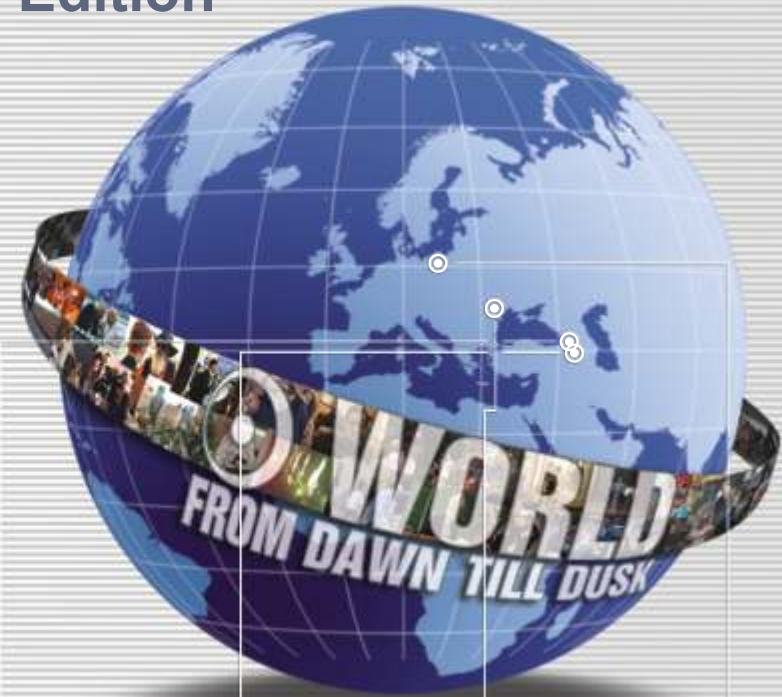




WORLD FROM DAWN TILL DUSK

www.wfdtd.pl

2013 Edition



Tbilisi
from Dawn till Dusk

Yerevan
from Dawn till Dusk

Chisinau
from Dawn till Dusk

Bydgoszcz
from Dawn till Dusk

Minister Bogdan Zdrojewski

Director Paweł Potoroczyn

Director Agnieszka Odorowicz

Director of Channel 2, Jerzy Kapuściński

Director Agnieszka Romaszewska-Guzy

President Rafał Bruski

Director Marzena Matowska

Mirosław Dembiński; Maciej Drygas

Ministry of
Culture
and National
Heritage



POLSKI INSTYTUT
SZTUKI FILMOWEJ



TELEWIZJA POLSKA



BELSAT



BYDGOSZCZ



MIEJSKIE
CENTRUM
KULTURY
w Bydgoszczy



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

Project-graphisphere.com
Correction-Katarzyna Pergót
Events+descript_icons-Mateusz Werner

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THE WORLD FROM DAWN TILL DUSK

a project of workshops and documentary collection

authors:

Maciej J. Drygas
Mirosław Dembiński

tutors:

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

• Idea

Since information became a merchandise every day on television we watch the latest news about wars, catastrophes, scandals, world records, or love affairs. The message about all these things reaches us quickly and efficiently from any place on the Earth.

But is this real truth about the world or just its mere reflection? Is it possible to have a look deeper, under the surface of headline news?

Possibly a picture of a sweaty man holding a parcel and queuing in a long line in front of a police station in Moscow, or a man in an old people's home in Beijing singing a song about Mao, or a young woman visiting a fortune teller in Minsk and dreaming about a great love, or a man going on board of a passenger ship in Kiev and cursing his past, would tell us more about the present world and its condition rather than brief everyday news.

In 2006 we suggested the documentary method of observing reality to the students of the Lodz Film School. For a few years running we have incorporated the project „**Lodz from Dawn till Dusk**” into our curriculum.

In 2011 we invited our colleagues, famous Polish documentary makers and film critics such as Marcel Lozinski, Jacek Bławut, Vita Zelakeviciute, Paweł Lozinski, Wojciech Staron, Jacek Petrycki, Rafał Listopad and Mateusz Werner to carry out the project „**The World from Dawn till Dusk**” in five world capital cities. It was co-financed by Adam Mickiewicz Institute, Polish Film Institute, Polish Television (Channel 2 and Belsat channel) and Ministry of Foreign Affairs Republic of Poland. The film school students from Minsk, Kiev, Moscow, Beijing and Tokyo shot documentary pictures of their cities. However, the pictures will be different from those we see on television every day. In this way a series of films will be made, which can be a starting point for a deeper reflection on our contemporary world.

Our encounters with the students from such different parts of the world turned out to be equally important, or even more important than the films. For them as well as us it was an enriching experience: the young filmmakers would get to know our Polish documentary method of observation and we had an opportunity to see their world through their talent and their sensitivity. A set of five extremely interesting films, the final result of our cooperation, convinced us that it was worth to continue the project using the same method with the support of the same partners.

In 2013, we were on the go again. This time to Tbilisi, Yerevan, Chisinau and Bydgoszcz. Once again we saw amazing places and met some remarkable people who live there. We could take a closer look at them thanks to the sensitivity of the young filmmakers we worked with during the workshops. Another four documentaries were created which enriched the “World from Dawn till Dusk” collection.

In the next years we plan to organize workshops and make films in turn in several countries. In 2014 in India, Turkey and Azerbaijan.

Mirosław Dembiński, Maciej J. Drygas

• The General Concept

“**The World from Dawn till Dusk**” is a complex film education project addressed to young filmmakers as well as a wide spectrum of film viewers in each country.

The first stage assumes the presentation of the most important films representing the Polish Documentary School in capital of each country. The screenings will be accompanied by the meetings with the directors, cameramen, editors, film theoreticians, famous Polish documentary filmmakers: Jacek Bławut, Mirosław Dembiński, Maciej Drygas, Rafał Listopad, Marcel Lozinski, Paweł Lozinski, Wojciech Staron, Jacek Petrycki, Mateusz Werner, or Vita Zelakeviciute. Besides the meetings with the film viewers there are seminars organized for the local young filmmakers, the future workshop participants. It is an opportunity for them to meet the tutors as well as to get acquainted with the concept of the future workshops. Finally, on the basis of the ideas previously sent a target group will be chosen which will eventually participate in the main part of the project.

The second stage involves the film education workshops to be run in each capital of the country by the above mentioned Polish documentary filmmakers. A group of approximately 40 young filmmakers, directors, cameramen, executive producers, sound recordists and editors take part in the workshops in each country. Recruitment for the project will be held in direct cooperation with our local partners: film schools, university art departments and other film and TV organizations. The workshops are followed the method originated by Maciej Drygas and Mirosław Dembiński at the Lodz Film School and used during the project “The World from Dawn till Dusk” in 2011 (Minsk, Moscow, Kiev, Tokyo and Beijing) and 2013 (Tbilisi, Chisinau, Yerevan, Bydgoszcz). The method involves making short films and incorporating them into one film. Each student chooses a given hour from the city life and through documentary observation presents it in his 3-4 minute film. About a dozen of such short films present the city life from dawn till dusk. The workshops consist of daily sessions, discussions, rushes analysis, filming suggestions and finally editing and post-production of the whole film. During group discussions of the projects the students will confront their ideas with the opinions of the Polish tutors, which not only will enrich their skills but also teach them greater sensitivity of the world perception, its deeper understanding leading to its visual presentation.

During **the third stage** of the project the films made within the scope of the project “The World from Dawn till Dusk” will be presented. The presentation is organized in the form of a series of screenings at cinemas and addressed to a wide range of film viewers, who will have an opportunity to see the life of their own city presented in an unusual form. They will also be able to compare it with other, sometimes remote places, “described” according to the similar method, which in turn leads to constructive discussions on similarities and differences between them producing reflections on universal and timeless qualities.

The fourth stage. The films produced during the workshops are incorporated into our collection “The World from Dawn till Dusk” and are presented within the scope of the project's continuation in other parts of the world. We plan their screenings at prestigious film festivals and broadcasts by Polish and international TV stations. We estimate the number of viewers to reach a few million people.



The Foundation Doc'n'World is an institution registered on 18 April 2012 by Miroslaw Dembinski and Maciej Drygas. Its founding was the fruit of the over twenty year rich experience of the two founders, both as documentary makers and as film producers running their own companies, Everest Film Studio and Drygas Production, and their long teaching careers at the Łódź Film School.

The Honorary Committee of the Foundation includes distinguished Polish documentary makers. This includes Marcel and Pawel Lozinski, Jacek Blawut, Jacek Petrycki, Vita Zelakeviciute, Mateusz Werner and Rafal Listopad. Simultaneously they are also experienced lecturers in film (Lodz Film School; Wajda School, Warsaw; Gdynia Film School; and UKSW, Warsaw).

These artists work as tutors in the international project „The World from Dawn till Dusk”. The organizational role of the enterprise has been assumed by the Film Studio “Everest”, in which in 20 years period of time over 60 documentaries have been produced which won numerous prizes at international festivals and were broadcast by over 20 television stations all over the world.

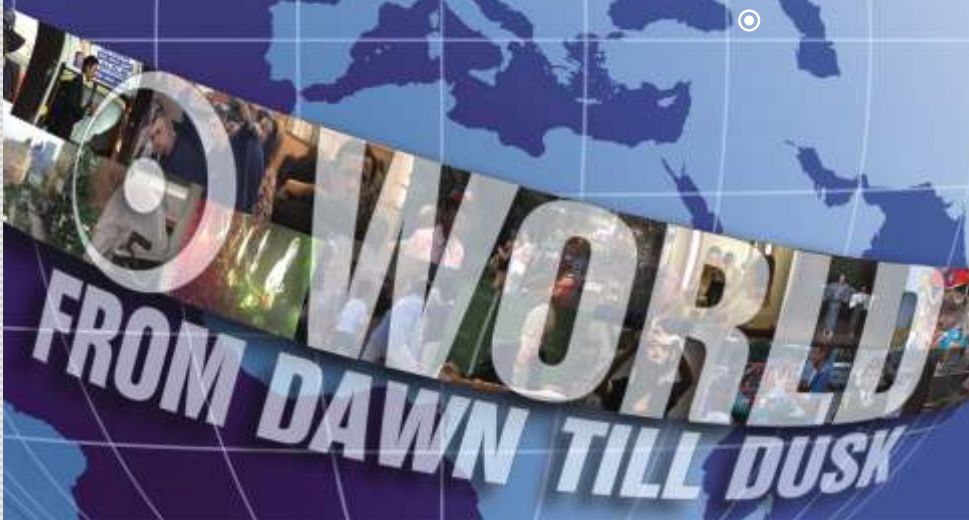
The Doc'n'World Foundation is the first in the world mobile film school which is prepared in terms of equipment and program to run film education workshops in any place in the world. The foundation's Artistic Committee is deeply convinced about the need to teach the members of even the smallest and most remote communities how to describe the world of their own. Such an attitude in the times of global unification helps to preserve the existence of multi culture aspect of the world.

