own big project: *Another Day of Life*. ■



Privisa dir.: Magdalena Bargieł



ANIMATED SERIES IN POLAND

TEXT ZOFIA JAROSZUK

Each year, several new animated series are produced in Poland. Although the market is still small, and the process of production is relatively lengthy due to limited financial means, each year more and more producers decide to take on this kind of projects.

Producing animated series gained popularity in Poland in 2008, when the Polish Film Institute made it possible for the producers to apply for grants for the production and development of animated series. While the Polish Film Institute remains the main provider of funding, TV channels, in particular private owned, are starting to appreciate the potential of investing in animated series.

The main target audience of Polish animated series are children. The most notable examples are those based on

Polish children's literature classics. For instance, Human Ark studio is currently working on a thirteen-episode series *Casparade*, based on a series of books by Grzegorz Kasdepke. '*Casparade* is about a small boy Casper and his dad. This relationship was a starting point for the development. Our aim is to tell the story from the perspective of a six-year-old, who sees the actions of adults as funny, strange, and sometimes absurd' – says the producer Anja Šosic. 'We decided to take Kasdepke's books as an inspiration and to create a richer world of *Casparade*. For instance, we added some new characters, like Fly Avenger, whose story is a mini-series inside a series' – adds Šosic. The producers from GS Animation studio chose to make an animated series based on a series of books for preschoolers by Zofia Stanicka and Marianna Oklejak titled *Basia*. The Gdańsk-based studio already produced thirteen episodes, and second season is to be created in co-operation with a foreign co-producer.

Literature is not the only source of inspiration for the creators of animated series. A number of series currently in production is based on comic books, like e.g. *Grand Banda*, based on the work by Marek Lachowicz. 'The series is a parody of spy film genre, and the protagonists are like Powerpuff grannies. The aim is to draw the attention to people that are marginalised in society, but can still cause a lot of trouble and have enough energy to shake up the entire city' – says Robert Jaszczurowski. *Grand Banda*'s target audience are children above the age of 5.

Until now, the most successful production by GS Animation was a series *Mami Fatale*, co-produced with the Warsaw-based Studio Miniatur Filmowych. A series of 26 ten-minute episodes has been broadcast by television channels in Poland and abroad, in Europe, Scandinavia and South America. 'Recently, *Mami Fatale* premiered at the YouTube Toon Baloon channel, where kids can watch the English language version titled *Granny, Butch and Waffles*' – adds Robert Jaszczurowski.

The animated series that gained the biggest international viewership is *Agi Bagi*, directed by Tomek Niedźwiedz and produced by Badi Badi film studio. The series, with a clear ecological message, is aimed at children aged 2-5. Each episode tells about the life on two complementary sides of the planet Agi Bagi. 'The biggest challenge consisted in the fact that it had been a very long time since a Polish animated series for children could compete with foreign productions. This is why bringing a Polish animated series to the European and international market was difficult at first' – says the producer Dominika Osak. The first season got sold to more than 40 countries worldwide; the series can also be watched via an application. At the same time, *Agi Bagi* is an excellent example of comprehensive branding, with a game, books, toys, and even a children's clothing line based on the series. Badi Badi is paving the way for producers trying their hand at merchandising. 'At the moment, we are finalising another 13 episodes of *Agi Bagi*. We hope that it will get an equally warm welcome among children' – adds Osak.

The studio is also working on another series titled *The Flying Bear and The Gang*. The action-packed production presents the adventures of a group of friends who are trying to foil

malicious Cyber's evil plans. The series has completed the development stage and, with the Polish Film Institute's financial support, it has entered the production stage, which will last till the end of 2017. 'At the same time, we are developing a feature film based on the same concept. We are currently working on treatment' – says Dominika Osak.

The Polish market for the distribution of animated series, in particular for television, is still at an early stage. Although series for children must often compete with foreign productions for the attention of broadcasters, there still is room for them on Polish public and private television, as well as VOD platforms. Finding a good distribution channel for series aimed at older audiences – teenagers and adults – is more of a challenge. A solution would be to distribute such series online, like in the case of *Bear Me* by Kasia Wilk, distributed exclusively on YouTube. 'This distribution model has one significant advantage: it allows us to identify exactly who and in which part of the world is watching our series. Thanks to YouTube tools, it is possible to plan precise advertising campaigns targeting potential viewers' – says the producer Grzegorz Waclawek from Animoon studio.

A separate, and still relatively limited group of productions are series for adult audiences. While there are few animated series for adults on the market, they could find viewership in Poland. This year will bring the premiere of *The Ant Gets Married* by Michał Poniedzielski, based on a book by Przemysław Wechterowicz. The story about a neurotic ant living in a present-day big city and desperately trying to fall in love, is a grotesque look on the problems of contemporary women. When asked about why it is worth to make animated series for adults, the producer Grzegorz Waclawek replies: 'In Poland, this medium is still largely underestimated and underused, but I believe that, just like in the case of comic books, it has a potential for becoming very popular.'

Despite the fact that budgets of Polish animated series are among some of the lowest in Europe, our productions are slowly gaining popularity internationally. Hopefully, the upcoming months will bring even more animated series that may appeal to wider, international audiences. ■

The Ant Gets Married dir.: Michał Poniedzielski



Grand Banda dir.: Lukasz Kacprowicz, Marek Lachowicz



XOXO – Hugs and Kisses

XOXO – pocałunki i uściski

DIR.: **WIOLA SOWA** • ANIMATION • POLAND • 2016 • 13'

The animated short by Wiola Sowa features two women and a man. They form a love triangle in which nobody has a well-defined role; there is no symbolic wife or mistress. The characters feel mutual fascination, they attract and repel each other, they come together and grow apart. Can this drifting last indefinitely? Or will someone finally be forced to leave?

Although the protagonists of *XOXO* are naked, instead of uncovering their bodies they mostly expose their feelings. They display both the physical desire and the psychological attachment that they feel towards another person. It is insignificant whether this triangle is interpreted as a love affair or a case of polyamory. Transition from a 'traditional' type of relationship to a '2+1' arrangement always stirs a wide range of emotions: from passion to anger, from love to loneliness.

Wiola Sowa depicts this emotional mixture with remarkable subtlety. To represent complicated relationships she uses a well-choreographed dance, drawn with a pencil and put into motion by music by Jan Pilch. The animation is devoid of dialogue; the characters communicate not with significant gestures, but rather through a meaningful dance. At first, their moves are subdued, then they build up to an intense explosion of emotion that captivates and enthralls in the final scene.

The animation also contains hidden symbols. The scene when the characters take a pose imitating Jesus calling and the Leonardo da Vinci's Vitruvian Man is enough to convey that we are only human, and nothing human is alien to us. Although the latest animation by Wiola Sowa largely deals with modern-day love, her film offers a universal reflection on human relationships throughout history. Like the title *XOXO*, which despite being considered a symbol of the era of email and sms, in fact dates back to the Middle Ages. Indeed, our lives have been governed by hugs and kisses since the dawn of time.

DAGMARA MARCINEK

Locus

DIR.: **ANITA KWIATKOWSKA-NAQVI** • ANIMATION • POLAND • 2016 • 10'

The Latin word 'locus' means 'a place'; in genetics, it designates the specific location of a gene on a chromosome; the English term 'locus of control' refers to a psychological concept regarding the extent to which one feels in control of their life. Anita Kwiatkowska-Naqvi incorporates all of the above meanings into her latest animated film.

In terms of the plot, *Locus* is a story about a mother returning to her child. The passing landscape and the rumble of wheels on the tracks mark the distance covered. At home, her son awaits, his waiting marked by each lap made around the room by an electric train. At some point, the parallel storytelling contrasting two trains, the real one and the toy, gets disturbed. What seems to be the present starts blending with retrospections and imaginings. Slowly, we start falling behind in the journey, only to catch up in the end, when the car left on the tracks makes us realise the sad truth.

