



WORLD FROM DAWN TILL DUSK

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Ministry of
Culture
and National
Heritage

Minister Bogdan Zdrojewski

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POLSKI INSTYTUT
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TVP

TELEWIZJA POLSKA

Director of Channel 2 Jerzy Kapuściński

BEPCATtv
BELSAT

Director Agnieszka Romaszewska-Guzy



Mirosław Dembiński



Minsk
from Dawn till dusk

Moscow
from Dawn till Dusk

Tokyo
from Dawn till Dusk

Kiev
from Dawn till Dusk

Beijing
from Dawn till Dusk

project co-financed by Ministry of Culture and National Heritage and Polish Film Institute

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Events' descriptions: Mateusz Werner

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POLISH FILM INSTITUTE

TVP
TELEWIZJA POLSKA

BEPCATtv
BELSAT



THE WORLD FROM DAWN TILL DUSK

a project of workshops and documentary collection

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Miroslaw Dembiński

tutors:

Marcel Łoziński Jacek Bławut Vita Želakeviciute
Mateusz Werner Paweł Łoziński Petrycki Jacek
Listopad Rafał Andrzej Musiał

Idea

Every day on television we see the pictures of the world: wars, earthquakes, political demonstrations, football matches, stock-exchange news, fashion shows. Every important item of the news is being broadcast simultaneously from any place in the world. But is the news the complete truth about our world, or is it just its superficial reflection? Is it possible to get deeper, under the surface of the „headline news”? Isn't the smile of a salesman at the fish market in Beijing, or a thoughtful look of a beggar in the Moscow subway going to tell us more about contemporary world and its condition?

We suggested the documentary method of observing reality to the students of the Lodz Film School. For three years running we have incorporated the project „Lodz from Dawn till Dusk” into our curriculum.

We have invited our colleagues, famous Polish documentary makers and film critics such as Marcel Łoziński, Jacek Bławut, Vita Želakeviciute, Paweł Łoziński, Jacek Petrycki, Rafał Listopad and Mateusz Werner to carry out the project „**The World from Dawn till Dusk**” in five world capital cities. The film school students from Minsk, Kiev, Moscow, Beijing and Tokyo shot documentary pictures of their cities. However, the pictures are different from those we see on television every day.

In this way a collection of films was made, which can be a starting point for a deeper reflection on our contemporary world.

Miroslaw Dembiński, Maciej Drygas

Project

„**The World from Dawn till Dusk**” is a project within which a group of famous Polish documentary filmmakers run workshops for film school students from the following five cities: Minsk, Kiev, Moscow, Beijing and Tokyo. Within the framework of the workshops an hour long documentaries, being the portraits of those cities, were made. The concept of the workshops and the films is based on the original idea of Miroslaw Dembiński and Maciej Drygas entitled „Lodz from Dawn till Dusk”, which has been put in practice for the past three years and carried out by the students of the Polish National Film School in Lodz.

The project was highly evaluated the competition of Ministry of Culture and National Heritage and has been incorporated into the Polish culture abroad promotion programme to do with Polish presidency within the European Union.

Polish Television Channel 2 and Belsat channel are the co-producers of the films which will be broadcast on their nationwide network and via satellite.

The project is co-financed by the Polish Film Institute within the framework of two operational programmes: “Promotion of Polish Film Abroad” and “Film Production”.

The project was well received by the Ministry of Foreign Affairs, and also received organizational and financial support from the Polish diplomatic posts in several cities.

The final part of the project is the presentation of films made during the documentary workshops as well as documentaries made by the tutors. It is a cycle of presentations entitled “**From Warsaw to Brussels around the World**”. All tutors and authors of the project will set off on the journey from Warsaw via Minsk, Kiev, Moscow, Beijing, Tokyo and on to Brussels. In each of these cities they will meet the students again and the audience to present all five films made during the workshops and the most prominent films from their own artistic activity.

The explanation how to carry out the project

„**The World from Dawn till Dusk**” is an original project of Miroslaw Dembiński and Maciej Drygas, which is based on a number of workshops for film school students organized in various cities all over the world. The students, under the artistic supervision of their professors, for a month work together on a number of documentary films, the protagonist of which is the city itself. In the end a number of documentary films, being the portraits of those cities, will be made, each of them an hour long.

Artistic assumptions

Each student picks an hour slot and looks for a situation, which is taking place just at that time. Each short documentary is a separate unit, having its own dramaturgical construction. At the same time, all of them constitute an hour-long documentary.

Every student will come up with a picture of „his hour”, the films of the whole group of students will create the portrait of “the city from dawn till dusk”; all the films will describe “**the world from dawn till dusk**”.

Formal assumptions

The film etudes should be made using the observational method, without staging or provocation, being far from film journalism.

Each film should be 4 - 5 minute long. This time limitation secures the optimal dramaturgical construction and briefness.

Each film, as well as the whole film production, should be constructed using the method – from the detail to the metaphor.

Educational assumptions

The project assumes the cooperation of the tutors and the students in the form of workshops at all stages.

- photographic documentation on various sites in the city,
- ability to choose projects and present them publicly (pitching),
- screenwriting and footage analysis from the perspective of the individual shorts as well as the whole film (individual and group artistic responsibility),
- editing with the emphasis on the ability of creating complex layers of the meaning (creating an organic relationship between the picture and the sound).

WORKSHOPS

tutors meet students

• Moscow

MOSCOW

The documentary workshop “Moscow from Dawn till Dusk” took place from June 24th to July 9th. The students of the Higher Courses for Scriptwriters and Directors and Russian Federation State Institute of Cinematography of S.A. Gerasimov's name (WGIK) participated. The workshop was run by Maciej Drygas, Andrzej Musiał, Mateusz Werner and Marek Skrzecz. Initially all participants attended a three-day pitching session during which 25 of the best projects were selected for production. After documentation, a technical team and equipment were put at the disposal of each student for one day. The rushes were viewed by participants and tutors. The professors helped students to make rough-cuts. Finally, several four-minute films were made. Each of them tells a story about a different aspect of big city life. The documentaries differ from each other in atmosphere, subject, narrative style and characters. We can watch private psychological portraits, pictures of the garrison, monitoring centre, the subway or at the police station. As well as the interiors of private flats (belonging to a modest pensioner, emigrants from Afghanistan or a well-off Moscow family) we can visit the belfry of an Orthodox Church, the disco “Retro” in the open air (very popular among single people) and a fashionable club for the wealthy. We can observe the work of a social worker, a guard on the subway, a teacher of Russian and journalists working on the Russian tabloid, “Moscow Komsomolec”. These varied and multicoloured elements create a tessellated portrait of the Russian capital and contemporary Moscow.



• Kiev

KIEV

A film workshop was organised in Kiev in cooperation with the Kiev National Karpenko-Kary Theatre, Cinema and Television University from 8th to 23rd July. It was run by the famous Polish documentary filmmakers: Marcel Łoziński, Vita Želaevičiute and Jacek Bławut. The classes and film reviews were held in the Suzirja Theatre. Participants were mostly students of the Directing and Cinematography Departments and young Ukrainian filmmakers. The workshop started with a project

pitching session to select the most interesting ideas. Participants and tutors spent the next three days discussing topics, improving scripts, gathering together film crews and preparing for shooting. Almost all shooting was done on board the tourist ship “Riverest” cruising along the River Dnieper. It was a huge production challenge. The shooting schedule had to adhere strictly to the ship's timetable. Students invited lots of unusual and diverse inhabitants of Kiev, and provided a context for them to meet and confront each other. What may happen during the meeting of an oligarch, an Orthodox pope, old ladies, young musicians and an old veteran....? The project's creators focused on the interactions between people drawing a funny and “warm” portrait of Kiev.