THE WORLD FROM DAWN TILL DUSK 2013 Edition



Tbilisi

from Dawn till Dusk



• POLISH DOCUMENTARY SCHOOL

The first day, after a fascinating visit in the National Museum, where we had the opportunity to see 6,000-year-old treasures of Georgian culture discovered by archaeologists, there was an impromptu meeting with a number of TV stations in the nearby Rustaveli cinema. Mirosław Dembiński was interviewed by them as the creator and producer of the project "The World from Dawn till Dusk". Paweł Łoziński's film "Chemia" was shown afterwards in a cinema to a packed house. After the screening, which was greeted by lengthy applause, there was a lively discussion with the film's director, facilitated by Mateusz Werner. The excited audience, consisting mainly of students from the Theatre and Film Georgian State University (TAFU) asked very personal questions, but also wanted to find out about the technical details connected with making a film, particularly how to achieve the impression of natural intimacy between the characters, uncontaminated by the presence of a camera and microphone.



The next day began early with a visit to a live programme "Morning with Imedi" at Imedi TV, a private television station, where Mirosław Dembiński and Paweł Łoziński talked about the project "Tbilisi from Dawn till Dusk". Afterwards we were guests at the Georgian National Film Centre, where we were welcomed by director Nana Janelidze. The most impor-

tant point of the conversation were our plans for workshops, and also a description of the Polish model of financing film production and the practical functioning of the Polish statute concerning cinematography. Nana Janelidze expressed the desire to visit Warsaw and find out how the Polish Film Institute works. We went straight from the office of the Film Centre to the picturesquely located TAFU, where we were warmly greeted by the dean Dato Janelidze and our main host, Otar Litanishvili, who also lectures in directing.

The intensive meeting with degree students of directing, editing, production and camera operation chiefly served to present the project's main idea, its artistic and organisational foundations, and was also meant to allow the future tutors: Paweł Łoziński and Rafał Listopad to get to know the future participants in the workshop. The students showered us with questions about our expectations, and we, in turn, wanted to find out about their original ideas for a documentary film about their home town. A few hours later we met once more in the House of Cinema for a screening of films by the tutors, taken part in by Mirosław Dembiński, after whose Belorussian Lesson a fascinating discussion took place.

The next day was spent visiting the remarkable David Gareja monastery located in the remote Kacheti Mountains right on the Georgian-Azerbaijan border and strengthening of the bonds of friendship with our wonderful hosts from TAFU: Otar and Dato, who – as we drove – treated us to endless historical stories, anecdotes from the Soviet era and facts about life in Georgia today. The expedition made us aware of the antiquity of Georgian culture and its uniqueness: a combination of Asian exoticness with an unbroken and original Christian tradition. However, on the way we passed Rustavi, like a menacing memento, a ghost town consisting of crumbling tower blocks which recall the era of Khrushchev...

We began our last day in Georgia's capital with a visit to the Polish Embassy, where we received moral support for our plans to finish our stay with a screening of films by students and tutors in the National Library, after which we had yet another discussion with students. Clearly affected by the films, they admitted honestly that they had never realised a documentary film could be a work of art; the personal, subjective voice of artists expressing themselves, observing the world and following their characters. That's what they would like to learn from the Polish tutors and they were given the promise of being given the opportunity to do so.

• WORKSHOP

Workshops took place at the Shota Rustaveli Theatre and Film Georgian State University (TAFU), which we had visited in June this year from 1-16 July. The workshops' participants were mainly students from the university, chiefly from the directing and editing faculties, but also journalists from the Caucasus School of Journalism and Media Management, who are specialised in finding interesting subjects. The tutors during the workshops were: Paweł Łoziński, who took overall responsibility, Wojciech Staroń who was in charge of the cinematographic conception of the short film studies, and Rafał Listopad who advised on issues linked to editing. On the production side the Polish team



consisted of: Victoria Ogneva, our production manager; Katarzyna Boniecka who was responsible for editing film material; and Marcin Ściegliński as the technical and cinematographic consultant. On the Georgian side two TAFU professors supervised the project. They were: Otar Litanishvili and Dato Janelidze, the Dean of the Cinematography Faculty. They freely admitted that their role was to take care that



the Polish tutors had a totally free hand in carrying out the workshops with the Georgian students. As the tutors stressed, the classes were remarkable owing to the students' incredible mobility. They were here, there and everywhere, always rushing some whereat full speed doing lots of things at once. It created an atmosphere of energetic turmoil, which was often difficult to harness, but that's precisely

how the local character of the project manifested itself. The subjects of the filming progress emerged spontaneously, and other subjects emerged during the documentation. A camera followed the work of an ambulance crew, which plays a slightly different role in Georgia than it does in Poland, and also documented a taxi driver's working day, entered the homes of refugees from Southern Ossetia, followed the process of becoming accustomed to the reality of the noisy Tbilisi street life during special classes for the blind... Thanks to the cameras viewers will be able to find out what the world is like in the Georgian capital.

• "TBILISI FROM DAWN TILL DUSK"

Two cars hurtle along the winding and steep streets of Georgia's capital: a taxi being driven by a cheerful, nosy refugee from Sukhumi and an ambulance with a crew of paramedics, who provide assistance in emergencies. Random passengers, random conversations, micro-conversations, mini-relationships. A whirl of faces, gesticulations, looks and smiles. An endless stream of words. Tbilisi seen through a car windscreen seems to pulse with life, energy, and human resourcefulness, although the conversations are often sad. Poverty, unemployment, illness, emigration, political conflicts – that's what the passengers talk about, those are the problems they have to face every day. The camera occasionally goes off on its own, to look inside people's homes, to eavesdrop on toasts during supper, to see what a school exam, a choral concert rehearsal, a lesson for a blind person, a wedding ceremony or a country wedding party are like. And once again a return to the noisy street, baked by the scorching sun, full of passers-by, traders and customers. The stream of events and people is recorded fluently and with a speed that calls forth a music video. After watching this panorama you can't remember the individual characters, but a strong impression of their shared presence remains, which has its own indelible, curious specificity. There must be some kind of magic in it...



• FINAL PRESENTATION

The project's creators Maciej Drygas and Mirosław Dembiński; the leader of the tutor group, Paweł Łoziński; editor Katarzyna Boniecka; production manager Victoria Ogneva; and also Jacek Bławut and Mateusz Werner all went to Tbilisi. They were accompanied by the director of Belsat TV, Agnieszka Romaszewska-Guzy, and Belsat TV journalist, Aleksiej Dzikawiecki. On the first day of our stay (1 December) there was a meeting of the Polish team at the offices of the private TV station Imedi with the director of the documentary department, during which Mirosław Dembiński talked about the project "The World from Dawn till Dusk" suggesting that the film cycle be broadcast in Imedi TV's documentary schedule. Director Romaszewska-Guzy put forward the offer of collaboration between Belsat and Imedi based on exchanging news materials and documentary productions. The Georgian side declared great interest in the idea. In the afternoon, the films "Chisinau from Dawn till Dusk" and "Yerevan from Dawn till Dusk" were screened in the projection room of the National Library for the participants of the Tbilisi workshops, chiefly students of TAFU (Shota Rustaveli Theatre and Film Georgia State University) plus invited guests. Taking part in the discussion were also TAFU professors: Otar Litanishvili and Dato Janelidze, the Dean of the Cinematography Faculty. The most frequently asked question concerned the sombre tone of the films.



It was asked whether the idea came about during the edit. Jacek Bławut took issue with these questions, rejecting accusations that the films had pessimistic overtones. In the evening they were invited by TAFU's Cinematography Faculty to an official welcome supper, during which the main subject was of course recollections from the summer workshops and impressions from the films that had just been watched. The following afternoon there was a premiere screening of "Tbilisi from Dawn till Dusk" for a TAFU audience. The audience's emotional reaction meant the discussion was much shorter than it had been the previous day, although Maciej Drygas bent over backwards to stimulate a longer exchange of opinions. The film's final cut met with a tremendous reception from the workshops' participants. In the evening the Polish delegation took part in the official opening of the Tbilisi International Film Festival, during which Mateusz Werner, one of the project's tutors, was a member of the jury. The following day the official premiere of "Tbilisi from Dawn till Dusk" took place in the Amirani Cinema, during the festival's evening screening, to an almost full house of around 500. The screening was opened by the Polish Ambassador to Georgia, Andrzej Cieszkowski, and Mirosław Dembiński. After the screening all the workshop participants and the entire Polish group were invited to the official banquet by Nana Janelidze, the Director of the Georgian National Film Center.

• MEDIA VOICES

Student Eli Gaharia: "This is a project in which every person can participate in the making of the film."

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პროექტი "მთავალით გათვალისწინებული" დაგეგმილია, რომელიც ყველაზე მეტად დაეხმარება თბილისის მოსახლეობას და მათთვის უფრო მეტად გაეცნოს ქალაქის ცხოვრებას და მისი ისტორიის შესახებ. პროექტი ითვალისწინებს დოკუმენტურ ფილმის გადაღებას, სადაც ასრულები იქნება ურთი ქალაქის ცხოვრებასთან დაკავშირებული ფაქტები. გეგმილია დოკუმენტური ფილმების გადაღება თბილისის ისტორიის შესახებ, სადაც ასრულები იქნება ურთი ქალაქის ცხოვრებასთან დაკავშირებული ფაქტები. პროექტი უწყვეტად იქნება დაგეგმილი, რამდენადაც უნდა შევძლოთ, რომ ვუზიაროთ, რომ ვუზიაროთ, რომ ვუზიაროთ.

პროექტის ავტორის მიზანსა და დაგეგმვის განმარტებით: "ვინ შევძლებთ, ახლაგაჩნდება თბილისელი კინოდოკუმენტალისტებისთვის დოკუმენტალისტის "ვირუსი" გადაცემა და მისი გათავისუფლება, რომ ეს ვირუსი ძალიან კარგად ვრცელდება. სტუდენტებს სწავლავს ახალი გადაღების ქალაქის უწყვეტად დოკუმენტური ცხოვრებისა და მისი ისტორიის შესახებ შედეგად მთავალი ფილმი".

ფილმის გადაღებაში მონაწილეობდა თბილისელი უნივერსიტეტის სტუდენტი ივა ციტიძე: "ესეთი სემინარები ძალიან მნიშვნელოვანია კინოტეორიის შესახებ. რადგან შტუ გეგმილია იქნება იმის და დასტურებით აღმოაჩინო საკუთარი შეხედულებების შესახებ. მათთვის სტუდენტებთან მიმართებაში თანამშრომლობა და მათთვის ურთი ქალაქის ცხოვრებასთან დაკავშირებული ფაქტები. პროექტი უწყვეტად იქნება დაგეგმილი, რამდენადაც უნდა შევძლოთ, რომ ვუზიაროთ, რომ ვუზიაროთ, რომ ვუზიაროთ.

