

POLISH FILM MAGAZINE

1/2016

**Anne Fontaine's
Polish nun-fiction**

**Michał Englert
on shooting
Jim Carrey**

**United States
of Tomasz
Wasilewski**



THE 29TH EUROPEAN FILM AWARDS

10TH DECEMBER 2016, WROCLAW
NATIONAL FORUM OF MUSIC



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Supporting international co-productions has been one of the key objectives of the Polish Film Institute over the past ten years or so. We co-finance almost 30 international co-productions every year. Filmmakers are eligible for support from the Polish Film Institute at every stage of the project – from development to production.

In recognition of the significance of Polish involvement in international co-productions, we have launched a special procedure for international minority co-productions at the Polish Film Institute this year. Our goal is to increase support for Polish film professionals involved in co-productions. International co-operation allows them to gain experience and expand their professional networks. This can often result in collaboration on fantastic European film projects.

International co-productions co-financed by the Polish Film Institute are also being screened here at the 66th Berlin IFF. These films demonstrate that combining different artistic sensibilities, and pooling the potential, passion and patience of filmmakers and producers, can produce fantastic results that are intriguing for audiences and critics alike.

Despite the lack of tax incentives for filmmakers, Poland is home to an ever-increasing number of international co-productions. I would like to emphasize that our efforts to have tax incentives introduced will continue to be a top priority here at the Polish Film Institute over the coming years.

I would also like to express our appreciation for the work of Film Commission Poland and other film commissions and regional film funds. Along with Polish film producers, these bodies are experienced and reliable partners for international co-productions.

I encourage you to work with Polish filmmakers.

Magdalena Sroka
General Director of the Polish Film Institute



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Poland goes international at Berlinale 2016. The festival program includes five films co-produced by Poland, including the Polish-Swedish *United States of Love* in the Main Competition. Film Commission Poland is happy and excited to see that 2015 will go down as a banner year in the annals of Polish cinema. We celebrated some huge

international triumphs last year, including a long awaited Oscar for Paweł Pawlikowski's *Ida*, and a Silver Bear for Małgośka Szumowska's *Body/Ciało*. But more importantly, we witnessed a great deal of interest in our country as a shooting destination on the part of international film companies.

This should come as no surprise. Poland has any number of unique locations (see page 32 of *Polish Film Magazine*) to go with the high level of expertise, experience and efficiency of its film professionals, and great value of its film services. The country's fascinating history has long been an inspiration to Polish and international filmmakers as well. One of the most anticipated premieres of the Sundance Film Festival was the French-Polish co-production *Agnus Dei*. The film is set in Poland in 1945, and was shot entirely in our country. The director, Anne Fontaine, talks to *Polish Film Magazine* on page 16.

In 2015, Poland also welcomed crews from Germany, the UK, India, Israel and the USA. Last year was especially kind to Kraków (with its International Film Fund), which served as the backdrop for the *Music, War and Love*, Martha Coolidge's love story (also shot in Łódź and Warsaw), the biopic *Luther* directed by David Batty and *True Crimes*, directed by Alexandros Avranas, starring Jim Carrey and Charlotte Gainsbourg. We talk to Polish DoP Michał Englert in the "Talents" section on page 20.

It's now 2016 and we are ready for more. We are ready for you.

Tomasz Dąbrowski
Head of Film Commission Poland

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JIM CARREY INVESTIGATES (IN) KRAKÓW



PROMO

True Crimes, directed by Greek-born Alexandros Avranas, is a thriller about a complicated murder case. Carrey was joined by Charlotte Gainsbourg, Marton Csokas, Agata Kulesza and Robert Więckiewicz. The crew spent 32 days shooting in Kraków, with Michał Englert as DoP. The script was penned by Jeremy Brock

(*Brideshead Revisited*, *The Last King of Scotland*) and was inspired by a *New Yorker* article. Brett Ratner produced the film with Poland's Opus Film and Kraków Festival Office as co-producers. The Polish Film Institute supported the project with a EUR 446,000 grant.

"Producing this film in Kraków was an incredible

experience, and I was very impressed with the Polish cast and crew. Together with my producer, Kasia Nabiałczyk, and our co-producing partners Ewa Puszczynska and Opus Film, we are very grateful to the Polish Film Institute and the City of Kraków for their funding and support, and we look forward to more Polish co-productions," Brett Ratner

tells PFM. *True Crimes* is the third feature film directed by Avranas, who studied at the Berlin University of the Arts. His sophomore project, *Miss Violence*, won the Silver Lion for Best Director at the 2013 Venice Film Festival. *True Crimes* is currently in post-production. It is expected to premiere in 2016. World sales: Mr. Smith (in negotiations).

Marie Noelle's Marie Curie with 20 shooting days in Poland

This Polish-German-French-Belgian film follows the life of the famous scientist. Curie was the first woman to win the Nobel Prize in physics (1903) and chemistry (1911), and the first person in history to win the award, granted by The Royal Swedish Academy of Sciences, twice.

The crew spent 20 days on the set in Poland – mainly in Łódź, the coastal town of Łeba, and Kraków, where Jagiellonian University doubled as the Sorbonne – in the spring of 2015. The cast is international with Poland's Karolina Gruszka playing the main character. Michał



© GRZEGORZ HARTFIEL / KINO ŚWIAT

Englert lensed the film. *Marie Curie* was produced by P'Artisan Filmproduktion in Munich, and co-produced by Pokromski Studio (Poland), BR (Germany), and Glory Film

and Sepia Production (France). The project has received production support from the Polish Film Institute, the FFF Bayern, the Bayerischer Rundfunk, the DFFF,

the Kraków Festival Office and others. The film is due to have its international premiere in 2016. Kino Świat is distributing the film in Poland. World sales is open.

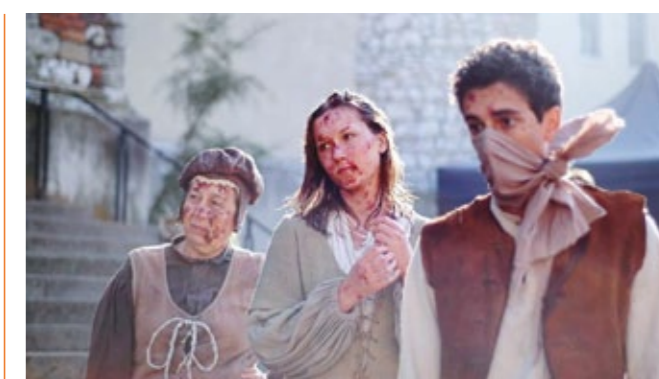
French-Belgian-Polish Les Affaires Reprennent with Jean-Pierre Bacri shooting in Poland



PRIVATE ARCHIVE

This project, which won the first edition of the Kraków International Film Fund (see page 29), tells the story of a funeral home on the verge of going bankrupt due to lack of customers. *Les Affaires Reprennent* (*Wielkie zimno*) is the feature debut of French director Gérard Pautonnier. The script is based on the novel "Edmond

Ganglion & Fils" by Joël Egloff, who wrote the script with Pautonnier. The cast includes Jean-Pierre Bacri, Olivier Gourmet and Arthur Dupont, nominated for a Cesar Award for Most Promising Actor for *Bus Palladium*. The film is produced by Denis Carot from French Elzévir Films. The co-producers are Edyta Janczak-Hiriart and Karolina Mróz-Couchard from Poland's Lava Films, and Gaetan David and André Logie from Belgium's Panache Productions et La Compagnie Cinématographique. Filming commenced on February 1 and will wrap on March 2. The city of Kraków and the Podkarpacie region are the Polish locations. World sales are being handled by TF1 International.



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Martin Luther's biography filmed in Poland

The film about XVI century reformist played by Padraic Delaney, who previously starred in *The Wind That Shakes the Barley* or *The Tudors*, has been commissioned by PBS and helmed by British director

David Batty. The producers are Big Book Media (UK) and Boettcher+Trinklein Inc. (USA); the Polish line producer is Warsaw's No Sugar Films. The crew of the American-British co-production spent 17 shooting days on the locations in Małopolska in southern Poland. The production wrapped in mid-November.

Małgorzata Szumowska's new Face



© MARCIN KULAKOWSKI / PISF

Face (*Twarz*) follows a man who undergoes a face transplant. Szumowska co-wrote the script with Michał Englert, who will also be lensing the film. The principal photography is set for spring 2016.

The production budget is approx. EUR 1.34 million with a EUR 558,000 grant from the Polish Film Institute.

Face is produced by Szumowska, Englert, and their long-time collaboration EFA Award winning editor, Jacek Drosio, through their company Nowhere. The Polish distributor is Kino Świat, and world sales are being handled by Memento Films.



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Polish films awarded at Sundance Film Festival

Michał Marczak won Directing Award in World Cinema Documentary competition for *All The Sleepless Nights*. The film follows Kris and his best friend Michal, who push their experiences of

life and love to a breaking point as they restlessly roam the streets of Warsaw. *The Lure* directed by Agnieszka Smoczyńska – a story of two mermaids joining a band in 1980s Poland – won the Special Jury Award for Unique Vision and Design in World Cinema Dramatic competition. Both films will be screened at EFM (see schedule on page 14)

Paweł Pawlikowski working on a new film



© MARCIN KULAKOWSKI / PISF

The Oscar-winning director of *Ida*, Paweł Pawlikowski, is working on his next project, which has the working title *Cold War* (*Zimna wojna*). The film will be co-produced by Opus Film (Poland) and Apocalypso Films (UK). "We're going to start financing the film soon," says Ewa Puszczynska, the Polish producer. *Cold War* will be a period drama/love story set in Poland in the 1950s and 1960s. As Pawlikowski said in the Polish edition of *Newsweek*, this film is going to be about "a couple that can't live with or without each other."

Baby Blues director's intriguing new project

Kasia Rosłaniec, who won a Crystal Bear in 2013, has completed her third feature film, *Satan Said Dance* (*Szatan kazał tańczyć*). The plot is centered around a young woman (Magdalena Berus – pictured on the right – who also played the lead in *Baby Blues*) whose life motto is “It’s not who you know. It’s not who you blow. You are going to die anyway. Everybody dies. The logic of staying alive sucks.” The cast and crew are international: Tygo Gernandt (Netherlands) plays the male lead, Virginie Surdej (Belgium)

is the DoP, and Stefan Stabenow (Germany) edited the film. *Satan Said Dance* is produced by Poland’s Mañana and co-produced by the Netherlands’ OAK Motion Pictures with financial support from the Polish Film Institute and the Netherlands Film Fund. It was co-funded by the Creative Europe Programme. “This is a very feminine film, with a female writer, director, cinematographer, protagonist and production designer,” says Piotr Kobus from Mañana, who also produced *United States of Love*, presented in the Berlinale Main Competition this year. “I would compare Kasia’s new film to the work of young, intransigent writers like



© PAWEŁ TRACZ / MAMANA

Charlotte Roche and Mian Mian,” he adds. *Satan Said Dance* already has a Polish distributor (Kino Świat) and is due to premiere in

2016. Negotiations with a sales agent are underway, and a date is being sought for the international premiere.



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Martha Coolidge shooting in Poland

Music, Love and War is a WWII-set love story. The action begins in Łódź in 1931, then moves to Germany and London, before winding up in New York in 1949. The plot follows two young and talented musicians separated by

war. Adelaide Clemens and Leo Suter play the lead roles. The cast also includes Connie Nielsen, Stellan Skarsgård and top Polish stars Małgorzata Kożuchowska, Weronika Rosati, and Maciej Zakościelny. Poland’s representation in the crew consists of the cinematographer, who is based in L. A., Alexander Gruszyński (*The Craft*, 54), and production

designers Marek Dobrowolski (*The Craft*), Magdalena Dipont, and Robert Czesak. The film and produced by Polish-Canadian businessman Zbigniew John Raczyński, and Polish-American scriptwriter Bożenna Intrator. Intrator also penned the original script for *Music, Love and War*, later adapted by David S. Ward. Fred Roos, the legendary casting director, who

discovered Robert De Niro and Al Pacino, and produced *Apocalypse Now*, the *Godfather* trilogy, and *Lost in Translation* served as co-producer.

Music, Love and War had 56 shooting days in Poland (Łódź and Kraków), before moving to Berlin, London and New York. The Łódź Film Commission, EC1 Łódź – Miasto Kultury, provided logistics support in Łódź. Last part of shooting is scheduled for April 2016 in Warsaw. The premiere is expected in 2016. Negotiations are underway for a world sales agent and Polish distributor.