• Tokyo

TOKYO

A workshop in Tokyo was held at Nihon Eiga Gakko from 2nd to 18th August under the supervision of Professors Tadao Sato and Shigeki Chiba. Ph.D. Koichi Kuyama was in charge of organizational coordination and interpretation. The workshop was run by outstanding Polish filmmakers: Paweł Łoziński, Jacek Petrycki, Rafał Listopad and Marek Skrzecz who supported the participants by sharing their expertise – teaching the craft of filmmaking and revealing secrets of the art of directing and cinematography. Rafał Listopad supervised editing at “Tokyo from Dawn till Dusk”. During the first four days of the workshop young Japanese filmmakers together with tutors worked on the overall concept of the film. They were searching for the best way to illustrate the daily life of this Japanese metropolis. Their goal was to show the unknown Tokyo to European viewers – a city full of contrasts, hanging between tradition and ultra-modernity. Fast living and new lifestyles are shown alongside the celebration of daily rituals and respect for tradition. Therefore we will have a unique opportunity to see on the big screen a lesson from the Master Kanze Tetsunojo with a little boy in the Tessenkai Theatre, the celebrations of The Day of the Death in Japan as well, as a young man who earns a living by reading comics on the street for random passers-by.



• Beijing

The film workshop in Beijing organized in cooperation with the Communication University of China (CUC) took place from 26th August to 10th September. Directing, cinematography and editing students of CUC took part in this event. Tutors and artistic supervisors of the Chinese workshop were the outstanding Polish documentary filmmakers: Vita Želakevičiute, Marcel Łoziński and Jacek Bławut. Przemysław Chruścielewski supervised final editing. Students took up a challenge and very actively participated in the project. Each student proposed a few film topics and during the first three days all participants worked with tutors to pick twenty six of the most interesting proposals. For the next ten days the young filmmakers worked very hard: waking up with the sun and travelling often enormous distances to follow their central characters. After shooting their film materials were discussed with tutors and edited in cooperation with a Polish editor. Authors of the movie tried to present different shades of life in Beijing overcoming stereotypes and uncovering unknown and surprising faces of this Chinese metropolis.



• Minsk

The film workshop in Minsk took place from 16th September to 1st October. Minsk Film School was a partner of the project. Participants were students of the State Academy of Art in Minsk, Minsk Film School, directors from Belsat Television and young talented filmmakers. Pawel Lozinski and Jacek Petrycki were artistic supervisors and Marek Skrzecz supervised editing. The workshop started with a pitching session during which the participants together with professors chose the twenty best ideas. The first days were dedicated to intense work with scripts, technical education and video documentation - everything required to thoroughly prepare for intensive shooting. To show a portrait of contemporary Minsk for only two weeks was a real challenge. The authors were interested in the ordinary lives of extraordinary people. They showed interesting portraits of Minsk inhabitants: such as the life of an evangelist taxi driver, a lonely old man speaking in poetry, an exotic dancer and a wedding photographer who is having difficulty finding a wife.



DOCUMENTARY COLLECTION

portraits of the cities



● **Minsk from Dawn till Dusk**

A few young guys wearing some sports sweatshirts run across the city treating each wall, stairs, a park bench and even a monument like natural obstacles to overcome by a jump or somersault. Parkour in Minsk, the capital of Belarus? Why not? The cine camera presents this point of view coming on the fly against the guard shift in front of the Victory Monument, pedestrians in the undergrounds and habitués of local pedestrian zones. However, sometimes it slows down to look into the taxi, a lecture hall, a lab or just to pay a visit on a piano lesson. On each of these sites there is a hero you cannot forget. He leaves a significant trace in the further course of the story. These portraits – sharp and full of contrast – reveal the curtain for a while, the curtain which still hides the secrets of life in Belarus making it exotically mysterious.



Students

Masha Areh
Igor Bogachyk
Lina Chaykovsaya
Elena Chekina
Kiryla Ciareszka
Yulya Demianenko
Tatiana Dubitskaya
Aleh Dzerbianiov
Albert Ermakoff
Natali Figurowskaya
Ekaterina Filanovich
Yuri Golaido
Arseniy Hachaturyan
Andrei Ivanenko
Daria Kaleda
Viktoryia Kolchyna
Sergei Kovalev
Nikita Kostiykevich
Aleksey Kozlouvski
Ekaterina Krychko

Ivan Kurakevich
Lubov Lebedeva
Nata Lipatova
Andrey Minin
Ilya Mrochko
Dmitry Negrienko
Anton Nehay
Julie Ralko
Pawel Romanenya
Kate Romashco
Semion Shablyko
Aleksey Zhygalkovich
Tatiana Sivak
Nastassia Siamenchyk
Pavel Skakun
Anna Skrinnik
Alexander Svishchenkov
Ekaterina Trifonova
Dmirty Vishnyakov
Konstantin Zamirovskiy

Partners

Minsk Filmschool-Studio
Andrei Polupanov
Svetlana Yatsyno

Polish Institute in Minsk
Wiesław Romanowski

Special Thanks

Elżbieta Szczepańska-Dąbrowska
Church of Saints Simon and Helen,
Father Władysław Zawalniuk, Franek
Wiaczorka, Ekaterina Przybylska,
Sergey Katier, Olga Dashuk, Kamil
Mardanakulov, Galina Karpovich, Andrey
Tchverko, Aleksander Volk, Sergey
Katier, Irina Uyshchenko, Marina
Lemesheva, Alexey Livansky, Diana
Sarkis, Polina Biryukova, Music school
№10 of Minsk, Kazimir Dmitrievich
Karpenka, Ianina Shirokova, Igor

Filipovich, Lena, Nikita Vasilevski,
Aleksander Volk, Anastasia Brusnikina,
night club Antalya, Sergey Yagelo, Olga,
Ahiyevich Yury, Zdzisław Vadim, Elsa
Ringhoeven, Uladzimir Palazhanka,
Nastassia Palazhanka, Mikalay
Dzemidzenka, Tishuk Alexander

All the workshop participants and
everybody who helped by during the
workshop

Professional Crew

Artistic supervisors:
Paweł Łoziński
Jacek Petrycki

Editor:
Marek Skrzecz

Production manager:
Victoria Ogneva

Artistic Consultant:
Victor Asliuk

Project coordinator:
Katarzyna Pergół

Belsat commissioning editor:
Jarosław Kamieński

Belsat production manager:
Sergiej Pielesa

Sound:
Grzegorz Lindemann
Studio Melange

• **Kiev from Dawn till Dusk**

Kiev from Dawn till Dusk



A sunny, summer afternoon. A group of Kiev dwellers craving for some fresh air, sunbathing and magnificent views embark on a small strolling ship. They are young: students or just married, however, they are also the elderly: war veterans and pensioners. They come from diverse environments. They are also some tourists who were

just passing through Kiev. The people have a common goal – a cruise on the river. They are going to spend together a few hours on the Dniepr river cruise, choosing the company spontaneously, talking about their dreams, the sense of life, God, love and money, discussing past and present history and flirting with each other. It is joyful, coquettish, sometimes serious and reflexive. The meetings and talks which surprise by their freedom, openness and frankness, depict today's Ukraine.