ფილმის პროექტის თბილისის კინოფესტივალის ფარგლებში გაიმართა. რადგან პროექტის ორგანიზატორებს აღნიშნავს, იყენებენ ახალი პროექტის - ქალაქის ცხოვრებას და მათთვის ურთი ქალაქის ცხოვრებასთან დაკავშირებული ფაქტები.

Professor Otar Litanishvili: "This project is very useful for our students, we recommend them the cooperation with such professionals who are always ready to explain and share their experience."

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Mirosław Dembinski: "We have endeavored to ensure that young filmmakers from Tbilisi contracted the "documentary virus" and I'd like to say that this "virus" spreads very well."

Student Iva Czitidze: "This workshop is very important to the filmmakers, because thanks to it you gain more experience and see more possibilities. This project has changed me, so I can see Tbilisi in a different way."

@ www.netgazeti.ge



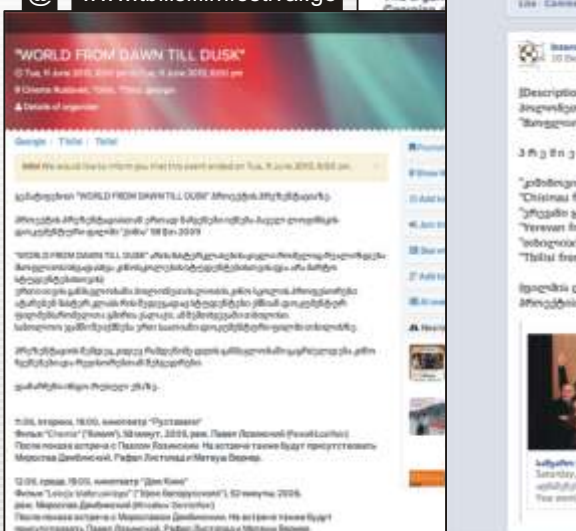
@ www.js.gipa.ge



Otar Litanishvili: "The film was made by our students. The project consists in the fact of doing a portrait of the city, but the characters are the people, which you see every day and who are around us. This is a very unusual approach to the documentary."

Paweł Łoziński: "The students, of course, like all Georgians are happy and carefree, but they don't put a lot less work and now we can admire its effects."

@ www.tbilisifilmfestival.ge

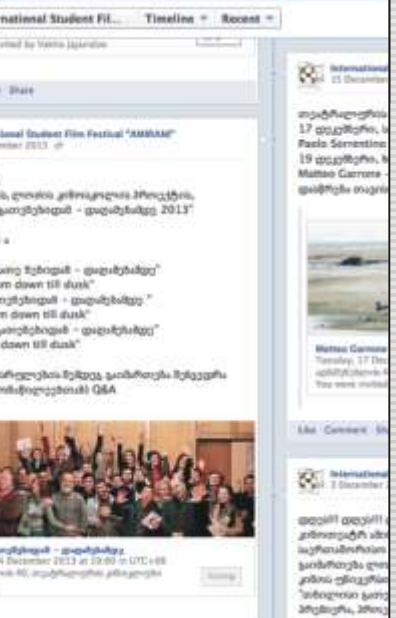


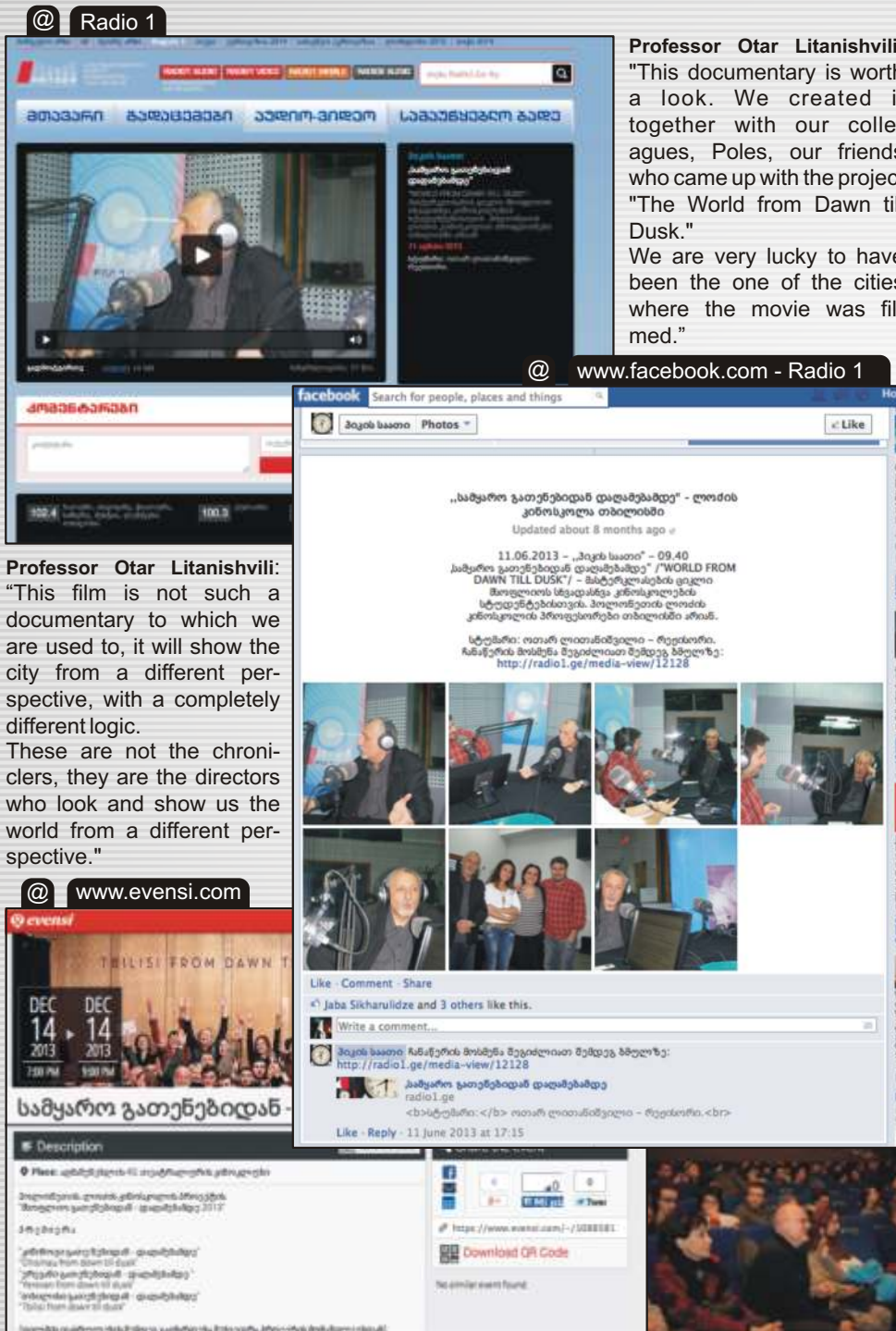
The authors of the project estimated that the students participating in this project are "the future of the Georgian documentary film".

@ www.messenger.com.ge



@ www.facebook.com





Professor Otar Litanishvili:
 "This documentary is worth a look. We created it together with our colleagues, Poles, our friends who came up with the project "The World from Dawn till Dusk."
 We are very lucky to have been the one of the cities where the movie was filmed."

Professor Otar Litanishvili:
 "This film is not such a documentary to which we are used to, it will show the city from a different perspective, with a completely different logic. These are not the chroniclers, they are the directors who look and show us the world from a different perspective."

Students

Vakho Jajanidze
 Nika Okitashvili
 Ivliane Chitidze
 Lasha Kapanadze
 Mariam Phirtskhalava
 Ketii Kipiani
 Eliso Gakharia
 Ina Nersesian
 Guri Pasikashvili
 Levan Dzadzamia
 Eka Kukhianidze
 Tamuna Kldiashvili
 Marta Prus
 Adam Suzin

Tato Kotetishvili
 Ketii Zhvania
 Salome Vepkhvadze
 Giorgi Themaladze
 Mikheil Kotetishvili
 Joanna Žeber
 Anne-Claire Jaulin
 Baqar Cherqezishvili
 Shota Kiladze
 Goga Tsikolia
 Tornike Sekhniashvili
 Tornike Chachanidze
 Tato Kotetishvili

Partners

Shota Rustaveli Theatre and Film Georgian State University
 Dato Janelidze
 Otar Litanishvili
 Caucasus School of Journalism and Media Management (GIPA)
 Tiko Nachkebia

Embassy of the Republic of Poland in Tbilisi
 Andrzej Cieszkowski, Ambassador
 Magdalena Nowakowska, Media & PR Expert

Special Thanks

Dato Janelidze
 Otar Litanishvili
 Daniel Abutidze
 Magdalena Nowakowska

Students of Shota Rustaveli Theatre and Film Georgian State University, Aleko Jobinashvili, Jeje, Ana Mikiashvili, Goderdzi Gogoladze, Ani, Gansakutrebuli, madloba tbilisis chreli abanoebis direqcias, Gia, clinic of David Gagua, Giorgi Gamezardashvili and Reona Gamezardashvili, City of Tbilisi Office

Professional crew

Artistic supervisors:
 Paweł Łoziński
 Wojciech Staroń
 Rafał Listopad

Cinematographic consultant:
 Marcin Ściegliński

Editor
 Katarzyna Boniecka

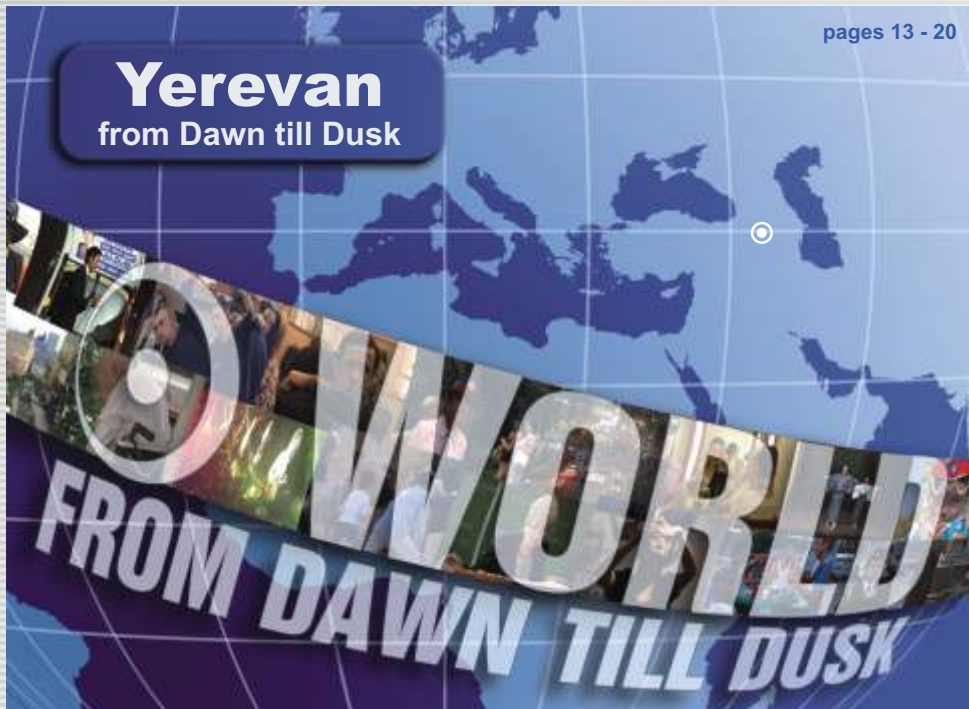
Sound:
 Grzegorz Lindemann
 Studio Melange

Production manager
 Victoria Ogneva

Colour correction:
 Kajetan Plis

Coordinator (Tbilisi):
 Otar Litanishvili

Music:
 TBILISO
 Music: Revaz Lagidze
 Text: Petre Gruzinski
 Executed by Georgian Quartet "ORERA"
 & Nani Bregvadze.