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Andrzej Wajda's new film finished

Afterimages follows Władysław Strzemiński, an avant-garde painter, who co-founded an art school in Łódź just after WWII. For many years, Strzemiński was persecuted by the communist

regime. Strzemiński is played by Bogusław Linda, one of Poland’s most popular actors. Linda has previously worked with Krzysztof Kieślowski and Agnieszka Holland. The cast includes Zofia Wichłacz (*Warsaw 44*) and newcomer Bronisława Zamachowska. The DoP is Wajda’s long-time

collaborator, the Oscar-nominated Paweł Edelman. The film is produced by Michał Kwieciński through Akson Studio with a budget of approximately EUR 2.23 million (of which EUR 893,000 mln is a Polish Film Institute grant). The film was shot in Warsaw and Łódź and supported by

the Łódź Film Commission.

On March 3, 2016 Andrzej Wajda will celebrate his 90th birthday. Legendary Polish filmmaker has been active for more than 60 years. The Polish distributor of *Afterimages* is underway, and world sales are being handled by Films Boutique.

Estonian novel adaptation co-produced by Poland's Opus Film

November (Rehepapp) is based on the eponymous novel by Andrus Kivirähk. Film has a budget of EUR 1.3 million, it is produced by Homeless Bob Production in Tallinn and co-produced by Opus Film (Poland) and PRPL (Netherlands). *November* is currently in post-production with its international premiere expected in 2017.

Jack Faber's unexpected journey



PRIVATE ARCHIVE

Berlin-based director, whose background is in video art, is working on his first feature film with the producer of *Ida*. *Alef, Alef* (working title) follows a group of Israeli teenagers visiting death camps in today’s

Poland. “I read five scripts on this subject, but only the one written by Jack Faber caught my attention. This is not a banal story about first kisses and first vodka shots with the Holocaust as a backdrop. It’s a mature and advised critique of Israeli society and its use of the shoah to keep the citizenry in a state of constant tension and fear of danger,” says Ewa Puszczyńska, who is producing the film through her new company Extreme Emotions in co-production with German and Israeli outlets.

“The partnership of these three countries is very important to me,” she says. *Alef, Alef* was developed in the Berlinale Script Station programme in 2015, the Torino Film Lab and Warsaw-based Wajda School international training program “Ekran+.” The film will be lensed by Oscar-nominated DoP Łukasz Żal (*Ida*, *The Here After*). The producers are currently seeking funds from the Polish Film Institute. The production is planned for October or November 2016. World sales is open.

Past Life remembered in Poland

This film, directed by Avi Nesher, is the first part of a trilogy devoted to the issues of past and identity. The screenplay is based on a true story and was written by the director. The plot is set in 1977 and follows two sisters: Sephi, a novice choral singer, and Nana, a journalist who tries to solve a war mystery that has been casting a shadow over their entire lives. Israeli actresses Nelly Tagar, Joy River and Eugenia Dodina star in the film. *Past life* was supported by Israel's Rabinovich Fund, the Jerusalem Film Fund, The New Group Broadway Theatre Company, and the Łódź Film Commission, which assisted in location scouting and getting shooting permits. Shooting took place primarily in Jerusalem with 11 days in Łódź and environs. *Past Life* was produced by David Silber from Metro Communications (*Hannah Arendt*, *Lebanon*) in Tel Aviv, while Opus Film (*Ida*, *The Word*) was the executive producer in Poland. The film is in post-production, with the premiere set for late 2016.



Agnieszka Holland's crime film almost wrapped

Game Count is a Polish-Czech-German-Swedish co-production that follows a series of murders in rural Poland. The script is based on a best-selling novel by Polish writer, Olga Tokarczuk. Agnieszka Mandat, Wiktor Zborowski, Jakub Gierszał, and Borys Szyc play the main parts. The film is produced by Janusz Wąchała, through TOR Film Production (Poland),

and co-produced by Nutpodukce s.r.o. (Czech Republic), Heimatfilm GmbH & Co. KG (Germany), and The Chimney Pot Sverige AB (Sweden). Production was supported by the Polish Film Institute and Eurimages.

The shooting period was divided into three parts and took place in the Kłodzko Valley, Lower Silesia, in winter.

The final round of filming is due to be completed in February 2016. The film is lensed by Jolanta Dylewska, who worked with Holland on Oscar-nominated *In Darkness*. *Game Count* is expected to be finished by the end 2016. Negotiations are underway for a world sales agent.

Polish distributor is Next Film.

ATM Grupa, Poland's largest producer of TV fiction series, is back as a feature film producer.



"We've already been involved in international productions for example Petr Zelenka's *The Karamazovi*," says ATM chairman Andrzej Muszyński, "We have experience and

our own infrastructure, so we've decided to get back to cinema, this time as a leading producer." The first two projects within the new plan are *Blizzard* and *Hanemann*.

"After the warm reception of *The Pack (Wataha)*, made for HBO and successful both in Poland and in several European countries, we felt that the subject of EU's wildest border and border guards facing dramatic choices has not been fully exploited. Therefore, we've established cooperation with Film.UA Group to work on a project entitled

Blizzard comprising a feature film and a mini series. It will be co-financed by Polish and Ukrainian sources. Our second project, we're expecting a lot of, is *Hanemann*, an adaptation of Stefan Chwin's renowned novel. The story takes place in Gdańsk at the end of World War II. Having lost the woman he loved a German professor of anatomy decides to stay in the city. The brilliant adapted script was written by Magdalena Łazarkiewicz and Agnieszka Holland. The latter would also direct the film. It's a perfect

material for an arthouse film, a story very close to Holland's area of expertise: depictions of alienation, attempts to preserve dignity and identity, and shifts in the historical and cultural background." Further explains Muszyński. The estimated cost of *Hanemann* is EUR 5. million ATM Grupa aims to cover half of the expenses using Polish sources and look for foreign partners to incur the other half. The production is planned to start within the next two years.

Polish-Mexican mix

La Habitación delivers distinctive stories that all take place in the same single room and which span the dramatic last 100 years of Mexico. The space will witness the dreams, hopes, disappointments and dramatic destinies of its residents, delivering an intimate human history of Mexico through the decades. There are 8 directors: Natalia Beristáin, Carlos Bolado, Carlos Carrera, Ernesto Contreras, Daniel Giménez Cacho, Iván Ávila Duenas, Alfonso Pineda Ulloa, and Alejandro Valle. The film has a EUR 1.568 million budget and received a grant (of EUR 55,800) from the Polish Film Institute. It was produced by Machete Producciones (Mexico) and



No Sugar Films (Poland). The European contingent consisted of French actress Irene Jacob and DoP Bogumił Godfrejow, who worked on

the 2002 Oscar-nominated short, *A Man Thing*. Shooting wrapped in Mexico in November 2015, and the post-production was done

in Poland by DI Factory and Aeroplan. The film is expected to be ready later this year. The Polish distributor is Solopan, world sales is open.



Andrzej Jakimowski's fourth film in production

Once Upon a Time in Warsaw (working title) centers around two Warsaw residents, a mother and son, who have to leave their flat, when they're evicted in November 2013. The story

plays out against the background of actual events, including a large-scale patriotic march and demonstration. "We use authentic documentary footage in the film," says writer/director Andrzej Jakimowski (*Imagine*, *Tricks*), who also produces the film through Zjednoczenie Artystów i Rzemieślników in co-production with Kino Świat and *The Chimney Pot*. Agata

Kulesza and Grzegorz Palkowski play the main parts and Adam Bajerski is DoP. Shooting began in 2015 and will wrap in December 2016. The production team is currently working on the budget's components. "We're still looking for co-producers, both Polish and foreign," says Jakimowski. World sales is open.

Polish film commissions networking in London

FOCUS is The Location Production Event. It was held for two days in December 2015. All Polish film commissions joined forces to organize the POLISH FILM COMMISSIONS stand at FOCUS and present what Poland may offer to foreign film producers: extensive database of film locations, well-developed film infrastructure and state-of-the art technology, highly-skilled talent base and production companies experienced in servicing international projects.





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FEELINGS IN THE FRAME

The 1990s Poland through the eyes of women in **Tomasz Wasilewski's** *United States of Love* – screened in the Main Competition

Anna Bielak

In 2012, you made your first independent film, *In a Bedroom*, which is essentially a man meets woman story. A year later, we saw *Floating Skyscrapers* – a story about a love triangle, which was a hit at many film festivals. *United States of Love* is your third feature film. Where did it come from?

TOMASZ WASILEWSKI: *United States of Love* is based on the impressions and images fixed in the memory of my 10-year-old self in 1990. As an adult, I began to wonder what my parents lives were like when they were in their thirties. And I realized that what the world offered them was completely different to what it offers me today. So this film is actually a collection of reflections of a man who's growing up and who starts to appreciate values other than those he had known before. I didn't start writing under any particular impulse as I'd done with my previous films. I began working on *In a Bedroom* after being inspired by Patrice Leconte's *Girl on the*

Bridge. In the case of *Floating Skyscrapers*, I was intrigued by the Warsaw Bus Station, even though it never appears in the movie. This time, I just started writing about Agata, and her story inspired me to take it further. I was fascinated by the stories of women living during the system transformation in Poland.

Why's that?

Women were a great part of my boyhood, much more important than the politics of the time. I watched the social and political transformation of Poland through their eyes. I lived in a block of flats that belonged to the army. All our fathers worked in the same division, while our mothers usually looked after the kids and managed the home. They were left at home on their own, and would meet each other on stairways and in grocery stores. Women were my whole world. Our neighbor, Mrs Danuta, would pop in every afternoon for a cup of coffee and a brief chat

with my mom. They were both housewives. Unfortunately, I don't remember what they talked about, but I've kept them in my memory as a sort of a ritual. The women would often visit each other without prior notice. Relations between neighbors were different than today, less formal. I have no trouble recalling my mother's name-day-parties either. Lots of women would sit down to dine and celebrate. At the time, my father had gone to work in NYC for three years. That's why the film opens with a name-day scene where Marzena's husband calls her from West Germany.

Did you have those women in mind when you were working on the script?

Of course. But none of the film characters are a one-to-one copy of a real person. Every one of them is a fictional character based on impressions I got from meeting various people in my life. As a boy, I used to go to dancing lessons. So the classes conducted by Marzena (Marta Nieradkiewicz), a local beauty who dreams of becoming a model, look exactly like the classes I attended. I remember the teacher dancing among us, and those memories inspired a number of scenes in the film. Marzena's character is also partly based on my neighbor at the time – Agnieszka Pachalko – Miss Poland and Miss International in 1993. She lived almost next door and she was a big star in Inowrocław – the city I grew up in – at the time. But again, these two women – the real and the fictional – are not exactly alike. Agnieszka had long, black, curly hair, and I remember how she used to go to church in a white fox fur coat. She was almost radiant. Whereas Marzena is a modest, tiny blond girl. On the other hand, when I created the character of Iza, played by Magdalena Cielecka, I tried to recall my old school headmaster.

In *United States of Love* you not only recall people, but also places, like a local video store. I presume that this was a place you frequented.

Before my dad brought us video player from West Germany, I used to go to the video rental store, just to be surrounded by films. Reading film titles was enough for me back then. I remember that every second video cassette had *Rambo* and *Dirty Dancing* on it. Then came *Pretty Woman*. Nobody cared about copyright back then, so you could have two movies on the one VHS. These places didn't have the masterpieces of Federico Fellini or Ingmar Bergman. Who would have watched Bergman in that sort of neighborhood? People needed escapism. They wanted to feel good. They wanted to watch American movies. But I'd like to say that even though my head is full of memories from those times, in *United States of Love*, I tell a story of what is primal, of what is basic, but exceptional, to the human soul and heart. I believe that human feelings do not change. You love with the same intensity, regardless of whether it is 1993 or 2016. But the social and political ideas of certain times can influence our way of thinking and therefore change of way of living. If the film had been set in

contemporary times, the feelings of my protagonists would probably be the same but their choices might well be different.

And probably easier?