The film opens with microscopic images of a dividing cell that emphasize the biological connection between mother and son. But does having the same genes warrant unconditional love? Not always. The protagonist is not in a hurry to get back home to her child and the husband that are waiting for her, quite the contrary, she wants to leave them for good.

The world depicted in *Locus* looks as if it were cut out of ice blocks. On one hand, this reflects the alienation and coldness inside the family; on the other hand, it gives the story a dreamlike quality, as if it were a fairy tale. Unfortunately, fairy tales do not always have happy endings, either by fault of the characters' decisions, or by the actions of supernatural powers, or a destiny that cannot be changed... In her animation, Anita Kwiatkowska-Naqvi asks us for our own interpretation of the reasons behind the events.

DAGMARA MARCINEK



Impossible Figures and Other Stories II

Figury niemożliwe i inne historie II

DIR.: MARTA PAJEK • ANIMATION • POLAND • 2016 • 15'

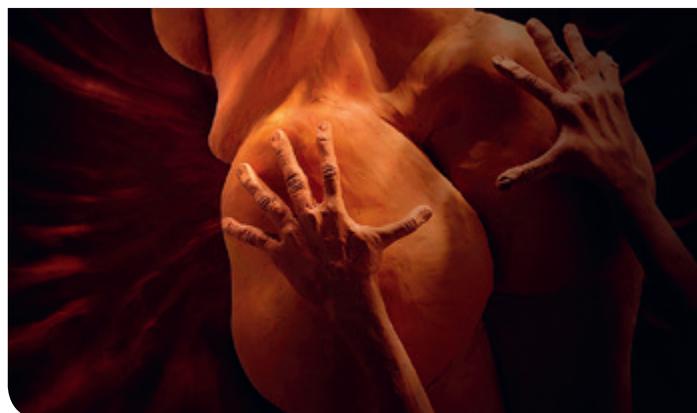
In her new animated film Marta Pajek takes us on a journey to a land made of impossible figures. They are three-dimensional objects that can be drawn in two dimensions, but are impossible to construct in space. Our dreams and plans for the future work in a similar way: despite having planned everything to the last detail in our minds, they turn out to be illusions impossible to fulfil in the real world.

After coming home from grocery shopping, the protagonist falls down and breaks almost all eggs that she had bought. She is left with only one, which she is determined to protect from the whole world, even at the expense of her relationships with other people. Taking care of the symbolic egg becomes the primary purpose of her life and, instead of making her happy, it consumes her.

The world built in *Impossible Figures...* is phantasmagoric and illusory, also in terms of imagery. Letters falling out of the mailbox or rolling eggs transform into geometrical figures; the protagonist's apartment shrinks and expands, creating a claustrophobic labyrinth from which she cannot break free. The walls filled with fears and illusions become an untamed jungle. Finally, she escapes from the pulsating patterns and surreal visions to a different dimension. But the sensual vision of couples of lovers is just another illusion that starts unravelling and fading away.

To create this fantastical imagery Marta Pajek does not need a colourful palette, she makes do with strong, well-defined black lines. The only colourful accents are the protagonist's make-up and earrings: items culturally attributed to a woman. There is no doubt that the director transports the audience into the unexplored space of female mind. The mind of a woman who longs for closeness while keeping others at a distance, who strives for perfection and feeds on illusions that end up devouring her instead.

DAGMARA MARCINEK



Sexy Laundry Seks dla opornych

DIR.: IZABELA PLUCIŃSKA • ANIMATION • POLAND, CANADA, GERMANY • 2015 • 12'

Alice and Henry have been married for twenty-five years and they didn't even notice when their heated nights turned into tame evenings spent under a cosy blanket. The protagonists of the latest animation by Izabela Plucińska resolve to try to rekindle the spark in their relationship.

They look for solutions in a hotel room, testing all sex tips from self-help books, from erotic massage through arousing aromatherapy to whips and high heels. But the more they try to live their own version of *Fifty Shades of Grey*, the more absurd and ridiculous their actions become.

On one hand, *Sexy Laundry* is an entertaining parody of erotic films. The protagonists' clumsy attempts at becoming passionate lovers and the dialogues, based on a play by Michele Riml, are hilarious. On the other hand, this is no laughing matter, since the film is in fact a reflection on love fading away, passion-killing routine in long-term relationships, and yearning for lost youth.

Is it possible to talk about such serious matters using characters made from plasticine? Izabela Plucińska has already proven herself more than capable of such a feat, for instance with her animated *Jam Session*, awarded with the Silver Bear at the Berlin Film Festival. The same applies to her latest animation. The world depicted in *Sexy Laundry* has been created with great attention to detail: the dark red room creates an intimate mood, while the characters' facial expressions convey both distaste and curiosity about new ways to rekindle the spark of passion. In fact, plasticine is a good medium for representing the ageing body that, once was smooth and firm, has now become malleable like clay. Using a children's art technique, Plucińska moulded an animated film for adults that will stick with you long after viewing.

DAGMARA MARCINEK

POLISH ANIMATIONS

CATALOGUE OF FILMS

2015–2016



Signum

DIR.: **WITOLD GIERSZ** • 2015 • ANIMATION • 14' • POLAND • PROD.: STUDIO ANIMACJI WITOLD GIERSZ, FUNLINE ANIMATION INC. • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

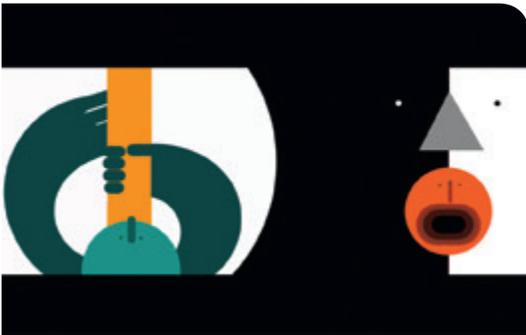
The film is an impression on the subject of cave paintings – art based on once simple and now highly sophisticated means of expression. These paintings reflect the artists' attempts to break the static character of drawings. Thanks to the possibilities offered by modern animation, one could fulfill the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



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

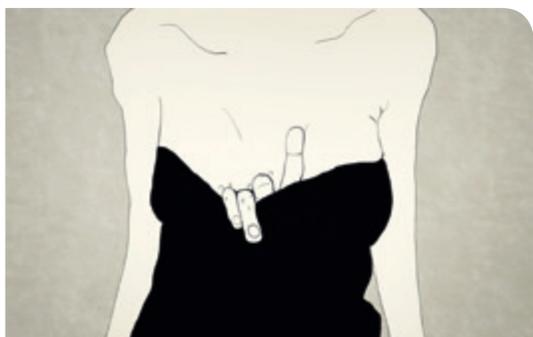
Don't Lose Your Head is a short animation using drawing and 2D techniques. It is a visual story about how easy it is to lose one's head. A white head rolls slowly towards the centre of a black screen. One event triggers an avalanche of others. The visual side of the film develops along with the film's 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.



Sexy Laundry

DIR.: **IZABELA PLUCIŃSKA** • 2015 • ANIMATION • 12' • GERMANY, CANADA, POLAND • PROD.: CLAY TRACES, NFB – NATIONAL FILM BOARD OF CANADA, FOUNDATION LAS SZTUKI • CONTACT: CLAYTRACES@GOOGLEMAIL.COM

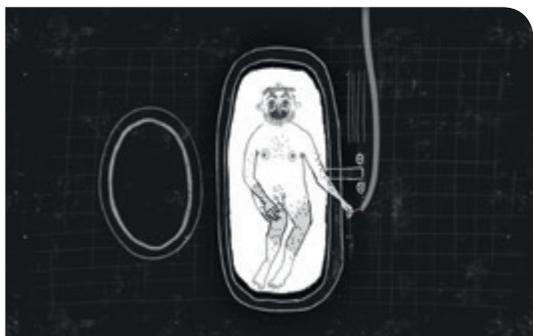
How can the flames of desire be rekindled after 25 years of married life? Izabela Plucińska's erotic comedy, made entirely through the use of modelling clay, delves into the private lives of Alice and Henry, a couple in their fifties numbed by routine, who are holed up in a rococo-kitsch hotel room...