• POLISH DOCUMENTARY SCHOOL



Before the workshop at the Yerevan State Institute of Theatre and Cinema some meetings took place with our tutor, Jacek Blawut and Victoria Ogneva, the production manager, involving over twenty students from the school. For three days film screenings, conversations about the Polish documentary school and discussion on subjects which might become the basis for a future film

collaboration about Yerevan took place under the watchful eye and care of our Armenian hosts: the institute's Rector Armen Mazmnyan and his assistant Anahit Khachatryan. We showed the students films about Kiev, Moscow and Tokyo, and also documentary by the tutors: Jacek Blawut, Marcel Lozinski, and young Polish documentary film makers, including Paweł Ziemilski. There were questions about the creative methods of the Polish documentary makers and the production principles underpinning the project "The World from Dawn till Dusk". After this warm-up lasting several days the students had engendered so much motivation about making a film about their city that when the actual workshop with the Polish team began, the students threw themselves into the work with great enthusiasm.

• WORKSHOP



Workshop took place at the Yerevan State Institute of Theatre and Cinema from 16 September-4 October. The Polish team was made up of: Marcel Łoziński, Jacek Bławut and Vita Želakeviciute, and also the editor, Katarzyna Boniecka; production manager Victoria Ogneva and assistant cinematographer Vahram Mkhitryan.

The workshops' participants were enthusiastic 3rd-and 4th-year students at the Institute of Theatre and Cinema, mainly majoring in directing and cinematography. The school's Rector, Armen Mazmnyan, extended great hospitality and organisational help, supported by the Armenian project coordinator, lecturer Anush Kocharyan, and Anahit Khachatryan, the rector's assistant. The tutors found the Yerevan film students extremely mature and hardworking. The last few

years, which have been difficult for Armenian economic and political terms, have left their mark on the people and the capital. During the selection of documentary subjects by the participants an acute contrast was apparent between material privation, the daily struggle for survival and the difficulties of these struggles on the one hand and pride in the great cultural traditions, a calm certainty in one's own identity, faith in high art



and its symbolic meaning on the other. Perhaps – here in Yerevan – the most poetic, the most metaphorical picture of a city will emerge, where even the story of a crane operator will be transformed into a story about the power of the imagination. Against the background of a bakery, a cemetery or a street we'll be able



and its symbolic meaning on the other. Perhaps – here in Yerevan – the most poetic, the most metaphorical picture of a city will emerge, where even the story of a crane operator will be transformed into a story about the power of the imagination. Against the background of a bakery, a cemetery or a street we'll be able

to observe the relationship of a master and pupil during a music lesson, a ballet lesson, or a theatre rehearsal. We'll meet a woman painter immortalising a single element of a city landscape: roofs; but we'll also see the meaning of a human community in the ceremonial ritual of cleaning carpets.

• “YEREVAN FROM DAWN TILL DUSK”

One of the film's characters, the operator of a huge crane, looks down on the city. He sees various things. The distance and loneliness at altitude makes him think things over, and he's happy to share his reflections with the filmmakers. The camera and us – the viewers – assume his point of view. We look down on rooftops, and on the pattern of streets meandering between them, and we suddenly notice a young woman taking photographs. She also likes bird's-eye views. She paints rooftop panoramas of the city in tranquil, somewhat melancholy colours. Paradoxically, however, this film stays close to the ground. We see the life of a large family. The father collects scrap metal and one of his sons sells holy pictures for pennies in the city centre streets. We see women baking lavash (Armenian bread) in a cellar bakery using traditional methods. We also observe the daily rituals of an old couple, their cheerful murmurs, unhurried gestures and the silences they sink into. The film's peaceful narration tries to capture something that fills the space between the crane's lofty perspective with a view on Mount Ararat and the mundane hustle and bustle around everyday activities; the struggle to survive another day. Every viewer will have to find their own name for it.



• FINAL PRESENTATION

The workshop organisers, tutor Jacek Bławut, film editor Katarzyna Boniecka and Victoria Ogneva travelled to Yerevan from Tbilisi. Travelling with them were the project's creators: Mirosław Dembiński and Maciej Drygas. On 5 December a screening of the films “Tbilisi from Dawn till Dusk” and “Chisinau from Dawn till Dusk” and a meeting with the audience, which was mainly made up of participants in the workshop (stu-



dents of Yerevan State Institute of Theatre and Cinema) took place in the Studio Theatre. Also present was the school's Rector, Armen Mazmnyan (now sadly deceased).



The next day the Polish team met in the Institute for a working meeting with the workshop participants to watch footage from the Yerevan documentary and discuss issues linked to the final cut. In the afternoon there was a press conference organised by our Armenian hosts for the local media, during which the Polish filmmakers

presented the project “The World from Dawn till Dusk” and the results of the workshops in Yerevan. It was followed by the official premiere of the film “Yerevan from Dawn till Dusk” in the Moscow Cinema to a packed house of around 300. On 7 December the Polish delegation returned to Tbilisi, flying back to Warsaw the following day.



• MEDIA VOICES

Jacek Blawut: "We managed to bring students from Yerevan, Polish aesthetics of the documentary in which the first place is the man."

@ kinoashkharh.am



@ www.facebook.com



@ www.facebook.com



Rector Armen Mazmnyan: "For us the most important fact is that representatives of one of the best film schools teach our students how to make a sincere and noble film. For us this is some kind of celebration, the beginning of something new, very important and sincere, international phenomenon, the result of work masters and students. We believe that this work will be continued, that it will live its life."

@ www.facebook.com



Jacek Blawut: "Without a doubt, the film is important, but more important is the process itself - the exchange of ideas, sharing experience."

@ www.facebook.com



@ www.azatutyun.am





Maciej Drygas: "We set students the task to move away from the use of language of television or reporter and speak the language of film. In a word, we have tried to convey to students the aesthetics of Polish documentary film".

Mirosław Dembiński: "Without a doubt, films of a different countries are different, each city has its own specifics. But these films also have a common feature –main principle of all these movies is always a man and his experiences. In this dimension project showed how much we are far and near at the same time."

@ www.youtube.pl



@ kinoashkharh.am



@ www.haynews.am



Jacek Bławut: "This is a film about love and made with love. This morning I told the students that I can't compare their enthusiasm and sensitivity with anyone else. I speak this very sincerely."

Student Tatevik Manukyan: "We have learned important things, which resulted by creating this movie. Yerevan wasn't shown in bright colors, but instead of this we showed the Yerevan, which is real. I think the audience will appreciate it more than an artificial brightness."

Students

Vruyr Simonyan	Vahan Khachatryan	Razmik Grigoryan	Nahapet Sargsyan
Tatevik Baghdasaryan	Areg Kozmoyan	Michael Abrahamyan	Shake Hovhannisyann
Tatevik Manukyan	Andranik Harutyunyan	Armine Shakhazaryan	Jasmine Razarian
Aren Malaqyan	Gabriel Mirakyan	Aram Ohanyan	Tatev Martirosyan
Ashot Hovsepian	Hayk Gevorgyan	Hayk Sargsyan	Alen Manukyan
Martin Hovhannisyann	Mariam Mirzoyan	Albert Sargsyan	Zhanna Nazaryan
Ani Hakobyan	Mery Aghakhanyan	Yuri Mughdusyan	Tatevik Tadevosyan
Alla Harutyunyan	Nikolay Hovhannisyann	Liana Matevosyan	Vahe Ghukasyan
Lusine Papoyan	Lilit Frangulyan	Asya Matevosyan	Levon Beglaryan
Argishti Madancyan	Arthur Sukiasyan	Seyran Antonyan	Mher Sargsyan
Vahe Hakobyan	Beniamin Gevorgyan	Liana Gabrielyan	Stepan Sargsyan
Vardan Harutyunyan	Gohar Lazgiyan	Narek Ayyvazyan	

Partners

Yerevan State Institute of Theatre and Cinematography Rector Armen Mazmanyann	The Embassy of the Republic of Poland in Yerevan Zdzisław Raczyński
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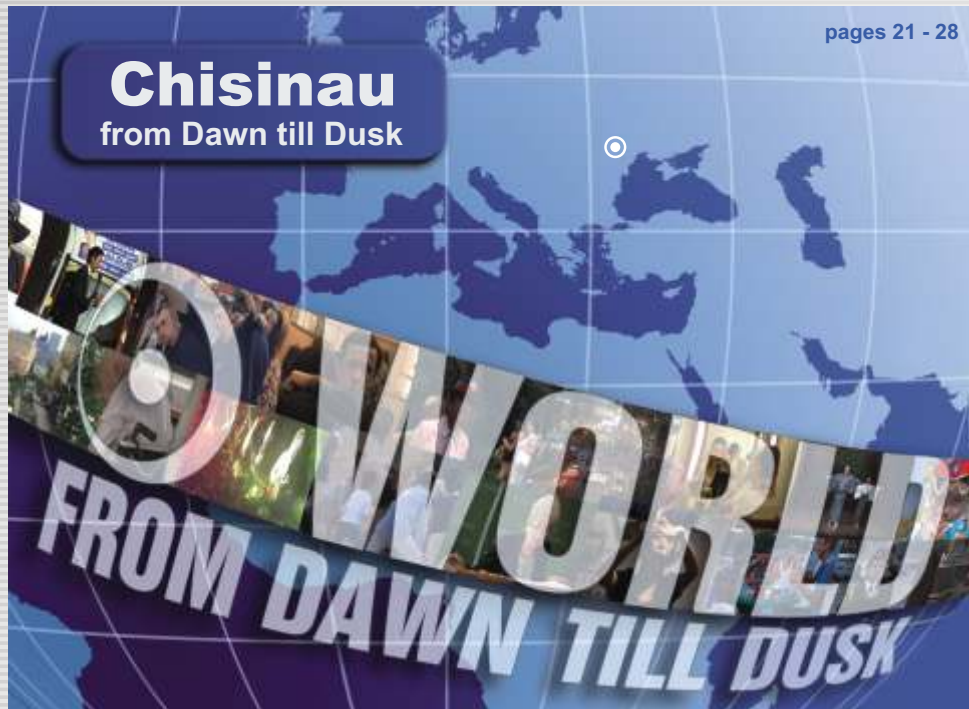
Special thanks