Probably. For instance twenty-five years ago divorce, at least in my neighborhood, was extremely rare. I was sixteen when I first met a girl whose parents had got divorced. I was shocked, and was not sure how to behave in her presence. Divorces are common nowadays, but lots of people still cannot end unfulfilling marriages. How much harder it must have been when a couple was part of a claustrophobic

“Co-production gives lots of possibilities and is essential for cinema. Films do not acknowledge borders. The creative process is extremely inspiring when different cultures, sensibilities and dispositions are juxtaposed.”

community in an isolated society? People who take great pains to stay together really amaze me. Agata, played by Julia Kijowska, has been married for fifteen years. She knows that her husband loves her, but she still can't get rid of the feeling of loneliness in her marriage. She is drowning, even though she seems to have a perfect life – a loving husband, a beautiful daughter, a job... But she cannot explain why she feels this way. Agata, and the rest of my female characters, are grappling with feelings that nobody around them has any idea about. They all want to take a step forward, but they don't know how to go about it. You might say their behavior lacks common sense. But aren't we all like them?

You touch on some very personal topics – alienation, despair, and feelings of emptiness. How did you prepare your actors for that?

My movies are driven by so many emotions that any conversation I have with my cast has to be profound, insightful and genuine. Obviously these conversations are not easy, as we touch on difficult and painful subjects. Rehearsals are frequent meetings we have long before shooting starts. We start by talking about the characters, and we discuss every aspect of them – what might have happened in their past, how they might have been influenced by particular events (e.g. the death of a parent), and above all, their relationships. We try to create many layers of emotions and then dig into some of the deepest meanings. Each of the characters who takes part in a scene has his or her own feelings, observations and knowledge of the situation. We analyze every scene thoroughly, because I want my actors to know what their character is feeling at every second. If there is a scene where someone makes a desperate move, we try to define despair, see where it came from and what power it has over that particular character. I believe that if we

can answer these questions, we will always be able to tell the truth. I sometimes tell my actors about my own experiences, due to which I know and understand a specific situation. In brief: rehearsals for us are more about better understanding the characters and learning more about the story I'm trying to tell.

Was the camera present during these rehearsals?

Only when we have a difficult scene that requires special choreography, like the opening scene, which shows a name-day party.

So how did you work with Oleg Mutu, your cinematographer?

I work with the camera and the cinematographer just as I do with the actors – very intuitively. And I fully trust my intuition. Oleg and I tried to capture the emotions that we had discussed earlier during the rehearsals. We also talked about the form of the film – we wanted the main character of each segment

movie still playing in my head. This was 2007 – years before my debut movie – but I promised myself that I'd work with Oleg one day.

You didn't shoot in Warsaw or Łódź, as most filmmakers do because of their well-organized and film-friendly infrastructure. Where did you shoot?

We shot all the exterior scenes in Żyrardów and Pruszków, small towns near Warsaw. I was looking for a specific housing estate. It had to be on the outskirts of town and the buildings had to be far away from each other. I lived in a similar block of flats as a child. The housing estate in Żyrardów gave me what I needed – an impression of being at the end of the world and an austere landscape. I wanted the architecture and location to reflect the emotions of my characters. They are all on the verge of despair, they feel that their worlds have come to an end, and that they are silently heading towards their doom. They



1 The Three Graces (from left): Magdalena Cielecka, Marta Nieradkiewicz, Julia Kijowska

to always be center-framed with the camera always close to her. We both wanted to make the film in master shots. I think that the audience has a better chance of becoming part of the situation when there are no cuts. They can see and feel real emotions. Oleg was constantly trying to get right up close to the action and the characters to create strong sense of being involved.

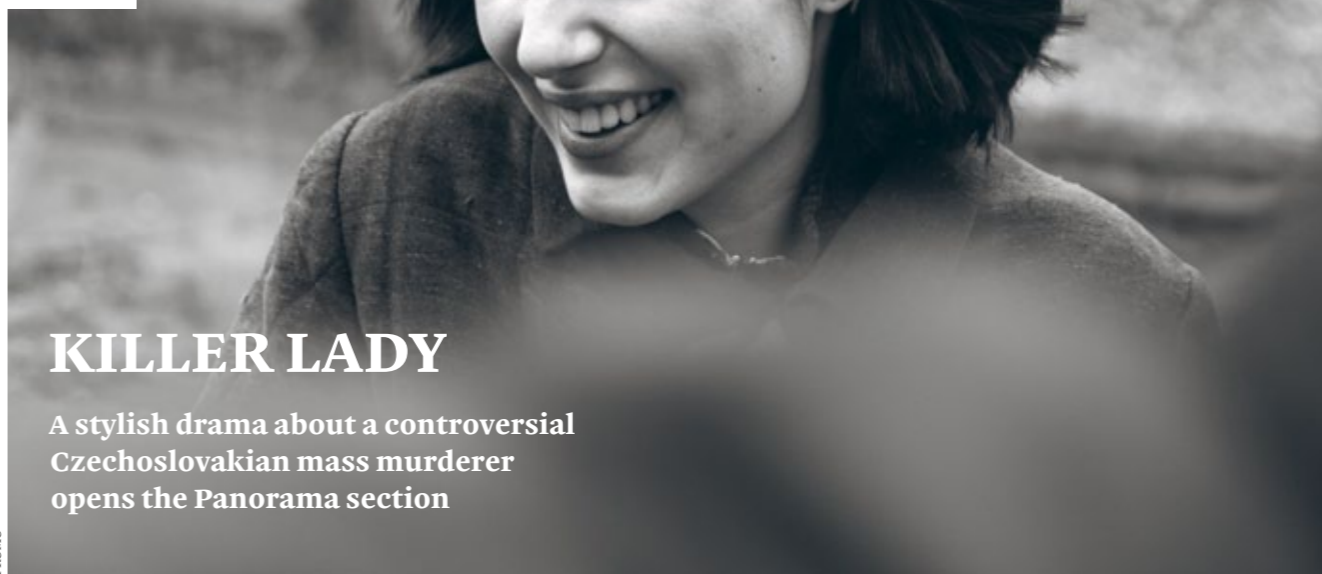
Why did you choose Oleg Mutu as your cinematographer?

Oleg knows how to get the feelings in the frame, and how to get inside the character's skin. He embodies his thoughts through the lens of the camera. I really wanted to work with him, because after watching his previous films, I knew that we thought about cinema the same way. I remember exactly how I felt after the screening of Cristian Mungiu's *4 Months, 3 Weeks and 2 Days* that Oleg lensed. I left the cinema astonished. I walked down the street with scenes from the

might live in society, but they are completely cut-off from each other and from other people. Just like those apartments with their communistic architecture.

United Stated of Love is a Polish-Swedish co-production. Did that change anything for you?

Co-production gives lots of possibilities and is essential for cinema. Films do not acknowledge borders. The creative process is extremely inspiring when different cultures, sensibilities and dispositions are juxtaposed. Co-production also gave me the chance to work with professionals from other countries, e.g. with sound designers who collaborated with Wim Wenders on his latest movie *Everything Will Be Fine*. Every single meeting of that kind is like a great adventure that broadens my horizons.



KILLER LADY

A stylish drama about a controversial Czechoslovakian mass murderer opens the Panorama section

PROMO

Ursula Lipińska

"I, Olga Hepnarová, the victim of your bestiality, sentence you to death," wrote a 22-year-old woman, who often referred to herself as "otloukánek" (drudge) in a letter. Two days later, on July 10, 1973, she drove a rented truck into a crowd waiting at a tram stop in Prague. Eight people were killed, and another 12 were badly injured. According to eye-witnesses, Hepnarová made no attempt to flee the scene of the crime. She waited dispassionately in the truck. She had a change of clothes and a supply of cigarettes. She told the court that her intention was to kill as many people as possible. "I've never done anything wrong to anyone, but I've been treated inhumanely. Instead of committing suicide, I chose to annihilate this evil society," said Hepnarová. Several psychiatric examinations deemed her mentally healthy. Hepnarová's

ghastly words and even more dreadful story inspired Tomas Weinreb and Petr Kazda to make their first feature film. They soon learnt that even though Olga had been dead for more than forty years, the memory of her crime was still vivid in the Czech Republic. The writer/director duo found it impossible to finalize the budget in their own country.

"The cruelty of it shook the whole society and continues to divide it strongly. So the film was made possible thanks to a cooperative effort between Poland, Slovakia and the Czech Republic," explains Sylwester Banaszkiwicz from Media Brigade, the Polish co-producer of *I, Olga Hepnarová* (*Ja, Olga Hepnarová*).

Eternal battle

Weinreb and Kazda, who both have backgrounds in documentaries, chose to shoot the film in black and white, and to stay close to their character throughout.

"There's probably not a single frame in the whole film without Olga in it. By being with her all the time, we were trying to understand her troubled personality and complicated character," says Polish DoP Adam Sikora. "Understand but not defend her," adds Polish actress Michalina Olszańska (1, 2), who plays the eponymous lead. "I tried to portray Olga as a unhappy, lost person, and her crime as a wail of despair and a cry for help and attention." Olszańska notes that - with all proportions maintained - Hepnarová's

troubles are very contemporary. She says that a lot of people feel under pressure to be free and express themselves, but at the same time, are often rejected by their peers. "Society has always found outsiders like Olga disturbing and has wanted to assimilate and suffocate them. It's an eternal and losing battle between the individual and the group."

Hepnarová was sentenced to death and hanged on March 12, 1975. She was the last woman executed in Czechoslovakia.



PROMO



FAMILY FIRST

The Romanian-Polish tragicomedy *Ilegitim*, presented in the Forum section, tells the story of incestuous love between brother and sister

Urszula Lipińska

Ilegitim is Adrian Sitaru's fourth feature film after *Sport Fishing (Pescuit Sportiv, 2008)*, *Best Intentions (Din dragoste cu cele mai bune intentii, 2011)*, and *Domestic (2012)*. As do his previous works, *Ilegitim* examines family bonds, the tension that inevitably occurs between people who are close to one other, and the price they have to pay in order to control their fate.

The film is a story of incestuous, *illegitimate* love between a brother and

sister who learn that their gynecologist father performed illegal abortions under the Ceausescu regime. The news shakes the entire Anghelescu family. They were never a conventional family. They have always chosen freedom over rules and now they have to make some radical choices and face the consequences of their liberal lifestyle. Sitaru mixes comedy with tragedy, showing that love has many shades.

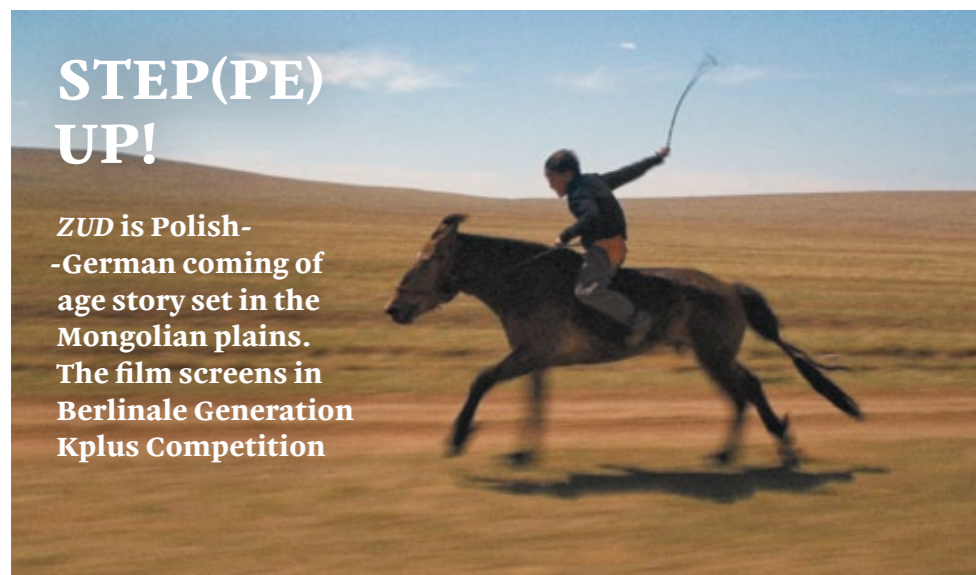
The Berlin premiere of *Ilegitim*, that was co-produced by Romania, Poland and

France, brings double joy to its creators. It was in Berlin where Romanian producer Anamaria Antoci met Stanisław Dziedzic and Klaudia Śmieja from Polish Film Produkcja company, who would later co-produce the film. "We met last year to see the unfinished version of the film. We were immediately impressed by the subject matter and the director's approach. We loved the way that *Ilegitim* showed how life can be deceitful and perverse, but most of all surprising. And that sometimes people can

turn a blind eye and endure a lot for the sake of the family," say Dziedzic and Śmieja in a statement. Sitaru also felt that he had found right partner. "We worked on this project very quickly, so we never considered looking for international co-producers at the development stage. We felt that this would only have slowed down the process. Once we finished shooting, we started looking for post-production partners. Poland was one of the first countries on our list, because it is known for its high-quality post-production services," says Sitaru. The sound recording and mixing was done by Toya Studios and Sound Making in Poland.