Students

Yana Antonets
Aleksander Babenko
Grigirij Bilik
Denis Demchenko
Alexander Dudnik
Yuri Dunay
Lyubov Durakova
Natalia Egorova
Ruslan Girin
Lidiya Huzhva
Modievskij Igor
Alisa Kovalenko
Pavel Levchuk
Andrei Litvinenko
Michail Lubarskiy

Ivan Lubish-Kirdei
Aleksander Marinuk
Aleksander Mashtaler
Lesya Matsko
Lena Menzhyl
Sergei Nikiforov,
Andrei Rogachev
Ekaterina Morozova
Igor Prokofiev
Tatiana Prisiahznaya
Nikon Romanchenko
Maksim Shipov
Dmytro Suholytkyj-Sobchuk
Vladimir Usik

Partners

Kiev National Theatre, Film and Television University named after Karpenko-Kary

Polish Institute in Kiev
Olena Babij

Special Thanks

Tatiana Artuszewska, Kiev Academic Theatre „Suzirya”, Director Aleksey Kuzhelniy, Ekaterina Morozova, Dmitry Abezyaev, Olena Podolska, Yuri Dunay, Company Riverest, Director Denis Molotkovets, Team of the ship Riverest – 2 „Tiger”, Captain Vladimir Stetsenko, Aleksander Knizhenko, Vadim Filyk, Vladimir Steshenko, Artem Savchuk Federation of walking named after Shimko, Hem Elizarovich Solganik, Olexander and Mary Pravik, Sergey Triashin, Yuri Parchomenko, Father Maksim, Boris Yeghiazaryan, Denis Dreiman, Julia Makarenko, Ruben, Sasha, Roma, Sergei, Les Beley, Andriy

Lyubka, Vasiliy Romanuk, Dmitro Zaharevich, Karina, Mariana, Yana Filonenko, Lesya Morgunets-Isaenko and Andrei Isaenko, Elena Anatolievna, Dima Gromov, Grigory Mosko, Katerina Matyakina, Dmitry Gromov, Zoriana Kirilenko, Valentin Piskun, Viktor Kobylinskiy, Vano Kriuger, Dasha Bondarchuk, Oleg, Nenia, Sviatoslav Fehtel, Natali Demchenko, Leonid Demchenko, Elizavata Zagoruy, Aleksander, Nikita and Ksenia Zaplavski.

All the workshop participants and everybody who helped by during the workshop

Professional Crew

Artistic supervisors:
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Vita Želakeviciute

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Weronika Bławut

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Magdalena Borowiec

Production manager
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Translators:
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Yana Filonenko
Elena Sheremet
Svitlana Topor

Project coordinator:
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TVP commissioning editor:
Barbara Paciorkowska

TVP production manager:
Witold Będkowski

Sound:
Michał Kosterkiewicz

● **Moscow from Dawn till Dusk**

MOSCOW from Dawn till Dusk



Over a dozen of colourful pebbles form this mosaic from the capital of modern Russia's life, that is the huge metropolis. At first sight they vary widely like the worlds of the Orthodox monk, conscript soldiers, a lonely pensioner, a family of Afghan immigrants, a guard on the subway or a help line psychologist. Each of them is placed in some different space, for each individual the time goes by differently and their relations with people surrounding them are diverse as well. However, these micro close-ups compose a certain legible pattern. Some motives, props and situations are repetitive. Some words return. Young filmmakers from the Moscow Higher Courses of Screenwriters and Directors created a collective self-portrait characterized by unexpectedly consistent colours.



Students

Anna Arevshatyan
Victor Belanov
Aleksey Burlutsky
Tatiana Churus
Philipp Dubrovsky
Semyon Galperin
Maria Guskova
Denis Guskov
Jen Shen Gur
Vasily Grigolyunas
Anna Kogan
Natalia Kudryashova
Elena Kuznetsova
Dmitry Lebedev
Ekaterina Morozova
Lena Morozova

Igor Mikhalychev
Ekaterina Nasedkina
Nadezhda Naumova
Anna Nekludova
Asya Nikolaeva
Aleksey Perevalov
Anna Rubtsova
Dmiry Ruzov
Sophia Safayeva
Inga Schepanovskaya
Aleksandr Tiskinuk
Andrew Vorobiev
Lika Yatkovskaya
Vladislava Zablotzkaya
Andrey Zubarev

Partners

Higher Courses of Screenwriters and Directors
Director Vera Sumenova

Polish Institute in Moscow
Director Marek Radziwon

Special Thanks

Father Aleksey Lopatin, rector of Saint Nicholas Church at Tverskaya Zastava, Mikhail Baryshev, commander of Detached Commandant Regiment, Aleksander Kurov, assistant commander, Psychological Aid of EMERCOM of Russia Emergency Centre, Moscow Planitarium, Bordunov Andrei, Artuhina Natalia, Kazantseva Anastasia, Kostina Ekaterina, Vernadskij Department of Civil Registration; press office, Ivan Besedin head of Moscow Metro, Sergey Tsygankov head of press-office of Federal Penitentiary Service, Dmitry Piven,

Tamara Ryabova, Vasily Bochkarev, Natalie Dolanova, Alevtina Doumpé, Alla Dvorenets, Vitali Neiman, Elena Kolesnichenko, Ekaterina Ptashkina, Natalia Zaitseva and Nadgib, Sidika, Kaiz, Belal, Idris, Causar, Mugda Tahiri, Irina Perova, Irina Neugasova, Galina Grigorenko, Lyudmila, Oksana, Nadezhda, Nastya and Vika, Nikita Tataev, Taras Kozyura, Konstantin Semin
All the workshop participants and everybody who helped by during the workshop

Professional Crew

Artistic supervisors:
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Mateusz Werner

Editor:
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Production managers (Moscow):
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Diana Shalashnaya

Translator:
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Project coordinator:
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TVP commissioning editor:
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TVP production manager:
Witold Będkowski

Sound:
Iwo Klimek

Original score by
Victor Belanov

• Beijing from Dawn till Dusk

Our acquaintance in Beijing is an older ailing woman, the owner of a three-wheeled taxi who transports her clients throughout the day in this huge city. She lives with her husband in a neat flat, in a poor neighbourhood, however, as she claims, "she feels fulfilled": she is the head of family, has brought up children and a few years ago a party gave a motorbike to this disabled woman! Talking about her own life with a bit of homesickness she refers to old revolutionary times when money was not so all-powerful as nowadays. We see Beijing during its political and economic breakthrough.

The guard shift on the Tiananmen Square takes place under the huge Mao's portrait but the crowd observing this celebration resembles some carefree tourists taking the photos of an exotic relic of the past. On the citizenship education class the students discuss the best political philosophy – they argue about the differences between Confucianism, Buddhism and Taoism. On the other hand, walking through the city, we bump into a group of pedestrians enthusiastically singing the songs from the war communism. They sing about a bloody revenge on the revolution enemies, standing by an enormous building of the commercial bank. In the film there are similar paradoxes more and they create an interesting twinkling image far from unambiguousness.



Students

Yang Wanshu
Wang Yu
Li Wa
Shao Cheng
Huang Jingjing
Liu Fang
Yun Bing
Chen Xinyue
Shang Shan
Zhang Wanyi
Sun Mengying
He Xin
Ding Yike
Yuan Lai
Fan Di
Guo Manli

Xia Tian
Xie Weiwei
Sun Yifan
Zhang Xiang
Yang Chen
Li Xing
Jia Ran
Sun Bowen
Gao Youning
Han Yilu
Li Changchang
Li Xinyi
Lu Yufei
Song Wenjia
Zhang Lin.

Partners

Communication University of China (CUC)
School of Drama, Cinema & TV
Dean Li Xingguo,
Vice Dean Pu Jian

Embassy of the Republic of Poland in Beijing
Counsellor Maciej Gaca
Renata Szostek, Mariusz Jezierski

Special Thanks

Beijing no 17 Middle School, Pu Jian, Xu Zhipeng, Miaotong Yuan

Professional Crew

Artistic supervisors:
Jacek Bławut
Marcel Łoziński
Vita Želakeviciute

Translator:
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Project coordinator:
Katarzyna Pergół

Editor:
Przemysław Chruścielewski

TVP commissioning editor:
Barbara Paciorkowska

Production manager:
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TVP production manager :
Witold Będkowski

Production manager (Beijing):
Xu ZhiPeng

Sound
Grzegorz Lindemann
Studio Melange

● **Tokyo from Dawn till Dusk**

Tokyo from

In this film dawn really awakens the city. People get up and we want to see it: how do the Japanese sleep? Then, the morning workout on the streets and squares – crowds of pedestrians bend, swing, jump up. An ordinary picture, although suddenly in the exercise group some naked sumo wrestlers turn up. Enormous and warm-hearted ones who exercise together with children and old men. This image duality is the most interesting. From the cam's eye view any usual situations like a portrait show, a visit to the butcher or fortuneteller reveal another, mysterious meaning. Somewhere between



frames, we can spot disaccord, distinction, and unavailability of this world despite the well-known and sometimes trivialized contours. The pieces of the film in which we can see the plot of collective memory referring to the world war's nightmare or the recent disaster in Fukushima account for a strong counterpoint for ordinary scenes of Tokyo's commonplaceness.