Armen Mazmanyann Anush Kocharyan Anahit Khachatryan	All the workers of YSITC Aneta Erzinkyan Garegin Zaqoyan Ester Hakobyan Arthur Asoyan Arthur Vardanyan Vahe Hovhannisyann
"MOSCOW" CINEMA Limited Liability Company in Yerevan General Manager Martun Adoyan	
Georgy Minasov Tatayana Minasyan Sargis Kharazyan	

Samvel Shmavonyan, Mary Moon, Visual Gap Gallery, Karen Sahakyan, cafe Marco Polo, Bavakan Matevosyan, Nubar Safaryan, Lusya Karapetyan, Gor Karapetyan, Zaven and Eghisabet, Sayat, Margarita Shahinyan, Artur Vardikyan, Gagik Ginosyan, Erewańska Szkoła Tańca, Yerevan Dance College, Yerevan State Opera and Ballet Theatre, Vova Gukasyan, Hayk Babayan

Professional crew

Artistic supervisors: Jacek Bławut Marcel Łoziński Vita Żelakeviciute	Project coordinator: Katarzyna Pergół
Editor: Katarzyna Boniecka	Cinematographic consultant: Vahram Mkhitaryan
Production manager: Victoria Ogneva	Sound: Piotr Pliszka
Coordinators (Yerevan): Anush Kocharyan Anahit Khachatryan	Colour correction: Marcin Ściegliński
	Music: Georgy Minasov „Machkał” Georgy Minasov „Saranj” Armenian Folk Music



• POLISH DOCUMENTARY SCHOOL

We went straight from the aeroplane to the discussion with students from the Academy of Music, Theatre and Fine Arts. A group of around twenty-five students from various degree courses and a few lecturers were waiting for us in a small room with windows darkened using blankets. After being welcomed by the dean Mirosław Dembiński presented the idea of the project “The World from Dawn till Dusk”, going right back to its beginnings, when he and Maciej Drygas began running documentary classes for students at the Łódź Film School titled “Łódź from Dawn till Dusk”. Then Mateusz Werner talked about carrying out the project in 2011, which took place in the capitals of five countries, and Rafał Listopad shared his experiences of being a tutor in Tokyo. A discussion took place after a screening of the film “Moscow from Dawn till Dusk”. The audience were surprised by how closely the film portrait of the Russian capital adhered to the project's concept. There were questions about the choice of topics, the organisation of the filming locations, the types of film equipment, and the selection of footage during editing. Most of the people present at the meeting declared their interest in taking part in the project.

For the following two days we were the guests of the Department of Journalism at the Moldova State University. Taking part were around a dozen students from various degree courses, occasionally as unrelated to film as computer studies and law. However, it turned out that in Chişinău there's a large and active community of amateur film makers, who make experimental films, video clips and short films, but not documentaries. Our project would be the chance for them to gain new experience. Over the course of four meetings we showed films made by our tutors. A

discussion about the Polish documentary school filmmaking and the observation method it developed was an additional part of the presentation of our plans in Chişinău.



On the following day we screened all five films from “The World from Dawn till Dusk 2011” for the attendees at Cronograf International Documentary Film Festival, Moldova's most important film event. Among the guests were mainly young film fans and film students, participants at the festival who were also interested in taking part in the project. After the screening there was a lively discussion, the most important topic of which were the differ-

ences and similarities between the various films. Why were scenes from the lives of wealthy people missing? Why were all the characters in Kiev gathered on one boat? How did the filmmakers cope in certain cases with self-censorship and fear of authoritarian governments? Those were some of the questions asked during the discussion.

Our last stop in Chişinău was Moldova Slavic University, where after presenting the project we showed films by masters of the Polish documentary film: Kazimierz Karabasz and Krzysztof Kieślowski, and also films by our tutors' students. The most popular were the films made by students, following which a lively discussion sprang up.

• WORKSHOP

Workshops took place in Chisinau, the capital of Moldova from 21 August-7 September. We were guests of the Academy of Music, Theatre and Fine Arts from which most of the workshops' participants came, specifically: students of directing, cinematography and editing. Students from other degree courses also took part, from: economics, law. There were also graduates, for example a journalist, who initially intended to write a report about the project “Chisinau from Dawn till Dusk” and a businesswoman, who – thanks to her amazing knowledge of local reality – turned out to be an irreplaceable source of films subjects. The leader of the Polish tutors was Maciej Drygas, accompanied by Andrzej Musiał and Rafał Listopad. On the production side the Polish group consisted of editor, Monika Sirojc; production manager Victoria Ogneva and Marcin Ściegliński, cinematographer. The workshops' host was Vlad Druck, the manager of the Multimedia Department at the Academy of Music, Theatre and Fine Arts. The project coordinator on the Moldavian side was Vitalie Cirhana, the director of the NGO MilleniuM Training and Development Institute. Chisinau is a peaceful city, lacking a wild nightlife or busy commercial streets. Neither is there the





ostentatious luxury often seen in the capitals of Eastern Europe. Nonetheless, many interesting things take place here, although usually out of sight, among ordinary people. It's a paradise for documentary makers on the hunt for subjects! So, thanks to the personal acquaintances of the workshops' participants we'll be able to see the life of a large family and a hairdresser's salon in an ordinary flat in a housing block. We'll get to know the interesting perso-

nalities of a shop assistant from a small shop and a bus conductor. We'll hear what they talk about with their customers. It may turn out that emigration is the dominant subject, because Moldovans travel to find work in many European countries and have to leave their families, so economic migration is a typical experience for this society today. The camera shows emotional moments close-up as buses pull out of the bus station in Chişinău. There will also be more light-hearted episodes, for example tasting the famous Moldovan wines in a well-stocked cellar. The entire film will be enriched by music written by one of the workshops' participants.



● "CHISINAU FROM DAWN TILL DUSK"



Life in Chisinau is not a fairy tale. The film portrait of the capital of Moldova contains images that are proof of this. We see the deadly drudgery of workers in the extraordinary interior of a brick factory hidden underground in the side of a mountain, we follow the daily bustle of a shop assistant, who appears at her shop at the crack of dawn as if at some border post. The inhabitants of Chisinau are very resourceful: if they cannot cope otherwise, they start small businesses in their homes. We go into a barber's shop in a block of flats, then descend to the basement, where in a small shop funeral wreaths are put together and portraits are

drawn for tombstones. A wine tasting scene becomes rather ironic in this context, with the connoisseurs-to-be being entertained in a luxury restaurant, learning the ins and outs of taste receptors as well as the right colours and aromas of the beverage which forms the natural wealth of Moldova and its trademark. However, the greatest strength of the film are the statements contributed by the people in it. It is from them that we learn about the actual wages, working conditions, health care, unemployment, politics and emigration. These statements dropped in incidentally in conversation, sounding natural and without any journalistic intentions, become a source of concrete knowledge about the lives of the inhabitants of Chisinau, and remind us that a real document feeds on the crumbs of reality.

● FINAL PRESENTATION



In Chişinău the project was represented by the tutors: Maciej Drygas and Andrzej Musiał, the production manager Victoria Ogneva, and Mateusz Werner. In the morning of 21 December we met the Moldavian workshop participants in the Academy of Music, Theatre and Fine Arts to watch and discuss what had been achieved in

Yerevan and Tbilisi. Taking part in the meeting was our host Vlad Druck, the head of the Multimedia Faculty of the Academy of Music, Theatre and Fine Arts; the professorial body; and the director of the Cronograf IDFF, who had hosted us during our first visit in May. The comments after the screening were similar to those we had heard in Tbilisi; the audience stressed the melancholy mood of the films, but didn't offer it as a criticism. They thought it suited the "documentary truth". That evening the official premiere of the film "Chisinau from Dawn till Dusk" took place in the Odeon Cinema to a full house of around 400. The film met with a tremendous reception, and after the screening the workshop tutors and participants went on stage and conducted a long Q-and-A-session with the audience. The greatest impression on the audience was the realisation that their world – whose problems and imperfections are often a source of embarrassment – could become interesting documentary themes through the film metaphor; could be compelling and educational stories. Following the premiere all the workshop's participants went to a nearby restaurant for a glass of wine, in order to share their feelings and observations and celebrate their joint achievements.



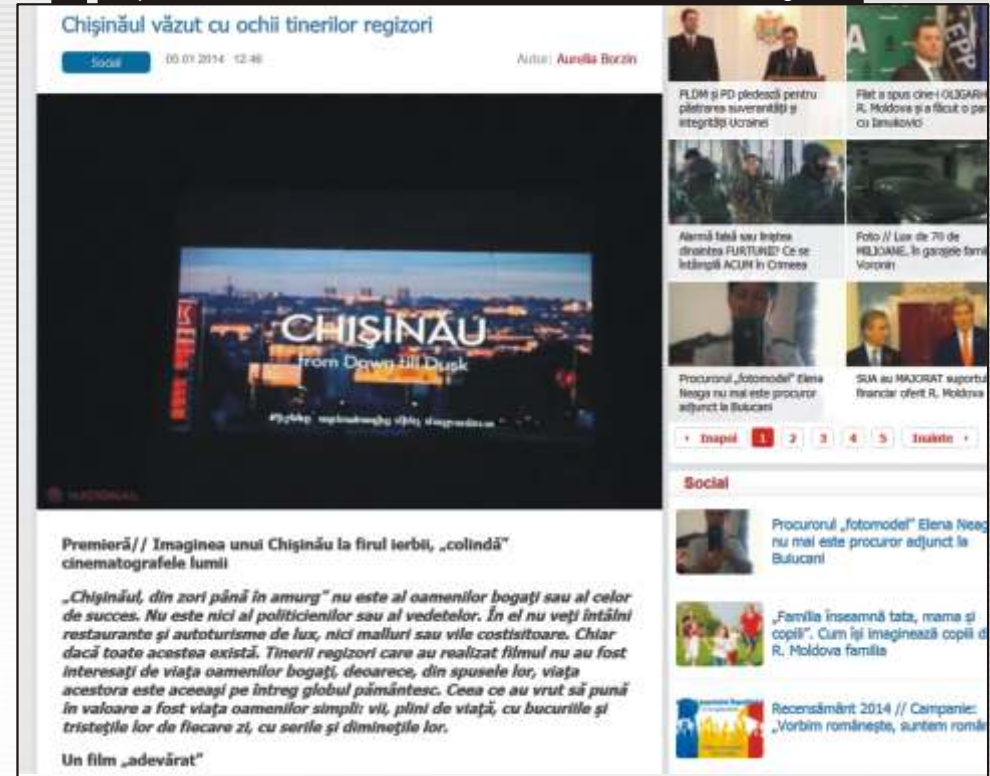
• MEDIA VOICES

Petru Negura: "The film is surprising from the beginning, and the emotions are accompanying him up to the the last frame. This is due to the authenticity of the scenes and the people presented in the movie. Images described in the film and the characters weren't chosen specifically or in order to present beauty or "positive" tourist attractions in Chisinau, but just to present a real day of a real life of ordinary people. The film "Chisinau from Dawn till Dusk" shows us the different faces of the city in which it is hard to find because every day we pass them without paying any attention. We can say that the film reminds residents that live in the city which practically do not know."