Urszula Lipińska

Little does 11-year-old Subhat suspect that a bout of unseasonal snowfall is about to terminate his childhood and commence his adolescence. Nor does he have the slightest inkling that the world as he has always known it is about to come to an end. He dreams of going to school in the city, but his father forces him to compete in a children's horse race across the Mongolian steppe. A fair amount of cash is up for grabs, and Subhat's father, who has gambling debts, needs the



STEP(PE) UP!

ZUD is Polish-German coming of age story set in the Mongolian plains. The film screens in Berlinale Generation Kplus Competition

money desperately. If Subhat does not win, the family will go bankrupt in a matter of days. The boy reluctantly starts preparing for the race. He soon finds himself pitted against nature, whose mercilessness sets its own rules of engagement.

Subhat's struggle is the subject of *ZUD*. The film, a co-production between Poland's Otter Films and Germany's zero one film, is being presented at the Berlinale's Generation Kplus section. Director Marta Minorowicz initially set out to make a documentary, but the project evolved into her fiction debut. *ZUD* – which in Mongolian denotes a sudden and violent drop in temperature that can be lethal to men and animals – follows Minorowicz's fascination with the forces of nature, as previously seen in her award-winning documentaries, *A Piece of Summer* (Grand Prix, Clermont-Ferrand, 2011) and *Descrescendo*. "This time, nature plays a key role in the plot and acts as a spiritus movens, 'the finger of God', or even a figure of God in many ways," stresses the filmmaker, calling her film "a personal story about a confrontation with nature and reality, from which no one survives unscathed."

ZUD was shot entirely in Mongolia with a non-professional cast. DoP Paweł Chorzępa's main objective was to follow and observe nomads and their day-to-day life. "They conveyed the story I wanted to tell and filled it with roughness, realism and sensitivity," adds Minorowicz, who often visited the Mongolian steppe with her crew, and forged a special bond with young Subhat and his family. "Without their personal experience, genuine emotions and 'collective memory of the steppe', to which they gave me access, this film would never have happened."



BRAVE NEW WORLD OF CAPITALISM

Panamerican Machinery, a dramedy about workers who learn that their company has gone bankrupt, is a Polish-Mexican entry for the Berlinale Forum

Urszula Lipińska

"Comedy meets tragedy and then clashes with surrealism," says director Joaquín del Paso. *Panamerican Machinery* is his first feature film. It is also a personal story. The film is mostly shot in a factory built by his grandfather. "I wanted to pay homage to the world I remember from my childhood. When I came back to Mexico after graduating, I noticed that that world was coming to an end," explains del Paso, who studied at the legendary National Film School in Łódź. "When I was little, people who worked together were close to one another, like a family. And now, when they can lose their job any day, they're out of balance."

The workers, who are employed by a company

specializing in selling and repairing machines for construction and destruction, make a series of shocking discoveries. First they find their boss' dead body, then they learn that the company is broke. This means that their salaries and pensions will not be paid. They barricade themselves in the office, and take refuge from the ruthless forces of capitalism. "Situations like that happen in every country. Our protagonists simply don't accept it, and instead of confronting reality, they literary hide behind closed doors," says del Paso. The film might be Mexican to the core, but the crew, i.e. the artistic collective Amondo Films, that del Paso set up with his friends from film school, is international. Amondo has a Polish,

Mexican and Indian branch. The first two worked on *Panamerican Machinery*. "International co-operation was only natural, given that we all come from different cultures," explains co-producer Paweł Tarasiewicz of Amondo Films Polska. Swedish cinematographer Fredrik Olsson and British co-writer Lucy Pawlak were among the crew working on *Panamerican Machinery*. They all met at the Łódź Film School and say that the time they spent there made them want to "work on films with international crews." The film was produced on the Mexican side by the legendary Jaime Romandía. It was Romandía who got Carlos Reygadas and Amat Escalante's careers off the ground.

COME AND SEE OUR FILMS AT EFM2016

Thu Feb 11

13.30 **CinemaxX Studio 11 (E)**
11 Minutes
11 minut



DIRECTOR Jerzy Skolimowski
CAST Richard Dormer, Paulina Chapko
COUNTRY Poland, Ireland
ABOUT Thriller with multiple intertwined stories of lives changed suddenly and unexpectedly in the big city.
WORLD SALES HanWay Films

Fri Feb 12

9.15 **CinemaxX 2 (E)**
Agnus Dei
Les innocentes



DIRECTOR Anne Fontaine
CAST Lou de Låage, Agata Kulesza, Agata Buzek
COUNTRY France, Poland
ABOUT French doctor helps sexually abused nuns in post-WWII Poland.
WORLD SALES Films Distribution

13.10 **CinemaxX 16 (E)**
Illegitimate
Ilegitim



DIRECTOR Adrian Sitaru
CAST Alina Grigore, Robi Urs
COUNTRY Romania, Poland, France
ABOUT Tragicomedy. Incestuous love between siblings is not a family's biggest secret.
WORLD SALES Versatile

Sat Feb 13 / SUN FEB 14

17.10 **Parliament (E)**
Ederly
Ederly



DIRECTOR Piotr Dumala
CAST Mariusz Bonaszewski, Helena Norowicz
COUNTRY Poland
ABOUT Tale of a city, which exists where the dream world meets the real one, and a man who wanders through it.
WORLD SALES Andersa Street Art and Media

Mon Feb 15

11.00 **CinemaxX 16 (E)**
I, Olga Hepnarova
Ja, Olga Hepnarova



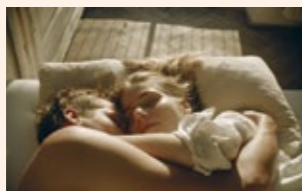
DIRECTOR Tomas Weinreb, Petr Kazda
CAST Michalina Olszańska, Martin Pechlát, Klára Melišková
COUNTRY Czech Republic, Poland, Slovak Republic
ABOUT Alienated twenty-something beauty commits mass-murder in 1970s Czechoslovakia.
WORLD SALES Arizona Distribution

15.15 **CinemaxX 16 (E)**
Panamerican Machinery
Maquinaria Panamericana



DIRECTOR Joaquin del Paso
CAST Rafael Velez, Javier Zaragoza
COUNTRY Mexico, Poland
ABOUT A very out-of-the-ordinary Friday at a company that sells and repairs machines for construction and destruction.
WORLD SALES Luxbox

16.10 **CinemaxX Studio 11 (E)**
All These Sleepless Nights
Wszystkie nieprzespane noce



DIRECTOR Michał Marczak
CAST Krzysztof Bagiński, Michał Huszcza, Eva Lebuief
COUNTRY Poland, UK
ABOUT People in their early twenties struggle trying to discover their place in Warsaw.
WORLD SALES HanWay Films

12.20 **Kino Arsenal 2 (E)**
Embers
Embers



DIRECTOR Claire Carré
CAST Jason Ritter, Iva Gocheva
COUNTRY USA, Poland
ABOUT Five intertwined stories set in a world stricken by a global neurological epidemic.
WORLD SALES Chaotic Good

16.30 **CinemaxX 18 (E)**
Strange Heaven
Obce Niebo



DIRECTOR Dariusz Gajewski
CAST Agnieszka Grochowska, Bartłomiej Topa
COUNTRY Poland, Sweden
ABOUT Polish emigrants couple fight to get their daughter back from Swedish social services.
WORLD SALES Media Move

11.00 **CinemaxX 19 (E)**
All These Sleepless Nights
Wszystkie nieprzespane noce

11.30 **CinemaxX 16 (E)**
These Daughters of Mine
Moje córki krowy



DIRECTOR Kinga Dębska
CAST Agata Kulesza, Gabriela Muskala
COUNTRY Poland
ABOUT Dramedy story of two sisters in their forties dealing with their parents' sudden and serious illness.
WORLD SALES Media Move

11.30 **Parliament (E)**
Baby Bump
Baby Bump



DIRECTOR Kuba Czekaj
CAST Kacper Olszewski, Agnieszka Podsiadlik
COUNTRY Poland
ABOUT In a mixture of reality and imagination, 11-year-old Mickey has to face the fact that growing up is not for kids.
WORLD SALES Film Republic

18.00 **CinemaxX 17 (E)**
The Here After
Efterskalv



DIRECTOR Magnus von Horn
CAST Ulrik Munter, Mats Blomgren
COUNTRY Poland, Sweden, France
ABOUT Teenage John returns home after serving time in prison. Starting life afresh won't be easy.
WORLD SALES New Europe Film Sales

Private Market Screenings
United States of Love
Zjednoczone Stany Miłości



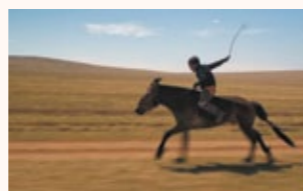
DIRECTOR Tomasz Wasilewski
CAST Marta Nieradkiewicz, Julia Kijowska
COUNTRY Poland, Sweden
ABOUT Four women decide to change their lives in the first year after collapse of communism in Poland.
WORLD SALES New Europe Film Sales

12.50 **CineStar IMAX (E)**
The Lure
Córki Dancingu



DIRECTOR Agnieszka Smoczyńska
CAST Michalina Olszańska, Marta Mazurek
COUNTRY Poland
ABOUT Two mermaids join a band and are caught up in a whirlwind of success until their real natures prevail.
WORLD SALES WFDiF Documentary & Feature Film Studio

17.15 **CinemaxX 10 (E)**
ZUD
ZUD



DIRECTOR Marta Minorowicz
CAST Batsaikhan Budee, Sukhbat Batsaikhan
COUNTRY Poland, Germany
ABOUT Story of a boy forced to enter a horse race on the remote Mongolian steppes.
WORLD SALES Slingshot Films

15.00 **CineStar 6 (E)**
Agnus Dei
Les innocentes

Please note that these screenings are available for EFM registered participants only



ANIKO KISS
production designer /
art director, screenwriter

BARTOSZ WARWAS
director,
producer

JAN KWIECIŃSKI
producer

KATARZYNA GONDEK
director,
cinematographer

MONIKA PAWLUCZUK
director

OLA GOWIN
editor,
director

WOJCIECH STUHLIK
producer



WIKTOR PIĄTKOWSKI
screenwriter



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STUBBORNLY LOOKING FOR HOPE

French director and screenwriter **Anne Fontaine** on directing a Polish film with Polish actresses and why she thinks that *Agnus Dei* is a universal story

✍️ Anna Bielak

Agnus Dei is based on actual events that are relatively unknown in Poland. How did you come across this story?

ANNE FONTAINE: The French producers Nicolas and Éric Altmayer invited me to a meeting in Riga. They showed me an unfinished script based on the diary of a young French doctor, who had been working in a French Red Cross hospital in Poland after the World War II. She had written about a Polish nun unexpectedly coming to her hospital. She was told that the nuns from a nearby convent had been raped by Red Army soldiers, and that a few of them had become pregnant. Unfortunately, it was more an

account of the young doctor's impressions than a factual report. Nevertheless, I became intrigued with the story and wanted to know exactly what had happened. I did some research of my own. After talking to a few historians, I became convinced that what had been written in that diary in December 1945 had really happened.

A story about raped nuns, set in a country devastated by war, isn't exactly a recipe for box-office success. Nor is it likely to be a crowd pleaser.

I didn't want to shoot a movie the whole world would fall in love with. I never think that way. Neither *Coco*

Chanel nor *Perfect Mothers* were meant to appeal to a wide audience. Both films, however, had theatrical distribution in many countries, which obviously made me happy. I'm pretty sure that *Agnus Dei* will find an audience too, as it's a universal story. The film is set after the World War II, but the events it recounts could happen in many countries at war today.

The nuns had offered themselves, body and soul, to God. The war contradicted their beliefs in a harsh and violent way. How was it they didn't lose their faith?

What does faith mean? What is childbirth? How does motherhood change you? These are the questions confronting Lou de Laâge's character Mathilde, a French doctor and a woman of scientific bent. At first, she seems unconcerned with spirituality, but as she gradually enters into the world of the nuns, she begins to understand their feelings. The nuns do not abandon their faith. At some point, they even cease to care that Mathilde is not a catholic. All my protagonists are going through horrific experiences together, stubbornly looking for hope.