Students

Shimada Ryuichi
Park Jebum
Ito Ryotaro
Nagase Yasumi
Yamashita Daisuke
Okoshi Yasuo
Tateishi Ippei
Katsube Takuto

Kameyama Mio
Iida Ai
Takei Toshiyuki
Takahashi Sota
Takahashi Saki
Jo Ara
Yun Sangsook
Tanaka Kei.

Partners

Nihon Eiga Gakko
Director Tadao Sato (Japan Institute of the Moving Image)
Director Shigeki Chiba (Japan Academy of Moving Images)

The Embassy of the Republic of Poland in Tokyo
Ambassador Jadwiga Rodowicz-Czechowska
Counsellor Mirosław Łuczko

Special Thanks

Yoshimi Chiba, Profesor Kenzo Horikoshi (Tokyo University of the Arts), Profesor Seiichi Miyazawa (Nihon University), Iseya, EmikoTakahashi, Teppei Kikuchi, Susumu Hanagata, Juzo Oonuki, Toshiko Oonuki, Kenichi Tani, Hideto Azumaya, Sachiko Ishimaru, Hiroo Inoue, Kenji Ohara, Motoko Kato, Motoki Saga, Hiroshi Shibahara, Noriko Tanaka, Kenichi Tsukagoshi, Rina Nakamura, Takahiro Hosoya, Natsumi Hori, Aki Momoka, Miki Mori, Rinataro Yoshinaga, Eri Wakabayashi, Michiaki Kubota, Kenichi Tani, Saori Tanaka, Koro, Yusuke Hisawa, Takeshi Hongo, Reo Tamaki, Kenshiro Nakata, Tatsuya Ito, Junichi Hirota, Mimuru Komatsu, Tsuyoshi Oguri, Suguru Yamamoto, Hideto Azumaya, Yurika Fukaya, Michiko Murata, Yumego-an, Rikimaru Toho, Hiroto Nitta,

Yuko Nitta, Kaito Nitta, Minami Nitta, Toru Honda, Masaki Yamamoto, Fortune-teller from Asakusa District, Tomoe Unuma, Hana Unuma, Kimiko Ida, Mitsuaki Ida, Daiki Ida, Chieko Murakami, Junko Shiraiishi, Company dub, Watchmaker's Takahashi, Tokyo Japan Dance Circle Shinboku-kai, Asakusa Hospital, SHARE (Health for ALL[NGO]), Hospice Hope House, DULL-COLORED POP, SNG (Shinjuku Nihongo Gakko), Hanagata Boxing Gym, Kawasaki-city Asao-ward Office, Community Health and Social Welfare Section Health and Welfare Center (Kawasaki-city Aso-ward Office), Walking Promotion Committee in Asao Ward, Park Yamaguchidai-Hakusan, Asao Fire Station (Kawasaki-city), Radio Gymnastics Club in Minami-Ward, Saiko-in, RyogokuKokugi-kan.

Professional Crew

Artistic supervisors:
Paweł Łoziński
Jacek Petrycki
Rafał Listopad

Production managers
(Tokyo):
Koichi Kuyama
Kihei Yamamoto

TVP production manager:
Witold Będkowski

Editing supervisor:
Marek Skrzecz

Translator:
Koichi Kuyama

Sound
Grzegorz Lindemann
Studio Melange

Editor:
Rafał Listopad

Project coordinator:
Katarzyna Pergół

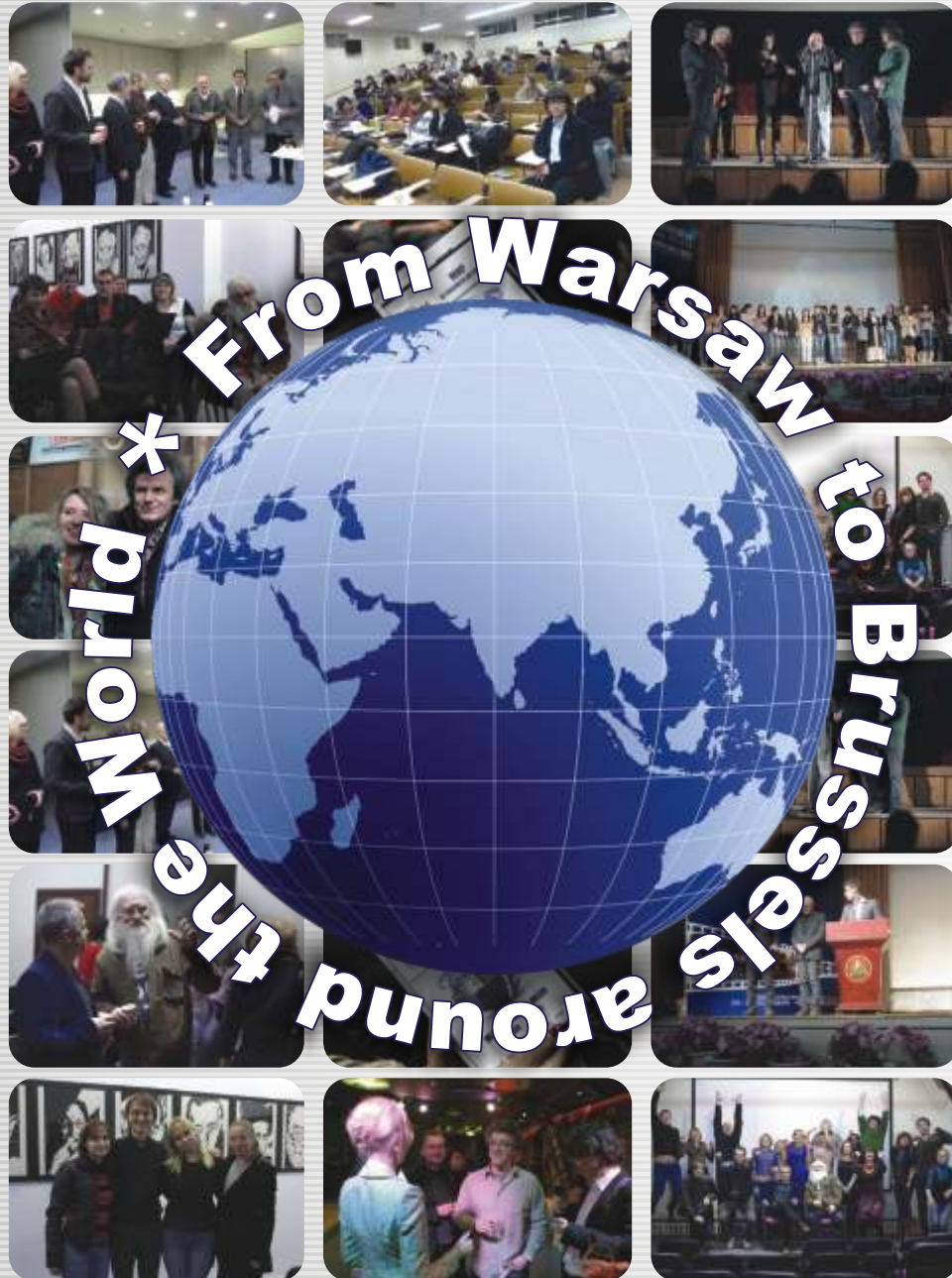
Making off
Waldemar Czechowski

Production manager:
Magdalena Borowiec

TVP commissioning editor:
Barbara Paciorkowska

PRESENTATIONS

film screenings in 6 cities



• MINSK (Belarus)