@ http://platzforma.md/?p=808



@ http://www.ziarulnational.md/chisinaul-vazut-cu-ochii-tinerilor-regizori/



@ evz.md



@ curaj.tv



Maciej Drygas: "I only asked the youth in order that the movies were true."
Student Vlad Druc: "I don't see nothing sad in this film. Even death isn't sad. She is authentic."

@ www.facebook.com



@ <http://www.civic.md/stiri-ong/23014-premiera-filmului-chisinau-din-zori-pana>

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Premiera filmului "Chisinau din zori pana la amurg"

Publicat: Luni, 30 Decembrie 2013 07:34 Adăugat de Vitalie Cîrhană

Cinematograful Odeon a găzduit pe data de 21.12.2013 ora 19.00, un eveniment remarcabil în cinematografia autohtonă și anume premiera filmului documentar "Chisinau din zori pana la amurg" care reprezintă viața cotidiană a Chișinăenilor, o societate care își împune să aspire spre un ideal înzestrat.

Urmasind acest film putem deduce ca viața în Chișinau nu este un beznă, observăm munca istovitoare a lucrătorilor din-o mână de pată, umărul agătat de zi cu zi și altele varietăți care îți încapă lucră odată cu apăsarea zoriilor. După cum deja cunoaștem, rolul lor sunt un popor inventiv care pot să se adapteze mediului înconjurător, lucru care îl putem observa și în film. Forța acestor documentar este sinceritatea eroilor, cu igorului lor atam informații cu privire la salarii, condițiile de muncă, serviciile de sănătate, șomaj, politica și emigrare. Aceste lucruri care sună în mod natural devin o sursă de curiozitate specifică despre viața locuitorilor din Chișinau.

Filmul a fost realizat în cadrul proiectului educațional de film "Lumea din zori pana la amurg". Astfel Chișinau a intrat în lista celor 8 capitale din lume despre care au fost realizate filme documentare: Tokyo, Beijing, Kiev, Moscova, Minsk în 2011 și Tbilisi, Ierusalim și Chișinau în 2013.

Grădindu-și proiectul cinematic o fost inițiat și implementat de documentaristii polonezi creatori și critici de film în colaborare cu studenții de la Academia de Muzică, Teatru și Arte Plastice din Chișinau.

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CHISINAU
from Dawn to Dusk

Vitalie Cîrhană: "We find that Moldovans are a nation full of creative inventiveness, people are easily adapting to their environment, that is what the movie try to tell us. The strength of this film is the honesty of the characters appearing in it."

@ <http://www.evz.md>

În anul 90 scriitorul și jurnalistul polonez Ryszard Kapuściński calcula că mai puțin de 5% din populație începe să aibă în vedere. Totuși jurnalele de afară, prin ageritate subiectelor, cenzurii fără îngrășire a conflictelor armate, cenzurii și omogenității, a namerilor care aparțin unei națiuni și a politicilor de țară.

"Cea mai puțin realistă este televiziunea. Este instrumentul de sență falsă, în cazul căruia își construiește adesea despre realitate lucrându-se pe televiziune, situat și devine orb. Din păcate, așa e și în cazul nostru, pe locul cunoscut. Când am ajuns de la fotografia de război la portretizarea de război", se întrebă documentaristul polonez Maciej Drygas, care împreună cu colegul său Andrzej Musiał, sunt în Republica Moldova pentru un proiect cinematografic despre Chișinău.

Lumea de la Râșkivik despre Apus

Proiectul "Lumea de la Râșkivik despre Apus" a început acum doi ani, când cei mai buni documentaristi

Andrzej Musiał: "For us, the people involved in the documentaries, the ruling law is that of the Indians, saying that to get to know the other person you have to go after him by 10 km. The place is an excuse to discover, through interpersonal relationships the micro-truth, which will be also important even after five or ten years."

Students

Yaroslava Zelinscaia
Lucia Lupu
Xenia Ciuvașeva
Marina Shupac
Alexe Pupăzan
Victor Galușca
Andrei Moraru
Sergiu Padurean
Vlad Bolgarin
Ekaterina Trokhina (K.K.)
Rada Ursu
Natalia Shaufert
Ilinka Stîncă

Maria Popova
Lilia Petrina
Vsevolod Takii
Vasile Fotescu
Eugeniu Bocancea
Nicu Dragan
Călin Lozan
Natalia Antsupova
Lucian Ciubotaru
Olga Gutu
Valeria Bejinaru
Yaroslava Lucovnicova
Victoria Rotari

Partners

Millenium" Training and Development Institute
Vitalie Cîrhană, Director

Polish Institute in Bucharest
Maja Wawrzyk, Director
Mirela Lazar, Project coordinator
Ecaterina Budimir, secretary

Academy of Music, Theatre and Fine Arts
Vlad Druck, Multimedia Department

Moldova Slavic University in Chisinau

The Embassy of the Republic of Poland in Chisinau
Artur Michalski, Ambassador
Teresa Rzońca, II secretary

International Documentary Film Festival CRONOGRAF

Special thanks

Vlad Druck
Victoria Dunaeva
Tatiana Chitii
Valentina Ciobanu

"Perpetuum" Ltd, manager Mrs. Natalia Antsupova, Tamara Cuțitaru, Dumitru Stegărescu, Stefan Bourosu, all the drivers and traffic controlers of the trolleybus lines 17, 22, 4, 1 and bus lines 23, 2, 44, 46, 48 in Chisinau, Gilca Ludmila, Gilca Natalia, National Employment Agency of Moldova director Șupac Ala, Iura, Valera, Igor, Valentina Ciuvașeva, The National College of Choreography, Druta family, Franzeluta SA, Nikolai Kiroshka „La Taifas”, Lilia Dulcer-Chernei „Gitana Winery”, Tatiana Kroitoru i Elizaveta Bryahna „Fautor”, Aleksandr Lukianov „Et cetera”, Natalia Melnik „Casa Vinului”

Professional crew

Artistic supervisors:
Maciej Drygas
Andrzej Musiał
Rafał Listopad

Project coordinator:
Katarzyna Pergół

Editor:
Monika Sirojć

Cinematographic consultant:
Marcin Ściegliński

Production manager:
Victoria Ogneva

Sound:
Iwo Klimek

Coordinator (Chisinau):
Vitalie Cîrhană

Colour correction:
Kajetan Plis

Music arrangement:
Alexe Pupăzan

Bydgoszcz from Dawn till Dusk



• POLISH DOCUMENTARY SCHOOL



A series of interactions with a local audience – mainly university and high school students interested in taking part in the project “Bydgoszcz from Dawn till Dusk” – took place in the second week of October in the hospitable Bydgoszcz Cultural Centre. Three of the tutors hail from there: Mirosław Dembiński, Maciej Cuske and Marcin Sauter. It's an exceptional situation when the workshop organisers know the title city very well which means they can

discuss the choice of subjects with the participants in great detail.

The meetings, which were run by Remigiusz Zawadzki, the representative of the Bydgoszcz Cultural Centre, had two aspects: a presentation of the project “The World from Dawn till Dusk” combined with conversations about the planned film about Bydgoszcz and a screening of films from the Polish documentary school. Maciej Drygas presented his legendary documentary “Hear My Cry” and talked about running the workshops “Moscow from Dawn till Dusk” in 2011. The following day Maciej Cuske and Marcin Sauter carried out a tour of universities and high schools in Bydgoszcz screening films from the collection “The World from Dawn till

Dusk” and inviting young people interested in taking part in the Bydgoszcz project. The next point in the programme were screenings of the Polish documentary school and lectures linked to it by Mateusz Werner, who, when discussing the work of Kazimierz Karabasz, Krzysztof Kieslowski and Marcel Lozinski, endeavoured to emphasise the clear continuity in their thinking about the documentary, their similar relationship to the central characters and the truth of reality, resulting from their shared artistic philosophy. During the last day of the Bydgoszcz meetings we screened the film which resulted from the workshop run in Kiev. Following that there was a meeting with some remarkable guests: Otar Litanishvili and Dato Janelidze, the professors at the film school in Tbilisi. They brought with them a fragment of the film about Tbilisi lasting a few minutes, the fruits of this year's workshops in Georgia. The audience were interested in the specifics of the making of the film: the choice of subjects, the organisation of the film crews' work and the narrative criteria underpinning the edit. In this way the meeting transformed into a discussion about Bydgoszcz, as the focus for the next documentary and the future participants in the workshops began to conjure up visions about possible short films.

• WORKSHOP

The workshop took place in the Bydgoszcz Cultural Centre from 19 October-7 November. The group of tutors consisted of: Mirosław Dembiński, as the main facilitator and project leader; Maciej Cuske and Marcin Sauter and Remigiusz



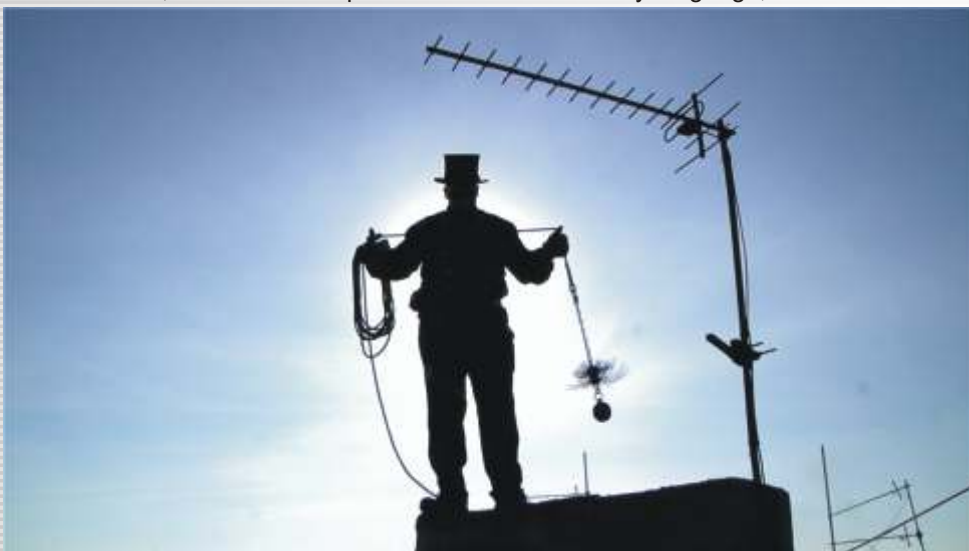
Zawadzki as the coordinator from the Bydgoszcz Centre and back-up facilitator. Mirosława Dembińska, a native of Bydgoszcz, supported the workshop with her filmmaking experience. In addition Marcin Ściegliński provided cinematographic consultation, Katarzyna Śpioch was responsible for editing and Luiza Skrzek managed production. The director of Bydgoszcz Cultural Centre, Marzena Matowska, created an ideal environment for running the sessions and the shooting of a record 30 short films. Without the help and involvement of Ms Matowska the undertaking wouldn't have been completed. The workshop was recording-breaking not only because of the number of people involved organisationally, but also as regards the number of participants, of which there were an impressive 42 at the sessions, which probably was the maximum this educational and filmmaking project – which was open to all-comers – could accommodate. Most of the participants were young people from Bydgoszcz universities, colleges and the arts high school. Students from the Bydgoszcz Academy Music also played a crucial role by contributing their sound-recording skills. Although many of the people didn't have a film background, their enthusiasm, inventiveness and desire to learn compensated for what they lacked.