Most of the cast are Polish: Agata Kulesza, Agata Buzek, Joanna Kulig, and Anna Próchniak. What was it like to work with them?

I discovered the amazing quality of Polish actresses on the set of *Agnus Dei*. I'd known and admired Agata Kulesza since seeing Paweł Pawlikowski's *Ida*. I'd already seen Agata Buzek in the theatre and in a few movies as well. I knew it'd be her first partly French-speaking role, but the quality of her interpretation was astonishing – and not just in linguistic terms. The *Agnus Dei* actresses formed a community before my very eyes. They'd not only study their own parts, but the entire script as well. They discussed how the characters should react and how their feelings affected the whole group. It was very helpful and remarkably professional.

You also had a Polish set designer and costume designer.

This was the first time I'd worked with set designer Joanna Macha, and costume designer Katarzyna



© ANNA WLOCH/AEROPLAN FILMS

Lewińska. This was a little complicated, as I don't speak Polish and we didn't know each other, but we worked together really closely. I gave them references that indicated what I was looking for, like baroque paintings by Georges de La Tour and Robert Bresson's style of filmmaking. The previous film by my French cinematographer Caroline Champetier, *Of Gods and Men*, was also a reference of great importance to us. I also brought them photos of items, pictures of the Blessed Virgin Mary and devotional objects of all kinds, but I did not want to decorate the cells. I only needed a few essentials. I wanted to remain as pure as possible. We shot and lived in an old convent in Orneta, a small town two hours from Gdańsk. We had to build a kitchen, a refectory, and a chapel, which the convent lacked, but the film needed. The isolated winter landscape and the nearby forest matched the atmosphere of the story effortlessly, though.

So the fact that you had Polish co-producer, Aeroplan Film, made the filmmaking process easier?

Definitely. A story like that had to be a co-production between the two countries. Whenever you work on a story based on the history of another country, you have to work with people who know that particular place inside out. Being on an international set, seeing how Polish people worked, and getting to know what they thought about the story and the characters was a very stimulating experience and proof positive of the beautiful and successful marriage between Poland and France. —

1 Lou de Laâge (Mathilde), Agata Kulesza (Mother Superior) with director Anne Fontaine

2 Polish actress Helena Sujecka

Our French connection says...



PRIVATE ARCHIVE

ÉRIC ALTMAYER

Shooting went great. Sets are run a bit differently in Poland than in France, but it went very well with our Polish partners, producers and crew. Financially

speaking however, Poland is less competitive than other East-European countries, such as the Czech Republic, Romania and Bulgaria, which have set up tax-shelter incentives. This has boosted financing substantially. We were very lucky to obtain financial support

from the Polish Film Institute, but were aware that it's so hard to get. All in all I would certainly recommend Poland, because there is such a strong cinematographic tradition that was represented in the great professionalism of all the technicians. Notwithstanding the wonderful acting skills of the cast.

ÉRIC ALTMAYER has over 50 producer credits, including Bertrand Bonello's *Saint Laurent* and François Ozon's *In the House*, *Young & Beautiful*, and *The New Girl*. He founded the Paris-based production company Mandarin Films with Nicolas Altmayer.

POLISH SISTERS ACT

And then they speak...



JOANNA KULIG

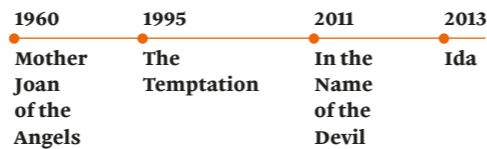
On her character: Sister Irene is different from the other nuns. She comes from a liberal and privileged family, and doesn't really believe in God. When her parents were killed, her aunt put her in a convent. Irene feels uncomfortable and constrained. Ironically, I felt the same way every time I put my costume on. I felt chained whenever I wore it. It's amazing how a character you play can really get inside your head. **On the French-Polish union:** Before shooting started, I went to Paris for two weeks to dust off my French. This helped me both on and off camera, as the Polish and French crew members spent a lot of time together. We sang Czesław Niemen songs and they sang Edith Piaf songs. It was really wonderful.



ANNA PRÓCHNIAK

On the set: A film set is usually crowded with men. This time, it was dominated by great actresses like Agata Buzek, Agata Kulesza and Joanna Kulig, working under the supervision of director Anne Fontaine and DoP Caroline Champetier. It was a refreshing and inspiring experience. **On her character and her process:** I'm usually cast as a headstrong and hot-blooded girl, and Sister Sophia is very delicate and vulnerable. She suffers a lot of pain, both physical and emotional, and is constantly teetering on the verge of a nervous breakdown. However, as a nun, she's supposed to suppress her feelings. These are all human and female issues, but Anne told me to see my character as a wounded animal. She asked me to think less and *just be*. She firmly believes that "less is more" and is a great observer.

Other Polish nun-fiction films



AGATA BUZEK

On her character: Playing Sister Maria was a difficult but wonderful experience. She is a complex and mysterious character. She is a strong and true believer, but also a rebel at heart. Actually she is the sort of revolutionary we all need – a brave warrior, who is neither blinded by her cause nor destructive. **On the director:** I was really impressed with Anne Fontaine's devotion to her work. She loses herself completely during shooting. We discussed ideas and made changes till the very last day on set. I hope that our film will conclusively show that there is still room for difficult, period films in modern cinema.



AGATA KULESZA

On her character: At first blush, my character, the Mother Superior, is a bad person, but once you understand her motives, she appears to be more like a character from an ancient Greek Tragedy. **On the film:** For me *Agnus Dei* is a profoundly religious film. It is a story of how people confronted with atrocities have to find enormous strength in order to maintain their faith in God. It is also a story about a struggle with doubt and about our ability to comprehend and work through traumatic events. **On the director:** Anne Fontaine is very attentive. She listens to her actors carefully and trusts them. That approach enabled us actors to be part of the creative process.

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© MICHAŁ ENGLERT

A TRUE CRIMINAL OF A FILM CAMERA

If the name **Michał Englert** does not yet register, then make a note of it. It will. This accomplished Polish cinematographer has just finished working on *True Crimes*, a Polish-American production

 **Darek Kuźma**

True Crimes is directed by Alexandros Avranas with cinematography by Michał Englert. It is a thriller-drama about a murder investigation. The bulk of the film was shot in Kraków, Poland, and the project was produced by Brett Ratner, John Cheng, David Gerson, Jeffrey Soros and Simon Horseman, with the Krakow Festival Office, the Krakow Film Commission, and *Ida* producer Ewa Puszczyńska making up the Polish contingent. Two-time Golden Globe winner Jim Carrey is supported by Charlotte Gainsbourg, Marton Csokas, and a number of highly acclaimed Polish actors, including Agata Kulesza, Robert Więckiewicz and Zbigniew Zamachowski. “I think it will be more of a psychological drama than a thriller. It will transcend genre tropes,” says Englert, who has established himself as one of Poland’s leading 21st-century cinematographers. He has worked with A-listers before, and he quickly won Carrey’s confidence on set. “I have the utmost respect for actors. Jim had no idea who I was, but he came to Poland with an open mind. After a while, I guess he saw in me a friend and a guy who gets the job done.”

Fresh eye

Englert first met up with A-list actors a few years ago, when he worked with Ari Folman on his criminally underrated *The Congress*, a major European co-production starring Robin Wright, Harvey Keitel, and Paul Giamatti. “Ari and I had a wonderful rapport. We quickly became friends, and gave each other a lot of attention and trust. The actors saw that, and felt that they didn’t have to be protective of themselves,” reminisces Englert, who had already notched up an impressive track record of

internationally renowned films with Polish filmmaker Małgośka Szumowska. Englert maintains that the breadth of his experience has not changed him as a person. “Awards do help, there’s no denying that, but I like to tread my own path, at my own pace,” he explains. “I try to approach each new project with an open mind and a fresh eye, whether it is an indie drama, a mainstream romantic comedy, or a sumptuous period piece.”

Englert recently shot another high-profile European co-production, the EUR 4.1 million Polish-French-German *Marie Curie*, a biopic about the famous Polish scientist who became the first woman to win the Nobel Prize (or two, actually). 2015 saw Englert enjoying the profound success of Małgośka Szumowska’s *Body*, which he shot, co-wrote and co-produced. “I’d love to see more co-production opportunities between Poland and other countries. Not only is this a far better financing model, but it also facilitates cultural exchanges of ideas, thoughts and concepts,” he says. “I’d like cinema to have no borders.” However, he is not planning to leave the cinematography department any time soon. “I think the best thing about this job is that I can constantly challenge myself and do things that are completely different every time.”

In 2013 Michał Englert won the Cinematography Award: World Cinema Dramatic at the Sundance Festival for his work on Jacek Borcuch’s *Lasting*.

Englert currently has a number of projects on his slate, but does not want to rush things. “Sure, if the script was right, I’d love to do a blockbuster, or work with a famous director. But the truth is, I’m trying to do my work as best as I can, whether I’m standing in a small kitchen with a couple of actors, or dealing with hundreds of extras on a big set,” he says. “I believe that the cinema’s greatest strength is the universality of its visual language – it can communicate wonderful things and emotions without any context, without the use of words. I love films that engage the audience on a visual level.” When asked what makes him tick after so many years in the industry, he says with a smile, “I treat making films as the best possible drug. Once you’ve tried it, you can’t ever deny yourself.”

A TALE OF TRUTH AND DARKNESS

Another Day of Life, an animation/live-action adaptation of the non-fiction book by Polish reporter Ryszard Kapuściński, takes you on an action-packed, yet surreal and grotesque, journey into 1970s Angola

 **Darek Kuźma**



1



2

The plot follows a reporter (Kapuściński's alter ego) through the hell of war-torn Angola. But *Another Day of Life* is also a journey into his mind and soul. "This is a fictional account based on a true story," says writer-director Raúl de la Fuente (1), who originated the project with his Kanaki Films in 2009. De la Fuente bought the rights to Kapuściński's book before turning to Poland's Platige Films, which ultimately became the lead producer. "*Another Day of Life* is going to be a war film with spectacular action and fighting scenes. But it also has a highly poetic and political component. It is a story about journalism in conflict zones. The main character is trying to find the truth in a chaotic and fuzzy war," says de la Fuente. "Poverty has no voice, it suffers in silence. Kapuściński cared about the most disadvantaged, he gave them voice."

Hundreds of hours...

Being a huge admirer of Kapuściński's work, de la Fuente traveled to Angola even before going there with his Polish co-director Damian Nenow (2) and some of the crew. "We collected a vast library of references and inspiration materials," says Nenow. "These pictures, along with the information we got from various people who knew Kapuściński back in the 1970s, enabled us to create our animated protagonist. We

tried to make our drawings as similar as possible to the real ones. The same goes for the locations, landscapes, weapons, colors, lighting, costume design..." de la Fuente explains. "Hundreds of hours of scriptwriting, several months with actors on the motion capture set, then the editing..." reminisces Nenow. Needles to say, the project, which went into development in 2009, and commenced production in mid-2014, was quite a challenge for both of them.

But then, *Another Day of Life* has the word *challenging* inscribed in its DNA. It is the first feature animated film produced by Platige Films, a subsidiary of Platige Image, a leading Polish post-production studio. Platige Image productions include the Oscar-nominated short *The Cathedral*, directed by Tomasz Bagiński, and the VFX work on Lars von Trier's *Antichrist* and *Melancholia*. *Another Day of Life* is also a major European co-production, with partners in Germany, Belgium and Hungary, and a budget of EUR 5.3 million. Moreover, the Polish company, with producer Ole Wendorff-Østergaard in charge, set itself the daunting task of supervising animators in five countries working on a hybrid animation/live-action film about a journalistic legend. "We hadn't done anything like it before," says Nenow. "We chose to depict Kapuściński's world in two animated styles. The narrative layer shows characters and events in

Angola of 1975. The 'oneiric' layer is the world and the times seen through Kapuściński's eyes. Using surreal means of expression, we show what is inside his head."

By all accounts, they managed to pass this test with flying colors. The trailer, which shows both live action and animated footage, has made a huge impression on the countless fans of Kapuściński's work and legacy. The real test, though, will come sometime early in the fall of 2016, when *Another Day of Life* starts life with a carefully planned festival run. It will then be a matter of trying to get as many distribution deals as possible, i.e. apart from the ones in the producers' countries, which are already in place. Indie Sales is handling international sales, while Platige Films, Kanaki Films and partnering companies are putting the final touches to the project.