Our film programme comprising five workshop films and a set of short documentaries presenting selected works from the filmographies of the main tutors was screened in Minsk within the framework of the International Film Festival "Listapad", the most important film event in Belarus. This time, together with the usual strong presence of Russian cinema at the festival, Polish documentaries made their mark. "Dragon Forum", a film review from the cycle "Guide to the Poles", as well as the screening of documentaries which were made during the workshop: "The World from Dawn till Dusk" – created a strong



programme, highly profiled in festival publications, media information, as well as the large number of Polish representatives at the festival. Our screenings contributed to creating the desired effect of synergy, focusing the attention of the festival guests on Polish cinema. Besides the official screenings at the popular "Video Center", situated at the main shopping mall in Minsk, with festival and Polish Institute representatives present in the audience, we organised a non-official screening at the modern art gallery, which attracted a large audience, mostly consisting of young people. In both venues television crews were present, representing Belsat TV and the official channel of Belarusian TV. The workshop participants, both students and



teachers: Pawel Lozinski and Mateusz Werner were interviewed for TV. The screenings were followed by lively discussions with the participation of the tutors mentioned above as well as the editor, Marek Skrzecz, the students – workshop participants, and also the film protagonists. It was interesting for the audience to compare the workshop film productions from various countries. The visible differences in the choice of the film subjects as well as the nature of the protagonists' words stimulated the discussions.

When the official screenings with the participation of the tutors were over, a few additional screenings were organized in the following weeks by the workshop participants themselves.



venue:

- "Center Video" Cinema
- within the framework of the International Film Festival „Listapad”
- Gallery „Y”

date: 6-7.11.20

• KIEV (Ukraine)

The screenings in Kiev took place in a well-situated cinema, Kinopanorama with a 400-seat screening room capacity. Despite the early opening time, screenings attracted about 250, mostly young viewers, allured by the atmosphere of an artistic



event important for local circles of young filmmakers.

The spontaneity of the workshop's participants created a remarkable atmosphere at the Kiev presentation. Having obtained the approval of the organizers, it was their initiative



to turn the occasion into a memorable event.

An electric atmosphere, high emotions, deep satisfaction with the final result, which they had just seen on the screen – all this

contributed to the unforgettable atmosphere of this meeting of the young Ukrainian filmmakers with their Polish tutors: Jacek Blawut, Marcel Łoziński and Vita Želakieviciute. The screening and the lively discussion which followed, primarily in the screening room itself moved outside and further into the pulsating night life of Kiev. The screenings, which took place the next day, were also followed by discussions in the



cinema halls. On the second day of the screenings, during the main TV news on the first channel of Ukrainian public television there was a substantial report on the workshop of Aleksandra Switla and Taras Czkan, which apart from the information about the films, presented the interviews with Marcel Łoziński, Jacek Blawut and the students from Kiev.



• MOSCOW (Russia)

The presentation of the results of the workshop had a special character in Moscow. Mostly due to the choice of the screening venue, which was the Memorial site. The screening room, which could seat about a hundred people was more than full. The rector of the Higher Courses of Scriptwriters and Directors, Mrs. Vera Sumenova was present at the



screening as well as Naum Klejman, the director of the Moscow Museum of Cinematography and the co-organizer of the event and Maciej Drygas, the presenter of the event, thanked the partners and the workshop participants telling lots of



anecdotes recalling the summer workshop meetings. The workshop participants from Moscow, who were present at the screening, were given workshop materials and the workshop's films on DVDs by the

organizers. After the screening the other tutors, Andrzej Musiał, Marek Skrzecz and Mateusz Werner also participated in a discussion with the audience and there was also a less formal occasion – the cocktail reception. The screening, which took place the next day was equally popular with the audience, which



pleased the staff of the Memorial and the Museum of Cinematography. Anna Bulgakova, the museum curator, surprised by the success of the screenings, expressed a wish to show in her programme the films from the cycle “Russia-Poland. New Gaze.”, which were made under the initiative of Adam Mickiewicz Institute earlier on. (The initiator of the project: Mateusz Werner). The films were warmly received by the Moscow audience which reacted in a very emotional way especially to the Kiev part of the cycle.



● BEIJING (China)

The presentation in Beijing reached its two culminating points: discussions with the students of Communication University of China which followed the screening of the tutors' films, and the grand official closing of the project which followed the screening of "Beijing from Dawn till Dusk" with the participation of the university authorities and the Ambassador of Belarus in China (in connection with the Minsk part of



the cycle) and the audience of nearly 400 people filling the university assembly hall. Nowhere else would the discussions about the films reach such intensity and emotional temperature as in Beijing. The discussions run by Mateusz Werner with Mirosław Dembiński, Vita Želakieviciute, Maciej Drygas and Rafał Listopad concerned issues of artistic freedom, the strategy of how to deal with political censorship, but also the specificity of editing documentaries, differences between a documentary and a report, as well as issues of film language: the presence of the author's commentary in the film, dialogues, etc. This wide spectrum of discussion subjects was also enriched by short lectures of the



authors explaining the historical background of some films: Martial Law in Poland, the movement called "The Orange Alternative", the events of 1968, or the case of Ryszard Siwiec, who set fire on himself. Despite the late hour, the Chinese students did not want to finish the meeting, which finally came to an end at 10 p.m., and expressed their interest by asking questions and making their own commentaries, occasionally disagreeing with what they heard. The official screening of the Chinese part of the project was accompanied by a solemn atmosphere, although there were also some funny moments like a photo being taken of all the workshop participants in a jump, or handing out T-shirts with the project logo. In the public commentaries about the film the authors' decision to show Beijing as an authentic and not as a tourist place was pointed out. This is what the Chinese audience liked the most.



venue:
- Communication University of China
date: 04-05.12.2011

● TOKYO (Japan)

The presentation in Tokyo started with a press conference organized at the National Film Centre, the most prestigious film institution in Japan. This shows the significance which was applied to the finish of the workshop by one of its co-organizers from Tokyo, Japan Institute of the Moving Images and is a reflection of the professional attitude of this partner. Amongst the invited guests there were



journalists from leading Japanese daily papers like "Tōkyō Shinbun" (with a circulation of 3.5 million), Professors Tadao Sato and Shigeki Chiba from the Tokyo film school, and the distributors' representative: Ritsuko Iwanami and Takehide Harada, who are going to distribute the complete series "The World from Dawn till Dusk" in cinemas in the



centre of Tokyo in February 2012. On the Polish side the embassy representatives, Mirosław Łuczko and Waldemar Czechowski were present. They emphasized the desire for the project to be continued and declared its financial and organizational support by the Polish Institute which was newly established in Tokyo.

In the following days during the screening at the film school in Kawasaki the audience consisted mainly of students and school professors, but there film distributors from Kawasaki Art Centre, were also present. Amongst them Mr. Satoshi Ohya, as well as local cultural activists. The greatest interest was caused by the tutors' films and the project films from Minsk and Moscow. During a lively discussion with the audience about the tutors' films once



more the issue of the difference between a television report and an artistic documentary film was raised. The viewers were also interested in the themes referring to most recent Polish history. The questions asked about the project films mostly referred to editing structure. Other questions referred to the specific nature of cooperation with the students in the cities involved. Finally, the workshop participation certificates accompanied by T-shirts and DVDs with the workshop films, were handed in to the project participants, which was very moving. The Japanese students, often with tears in their eyes, stressed the importance of their meeting with Polish filmmakers.



date: 09-11.12.2011
venues:
- National Film Centre,
Japan Institute of the Moving Image,
Japan Academy of Moving Images

● BRUSSELS (Belgium)

Finally, the five films from the series "The World from Dawn till Dusk" accompanied by tutors' film were presented to the students of the Brussels film school INSAS.