After only a few days they were already forming a good film-making team with their more experienced peers, jointly thinking up subjects, discussing how to get them onto film, helping with documentation and shooting, and then working on the editing. The subjects which the workshop participants brought with them had more in common with people, with the central characters, than the place they live in. It was clear to see that Bydgoszcz on camera would become something of a gallery of personalities: a 12-year-old musical genius who came to Bydgoszcz from China in order to study at the Academy of Music, Mr Czubek who's a paragliding pilot, an alternative artist, a mountaineer and musician, the mysterious Woman with the Suitcase, and many, many others, whose life trajectories bisect each other on pedestrian crossings or in lottery retailers...

The workshop's climax was the ceremony of awarding the participants with their certificates and a screening of clips from the filmed material. The characters of the film were among the invited guests. They'd "stepped out of the screen" onto the stage and created a moving atmosphere. The young pianist from China gave a concert which another child – a blind pupil at the Braille School – spontaneously joined in with. A group of historical reenactors in Wehrmacht uniforms "arrested" Ms Matowska and a Roma band danced with a girl in a wheelchair.

● „BYDGOSZCZ FROM DAWN TILL DUSK”

Bydgoszcz is not a metropolis. And that distinguishes it from the capitals which have so far been portrayed in the cycle "The World from Dawn till Dusk". Although life has a slower rhythm here, Bydgoszcz doesn't give the impression of being a provincial town. The town centre, picturesquely criss-crossed by canals, is vibrant with street life. You can see new, stylishly built developments and the people, as you'd expect, are always rushing somewhere... Our guide around Bydgoszcz is a chimney sweep. An authentic figure – but also poetically metaphorical – he looks down onto the town from the height of the roofs and chimneys. With him we enter flats and houses and we listen to typical neighbourly conversations, where more important than words is body language, human behaviour,



smiles and looks. We find plenty of warmth and trust in this little theatre of everydayness; much more than we would expect. There's the same feel-good atmosphere in scenes featuring a lottery retailer's, and then in a conversation with an elderly film fan about his favourite movies. Then there's a moving scene about the everyday care of an elderly woman suffering from memory loss. The weight of these conversations slowly grows, to reach its climax in an amazing discussion involving gravediggers at the back of an undertaker's, who, after the working day is over, begin to wrangle over the existence of God and the difference between being alive and being dead.

● FINAL PRESENTATION

The official premiere of Bydgoszcz From Dawn Till Dusk in the Orzeł Cinema was preceded by a screening of films about Chisinau and Yerevan. The tutors: Maciej Drygas, Mateusz Werner, Jacek Bławut and Vita Zelakieviciute fielded questions from the audience. Discussions took place with the packed house concerning what benefits can accrue to Polish culture by teaching documentary filmmaking abroad and whether "film-school" films can rival professional productions in terms of quality. Many questions were also asked about Moldovan and Armenian reality and to what extent the films just watched reflected the authentic lives of the people living there. After the discussion was over, Marzena Matowska, Director of Bydgoszcz Culture Centre, came on stage. As a Bydgoszcz native she stated that in the documentary created by young film students under the supervision of experienced documentary makers she discovered another, usually invisible, but also vibrantly living city full of poetic energy and fascinating individuals.

Subsequently the audience watched trailers of films about Beijing, Tokyo and Kiev, demonstrating the project's international context.

Then the Bydgoszcz film was screened. The audience reacted to it animatedly, recognising people they knew among the protagonists, commenting on well-known places and applauding various lines delivered by the characters. Following the screening all the filmmakers and tutors came on stage to feature in a group photograph, and the audience's spontaneous and highly enthusiastic reaction meant that the rest of the event took place in a mood of homely chaos.

Later on, the discussions moved to the corridors and the street, since on the request of

people who had been locked out the first time an additional, special screening of Bydgoszcz From Dawn Till Dusk was put on. And once again the cinema filled up with viewers. At the same time film crews from Bydgoszcz local TV and Radio Pik reporters conducted interviews with the tutors and filmmakers. The event continued until late into the night.



MEDIA VOICES

Mirosław Dembinski: "We're looking for interesting stories that could be described in a few minutes documentary studies. Therefore, we invite to the workshop not only the young filmmakers, but also those who hadn't dealt with the film so far."

Maciej Drygas: "We have to be aware of the fact that this is a very intensive training. Sometimes literally, "from dawn till dusk," but I think it's worth it to survive."

Student Natalia Jacheć:

"We had plenty of ideas. One group moved to the center of Bydgoszcz in search of an unusual character. They were looking for someone who might be interested for people, not only in Poland but throughout the world. It is man who is 90 years old and his passion is watching a lot of movie, he is a film buff. That is the whole point: it does not matter whether it is a Bydgoszcz, Moscow or Tokyo. In every place in the world there are and will be interesting people."

@ <http://www.tvp.pl>

Powstaje całodniowy portret w Bydgoszczy
18.11.2013, 27.04.2013

Takiego portretu miasta Bydgoszcz jeszcze nie miała. Po Mińsku, Moskwie czy Tokio właśnie w Bydgoszczy trwają warsztaty filmowe prestiżowego projektu "Od świtu do zmierzchu". Ich efektem będzie godzinny portret miasta widzianego oczami młodych filmowców. Projekt jest w pełni profesjonalny. Finansuje go Ministerstwo Kultury i Polski Instytut Sztuki Filmowej.

Zagrzeń do miejsc dla większości niedostępnych, takie zadanie dostał młody filmowiec, który zgłosił się do projektu "Od świtu do zmierzchu". Mają pokazać Bydgoszcz bez postawionych kam. Młodo jakiegoś nikt jeszcze nie widział. Pomyśleć było młodość. Jedną z grup wyszła do centrum w poszukiwaniu niezwykłego bohatera. Kogoś kto mógłby zainteresować ludzi nie tylko w Polsce, ale i na całym świecie. - Jest to film. Artyści mają 30 lat / jest Akademia, agencja reklamowa, agencja marketingowa, agencja PR / jest Artyści w film - opowiada Natalia Jacheć, uczestniczka warsztatów.

O to tu właśnie chodzi: nie ma znaczenia, czy jest to Bydgoszcz, Moskwa czy Tokio. W każdym miejscu na świecie są i będą ciekawi ludzie.

Warsztaty prowadzi m.in. znany dokumentalista Mirosław Dembiński.

Projekt ma na celu nauczyć młodych filmowców sposobów obrazowania. Całość ma profesjonalny charakter, szczególnie, że warsztaty prowadzi znany polski dokumentalista - Maciej Drygas i Mirosław Dembiński. - Bydgoszczanie zamkają ten temat w taki sposób: trochę inny, trochę przynajmniej w tym mieście, zamkają się w tej Bydgoszczy. Zobaczyć, jaka ta Bydgoszcz naprawdę jest - tłumaczy Mirosław Dembiński.

Film będzie się składał z kilku lub kilkunastu historii. Po pracy warsztatowej zajmą się nim specjalni od montażu i postprodukcji filmowej. Będzie dystrybuowany na całym świecie. - To będzie taka muzyczna, taka puzzle, z Artyści stworzyli zostanie jeden film jako całość - tłumaczy Remigiusz Zawadzki z Pracowni Kino i Film MCK w Bydgoszczy.

Premiera filmu w styczniu. Bydgoszcz jest jedynym miastem w Polsce, które wzięło udział w projekcie.
Paulina Rubczak

@ <http://www.tvp.pl>

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Premiera filmu w styczniu. Bydgoszcz jest jedynym miastem w Polsce, które wzięło udział w projekcie.
Paulina Rubczak

Remigiusz Zawadzki: "For Bydgoszcz Cultural Center as a partner in such a big film project of a worldwide scale means not only to promote through the presence of Bydgoszcz in cinemas and in television channels in many of these countries, but especially the appearance of the film as the first portrait of Bydgoszcz - Polish town in one set along such global cities as Tokyo, Moscow, Beijing, Istanbul and Prague seems to perfectly fit into the aspirations of Bydgoszcz - city of increasing cultural potential."

@ <http://bydgoszcz.gazeta.pl>

Powstanie filmowy portret Bydgoszcz. Pierwszy od stu lat
Joanna Lach 11.11.2013, aktualizacja: 11.11.2013 14:05

Bydgoszcz jako jedynego polskiego miasta weźmie udział w międzynarodowym projekcie filmowym "Świat od świtu do zmierzchu". Dzięki niemu powstanie portret naszego miasta, który pokażą telewizja na całym świecie.

Ideą projektu jest nakręcenie godzinnego filmu dokumentującego życie miasta od rana do wieczora. Materiał filmowy składający się z kilkunastu minut przygotowywanych przez profesjonalnych twórców i amatorów. Ich prace pokazuje zespół uznanych polskich dokumentalistów, m.in. Marcei Łosiński, Jacek Blawut czy Maciej J. Drygas i Mirosław Dembiński, którzy są pomysłodawcami projektu.

1. Monika Lemańska w Project Runway. Jest studentką UTP
2. Galeria handlowa przechodzi wień metamorfozy (ZDJĘCIA)
3. Gotował dla gości w Londynie, wybrał Bydgoszcz
4. Przewoźnicy szerokim kątem omijają nasze lotnisko
5. Rewolucja w bydgoskiej straży miejskiej. Kogo będą ścigać?