Labour of love

As for the directors, they seem optimistic and happy about the process. "I admire Kapuściński and I share his outlook and his ideals. So there is an empathy underlying the film," says de la Fuente. "*Another Day of Life* is an invitation to go on a journey. When different people make the same journey together, they come away with different impressions. I hope that everyone finds what they're looking for in *Another*

Day of Life," adds de la Fuente. "I can slowly see our film coming to life, and taking shape from all these different strands. This is exciting and invigorating," Nenow says. "Obviously, it is Kapuściński's legacy, but this is also our vision. Our creation. Inspiration was inside us and all around us," he says. "I believe that we're using Kapuściński's methodology here. We're creating rather than simply reporting. I'm sure he wouldn't have minded."



PROMO



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PRODUCER WITHOUT BORDERS

With his first film as lead producer opening in Cannes and more than five international projects in slate, **Mariusz Włodarski** is Poland's most wanted young producer

 Urszula Lipińska

His biggest dream? “To produce a film without artistic compromises that becomes a box office success. Or to make a film with Meryl Streep,” exclaims Włodarski. Sounds impossible? Not for this ambitious and driven 35-year-old, who learned his craft at the legendary Polish National Film School in Łódź. While still a student, he started working for Opus Film, Poland's leading independent production outlet, best known for producing Paweł Pawlikowski's *Ida*. Włodarski worked on the film as First AD. He says that *Ida* could serve as a great case study of the unpredictability of the movie business – no one expected either the difficulties encountered during the production process or the Academy Award it eventually received. But prizes and glory are not what drives Włodarski. “No matter what happens after the film has been produced, nothing gives you more satisfaction than the process itself,” he claims.

Trusting his guts

That's why Włodarski refuses to make a calculated decision to pick up a project “suitable for Cannes” or “perfect for Venice.” He prefers to trust his intuition and work on stories that grab him personally. “I like to get involved in a project at the earliest stage possible and not rush the process – every film needs time.

Those were some of the reasons I established my own company.” In 2010, he set up Lava Films with fellow film school students Agnieszka Wasiak, Halszka Bukowska, and Karolina Mróz-Couchard. The company attracted international projects from day one. In 2011, the French-Belgium-Luxemburg co-production *Tango Libre* (directed by Frédéric Fonteyne) was looking for a prison in Poland. Lava Films did the location scouting and eventually landed an executive producer's credit.

The company also co-produced *They Chased Me Through Arizona* directed by Swiss Matthias Huser, which premiered at the Locarno IFF in 2014. Włodarski's debut as a lead producer, *The Here After*, made with film school friend Magnus von Horn, was selected for the Directors' Fortnight section at the Cannes IFF in 2015. The film has since been selected for the Toronto IFF, San Sebastian IFF, Rotterdam IFF... the list just keeps on growing. In January the film won three Guldbaggen Awards. For the past few months, Włodarski has been working on *Viet Wander House* by Japanese director Mariko Saga, another foreign graduate of the Łódź Film School. The company is working on the set of *Les Affaires Reprégnent (Wielkie zimno)*.

Fishing for projects

Włodarski knows only too well that you can't afford to be working on just one thing in such an unpredictable industry. That's why Lava Films have many projects on the go at the same time, and are constantly on the lookout for promising ideas. Right now, they're looking for original stories about the Polish countryside, or something with an LGBT angle. The former appeals to Włodarski, because he likes to get closer to things that are unfamiliar to him, to understand what would induce people to live outside the city, where there are no prospects for a better life. The latter might be one of the most popular topics around these days, but what is lacking in Włodarski's view, are films that portray homosexual couples without defining them solely in terms of their sexual orientation.

Włodarski also teaches at the Łódź Film School. When his students ask him what the most important thing is in this job, he simply says “passion.”

Mariusz Włodarski's films



THE ONE HE WOULD LIKE TO PRODUCE

Devil Wears Prada
(2006)



FAVORITE ONE

How to Be Loved / Jak być kochaną
(1963)



FIRST ONE

Bambi
(1942)

THEY SOUND GREAT

Dreamsound Studio is the only one in Poland that offers Dolby Atmos Sound system. The owners, Kacper Habisiak and Marcin Kasiński, dream of conquering the international film market and... recording *Star Wars*

 Ola Salwa

Whether it's the spooky whisper of an alleged ghost (in Małgorzata Szumowska's *Body*), the creepy whizz of the wind in a desolate cabin (in Wojciech Kasparski's *On the Border/Na granicy*) or a loud scream (in both these films), the sound designed by Kacper Habisiak and Marcin Kasiński feels intense, mesmeric and visceral. The two artists are in their early thirties, yet they've already worked with leading Polish directors Andrzej Wajda (*Afterimages*), Agnieszka Holland (*Janosik. Prawdziwa historia*) and Małgorzata Szumowska (also *In the Name of...*). "But clients still ask us where the boss is," chuckles Habisiak.

The duo met more than a decade ago at Frederic Chopin University's sound engineering department. The talented students soon caught the eye, or rather the ear, of the seasoned professionals Tomasz Dukszta and the late Maciej Malisz. The four of them set up a post-production outlet named Dreamsound Studio in Warsaw in 2006. "At the time, there were only two companies in Poland offering full sound post-production under the one roof," says Habisiak.

It's not only about the equipment

Two years later, he and Kasiński became the sole owners of the studio. They quickly gained a reputation for high-quality services. They soon joined the prestigious Motion Picture Sound Editors guild. In 2012, they were nominated for the Golden Reel Award for Best Sound Editing in a Foreign Film for 1920. *Battle of Warsaw (Bitwa Warszawska)*, the first Polish film in 3D. A second nomination, and the award itself, came in 2015 for Best Sound Editing in a Feature Documentary for *Warsaw Uprising*. Dreamsound Studio is also recognized in Poland – they won the Best Sound award at



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the 2015 Gdynia Film Festival for Szumowska's *Body*. But they did not rest on their laurels. In 2014 Dolby Atmos equipped mixing stage was added to the studio. The label on the door says *Dreamtheatre*.

They have already mixed their first film with Dolby Atmos, *On the Border*. It's only the second production in Poland to use this sound system.

The studio also has four 5.1-channel sound editing rooms, one of which serves as a pre-mix and broadcast-mix area and features a 24-fader Avid ICON D-Command console. It also has a 1,100-square-foot Foley stage, which is also used for ADR and walla recording. "It's not the equipment that builds our success, but the people," says Habisiak. The two sound designers managed to gather a creative team of film sound specialists, that they supervise.

Speaking and listening

Habisiak and Kasiński have also noticed that sound is being taken more seriously by Polish directors, who usually put cinematography first. There was a time when indistinct dialogues and sound effects were a running joke among Polish moviegoers. "Filmmakers here are starting to think of sound as an artistic, and not just a technical, component of the film," says the Dreamsound Studio co-owner.

"We have also fully adopted an American workflow for sound post," explains Kasiński. "So we follow the same standards and speak the same language as our friends abroad. For example, we recently recorded Foley for a French film studio and handled a remote ADR session for a Japanese studio – there was always fluent and creative collaboration."

Dreamsound Studio is also involved in international projects with Lithuania, India, and the USA. "We feel that we're fully ready to do more work on the international level," says Habisiak. Dreams seem to be within their grasp, others may not be this easy to fulfill. When asked about the film they would most love to work on, they both picked 1977's *Star Wars*, with sound editing by the legendary Ben Burtt. —

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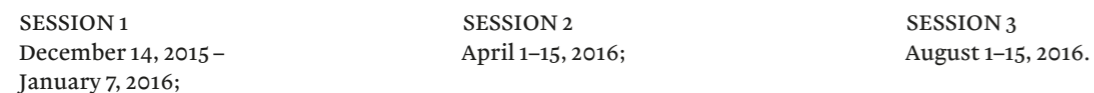
HOW TO FIND MONEY IN POLAND

FINANCIAL SOURCES IN POLAND

1 OPERATIONAL PROGRAMME FOR FILM PRODUCTION
Polish Film Institute

FOR PRODUCERS FROM ALL OVER THE WORLD
Participation of Polish co-producer necessary

DEADLINES
There are three application sessions in 2016:



REQUIREMENTS
You have to hire at least one Polish Head of Department (DoP, Set Designer, Editor, Composer);

If the director is a Polish national of the film, the rules for a majority co-production apply even if Polish financing accounts for less than 50% of the budget;

To be eligible for consideration, applications must include the following i.e.: script, director's statement, synopsis, budget, estimated production costs, script rights agreement;

The Polish producer's own contribution must amount to no less than 5% of the expected cost of the Polish financing.

MINORITY CO-PRODUCTIONS

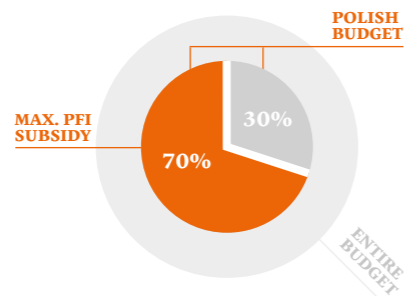
- A separate selection commission for minority co-productions;
- Bilateral treaty not necessary even for non-European projects.

FINANCING
For a Polish co-producer, the maximum subsidy is:



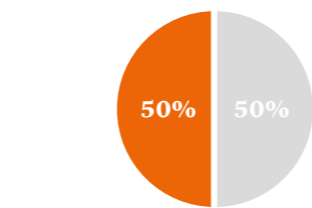
REQUIREMENTS FOR MINORITY CO-PRODUCTIONS

- For bilateral co-productions the Polish contribution must be at least 20% of the total budget;
- For multilateral co-productions, the Polish contribution must be at least 10% of the total budget;
- At least 80% of the subsidy must be spent in Poland.



MAJORITY CO-PRODUCTIONS

FINANCING
For a Polish co-producer, the maximum subsidy is:



WHO TO BOTHER FOR MORE INFORMATION: Robert Baliński, tel.: +48 22 42 10 387, email: robert.balinski@pisf.pl.



2 POLISH-GERMAN FILM FUND
Funding institutions: Polish Film Institute, Mitteldeutsche Medienförderung (MDM) and Medienboard Berlin-Brandenburg



FOR PRODUCERS FROM

Poland | Germany
Applications may only be submitted on condition that a co-development (or co-production) agreement has been signed by at least one Polish producer and at least one German producer from the region in which MDM and Medienboard operate.

REQUIREMENTS

Two sessions per year in 2016 (application forms and application dates are available on the websites of the Fund's founders);

The budget of the film should not exceed EUR 750,000;

For: animated films, creative documentaries, low budget narrative films and/or first films and/or films that present an innovative approach;

Television projects are eligible in exceptional cases, with the exception of television feature films.

FINANCING

FOR DEVELOPMENT
the maximum subsidy is:



FOR CO-PRODUCTIONS
the maximum subsidy is:



Annual budget approximately



WHO TO BOTHER FOR MORE INFORMATION: Robert Baliński, tel.: +48 22 42 10 387, email: robert.balinski@pisf.pl.

3 REGIONAL FILM FUNDS

In general, the Polish regional film funds seek film projects by announcing competitions, usually **once a year**. One **basic condition** for entering a project for a competition is that it is related to a city or town in the region or to the region itself. Support is also contingent on the **expending** of at least 100% of the funding within the region; in some cases, the sum to be expended is 150%.

The Polish regional film funds differ in terms of the budgets they manage, **the form of support** they provide and the sums which must be expended locally.

All the Polish film funds provide support of **up to 50%** of the film budget, although in the case of documentaries and animated films, the funding may be higher.

Foreign producers are also welcome to submit projects, though preferably as partners to Polish producers.



KRAKÓW INTERNATIONAL FILM FUND

The Kraków International Film Fund is a new tool supporting international co-operation. It is aimed at the development of co-operation of the European audiovisual sector with other countries of the world through co-financing of international co-productions. "We're in talks and we're planning to announce the second edition of the Competition in the second quarter of 2016" says KIFF's Katarzyna Wodecka-Stubbs.