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.



Pencilless Case

DIR.: **MAGDALENA PILECKA** • 2016 • ANIMATION • 7' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Pencilless Case is a story about feeling different and the consequences resulting from confronting this feeling. We meet our protagonist when he decides to step beyond the confines of his loneliness and to go out to people, which turns out to be a rough experience tinted with both happiness and madness. What ensues is a surreal confrontation with a belief that someone else's crayons (that, surprisingly, are not meant for drawing) are better.



XOXO – Hugs and Kisses

DIR.: **WIOLA SOWA** • 2016 • ANIMATION • 13' • POLAND • PROD.: SOWA FILM • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

XOXO – Hugs and Kisses deals with emotional boundaries, both personal and relationship-related, that we want to push. By showing a sensual game in which the characters are involved, the film tells a story of mutual fascination, attraction, sensuality and provocation. Two women and a man engage in an erotic dance that reveals their entanglement and loneliness in this relationship.



Impossible Figures and Other Stories II

DIR.: **MARTA PAJEK** • 2016 • ANIMATION • 15' • POLAND • PROD.: ANIMOON • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

The film's protagonist is a woman who trips and falls while busy around the house. She gets up, only to discover that her home has some unusual features: it is built from paradoxes, filled with illusions and covered in patterns.



Black Volga

DIR.: **MARTA WIKTOROWICZ** • 2016 • ANIMATION • 4' • POLAND • PROD.: MARTA WIKTOROWICZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

In a black and white world, local neighbours are talking about the Black Volga. The conversation quickly spins out of control, and the world created by the ladies changes at a dizzying pace. The film deals with the issue of rumours and stereotypes.



Locus

DIR.: ANITA KWIATKOWSKA-NAQVI • 2016 • ANIMATION • 10' • POLAND • PROD.: WJTEAM, POLISH NATIONAL FILM SCHOOL IN LODZ, NINA, LELE CROSSMEDIA PRODUCTION • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

A woman is travelling on an empty train in the middle of the night. She is alone and anxious to get back home to her husband and son. When the train suddenly brakes, she looks through the window. What she sees will change her life.



The Courtyard

DIR.: GRZEGORZ WACLAWEK • 2016 • ANIMATION • 5' • POLAND • PROD.: ANIMOON • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

One of many similar, yet an entirely unique courtyard that brings back dozens of vivid memories. For the protagonist – a young boy – it is a safe place where he grows up and first experiences joy, curiosity and friendship. Years later, as a grown man he tries to bring back the memories of those happy days that are now long gone. *The Courtyard* is a nostalgic story about trying to bring back the days of childhood carelessness and the profound longing for a world that is irrevocably gone.



The Gentle Giant

DIR.: MARCIN PODOLEC • 2016 • ANIMATION • 11' • POLAND • PROD.: FUMI STUDIO, POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: ANNA WASZCZUK, FUMI STUDIO, FESTIWALE@FUMISTUDIO.COM; MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

The main protagonist of *The Gentle Giant* is going to take part in a poetry contest. To gather up the courage, he sifts through memories of his entire life and fights his own demons. It's a film about one tiny step for mankind, one giant leap for a man.



Pussy

DIR.: RENATA GAŚSIOROWSKA • 2016 • ANIMATION • 8' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

A young girl spends the evening alone at home. She decides to have a sweet solo pleasure session, but not everything goes according to plan.



Leaven

DIR.: ARTUR HANAJ • 2016 • ANIMATION • 5' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

If you want the dough to rise, mix flour with yeast and milk. Then keep the dough in warmth, so it rises a bit. Finally knead it well, place it in the baking pan and put it in the oven. Be careful, or the dough will fall.



Hail Mary

DIR.: **ALEKSANDRA WIT** • 2016 • ANIMATION • 5' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Hail Mary is a story about children's fears fuelled by village superstition. Little Boy, who is the main character, is convinced that the Crone has a significant impact on his life. She goes around the village and, one time, she casts a spell on his Mother. Even death can't stop the Crone.



The Shavings

DIR.: **AGATA MIANOWSKA** • 2016 • ANIMATION • 6' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

A lonely lumberjack tries to cope after a breakup with his beloved girlfriend. An unexpected meeting in the woods turns his life upside down.



Foreign Body

DIR.: **MARTA MANGUSKA** • 2016 • ANIMATION • 7' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

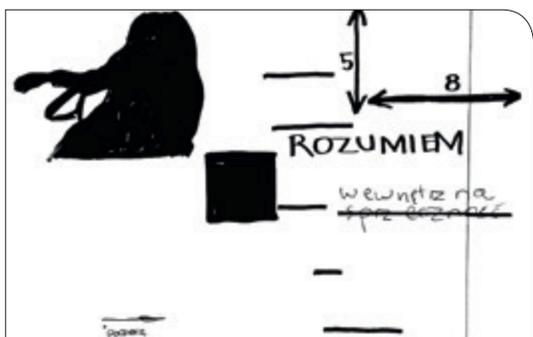
A foreign body lives its own life. You're not able to get rid of it, it's always with you, you need it. Caress that odd part of yours, don't try to shave off its long tousled fur. This is a story about something that you consider strange at first, but with time it becomes the dearest thing to you; a story about transformation on the inside and on the outside.



Chainlets

DIR.: **ALICJA BŁASZCZYŃSKA** • 2016 • ANIMATION • 8' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

A story of five people that are considered 'weirdos'. What if their compulsions and obsessions have more sense than anyone would think? Perhaps they know something about the world that the rest of the so-called 'normal people' simply can't see.



Yesterday's Record

DIR.: **MICHAŁ SOJA** • 2016 • ANIMATION • 5' • POLAND • PROD.: ANIMATED FILM STUDIO OF THE ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: ROBERT SOWA, ANIMATED FILM STUDIO OF THE ACADEMY OF FINE ARTS IN KRAKOW, ASPPRODUCTION@INTERIA.PL

A variety of stimuli, roles and tasks shape a chaotic view of reality forming in a person's mind. This is a study of perception of such a disordered reality, and an attempt to translate memories into the language of film. The author puts together mechanical recordings of everyday life with personal, diary-like drawings of past events.



Gyros Dance

DIR.: **PIOTR LOC HOANG NGOC** • 2016 • ANIMATION • 15' • POLAND • PROD.: FUMI STUDIO • CONTACT: ANNA WASZCZUK, FUMI STUDIO, FESTIWALE@FUMISTUDIO.COM

In a crowded, sunny city two mice live together under one roof. They are close, but very different. The house is also their place of work; the work is boring and hard. He is fine with that, while she dreams of being a TV star.



The Wizard of U.S.

DIR.: **BALBINA BRUSZEWSKA** • 2016 • ANIMATION • 24' • POLAND • PROD.: WJTEAM • CONTACT: JUSTYNA RUCIŃSKA, WJTEAM, JUSTYNA@WJT.COM.PL

The Wizard of U.S. is an animated collage, a social satire referring to a popular American story by L. F. Baum *The Wizard of Oz*. A mysterious tornado transports Dorothy to an unusual place full of prosperity and danger. She follows a yellow brick road to meet the wizard, who will surely make her dreams come true.



Beside Oneself

DIR.: **KAROLINA SPECHT** • 2016 • ANIMATION • 5' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN LODZ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

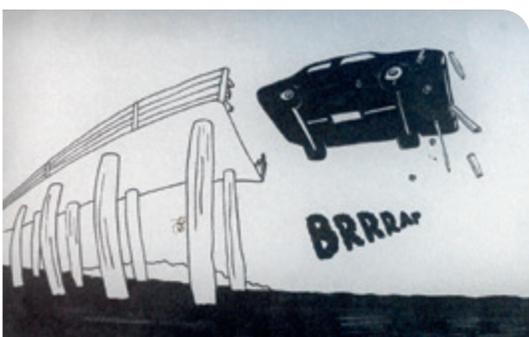
One day, She notices that something strange is going on with Him... *Beside Oneself* is a short animated film about people's ideas about the world being confronted with reality. Do we share our lives with real people, or with an image of them that we created in our minds?