In a relaxed, friendly atmosphere the presentations which were followed by discussions took place in the presence of the Head of the school, Mr. Laurent Gross. According to Jacek Petrycki, who was also present, most of the questions asked, concerned Marcel Łoziński's film "89 mm from Europe" and especially its close association with the social-realistic cinema form. The head of INSAS expressed his wish for his school to participate in the "The World from Dawn till Dusk" project with a film devoted to Brussels. The financial and organizational support in this matter was declared by the Polish Institute in Brussels.



venue:
- Institut National Supérieur
des Arts du Spectacle
et des Techniques de Diffusion
date: 15-16.12.2011

VOICES FROM THE SCREENINGS
the print media, TV, and the Internet

Five cities, five stories – one world. Students from Beijing, Moscow, Tokyo, Minsk and Kiev made documentaries under the artistic supervision of Polish masters. The film about the city upon the Dnepr River was applauded by the audience and was praised by the Film Masters. It was a triumph of sensitivity and talent.

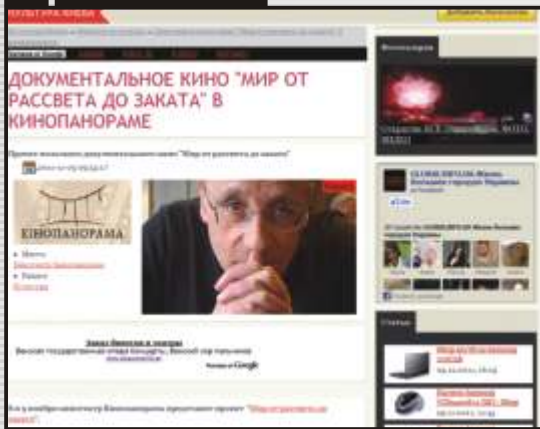
Collage of media coverage including:

- Twitter post: <http://www.polinst.kiev.ua> with a photo of a man with a camera.
- Twitter post: <http://www.neformat.com.ua> with a photo of a man.
- News article: <http://news.cuc.edu.cn> with Chinese text.
- Twitter post: <http://kinobraz.ru> with text about a film project.
- TV broadcast still: www.kyiv.tv showing Jacek Bławut.

Jacek Bławut has been making documentaries for the past 30 years and has been awarded many prizes, amongst them the Grand Prix in Toronto, Silver Lion in Gdynia, and the Golden Lajkonik. The master admits: "They are extremely sensitive and emotional, which distinguishes them. They have lots of empathy which can be seen in their films. What we see on the screen gets straight to our hearts."



@ http://kiev.globalinfo.ua



Professor Marcel Łoziński an Academy Award Nominee, has also been awarded the Golden Pigeon, Golden Dragon, and San Francisco Golden Gate Prize amongst his trophies. That is what he says about the Ukrainian students:

"There were a few cases when I thought: That's a great talent, it's fantastic. The students of the Film Institute are simply overwhelmed by the Polish documentary masters"

@ http://kiev.vgorode.ua



TV Minsk TV



Dark or sunny, vibrating or silent, sometimes strange, or simply mundane on other occasions, Minsk can have different faces. This is how it was presented in the project "The World from Dawn till Dusk". Young directors and cameramen from various countries in the world under the supervision of famous Polish documentary filmmakers made full-length documentary films about their home cities. The students from Minsk decided to quit the old cliché about the purity of our city and tell their own truth about it. The master classes in our capital lasted for about two weeks.

The students would film by day and take turns working night-shifts like guards. Each of them had the right to make a mistake, but as far as the quality of the final film product is concerned expectations were high.

@ http://www.memo.ru



a student from Minsk: "Educational process in dialogue form. I really enjoyed it. We were not addressed as learners. It seemed as if we were equal. The masters treated us like their friends."

@ http://mynews-in.net/



@ http://kinobraz.ru



@ http://unikino.ru/

a student from Moscow: "There was the great advantage of the project's time-table; we discussed something in the morning and it would get filmed in the evening. Undoubtedly, it was an advantage. Everything was very intense. Great emotions."



a student from Kiev:

"All these emotions to cope with. We were out of our minds. Oh, God, what's going on? So much tension. We were so engaged in the shooting, so involved in the stories of our protagonists and anxious about the outcome of our work."

@ http://n-europe.eu

@ http://www.cinematheque.ru





Maciej Drygas: "We wanted it to be a film on one hand, but on the other hand, an opportunity to discuss issues like: how to build dramaturgy, how to choose the characters, how to build structure. Or, putting it in other words, creation next to education, typical of workshops. When we started work on the projects, there was a tremendous release of energy. We had a wonderful time together. I remember arriving at the first class on the first day. We decided to work from 10.00 a.m. until 6 p.m. A few days later I asked if we could work until 9 p.m? The next time I asked whether it would be ok to work till 1 a.m. At that point it wasn't easy at all. They were like security guards. Eventually, we would work right through the night."



Rector Vera Igorevna Sumenova: "I think it was a very happy time in our lives. We were all united by one idea, one aim. It is a really unusual state of mind and spirit, that is why I am grateful to the group of masters and Maciej Drygas himself. Without them, it is not possible to imagine our school anymore. I am saying this because there are new projects ahead of us. It makes me feel happy because the students are worth it. I hope it will be interesting to everybody, not only the ones involved in it."



Haikky wrote: Dear friends, I'm impressed by the films I've watched over the past two days. These films are great! I've seen five: Moscow, Kiev, Minsk, Tokyo, Beijing. I liked "Moscow" and "Kiev" the most! So delicate, yet deep, created with love for the people and the cities. I would very much like to see the project continue so that we will be able to see the whole world from dawn till dusk as it is. True – not fictitious. I am in love with documentary films and try to watch as many as possible: everywhere, always and about everything. However, I've noticed one tendency - most documentaries deal with sad and serious subjects. That is why the appearance of films such as these; warm, made with humour, is a great revelation for me. Well done – Poles!

zzzuka wrote: I also like documentaries, but recently I have forgotten about this interest of mine somehow... You've been writing about Poland in such a positive and interesting way, that I got interested in this country myself. My horizons have widened.

Haikky wrote: Terrific! Poland is a great love of mine. You missed out on the first day, you must go tomorrow. Come to "Kinopanorama" if you can; Polish documentary filmmakers, who are the classics of the Polish cinema, will be there. Really. Free entrance, too!



Miroslaw Dembiński: "Throughout the summer in 5 capital cities we ran very intensive workshops during which the professors and the students were brought together. The students' contribution was their talent and knowledge about the world they live in, whereas the professors provided them with suitable tools and means to observe this world. The outcome of these encounters was the making of five films, each in our view are very interesting and inspiring. I also think that when we compare these five films coming as they do from various and very different places in the world this will result in a global reflection about what the world looks like."



TV <http://www.youtube.com/watch?v=...>

things, if not the most important thing, in film. That is why we tried to look for these emotions for those two weeks. Our goal was to make the film equally understandable in Europe, Poland, and Japan."

@ <http://www.tokio.polemb.net>



Print Media



Rafal Listopad: "I have the impression that the two-week long workshop in Tokyo gave something to both parties involved. The participating students were able to get acquainted with the methods of European, or to be exact - Polish filmmakers' approach to making documentaries. And we, the tutors, could at least go some way to finding out about Japanese customs and culture. It turned out that what all the cultures have in common are emotions. And undoubtedly it is emotions that are one of the most important

Maciej Drygas: "Obviously these films differ when it comes to stylistics and narration because they derive from and were made in completely different worlds. But I think that they share a certain truth about man, some inner world of emotions. It suddenly turns out that despite the thousands of kilometers that separate us, the enormous cultural differences and completely different histories, at the level of being a human being we have a lot in common. A woman in Moscow, Tokyo, Beijing, or Minsk will experience the same kind of pain. Loneliness hurts equally in all those cities. If one is happy he will be happy in a similar way. And in this sense I see the value of this project. Because it suddenly appears that living in such a complex world, which is full of conflict and bad emotions, at the level of art and conversation about a human being we are able to communicate."