- 1 **GDYNIA FILM FUND**
www.ckgdynia.pl
- 2 **LOWER SILESIAN FILM COMPETITION**
www.wroclawfilmcommission.pl/dkf
- 3 **LUBLIN FILM FUND**
www.film.lublin.eu
- 4 **ŁÓDŹ FILM FUND**
www.lodzfilmcommission.pl
- 5 **KRAKOW REGIONAL FILM FUND**
www.film-commission.pl
- 6 **MAZOVIA FILM FUND**
www.mff.mazovia.pl
- 7 **REGIONAL FILM FUND POZNAŃ**
www.poznanfilmcommission.pl
- 8 **SILESIAN FILM FUND**
www.silesiafilm.com
- 9 **POMERANIA FILM**
www.pomeraniafilm.pl

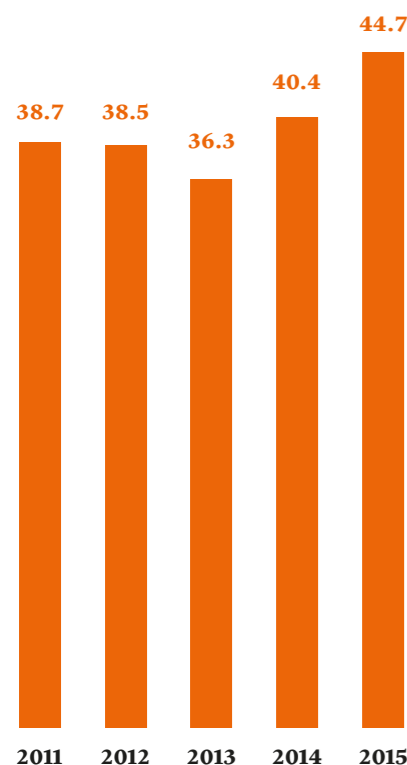
POLAND IN NUMBERS

Box Office 2015

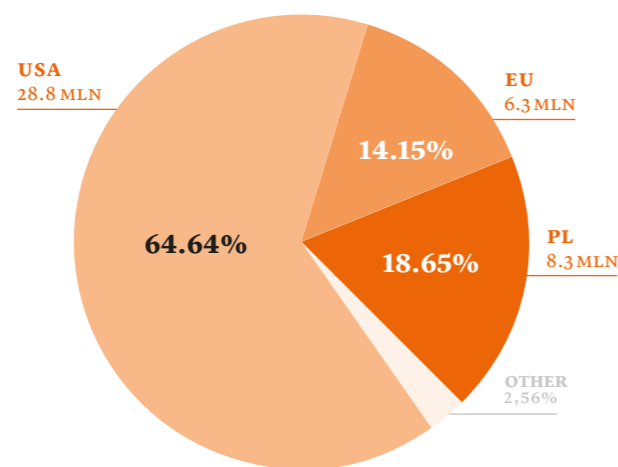
TITLE	POLISH DISTRIBUTOR	COUNTRY	GROSS IN EUR	ADMISSIONS	SCREENS	RELEASE
Listy do M. 2	KINO ŚWIAT	Poland	11 668 372	2 874 420	328	11/13
Star Wars: The Force Awakens	DISNEY	USA	9 943 754	2 058 857	601	12/18
Spectre	FORUM FILM	United Kingdom/USA	7 881 359	1 750 671	350	11/6
Fifty Shades of Grey	UIP	USA	7 824 686	1 814 116	305	2/13
The Penguins of Madagascar	IMPERIAL CINEPIX	USA	6 864 210	1 634 542	235	1/30
The Minions	UIP	USA	6 789 000	1 669 881	307	6/26
Hotel Transylvania 2	UIP	USA	4 879 950	1 154 354	213	10/9
The Hobbit: The Battle of the Five Armies	FORUM FILM	New Zeland/USA	4 317 739	950 232	435	12/26 (2014)
Fast & Furious 7	UIP	USA/Japan	4 286 171	995 199	252	4/10
Inside Out	DISNEY	USA	3 708 727	952 617	217	7/1

1 EUR = 4,48 PLN

Admission over past years in mln



Breakdown of 2015 admissions by country of origin



Average ticket price



EUR 4.11

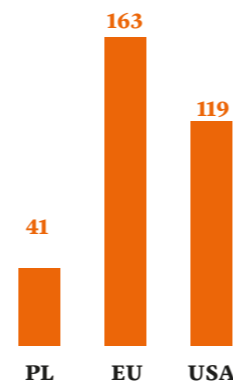
Gross in mln



EUR 183.5

Number of premieres in 2015

343



KEY FILM FESTIVALS

in Poland in 2016

MAY

PKO OFF CAMERA International Festival of Independent Cinema¹
KRAKÓW This festival presents works by young filmmakers from all over the world. www.offcamera.pl

Docs Against Gravity Film Festival
WARSAW A selection of the best feature-length documentaries. www.docsag.pl

Film Music Festival
KRAKÓW A festival devoted to film music. www.fmf.fm

Lubuskie Film Summer
ŁAGÓW A festival of films from the post-communist block. www.llf.pl

Two Riversides Film and Art Festival
KAZIMIERZ DOLNY An event that brings together film and other fields of art. www.dwabrzezi.pl

Gdynia Film Festival
GDYNIA Poland's most important festival of new feature films. www.festiwalgdynia.pl

Etiuda & Anima International Film Festival
KRAKÓW Student films and animations are shown here. www.etudiaandanima.com

Camerimage
BYDGOSZCZ This festival is devoted to the art of cinematography. www.camerimage.pl

Ale Kino! International Young Audience Film Festival
POZNAŃ Films for young viewers. www.alekino.com

MAY/JUNE

Krakow Film Festival²
KRAKÓW An international festival presenting documentaries, animations and short features. www.krakowfilmfestival.pl

JUNE

"Youth and Cinema" Debut Film Festival
KOSZALIN Festival for Polish young filmmakers with sidebar section with international debuts. www.mlodziifilm.pl

PGNiG Transatlantyk Film Festival
ŁÓDŹ An event that combines cinema and music. www.transatlantyk.org.pl

Animator International Animated Film Festival
POZNAŃ Animated films from all over the world. www.animator-festival.com

T-Mobile New Horizons International Film Festival³
WROCLAW A round-up of films blazing the trail for new trends in cinema. www.nowehoryzonty.pl

Warsaw Film Festival⁴
WARSAW The latest and most interesting features and documentaries from around the world. www.wff.pl

International Festival of Producers Regiofun⁵
KATOWICE This event presents films made with the support of regional film funds. www.regiofun.pl

American Film Festival⁶
WROCLAW New American feature and documentary films. www.americanfilmfestival.pl

INDUSTRY EVENTS

1 PKO OFF CAMERA PRO INDUSTRY
Professional film industry platform focused on networking and match-making Polish and international filmmakers. The core of the program are round tables, case studies and workshops.

2 Krakow Film Festival Industry Zone
A series of events dedicated to documentary and animated films, including Krakow Film Market, discussion panels, pitchings and co-production meetings. **DOC LAB POLAND**, a program for Polish documentary filmmakers, focusing on consultation and pitching. Consists of: **DOCS TO GO!** (in progress) and **DOCS TO START** (in development).

3 T-Mobile New Horizons Polish Days
Presentation of the latest completed Polish feature films and works-in-progress at closed screenings. Projects in development are also pitched here to the international audience and followed by one-on-one sessions.

4 Warsaw Film Festival CentEast Market Warsaw
Presentation of new Polish films and best works-in-progress from Central and Eastern Europe. CentEast also organizes workshops for young film critics (FIPRESCI Warsaw Project) and young filmmakers (Shorts Warszawa). CE in partnership with Beijing Film Market promotes collaboration of Chinese and European film industries (China-Europe Film Promotion Project).

5 International Festival of Producers Regiofun Look for Fun
Look For Fund forum – one-on-one meetings provide opportunities of presenting projects to potential investors, co-producers and regional film funds. Accompanied by the open pitching preceded by professional training.

6 American Film Festival US in Progress
Event aimed at matching American indie filmmakers, who have nearly completed their films, with European post-production outlets, festival programmers, sales agents, distributors.

ICH BIN EIN BERLINER

(city of Wrocław could say)

Crew's secrets revealed by one of their own...



BARTOSZ NALAZEK Adam Stockhausen, Steven Spielberg's set designer, already knew the best places in eastern Germany and south-western Poland, so Wrocław appeared on our location map

right away. The two cities complemented each other perfectly. Berlin gave us plenty of opportunities to shoot in the city center, as a variety of monumental socialist realist architecture has been preserved there. But it was difficult to find residential buildings in this style there – and that's what Wrocław had to offer. The sequence where the Berlin Wall was built, and the scenes where Tom Hanks' character visits the embassies, were shot in Wrocław, because the city has retained its post-war architecture and atmosphere.

When I look at the city from a cinematographer's perspective, I see vast contrasts and diverse architecture. This makes Wrocław a versatile location for a lot of movies. It can serve as a backdrop for period films set in the XVII or XIX centuries, the World War II, or 2015. The city has some really nice squares and its maze of narrow streets have an alluring



PROMO

1

atmosphere. The traditional architecture can contrast brilliantly with contemporary stories.

BARTOSZ NALAZEK is a DoP and light designer. He assisted Oscar awarded cinematographer Janusz Kamiński on Steven Spielberg's *War Horse*, *Lincoln* and *Bridge of Spies*. He also worked as 2nd Unit DoP on the last of these.

Steven Spielberg in numbers

160 732 903 USD *Bridge of Spies* worldwide gross

300 Polish extras worked on *Bridge of Spies* set in Wrocław

13 films Steven Spielberg made with Polish DoP Janusz Kamiński

6 Oscar nominations for *Bridge of Spies*

2 films by Steven Spielberg were shot in Poland (first one: *Schindler's List*)

1 Tom Hanks accompanied Steven Spielberg in Wrocław

1, 2: *Bridge of Spies* (2015), dir. Steven Spielberg



PROMO

2



PROMO

3

MINORITY REPORT: German and Japanese crews also found Berlin in Poland



PROMO

4

Wrocław posed as Berlin in the German films: *Anonyma – Eine Frau in Berlin* (2008), dir. Max Färberböck (3); *Phoenix* (2014), dir. Christian Petzold (4)



PROMO

5



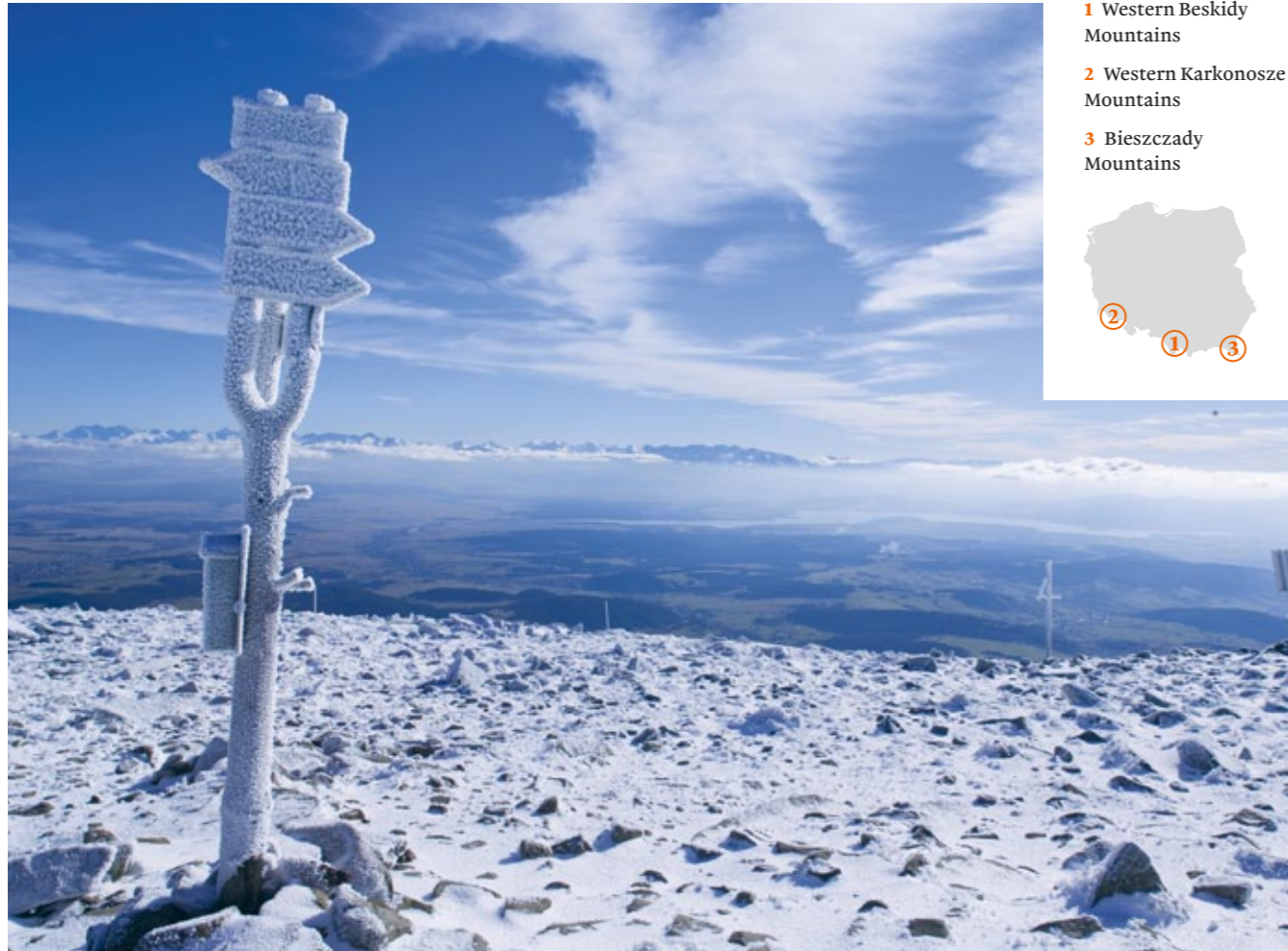
PROMO

6

Japanese crew set up Berlin in Łódź's Pałac Poznański (inside – 6, outside – 5) *Persona Non Grata* (2015), dir. Cellin Gluck