Black

DIR.: **TOMASZ POPAKUL** • 2016 • ANIMATION • 14' • POLAND • PROD.: TOMASZ POPAKUL • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Black (黒) tells about a pair of astronauts trapped on an orbital space station because of a nuclear war that erupted unexpectedly on Earth. They lost contact with Earth and all attempts to communicate with their base or anybody else have failed. All they can do now is watch nuclear explosions taking place on the surface of the Earth and try to survive together somehow...



Super Film

DIR.: **PIOTR KABAT** • 2016 • ANIMATION • 6' • POLAND • PROD.: ANIMATED FILM STUDIO OF THE ACADEMY OF FINE ARTS IN KRAKOW • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Super Film is an animated short film based on contemporary mass culture. It is a tribute to American movies, TV series and cartoons created in the second half of the 20th century. The plot takes place in an artist's sketchbook, where the clashing realities of doodles, special effects, Hollywood movies, cartoons and corporate logos collide. All this put together leads to an inevitable end, revealing a completely different and much greater reality.



10 Years, 30 Minutes

TEXT KINGA GAŁUSZKA

IT HAS ALREADY BEEN 10 YEARS SINCE YOUNG DIRECTORS HAVE BEEN MAKING FILMS WITH THE '30 MINUTES' PROGRAM RUN BY MUNK STUDIO

As many as 5 films featured in the main competition at the last year's Gdynia Polish Film Festival were debuts. Among the debuting directors were Marcin Bortkiewicz and Agnieszka Smoczyńska, both of whom a few years back made short films as part of the '30 Minutes' program. Now, with her *The Lure* Agnieszka Smoczyńska won the best directing debut award in Gdynia. A few months later, the film made a splash at Sundance. Three of the films participating in the Visions Apart Competition were also debuts. From the three debuting directors, two participated in '30 Minutes'. What better birthday present could there be for the 10th anniversary of the program!

Each film debut is different: some are early, other are late, some spectacular, other not so much. But do they have anything in common, besides the fact that we all love them so much? The answer is yes: they all need special care and favourable conditions to thrive. This is why, when the Polish Film Institute was established 10 years ago and a reliable funding system was put in place, it focused its attention on young filmmakers. Soon, the '30 Minutes' program was created at the initiative of Wojciech Marzewski, a legendary film director and head of the Wajda School. 'There is an abyss separating graduation from film school and debuting in film industry. Young people feel lost in the system and left on their own, without mentors, without opportunities to test their ideas' – says Marzewski. 'I felt that we had to come up with a program that would support young talents in this difficult time. We wanted to create professional and team-based conditions that would allow them to work on short films, which after all also require considerable artistic discipline. The purpose of the program is to prepare young film

directors for their feature debut. It is also a sign for the film industry, an indication of talent and skill' – he adds.

In a decade, 78 half-hour long films were created, and nine filmmakers made their feature debuts. 'This program has been our shared success' – says Marczewski. 'Obviously, not all young filmmakers get to make a feature debut, but this is not what this is about. What counts is our mission, giving young people an opportunity to work on projects without bearing financial risk; the only risk is artistic. What they see later on screen is the best lesson they could get' – he says. For the 10th anniversary of the program, let us recall the films made by young filmmakers, for whom '30 Minutes' was a successful starting point in their filmmaking career.

In 2009, a debut feature by Borys Lankosz titled *Reverse* was released. It won the Golden Lions Grand Prix at the Gdynia Film Festival, as well as most of the remaining prizes. *Reverse* is a black comedy set in the 1950s Poland under a Stalinist regime. Critical acclaim was followed by warm reception by the audience. The film was praised for excellent directing, as well as its sense of humour and effortless charm in juggling genres. Now, Lankosz's name is a trademark in its own right. All of his films are literary adaptations, or were made in collaboration with a writer. He is currently working on his third feature (after *A Grain of Truth* released in 2015), based on Joanna Bator's novel *Dark, almost Night*. It promises an epic tale with elements of thriller.

In 2011, Bartek Konopka released his fiction debut *Fear of Heights* about adult son's love towards his mentally ill father. The critics called his intimate, autobiographical drama a 'poetic



Three for the Taking dir.: Bartosz Konopka

The '30 Minutes' program was launched 10 years ago. Since 2008, it has been run by Munk Studio operating within the structure of the Polish Filmmakers Association. The program's mission is to give young filmmakers an opportunity to make their fiction debut in professional working environment, in preparation for their future feature fiction debut on big screen. Under the guidance of experts, selected authors make short fiction films. In the last 10 years of the program, 78 fiction shorts have been produced.



Don't Be Afraid of the Dark, Room dir.: Kuba Czekaj

elegy'. Konopka, previously nominated for the Academy Award for a short documentary, dedicated the film to his father. It seems that his upcoming project, an international co-production *The Mute*, will go far beyond the author's introspective style. The action is set in early medieval times; the protagonists are two missionaries. 'It's a bloody story about men who were left alone in some pagan country and now must fight for their lives, while convincing the pagans to their cause' – says Konopka. Things are even more interesting considering the fact that the production is to be filmed in Old English.

The same year brought a feature debut by Adrian Panek, described by one critic as 'a film like no other'. A costume film *Daas* told the story of Jacob Frank, an 18th-century self-proclaimed messiah, and his disciples. Panek showed himself as an erudite author and ambitious filmmaker unafraid of unusual, poetic forms. In the film, Panek created an atmosphere of mysticism, mystery, anxiety, and tangible cruelty. In spring, Panek starts filming his latest film, *Werewolf*. It will be set in 1945, in an orphanage for children survivors of the Gross Rosen concentration camp. It will not be, however, an idyllic

What counts is our mission, giving young people an opportunity to work on projects without bearing financial risk; the only risk is artistic. What they see later on screen is the best lesson they could get.

story about the return to normalcy. The children must fight against a pack of dogs trained for killing by the members of SS. The only way to survive is to return to the habits developed in the camp. And this is only the beginning...

In 2015, Polish audience became both shocked and enchanted by Agnieszka Smoczyńska's *The Lure*. American audience at the screening at Sundance went crazy for this sci-fi musical with bits of horror. *The Lure* was one of the most important Polish debuts in recent years. Some say: an exemplary debut, courageous and original. But admit it, which of you would believe that a musical about two sirens from the Vistula River becoming dancing party stars in the 80s would become an artistic success? Dreaming about love and, in the meantime, chewing on people. All this accompanied by poetic lyrics and music by a Polish indie band. The film demonstrated Smoczyńska's great talent and creative personality as a film director. We already know that there is going to be another film, but perhaps it is better not to know the details just yet...

Kuba Czekaj's student shorts, including the one made as part of the '30 Minutes' program, are among some of the most awarded Polish short films in recent years. No wonder that everyone was eagerly awaiting his feature debut, including

THE MOST SCREENED AND INTERNATIONALLY ACCLAIMED FILMS PRODUCED THANK TO '30 MINUTES' INCLUDE:

JOURNEY DIR.: DARIUSZ GLAZER • 2006

THREE FOR THE TAKING DIR.: BARTOSZ KONOPKA • 2006

ARIA DIVA DIR.: AGNIESZKA SMOCZYŃSKA • 2007

WHAT'S IT LIKE TO BE MY MOTHER
DIR.: NORAH MCGETTIGAN • 2007

HANOI-WARSAW DIR.: KATARZYNA KLIMKIEWICZ • 2009

DON'T BE AFRAID OF THE DARK ROOM
DIR.: KUBA CZEKAJ • 2009

GLASGOW DIR.: PIOTR SUBBOTKO • 2010

DRAWN FROM MEMORY DIR.: MARCIN BORTKIEWICZ • 2011

THE 128TH RAT DIR.: JAKUB PĄCZEK • 2013

MILKY BROTHER DIR.: VAHRAM MKHITARYAN • 2014

FATHER'S DAY DIR.: KACPER LISOWSKI • 2014

the director himself. Finally, 2015 brought an unexpected abundance. While working on his feature *The Erlprince*, in the meantime Czekaj made another feature film, *Baby Bump*, which thus became his feature debut. The film was made in record time, as a result of the Biennale College-Cinema workshop in Venice (with a budget of 150 thousand euros!). The protagonist of *Baby Bump* is Mickey House, or rather his... growing up. 'Extreme, provocative, mischievous, fantastic' – say the critics. Someone adds: 'It seems that everything has already been said (...), that nothing can be truly original. That is not true. Watch this film, which is a small, or rather great, revolutionary act.'