Miroslaw Dembiński: „I just wanted to add that we are all aware of the fact that we live in a world of economic globalization. No matter whether in Tokyo or Warsaw we brush our teeth with the same toothpaste. But our project tells about a different globalization – the globalization of the spirit. We share the same feelings, we love the same things, or suffer because of the same things. To me, this is the real value of the project."

TV STB TV channel (Minsk)



All the films are going to be presented within the project "From Warsaw to Brussels around the World". Thus, the film made by the students from Minsk will become a kind of advertisement for the city abroad.

@ <http://www.de-po.com.ua>



@ <http://kulturopolshi.ru>



The film authors were asked to focus mostly on the meaning disregarding irrelevant details. They were supposed to present the city through its inhabitants. Finally, they wondered what could be the leading motif for the film. It was decided that it would be a group of young people practicing parkour (free-running). Going over obstacles, jumping, doing summersaults, they present in the film 'Victory Square', 'The Academy of Sciences' or 'Gorki Park'.

TV Belsat TV channel

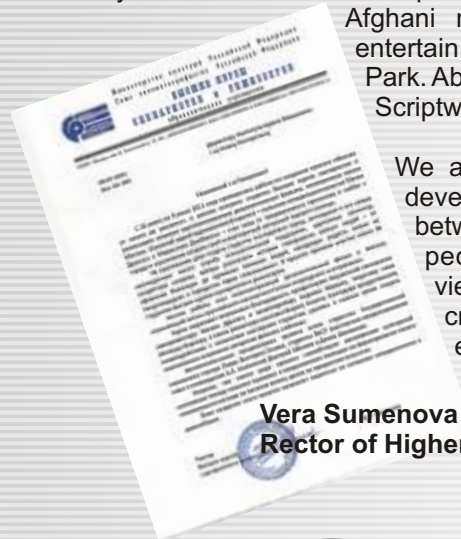


THANKS

rectors' letters

• MOSCOW

Over a period of two weeks the students got to know the city, its streets, squares, secluded places, or such unusual places as psychologist's office, a church bell-tower or an army barracks. The authors presented the stories of various people, from Afghani refugees to lonely elderly people who entertain themselves by going dancing in Sokolniki Park. About 30 students from the Higher Courses of Scriptwriters and Directors took part in the project.

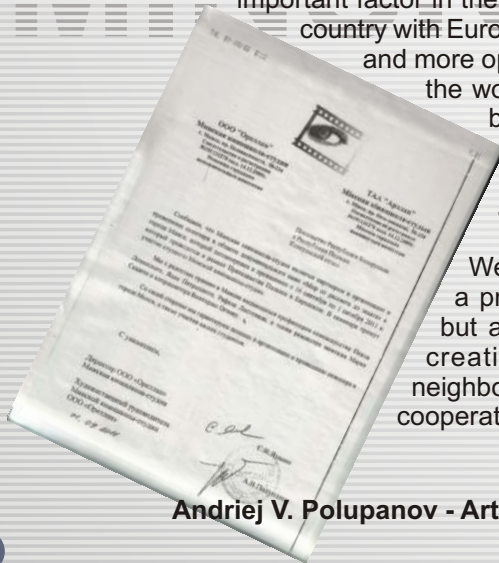


Vera Sumenova
Rector of Higher Courses of Scriptwriters and Directors

We are convinced that such projects help to develop and strengthen cultural integration between our countries, as well as inspire young people to form their own independent viewpoints providing an opportunity to ask crucial questions in the form of an artistic expression.

• MINSK

The international cooperation of Belarus in the field of film art is an important factor in the process of the cultural integration of our country with Europe. Today, as the world is becoming more and more open we educate students who can look at the world with their eyes wide open and see it beyond borders. We realize that these students will be the future creators of the image of our country not only at home but abroad too.



Andriej V. Polupanov - Artistic Director of the Minsk Film School

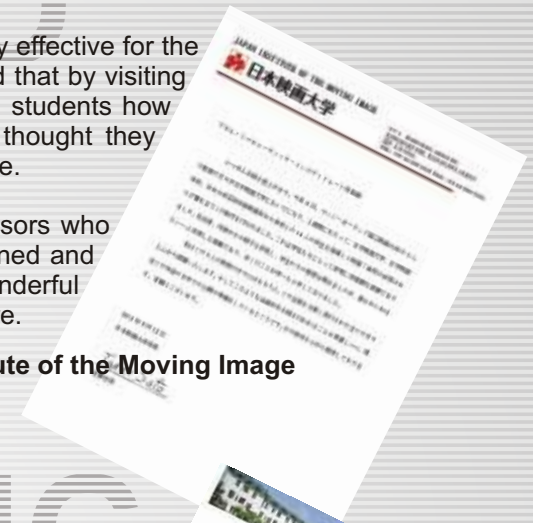
We are convinced that this project is not only a precious film experience for our students, but also an important step in the process of creating friendly relationships with our neighbouring countries and developing a fruitful cooperation in the field of filmmaking.

• TOKYO

I found the methods of their teaching very effective for the participating students. I myself witnessed that by visiting the classes in several occasions, asking students how they found the lessons. Most students thought they enormously benefitted from this experience.

I would like to thank not only the professors who visited Japan but many others who planned and supported this project. Hoping that the wonderful project as this can be continued in the future.

Tadao Sato - President of Japan Institute of the Moving Image

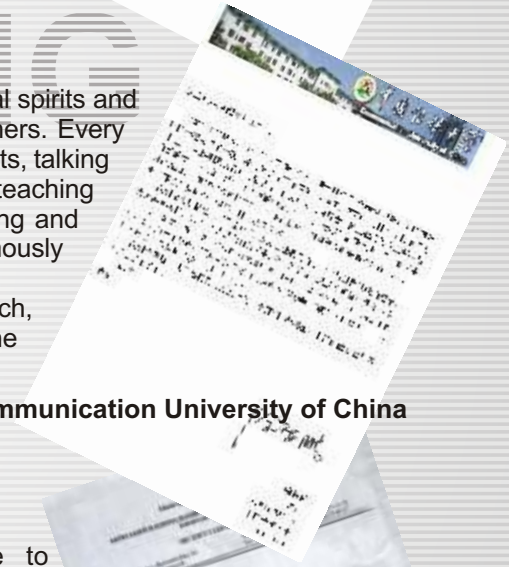


• BEIJING

I have been impressed by the professional spirits and effective teaching skills from Polish teachers. Every day they worked very hard with the students, talking about every topic, going over the clips and teaching the students how to improve their shooting and editing. Most students thought they enormously benefitted from this experience.

We cherish this opportunity very much, communicating directly and closely with the top documentary directors of the world.

George Xu Zhipeng – Professor of Communication University of China



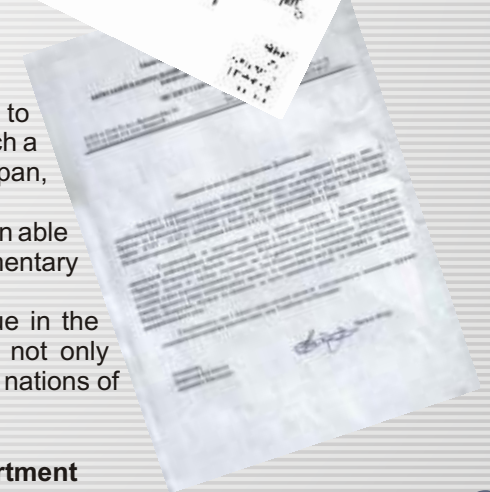
• KIEV

We are grateful to have been able to participate in this international project at such a high level and produce a film alongside Japan, Belarus, Russia and China.

It has been a great honour for us to have been able to work with such famous masters of documentary cinema.

We hope that our cooperation will continue in the future, and go on to strengthen contacts not only between our schools, but also between the nations of Poland and Ukraine.