POLISH PEAK FOR ALL SEASONS

Frosty or sunny, green or grey, calm or ominous, Polish mountains have a lot to offer to filmmakers



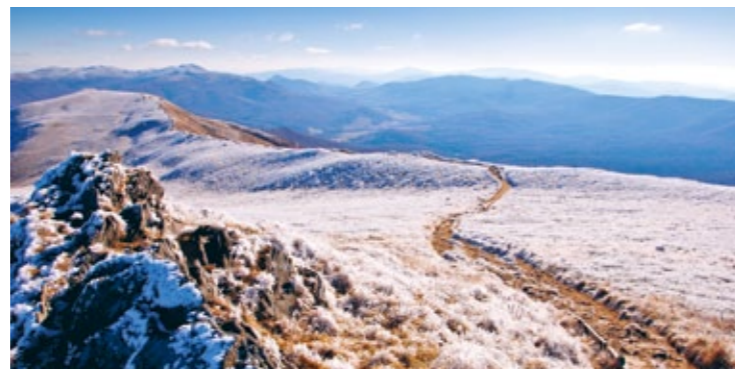
- 1 Western Beskidy Mountains
- 2 Western Karkonosze Mountains
- 3 Bieszczady Mountains



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© ANDRZEJ STAWIŃSKI / REPORTER



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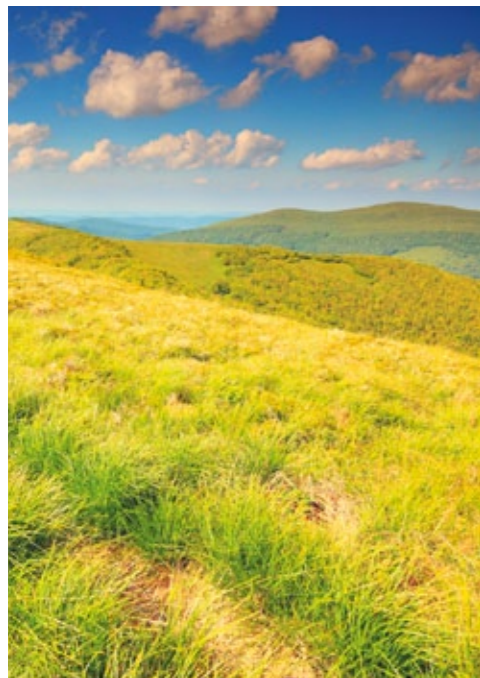


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- 1 Tarnica / Bieszczady Mountains
- 2 Błędne Skały / Stołowe Mountains
- 3 Forest in Bieszczady Mountains
- 4 Kamień creek / Pieniny Mountains



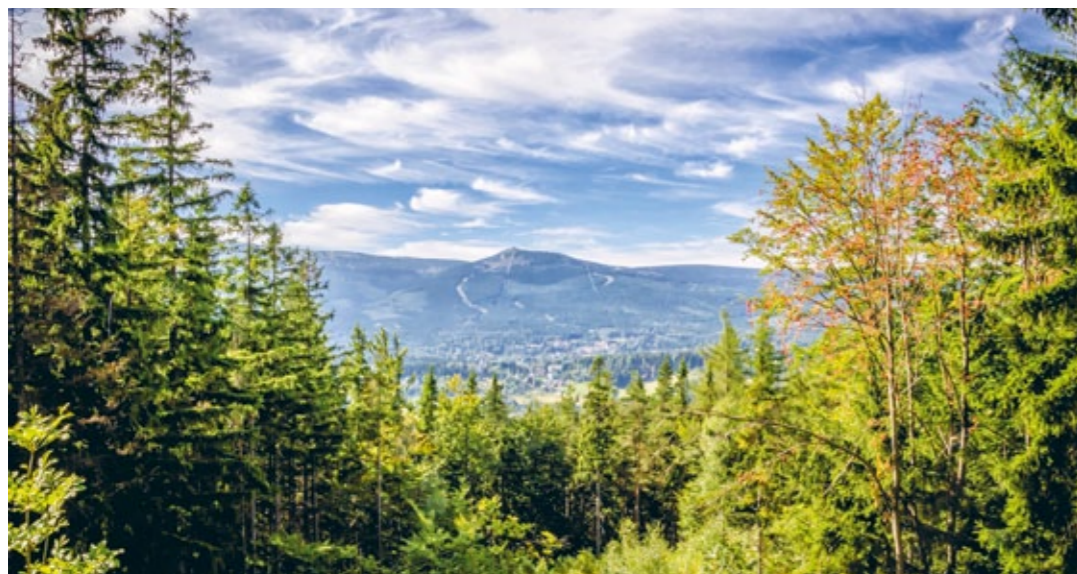
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- 1 Bieszczady Mountains
- 2 Kraków-Częstochowa Upland (Polish Jurassic Highland)
- 3 Mountain Śnieżka, Western Karkonosze Mountains
- 4 Bieszczady Mountains



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If you want to learn more about Polish locations, shooting permits and to find a location scout, see **LOCATION GUIDE POLAND**



available on www.film-commission-poland.pl



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- 1 Pastures in Bieszczady Mountains
- 2 Mountain Śnieżka, Western Karkonosze Mountains
- 3 Stołowe Mountains
- 4 Kłodzko Valley / Sudetes (visited by Agnieszka Holland's Game Count crew)



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1 The Lure director Agnieszka Smoczyńska with her cast Marta Mazurek (left) and Michalina Olszańska (right) at Sundance (and with Mr. Robert Redford 3) 2 Jacek Drosio accepting EFA Editing Award for Body

POLISH LURE AND ALLURE



4,5 Camerimage (IFF of the Art of Cinematography) welcomed in 2015 4 Sandy Powell (with Special Award for Costume Designer with Unique Visual Sensitivity) and cinematographers: Ed Grau (5, left) and Oliver Stapleton (5, center) 6 The Here After Polish-Swedish crew with their three Guldbagge awards



5



3



6



Baby Bump, dir. Kuba Czekaj (2015)

REAL AND FANTASTIC

Michael Brooke



What makes Polish cinema what it is, asks a British critic

Just as the stereotypical "Hong Kong film" features elaborately choreographed fight scenes breaking out regularly, and the stereotypical "Indian film" runs three hours with frequent musical interludes, the stereotypical "Polish film" is an intensely realistic psychological drama inspired by the country's tragic past – at least going by the titles distributed internationally. Polish filmmakers such as Walerian Borowczyk, Roman Polański, Andrzej Żuławski, Piotr Szulkin and Wojciech Has have certainly made more fantastical fare, but it should be noted that the first three emigrated to countries more congenial to creativity (usually France) almost as soon as they could.

Although genres like supernatural horror, dystopian science fiction and out-and-out fantasy are still comparatively rare in Polish cinema, the last year or so has seen a noticeable and welcome shift away from realism. In September last year, the Gdynia Film Festival screened a gore-drenched

musical about killer mermaids (Agnieszka Smoczyńska's *The Lure* / *Córki Dancingu*, a wedding party interrupted by ghostly visitations (Marcin Wrona's *Demon*), a surreal fantasy about early puberty (Kuba Czekaj's *Baby Bump*), and Łukasz Barczyk's delightfully demented *Influenza* (*Hiszpanka*), a period drama about a pan-European conspiracy orchestrated by telepaths set in 1918–1919. 2015 also saw the commercial release of Grzegorz Jankowski's anarchic musical *Polish Shit* (*Polskie gówno*), and the welcome return of veteran provocateur Grzegorz Królikiewicz, whose first feature in two decades, the bracingly surreal black comedy *Neighbours* (*Sąsiedzi*), climaxes with an open-air heart transplant operation.

The most striking thing about these films, however, is that as fantastical as they are, they are unmistakably Polish to the core. They contain contemporary social commentary (*Baby Bump*, *Neighbours*,

Polish Shit, *The Lure*), draw on themes (*Demon* was inspired by the mythological Dybbuk) and/or portray people (Polish prime minister Ignacy Jan Paderewski is the protagonist of *Influenza*) that can only be Polish. Back in the seventies, this was also true of Has's *The Hourglass Sanatorium* (*Sanatorium pod klepsydrą*, 1973), a film that, despite its surface delirium, is even more deeply rooted in its national soil. Indeed, it now comes across as one of the most distinctively "Polish" films of the era precisely because it treats its source material so imaginatively. Significantly, none of these films can be slotted into a simple generic pigeonhole – and that's their greatest strength.

MICHAEL BROOKE is a freelance writer specialising in British and Central-Eastern European cinema. He has been a regular contributor to *Sight and Sound* for more than a decade.



Ida, dir. Paweł Pawlikowski (2013)

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FINDING IDA

 Michał Chaciński



PRIVATE ARCHIVE

A story about two directors, one student and a café in Warsaw

For Paweł Pawlikowski, casting is one of the hardest parts of the job, but it can also be one of the most rewarding. It is well-known that Emily Blunt's international career took off with her breakthrough role in Pawlikowski's *The Summer of Love* (2004). Blunt was cast after a difficult 8-month casting process. Casting for the title role in *Ida* (2013) was beset with similar difficulties.

Pawlikowski had already spent several months looking for his *Ida*. The director had rejected practically every professional actress and female acting student in Poland. Desperate for a new face, he asked around for help. Some time later, Małgorzata Szumowska was having coffee with friends in a café, when

she spotted a solitary girl reading a book at one of the tables. The girl had a captivating presence. Szumowska secretly took a picture of the girl, sent it to Pawlikowski, and continued with her meeting. By the time the answer came back, the girl had gone. Szumowska left her contact number with the barista, and asked him to give it to the girl if she ever came back.

Fortunately, the girl – Agata Trzebuchowska – was a regular patron. She emailed the filmmakers and was invited to a casting session. Trzebuchowska was a cultural studies student with no acting experience. She stressed her disinterest in acting, and later claimed that she only accepted the invitation so she could get to know the director of *My Summer of Love* (2004). She got the role.

The short black-and-white film they did together is one of the great success stories of recent years, winning almost 40 international awards, including the 2015 Academy Award

for Best Foreign Language Film and the European Film Academy's Best Film Award for 2014. Trzebuchowska's face and her mesmerizing voice hypnotized audiences all over the world. During the post-awards media whirlwind, she kept stressing that she was not an actress, just a participant in the project. She repeatedly stated that she was not planning an acting career. Despite the offers that have been flooding in, she has not as yet acted in another film.

Pawlikowski says with admiration: "Why should she? She's too smart. She's more cut out to be a director." Trzebuchowska recently finished directing her first short film. Not long before that, Pawlikowski moved into a new place, right next to that café. He goes there nearly every day.

MICHAŁ CHACIŃSKI is a film critic, a producer and a former artistic director of Gdynia Film Festival.



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POLISH FILM INSTITUTE



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