For now, keep in mind the above filmmakers. Obviously, the list of Polish talents is longer than that, and new names are sure to be added. We are waiting. ■



Allen Vair: Borys Lankosz

Travels of a boy with antlers

TEXT ALEKSANDRA ŚWIERK

Deer Boy dir.: Katarzyna Gondek

Starting from the correct premise that it is essential for a project 'to live', the makers decided to introduce *Deer Boy* to the world long before the film's premiere. They like talking about it, pitching the idea behind it, and collecting awards, for instance at the recent European Short Pitch, a prestigious short film pitching event organised by NISI MASA.

Trying to find out more about the team behind the project, I visit the film's Facebook page, which in turn forwards me to www.deerboy.pl. On the website, I find all the information that I was looking for: the cast, filmmakers' profiles, a teaser, photos, even media and news sections. This proves the increasing amount of effort and enthusiasm that is put nowadays not only into production, but also into promotion of shorts. Entirely seriously and for real. Short films give filmmakers freedom to experiment, take risks, and test new ideas in practice; not only are they a potential ticket to a serious career in filmmaking, but they are also an area of interest in its own right. Film directors are increasingly willing to share this adventure in short film with independent producers outside of the public sector, as long as this is done on equal terms.

Scanning through the news section of the website, I learn that the filmmakers have already given a handsome number of interviews and travelled a good chunk of the world with the project. Moving on to cast, I discover that the director managed to enlist a charismatic actor Janusz Chabior and a National Theatre and Studio Buffo actress Katarzyna Śnieżka. The deer boy's role has been entrusted to Eryk Maj, who is debuting on the screen. His memorable face has been spotted by Marta Wojciechowicz, the casting director. Did Janusz Chabior hesitate before accepting the role? Not really. Something in the director's voice and the well-defined vision of the project convinced him to take the risk. The crew filmed some material recently, but the bulk of filming work is still ahead. Currently, preparations for make-up, post production and special effects are underway. The crew is also looking for suitable outdoor filming locations, which play an important part in the story. And the plot?

The protagonist of *Deer Boy* is a hunter's son who was born with antlers. The idea occurred to Gondek a few years back while she was doing some filming on hunters, about how they learn deer language in order to be able to lure and then kill the animals. They even hold contests with prizes for the person who best imitates a stag's call. The character of a son appeared later on: 'I wanted to see how such an odd creature would manage in life' – Kasia Gondek says. There is not a word of dialogue in the script. The story, while surreal, deals with

VILNIUS, DRESDEN, CLERMONT-FERRAND, BERLIN – DEER BOY BY KATARZYNA GONDEK TOURED INTERNATIONAL WORKSHOPS, MARKETPLACES AND FESTIVALS EVEN BEFORE THE FIRST SCENE WAS FILMED

a serious subject that is killing for pleasure or sport. We could already appreciate the director's original outlook on the world and how she translates it into the language of film in her previous works, such as a fiction short *Hosanna* and a documentary *Figure*. The former, recently invited to Sundance, follows the move of a gigantic statue of pope, which is taken apart and then packed onto separate trucks to be moved to another location. In Gondek's words, short film is, above all, a risk: 'a risk taken out of desire to share something with other people'. The more is risked, the more can be gained. What should a good short be like? According to Gondek, it must be 'full of life' and 'brave'. Finding a producer for *Deer Boy* wasn't easy. The director recalls: 'I was asking friends, searching, talking. I had a finished script and a feeling that this wasn't going to be easy in terms of production, not to mention post-production.' At first, Paweł Kosuń from Centrala was sceptical, but at the end he could not resist the story. Because *Deer Boy* has something captivating. Perhaps it's the passion with which the director fights for the story to be filmed, now with the producer's support? Gondek emphasizes the enthusiasm that is born from the co-operation between a film director and a producer: 'We talk about *Deer Boy* with a clear conviction that we want to make it; that we have already had so many adventures, and probably many more lie ahead; that the crew is colourful and fantastic. We are both having a lot of fun, like children.' They still have a long way to go: a budget to close, filming, and the whole post-production process. One of the important aspects of the story is sound:

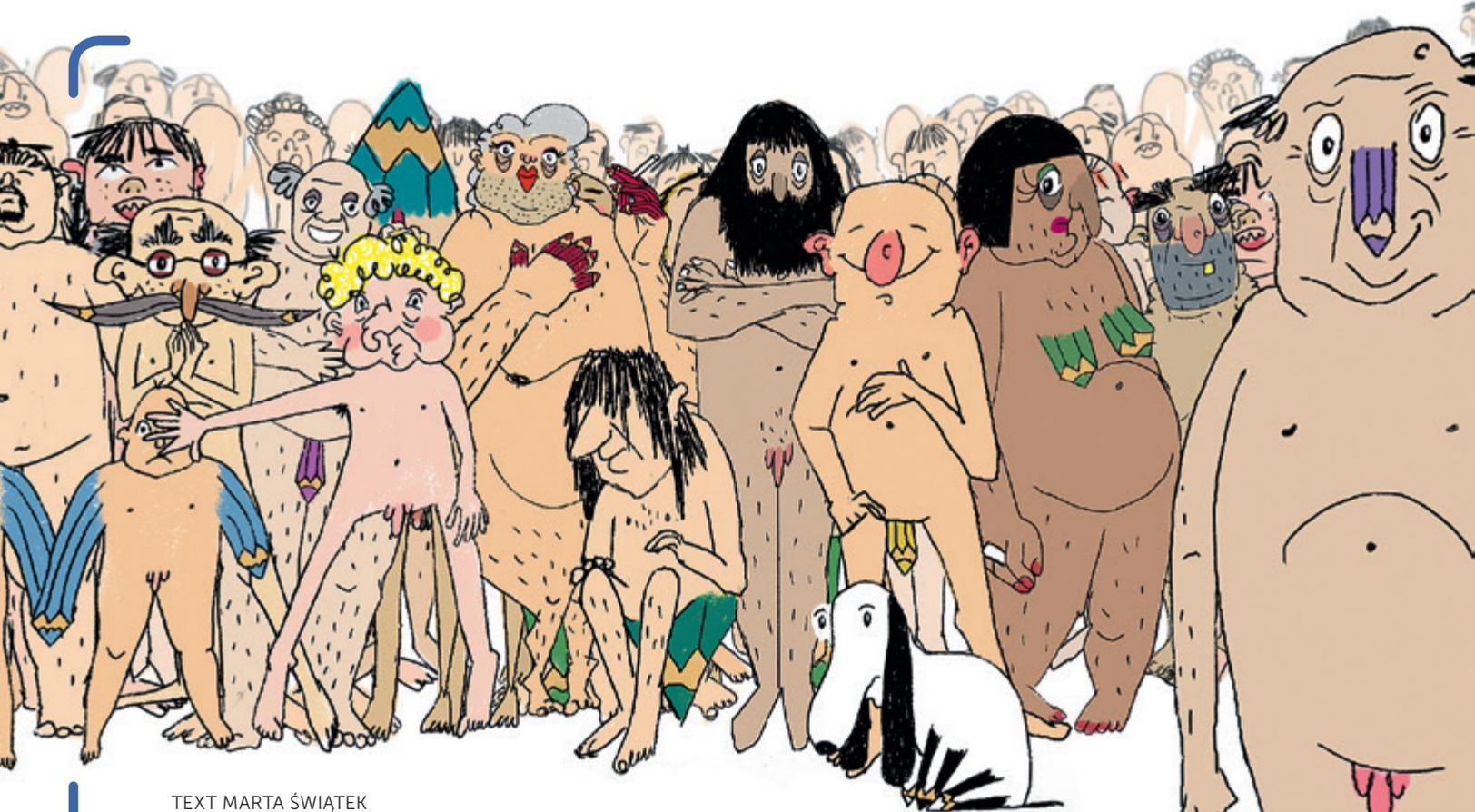
reproducing animal communication and the sounds of nature. Still, the boy with antlers already managed to bewitch several institutions and companies: it received significant support from the Poznan Film Commission, while its participation in international workshops and events resulted in co-operation with an experienced sales agent Ben Vandendaele.