Wasyl Witer - Dean of the Film Art Department



AUTHORS OF THE PROJECT

artistic supervisors

• Miroslaw Dembiński

Miroslaw



a teacher at the Polish National Film School in Lodz (Poland)

- he has made documentaries for over 20 years

- he has realised about 30 films, the most prominent are:

"Pomarańczowa alternatywa" ("Orange Alternative") 1989

"Ikar" ("Icarus") 1999

"Zwycięzcy i przegrani" ("Losers and Winners") 2004

"Lekcja białoruskiego" ("A Lesson of Belarusian") 2006

"Muzyczna partyzantka" ("Music Partisans") 2007

- he received over 80 international film festival prizes, among them:

Special Prize Amsterdam; Special Prize Oberhausen; Special Prize Leipzig; Bronze Lajkonik Cracow; Golden Gate San Francisco; "White Cobra" Lodz

• Maciej J. Drygas

Maciej



a teacher at the Polish National Film School in Lodz (Poland)

- he has made documentaries for over 20 years

- the most prominent films are:

"Usłyszcie mój krzyk" ("Hear My Cry") 1991

"Stan nieważkości" ("State of Weightlessness") 1994

"Głos nadziei" ("Voice of Hope") 2002

"Jeden dzień w pr! ("One Day in People's Poland") 2005

- he received over 20 international film festival prizes, among them:

Felix – an award for the Best Documentary in Europe; "Silver Dragon" Cracow; Grand Prix Melbourne; Grand Prix Monte Carlo; Special Prize Prix Italia; Golden Gate San Francisco; "White Cobra" Lodz

TUTORS

artistic supervisors

• Marcel Łoziński

Marcel



a teacher at the Andrzej Wajda Master School of Film Directing

- he has made documentaries for almost 40 years

- he has realised about 40 films, the most prominent are:

"Jak żyć" ("How to Live") 1977

"Egzamin Dojrzałości" ("Matriculation") 1979

"Próba Mikrofonu" ("The Microphone checking") 1980

"Moje miejsce" ("My Place") 1986

"89 mm od europy" ("89mm from Europe") 1993

"Wszystko się może przytrafić" ("Everything Can Happen") 1995

"Żeby nie bolało" ("So it Doesn't Hurt") 1998

"Poste restante" ("Poste Restante") 2008

- he received over 50 international film festival prizes, among them:

Oscar (nomination); Felix – an award for the Best Documentary in Europe; Grand Prix Oberhausen; "Golden Pigeon" Leipzig; "Golden Dragon" and "Golden Lajkonik" Cracow; Golden Gate San Francisco; "White Cobra" Lodz

• Jacek Bławut

Jacek Bławut



a teacher at the Andrzej Wajda Master School of Film Directing

- he has made documentaries for over 30 years

- he has realised about 30 films,

the most prominent are:

"Nienormalni" ("The Abnormal") 1990

"Born dead" ("Born Dead") 2004

"Szczur w koronie" ("Rat in a Crown") 2005

"Wojownik" ("Warrior") 2007

"Jeszcze nie wieczór" ("Before the Twilight") 2008

- he received over 60 international film festival prizes, among them:

Grand Prix Toronto; "Silver Lions" Gdynia; "Golden Lajkonik" and "Silver Lajkonik" Cracow; Special Prize Mannheim; Special Prize San Sebastian; "White Cobra" Lodz

• Vita Želakevičiute

Vita Želakevičiute



a teacher at the Andrzej Wajda Master School of Film Directing

- she has made documentaries for several years
- the most prominent are:

"Schizofrenia" ("Schizophrenia") 2001

"Po tamtej stronie" ("Beyond the Wall") 2007

"Źródło" ("The Source") 2009

- she received a few international film festival prizes, among them:

"Gold REMY Award" Houston; "White Cobra" Lodz, "Prix Italia" – selection, "Silver Shell" Bombay, Special Prize Pessac

• Paweł Łoziński

Paweł Łoziński



a teacher at the Gdynia Film School

- he has made documentaries for over 20 years
- he has realised several films, the most prominent are:

"Miejsce urodzenia" ("Birthplace") 1992

"Kratka" ("Gutter") 1996

"Taka historia" ("The Way it is") 1999

"Siostry" ("Sisters") 1999

"Między drzwiami" ("Between the Doors") 2004

"Chemia" ("Chemo") 2009

- he received many international film festival prizes, among them:

Prix Europa Berlin; Special prize Leipzig; Grand Prix; The Gold Hobby-horse and Silver Hobby-horse; Golden Dragon Cracow; Grand Prix "White Cobra" Lodz; 'Golden Doves' Leipzig

• Jacek Petrycki

Jacek Petrycki



- he has made documentaries for over 30 years

- as a cameraman he has realised over 100 films, the most prominent are:

"Aktorzy prowincjonalni" ("Provincial Actors") dir. Agnieszka Holland 1978

"Fotoamator" ("Camera Buff") dir. Krzysztof Kieślowski 1980

"Przesłuchanie" ("Interrogation") dir. Ryszard Bugajski 1982

"Unforgiving" dir. Clive Gordon 1993

"The Valley" dir. Dan Reed 1998

"The Pipeline Next Door" dir. Nino Kirtadze 2005

- he received many international film festival prizes, among them:

FIPRESCI Cannes; Golden Hugo Chicago; Grand Prix Moscow; Golden Palm for the leading Actress Cannes; Best European Film Berlin; Nominated for best photography by European Film Academy; BAFTA for the best photography; "Prix Italia"; Grand Prix in Biarritz

• Rafał Listopad

Rafał Listopad



a teacher at the Gdynia Film School

- he has edited the features and documentaries for a few years

- the most prominent are:

"Katyń" ("Katyn") dir. Andrzej Wajda 2007

"Poste restante" ("Poste Restante") dir. Marcel Łoziński 2008

„Miasto bez boga" ("A Godless City") dir. Jacek Petrycki 2009

"Inwentaryzacja" ("Inventory") dir. Paweł Łoziński 2010

"Czarny czwartek" ("Black Thursday") dir. Antoni Krauze 2011

"Cudze listy" ("Violated letters' ") dir. Maciej Drygas 2011

- he received a few international film festival prizes, among them:

The Eagle, Polish Film Award for Best Editor (nomination); Award for Best Editor, Potsdam; Award for Best Editor, Koszalin

- Mateusz Werner

Mateusz Werner



a teacher at the Cardinal Stefan Wyszyński University and at the Warsaw School of Social Sciences and Humanities

a critic and theoretician of film, a philosopher of culture an author of a few books and a few dozen of publications

an author and organiser of the film workshops „Poland - Russia. New Gaze” and „Poland - Israel. New Gaze”.

- Andrzej Musiał

Andrzej Musiał



a teacher at the Polish National Film School in Lodz

- he has made documentaries for over 20 years

- as a cameraman he has realised over 50 films, the most prominent are:

"Sposób na życie" ("The Way of Life") dir. Mariusz Front 1993

"Stan nieważkości" ("State of Weightlessness") dir. Maciej J. Drygas 1994

"Arvo Part" dir. Mariusz Grzegorzek 1998

"Głos nadzieji" ("Voice of Hope") dir. Maciej J. Drygas 2002

"Zwycięzcy i przegrani" ("Losers and Winners") dir. Mirosław Dembiński 2004

- his films received many international film festival prizes, among them:

Grand Prix Monte Carlo; Grand Prix "White Cobra" Lodz; Distinction: 'Prix Europa' Berlin; "Silver Gentian" Trento

- Katarzyna Pergól production manager

Katarzyna Pergól



- Victoria Ogneva production manager

Victoria Ogneva



- Magda Borowiec production manager

Magda Borowiec



- Weronika Bławut editor

Weronika Bławut



- Marek Skrzecz editor

Marek Skrzecz



- Przemysław Chruścielewski editor

Przemysław Chruścielewski