This is not the first short film project produced by Paweł Kosuń: his company Centrala gladly supports young filmmakers with heads full of original ideas. In the company's portfolio, *Lila* by Dominika Łapka, *If Fish Could Talk* by Tomek Jurkiewicz and *À l'abri* by Roy Arida may be found next to full feature fiction and documentary films. Short films are also risky for a producer, but it's a lot nicer risk in terms of potential gain vs loss than in the case of feature films. Short film is infectious, just like the enthusiasm of filmmakers willing to dedicate several years of their lives to developing, promoting and producing brave, original projects that would often have no chance as feature debuts. They are not an easy way to make money, but intangible benefits often outweigh any potential drawbacks. An extensive network of industry contacts, unusual acquaintances, and a great deal of film and life experience are only some of the possible side effects of such an adventure.

I am eagerly waiting for *Deer Boy's* premiere at one of the international festivals. I have no doubt that it will come. The only question is: will the boy with antlers win the hearts of the audiences as easily, as he did with film industry professionals? I'll keep my fingers crossed! ■



Deer Boy dir.: Katarzyna Gondek



TEXT MARTA ŚWIĄTEK

Penciless Case dir.: Magdalena Pillecka

SHORT FILM CORNER CANNES

Love, loneliness, complicated relationships, but also a healthy dose of black humour – these are the themes explored in Polish animated and fiction shorts featured at this year's Short Film Corner held during the Cannes Film Festival. It is already the 10th time that the Polish Shorts section, prepared by the Krakow Film Foundation, will be featured at the event. An own separate programme is also to be presented by Munk Studio. Short Film Corner is one of the most important short film industry events worldwide, which makes it an excellent opportunity for showcasing latest Polish productions.

Short Film Corner is a professional industry event devoted to short film that has been held in parallel to the Cannes Film Festival since 2004. Since then, it has become one of the most important industry events of the kind in the world. Each year, more than 3 000 accredited film industry professionals attend the eight-days long fair, whose catalogue features nearly 2 500 shorts. In order to stand out among the crowd, Polish productions have been organised into a POLISH SHORTS programme with its own section in

the event's catalogue. A similar programme, featuring the latest short film productions, is presented by Munk Studio in collaboration with the Polish Filmmakers Association. The POLISH SHORTS 2016 programme features 13 outstanding shorts, including 6 fiction films and 7 animated films. Together they create a highly diverse but – thanks to certain common features – very consistent selection. As far as the themes explored in this year's productions are concerned, a fiction short *The Dogcatcher* by Daria Woszek and an animated short *Penciless Case* by Magdalena Pillecka deal with the themes of maladjustment to the surrounding world and loneliness, sometimes by choice. Love and complicated relationships between men and women are the theme of two animations from female filmmakers: a black and white, visually austere *Beside Oneself* by Karolina Specht, and a meticulously drawn *XOXO – Hugs and Kisses* by Wiola Sowa, who displays a near-photographic attention to detail. We can see the same themes, completed with desire of motherhood, in *Restless Wanderers* by Kalina Alabrudzińska. A touch of black humour is brought into the Polish section by two skilfully made short comedies: a fiction *La Etiuda* by Martin Rath, and an animated *Black Volga* by Marta Wiktorowicz. This year's POLISH SHORTS programme includes films that already have their first festival appearances under their

The Dogcatcher dir.: Daria Woszek



belt, as well as some fresh productions that are only starting their festival tour. The first group includes: a drama *Tenants* by Klara Kochańska, winner of the Short Film Competition Grand Prix at the Warsaw Film Festival; *Black*, a poignant animation about the end of the world by Tomek Popakul, recipient of the jury's special mention at the Holland Animation Film Festival; and a poetic and almost devoid of dialogue fiction film *7 Sheep* by Wiktoria Szymańska, which had its international premiere at the Toronto International Film Festival.

The second group includes, among others, the latest productions by filmmakers whose previous works received acclaim at film festivals around the world. For instance, the latest fiction short by Damian Kocur titled *The Return*, whose previous *What I Want* recently won the Best Short Film award at the documentary and short film festival in Belgrade. The programme also features two animated shorts: *Impossible Figures and Other Stories II* by Marta Pajek, whose *Sleepincord* was awarded a Grand Prix at the Fest Anca festival, and a visually mesmerizing, puppet animation *Locus* by Anita Kwiatkowska-Naqvi,

whose previous production *Ab Ovo* received numerous awards, including the Best Graduation Film in Annecy, thus becoming one of the Polish animated films with most festival screenings in recent years.

Munk Studio – Polish Filmmakers Association programme will feature 5 films, including 2 fictions and 3 documentaries. *Moloch*, a fiction short by Szymon Kapeniak, is a drama filmed in the incredible landscape of a crumbling steel plant. The second fiction film in the selection is *Romantique* by Mateusz Rakowicz, a tragically comical story about the impossibility of having everything planned in life. All of the documentaries featured in the programme explore the themes of relationships within family. In *Last Season* by Sławomir Witek, we accompany two Baltic sea fishermen, father and son, on a day of work; in *Before Dawn* by Łukasz Borowski, we watch father and son travelling together through wilderness in the mountains of Albania; finally, in *Three Conversations on Life* by Julia Staniszewska, we listen to mother and daughter having uneasy conversations about motherhood and in vitro fertilization procedures. ■

Restless Wanderers dir.: Kalina Alabrudzińska



The Return dir.: Damian Kocur





Restless Wanderers

Niestrudzeni wędrowcy

DIR.: **KALINA ALABRUDZIŃSKA** • FICTION • POLAND • 2016 • 28'

Konstancja is forty years old and she hears her biological clock ticking louder with each passing day. She very much wants to have a child, but she hasn't found a suitable man to become her baby's father. Only after she decides to undergo an artificial insemination does she meet a man who steals her heart. In her *Tireless Wanderers* Kalina Alabrudzińska tackles the controversial subject of artificial reproduction. However, she does so without taking a moral stand, passing judgement, or insisting on her own views. Instead of throwing around lofty arguments, the protagonists invite us to ask questions and look for answers. Instead of a script aimed to deliver a strong message, we get an observation of Konstancja's life. The film is structured around two events from her friend's life: a hen party and a wedding. The scenes throw us into the very middle of the protagonist's drama.

Konstancja is simply one of those women who haven't met the right man, but she is constantly forced to watch her girlfriends starting their own families. And she is afraid that her own time is running out. The film is not built on clichés: a businesswoman who traded motherhood for a career, or an asocial misfit. This is, however, a story about an ordinary girl next door.

The natural and genuine quality of the story told by Alabrudzińska is matched by believable characters created by Katarzyna Kwiatkowska and Łukasz Konopka. They are genuine, funny, normal, which quickly makes us root for their love. We are happy to see them acting like love-struck teenagers, all the while knowing that the adult decisions have already been made. This bitter-sweet feeling will accompany us throughout the whole film, along with the question: will our tireless wanderers finally reach their destination?

DAGMARA MARCINEK

It Happens

Staje się

DIR.: **AREK BIEDRZYCKI** • FICTION • POLAND • 2016 • 29'

Joanna hasn't returned home for more than 48 hours, and the concerned husband notifies the police about his wife's disappearance. Something must have happened to her, because everything seemed fine, she had no reason to want to disappear.

It Happens by Arek Biedrzycki is a police investigation combined with a reconstruction of events. Family members interrogated at the police station are unsure of their answers and falter in their testimonies. Their calm demeanour is disturbing; there are no tears or breaking voices. Although they seem to be hiding something, they are not responsible for Joanna's disappearance. But they are the ones who know virtually nothing about the woman with whom they live under one roof: did she have friends, was she involved in a love affair, was she sick? The police interrogation shows how, in the rush of everyday duties, from studying for high school finals, through house renovation, to running a business, they ignored the problems of their closest relative.

Biedrzycki's film is a variation on genre cinema, blending thriller with drama. It is more than a story about a woman who run away from her family. Police leads indicate that perhaps something bad happened to her: a bloody scarf that belongs to the missing woman, a mysterious man that she met, a car abandoned in the woods. To this playful mixture of genres, the director adds elements of a horror: images of a misty field, shaky hand-held camera, or unexpectedly interrupted music. The police station scenes intertwine with the events from recent past: the time difference is so small that editing seems to be almost parallel. The film becomes a race, in which two parallel threads compete to be the first one to solve the mystery. Will it be the entirety of the family's testimony that reveals the truth to the audience, or rather a close observation of Joanna's actions? Or perhaps none of them will manage to reach the finish line?

DAGMARA MARCINEK



The Dogcatcher Hycel

DIR.: DARIA WOSZEK • FICTION • POLAND • 2015 • 30'

75.30 zł is the exact amount that Bru, the protagonist of *The Dogcatcher* by Daria Woszek, spends on each of his visits in a local supermarket. Everything in his life is planned and repetitive, just like the daily list of groceries: milk, eggs, frozen foods, cigarettes and – obligatorily – dog food.

No, Bru is no dog lover. He is a dogcatcher who kidnaps pooches only to return them to their owners, basking in the hero's glory, in exchange for a monetary reward. The business is thriving, more photos of happy dog owners get added to the memorial wall, and Bru is being treated like a hero. But the money-making machine starts crumbling when the dogcatcher steals an ownerless stray.

Daria Woszek brings us a grotesque, comical tale about a man who surrounded himself with a wall separating him from other people. The leading actor Janusz Chabior created a mysterious, dark and callous character that nevertheless slowly manages to win the audience's sympathy. If *The Dogcatcher* makes us laugh, it does so in unexpected ways, through lengthy takes, unvoiced dialogues, and the cool but charismatic Chabior.

One of the film's strengths is the imagery showing the characters in significant surroundings, such as the colourful aisles at the supermarket where Bru interacts with other people, contrasting with the harsh, dark interiors of his home, where he hides from the world. *The Dogcatcher* could be tagged as a black comedy, with blood flowing inside the house while outside comical antics await (also thanks to a splendid cast of Polish stars in supporting roles).

Daria Woszek's film is structured in a way that emphasises the orderly rhythm of the protagonist's life, its pace being set by the recurring musical theme, the shopping scenes repeating like a chorus, and even the protagonist's meticulously counted steps. Will the dogcatcher finally invite another person into his orderly world?

DAGMARA MARCINEK



The Return Powrót

DIR.: DAMIAN KOCUR • FICTION • POLAND • 2016 • 21'

Anna, who is serving a sentence in a prison, decides to run away from the country with her family while on her first temporary home leave. A bus heading for Holland is scheduled to leave at 3.00 pm. Before the woman appears at the bus stop, she wants to clear her conscience.

The Return could be a story about seeking absolution for one's mistakes. It could be an account of a confrontation between a wrongdoer and a victim. It could be a tale about moving through a world where there are no bars, no prison yard. But it's more than that. Unexpectedly, Damian Kocur brings in another motif: the story of Anna, whose family life didn't turn out as expected. Suddenly, the roles get reversed; from a murderer Anna becomes a victim, while prison may be not so much a punishment as a chance to escape problems waiting at home.

It's not easy to make the audience attached to a protagonist in only twenty minutes, but *The Return* pulls off such a feat. Adding another dimension to the story doesn't make it overdone; quite the contrary, it makes the protagonist's actions believable and helps us understand the way she feels. Thanks to a documentary-like style, with hand-held camera filming, plausible timeframe of depicted events, and unknown actors cast in supporting roles, the whole film comes off as genuine and convincing.

In his film, Damian Kocur slowly reveals the cards, creating dramatic effect with consistency, one scene after another. We keep wondering: why is Anna in prison? Why does she lie to her husband? Who is she looking for and to what end? But even once we learn the answers to these questions, the director still keeps up the suspense. We want to find out whether Anna will get on that bus at 3.00 pm. And whether she wants to get on it at all?

DAGMARA MARCINEK

POLISH SHORTS

CATALOGUE OF FILMS

2015–2016



America

DIR.: **ALEKSANDRA TERPIŃSKA** • 2015 • FICTION • 30' • POLAND • PROD.: KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION 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.



7 Sheep

DIR.: **WIKTORIA SZYMAŃSKA** • 2015 • FICTION • 20' • POLAND, UK, MEXICO • PROD.: LUNA W., TEA PRODUCTIONS • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

A lonely little girl hides in the mountains. Together with an elderly man and his sheep she tries to create a new world around her. 7 sheep is a journey to the magic moments of childhood, overcoming fear and solitude.



Supernova

DIR.: **ANDRZEJ CICHOCKI** • 2015 • FICTION • 28' • POLAND • PROD.: KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.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...



The Afterimage

DIR.: **PIOTR DUDAK** • 2015 • FICTION • 9' • PROD.: KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

The Afterimage tells a story of a young man who – driven by fear and a desire for revenge – falls victim of his own poor decision. What would he do, if he had another chance to change the way things went?



Daughter

DIR.: **TOMASZ WOLSKI** • 2015 • FICTION • 25' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION, KIJORA • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.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.



Lila

DIR.: **DOMINIKA ŁAPKA** • 2015 • FICTION • 24' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Joszek is six years old. His cousin, Lila, comes to stay... for good. The children compete over who will sleep with Mommy. To what lengths can a child go in order to nestle again in their mother's embrace? Immersed in childhood fantasy, *Lila* is a tale of jealousy, rejection, hurt and revenge.



The Pit

DIR.: **LESZEK MOLSKI** • 2015 • FICTION • 30' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Justyna, a young sales department manager, goes out for a run after work. Her jog is rudely disrupted when she falls into a deep hole. There, an epic of the absurd unfolds. A metaphorical look at the changes triggered by the recent economic crisis, the film is a comedy about gaining a new perspective, which makes it possible to give previous priorities some serious reconsideration.



Moloch

DIR.: **SZYMON KAPENIAK** • 2015 • FICTION • 32' • POLAND, UKRAINE • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.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...



Restless Wanderers

DIR.: **KALINA ALABRUDZIŃSKA** • 2016 • FICTION • 28' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Konstancja, a 40-year-old single woman, wants to finally become a mother. She decides to use a sperm donor. While waiting for the result of the first insemination procedure, Konstancja meets the love of her life.



The Return

DIR.: **DAMIAN KOCUR** • 2016 • FICTION • 21' • POLAND • PROD.: KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Ania is temporarily released from prison on her first thirty-hour home leave. At home, her husband and toddler son are waiting for her arrival. Everything is prepared – the whole family is to leave the country during Ania's temporary release. Before the escape, she decides to once again meet with the family of the person that she killed.



16.03

DIR.: **NATALIA SIWICKA** • 2016 • FICTION • 18' • POLAND • PROD.: COR LEONIS PRODUCTION • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

We get immersed in a girl's life for 16 minutes and 3 seconds, during which she finds herself in a strange and disturbing situation on the road. Unaware of the danger inside her car, we travel with her emotions. This could happen to anyone...



It Happens

DIR.: **ARKADIUSZ BIEDRZYCKI** • 2016 • FICTION • 29' • POLAND • PROD.: KRZYSZTOF KIEŚŁOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

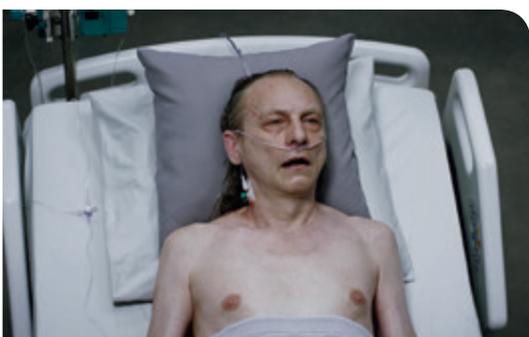
Strange things happen every day. In the least expected moment, in the least convenient circumstances. Sometimes between one mundane activity and another, the world makes an unacceptable turn. One day, Joanna – the protagonist of *It Happens* – vanishes without a trace. What does her family know about her and how useful that knowledge turns out to be when searching for the woman?



Hot and Cold

DIR.: **MARTA PRUS** • 2016 • FICTION • 35' • POLAND PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Filmed in one long take, *Hot and Cold* tells a story of two women from two different worlds who meet unexpectedly and, despite unfavourable circumstances, eventually end up helping each other.



The Opening

DIR.: **PIOTR ADAMSKI** • 2016 • FICTION • 30' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MICHALINA FABIJANŃSKA, MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION, M.FABIJANSKA@SFP.ORG.PL

Gallery owner Ewa Dreger is about to open a most unusual exhibition, where an artist suffering from terminal cancer is put on display like an object. At the appointed hour, the guests arrive at the opening in order to watch his death. The main protagonist is played by Zbigniew Libera, one of the most outstanding Polish artists and a pioneer of the Critical Art movement. His shocking video works of the 1980s preceded by a decade the emergence of body art.



Reservation

DIR.: **KOREK BOJANOWSKI** • 2016 • FICTION • 15' • POLAND • PROD.: MARIA SURZYCKA • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

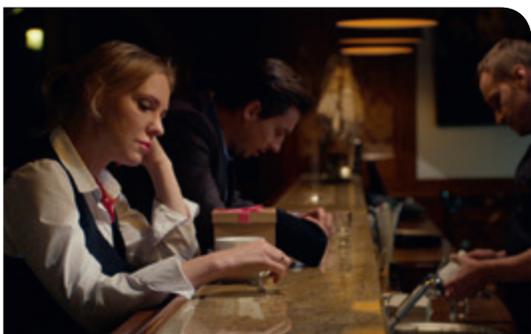
Antek and Julka are having a date at the theatre. The girl is waiting for her boyfriend who is running late – he is riding a bike through the rain-covered streets of Krakow. The bell rings for the third time but Antek is still not there. He doesn't know yet how unfortunate this evening will prove to him and how many adversities he will have to overcome to finally make his way to the theatre hall.



Adaptation

DIR.: **BARTOSZ KRUHLIK** • 2016 • FICTION • 24' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ, OKOMOTION FILM PRODUCTION • CONTACT: DARIUSZ DUŻYŃSKI, INDEKS FILM STUDIO, OFFICE@STUDIOINDEKS.PL

Adaptation: 1. Structural or functional evolution of an organism towards higher survivability. 2. Process of an individual becoming better suited to environment and more resistant to outer stress. 3. The ability of eyesight to adjust to seeing in the dark.



I've Got You

DIR.: **SEBASTIAN DROŻAK** • 2016 • FICTION • 15' • POLAND • PROD.: KRZYSZTOF KIEŚLOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA IN KATOWICE • CONTACT: MICHAŁ HUDZIKOWSKI, KRZYSZTOF KIEŚLOWSKI FACULTY OF RADIO AND TELEVISION OF THE UNIVERSITY OF SILESIA IN KATOWICE, MICHAL.HUDZIKOWSKI@US.EDU.PL

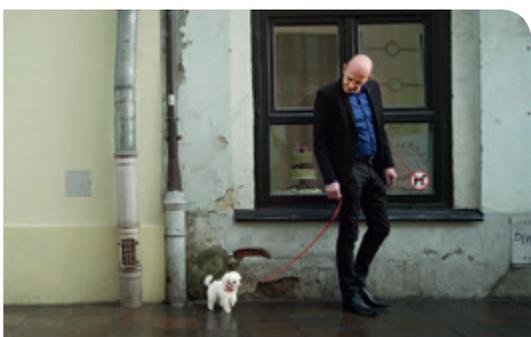
A couple of strangers, a hotel bar. Ann, a flight attendant, wants to forget; he wants a one-night stand. This night at the hotel, full of ambiguities and surprising twists, might give her a different perspective on her own life.



Travelling

DIR.: **KAROLINA ZALESZCZUK** • 2015 • FICTION • 23' • POLAND • PROD.: GDYNIA FILM SCHOOL • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Travelling is a violation of basketball rules that occurs when a player holding the ball makes an illegal movement with one or both of his feet. Teenage Justyna, trying to get away from her mom's life, becomes fascinated with the new neighbour. A brief and intense relationship will push her to grow up.



The Dogcatcher

DIR.: **DARIA WOSZEK** • 2015 • FICTION • 30' • POLAND • PROD.: ALL MUSES, COR LEONIS PRODUCTION • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

The Dogcatcher is a black comedy about a man who kidnaps dogs for ransom and then returns them acting as their saviour. One day he kidnaps a German shepherd that turns out to be a stray.



La Etiuda

DIR.: **MARTIN RATH** • 2015 • FICTION • 7' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

A prisoner murders his guard and tries to hide the body in the forest. When a woman accidentally witnesses this, the killer pursues her. Against all odds, she refuses to become another easy victim. It turns out that disposing of a body is not that easy.



Tenants

DIR.: **KLARA KOCHAŃSKA** • 2015 • FICTION • 30' • POLAND • PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

The film's main protagonist is Justyna, a young woman who decides to buy a flat at a bailiff auction regardless of the risk that such a purchase may entail. When she wants to move in, it turns out that the keys she was given do not fit the locks. Her dream about having a place of her own turns into a nightmare.



Grandma's Day

DIR.: **MIŁOSZ SAKOWSKI** • 2015 • FICTION • 30' • POLAND • PROD.: GDYNIA FILM SCHOOL • CONTACT: MARTA ŚWIĄTEK, KRAKOW FILM FOUNDATION, MARTA.SWIATEK@KFF.COM.PL

Tomek needs money, so he decides to scam an elderly lady. When it seems that everything is going according to plan, the woman suddenly exposes the scammer and locks him in her apartment. She offers him a deal: he will get the money if he pretends to be her grandson when a social worker comes to visit. If the social worker decides the infirm woman is not under her family's care, she may find herself being moved to a nursing home.



The Pool

DIR.: **KRZYSZTOF PAWŁOWSKI** • 2015 • FICTION • 34' • POLAND • PROD.: MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION • CONTACT: MICHALINA FABIJANŃSKA, MUNK STUDIO – POLISH FILMMAKERS ASSOCIATION, M.FABIJANSKA@SFP.ORG.PL

Karol has a whole lot of troubles. Concerned about her high-risk pregnancy, his wife cast him out of the marital bedroom and relegated him to a narrow camp bed. At work, more and more youthful faces appear, and all of them are aiming for his job. His new neighbours are making their obtrusive presence felt. His father-in-law has seized command of the TV remote control. Luckily, Karol still has a refuge, a sanctuary... the municipal swimming pool.



Loop of Misery

DIR.: **ARJUN TALWAR** • 2015 • FICTION • 7' • POLAND/HUNGARY • PROD.: POLISH NATIONAL FILM SCHOOL IN ŁÓDŹ, PROTON CINEMA • CONTACT: DARIUSZ DUŻYŃSKI, INDEKS FILM STUDIO, OFFICE@STUDIOINDEKS.PL

David wrote a book in high school, but that was a long time ago. Ever since, he seems to be cursed. With the landlord eager to get him out of his apartment and his flatmate in troubles of his own, he feels that a decision has to be made.

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