STARTUP FEST
dowiedz się więcej

Marcin Sauter: "It seemed to us that as a documentalists we already know Bydgoszcz, we know the city characters and places that are interesting. It turns out, however that there are plenty of new places that were penetrated by the young people. I thank them that they showed it to us and showed us their characters."

PRESS „GAZETA POMORSKA”

Filmowa podróż po zakamarkach miasta
KINO Długo oczekiwana premiera filmu - jedno z największych wydarzeń początku roku - jutro, o godz. 20 w kinie Orzeł bydgoscy widzowie jako pierwsi będą mieli okazję zobaczyć „Bydgoszcz od świtu do zmierzchu”.

Pracownicy filmu to zespół międzynarodowego projektu, który stworzył się w głowie Mirosława Dembińskiego, dokumentalisty z kina Światło. Od 2011 roku on wraz z zespołem najdłuższych polskich filmowców jedzie po świecie i przegrywa realizację portretów miast. Dostał stworzyć już m.in. filmy o Mińsku, Pekinie, Tokio i Moskwie.

Bydgoszcz jest jedynym polskim miastem, które wzięło udział w projekcie. Ca stworzone, to również polskie miasto, w którym odbyły się te warsztaty, a w którym nie ma żadnej szkoły filmowej. Na początku tego się właśnie skupiliśmy - mówi Maciej Ciolek, jeden z organizatorów festiwalu. - Zamknąć się w sobie, czy dany sobie rade. Okazało się jednak, że w Bydgoszczy jest tak wiele osób zainteresowanych realizacją filmów, że powstało się warsztaty, na które zgłosiło się ponad 40 osób, tworzyły w Bydgoszczy na profilu publicystyka i interakcja. Działanie do filmu trzeba było kilkunastu dni. - i to kolejny rekord - mówi Remigiusz Zawadzki, szef Pracowni Kino i Film MCK w Bydgoszczy, który jest koproducentem filmu. - Wysłaliśmy duży pensjonariusz: filmy zostały tych etap wyjechał. To bydgoska publicystyka, uczą się bardzo szybko. Powiedziałbym, że to nie tyle film o Bydgoszczy, co o ludziach i ich relacjach. Obaś strony są bardzo polskie. Wykłada się a sieć ludzi, którzy, ciępli. Powstanie 30 - Natomiast bohaterami, jedna z wybranych filmów. - Młodzi ludzie bardzo dobrze traktują miasto, ponieważ walczyli powoływać i cyfrowości różnych ludzi i za każdym razem się odwołano - mówi. - Wykazywało miłośników, którzy, co niestety, czasem „nie” słuchaliśmy „jak nagłaśniać”. Bydgoszcz to jest miasto. Marcin Sauter, który również prowadził warsztaty, zaznacza, że film to nie laurka. Jest natomiast gorący, sensowny, ale bardzo powolny - tłumaczy. - Zyskują i tworzą już tyle lat, a są miejsca i ludzie, a których nie miałem pojęcia. Dzięki młodym twórcom powstało je wspólnie i opublikować każdy punkt widzenia.

Co zobaczymy? Z najciekawszych miast świata wyemulujemy historie, głoszące o sobie. Chętniej, który przyjechał do nas zobaczyć się gry na festiwalu, który z Bydgoszczą spotkał się. Bydgoszcz ma stać się o kameralnym, który przyjeżdża do Łodzi.

Premiera filmu już w najbliższym tygodniu, o godz. 20 w kinie Orzeł. Wzrost na pełną jest bezpłatny. Utwór będzie można jeszcze oglądać przez najbliższy tydzień, później pojawi się w forach i kinie internetowym. A jedynym polskim miastem, które Polska na świecie TVP 2, a także cały świat za pośrednictwem międzynarodowych anten. Dostępny pojawi się także na DVD.

„On Sunday's movie premiere appeared crowds of audience. Hundreds of Bydgoszcz inhabitants came to the cinema "Orzeł" with curiosity, to see how their city will look on the screen. There wasn't enough space for everyone, many people could not even get into the cinema hall. It's been a long time ago since any other movie in the cinema "Orzeł" catch so high level of attention.

No wonder, because this is what is closest to us, makes us the most curious.

This diversity of characters, emotions and events is surprisingly consistent, movie passes quickly, intriguing the viewer, taking him on a journey through the real Bydgoszcz. Once we open the mouth in astonishment, other times we view ourselves in these stories, as in a mirror. City in the film is at the same time close to us, as well as foreign, and this is the best in watching entire movie. There is only one problem - the movie is too short. It could easily lasts another half an hour – film does not slow down in any minute and perfectly focuses the viewer's attention, but above all it is an interesting film and a viewer wants more and more. This little insufficiency of Bydgoszcz stories is basically the only thing you can accuse to the movie.”

PRESS „GAZETA WYBORCZA”

11.03.2014 gazeta WYBORCZA.PL

Porywająca bydgoska codzienność

Film „Bydgoszcz od świtu do zmierzchu” pokazał miasto, jakiego do tej pory nie znaliśmy. Nie ma w sobie nic z promocyjnej laurki pełnej pozostawionych widoków - to prawdziwy obraz miasta, w którym najważniejszą rolę zagraли ludzie

Janina Lach

Bydgoszcz kochamy, ale czy znamy ją naprawdę? W filmie „Bydgoszcz od świtu do zmierzchu” pokazujemy miasto, jakiego do tej pory nie znaliśmy. Nie ma w sobie nic z promocyjnej laurki pełnej pozostawionych widoków - to prawdziwy obraz miasta, w którym najważniejszą rolę zagraли ludzie

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PRESS „GAZETA POMORSKA”

Bydgoszcz 33A

Kręcili naprawdę od świtu do nocy

PREZESWIERCZA Zakochali się w nim jeden z najlepszych projektów filmowych w naszym mieście. Przez trzy tygodnie trzydziestu osób pracowało na swoich etatach, z których teraz powstanie pełnometrażowy dokument.

NASI AMBASADORZY

Film

Wielki sukces przyniosła realizacja filmu „Bydgoszcz od świtu do zmierzchu”. Przez trzy tygodnie trzydziestu osób pracowało na swoich etatach, z których teraz powstanie pełnometrażowy dokument.

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Students

Mateusz Zmarzły	Magda Bojdo	Wojtek Skibicki	Mateusz Buława
Marcin Kundera	Darek Gackowski	Magda Mazur	Rafał Waraczewski
Jakub Drobczyński	Zosia Sawicka	Natalia Babachanian	Krzysztof Nowicki
Jarek Piskozub	Dawid Klepadło	Stanisław Cuske	Aleksandra Kamińska
Maciej Jasiński	Paweł Siczek	Agnieszka Wąsikowska	Jolanta Cuske
Adam Gajewski	Damian Daszyński	Dominika Luks	Norbert Gawroński
Damian Szafranski	Anna Nowak	Arek Hapka	Weronika Wierzba
Anna Paprzycka	Aleksandra Łata	Patryk Sobieraj	Jagoda Bogusz
Natalia Jachec	Żaklina Kałuża		

Partners

Bydgoszcz Cultural Centre	ART-HOUSE Foundation
City of Bydgoszcz	
BKF Newsreel	

Special thanks

President of Bydgoszcz Rafał Bruski, Deputy President of Bydgoszcz Jan Szopiński, Director of the Bydgoszcz Cultural Centre - Marzena Matowska, Deputy Director for Technology and Logistics of Bydgoszcz Cultural Centre - Wojciech Kuzman, OPERA NOVA - Director Maciej Figas, Ewa Chałat, The Polish Theatre - Director Paweł Łysak, The State's Musical School in Bydgoszcz - Director Ewa Staporek-Pospiech, DKF MOZAIKA, Adria Cinema-Theatre, Michał Chelminiak - WKS Zawisza Bydgoszcz, Kola Andrejas and family, The Nasz Świat Roma Culture and Integration Association - The Jamaro Sveto Roma Singing and Dancing Ensemble, The Roma community of Bydgoszcz, Totalizator Sportowy - Adam Gałązka, LOTTO collection point - Joanna Walczak, Paweł Walczak, Dariusz Pietrosiuk, The Provincial Occupational Medicine Centre in Bydgoszcz, Dance Creation Studio - Beata and Maciej Neumann, The Louis Braille Special Needs Educational Centre No 1 for Visually-Impaired Children and Youth - Director Małgorzata Szczepanek, Ewa Frączczak, The FAR Active Rehabilitation Foundation, The Kuyavian-Pomeranian Region, The Bydgoszcz Aeroclub, CWZS Zawisza Paddling Association - Dudziński, SEX SHOP at ul. Dworcowa 28 - Jacek Lercel, Gotowski Residential and Industrial Building Company Ltd - Marek Gotowski, Arsen Babachanian, ABC Reklama Ltd. Tomasz Klauzyński, The Spider Climbing Centre, Janusz Siwek, Ewa Kaczanowska-Burker, MD., Grzegorz Falkowski - Nero-Falkowski Undertaker, Saints Peter and Paul Church in Bydgoszcz, Józefina and Tadeusz Szelkier, Sparta Bydgoszcz Sports Club, The Biłka Family, Krystyna Wisiorek, Mariola and Marek Jankowski, The Leon Wyczółkowski District Museum in Bydgoszcz, Jarosław Trusczyński, The Żwirko and Wigura Primary School No 12 with Integrative Classes in Bydgoszcz, The Group of Schools No 14 in Bydgoszcz, The Traugott Primary School No 41 in Bydgoszcz, Tomasz Izajasz, Mieczysław Przybysz, GRH "Dromader" Bydgoszcz, The Regional Water Management Office in Poznań.

Professional crew

Artistic supervisors: Miroslaw Dembiński Maciej Cuske Marcin Sauter Remigiusz Zawadzki	Cinematographic consultants: Marcin Ściegłowski Maciej Twardowski Paweł Józwicki	Sound: Grzegorz Lindemann Michał Dominowski Studio Melange
Artistic consultant: Miroslawa Dembińska	Production manager: Luiza Skrzek	Colour correction: Marcin Ściegłowski
Editor: Katarzyna Śpioch	Project coordinator: Katarzyna Pergót	

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 Paartisans”) 2007

„Dzieci Kotana” („Kotan's Children”) 2012

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

Special Prize Amsterdam, Special Prize Oberhausen, Special Prize Leipzig, Prix Europa Berlin, 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 PRL” („One Day in People's Poland”) 2005

„Cudze listy” („Violated Letters”) 2010

„Abu Haraz” („Abu Haraz”) 2012

- he received over 20 international film festivals 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

„Tonia i jej dzieci” („Tonia and Her Children”) 2011

„Ojciec i syn w podróży” („Father and son on a Journey”) 2013

- he received over 50 international film festivals 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” („A Rat with the Crown”) 2005

„Wojownik” („Warrior”) 2007

„Jeszcze nie wieczer” („Before the Twilight”) 2008

„Wirtualna wojna” („Man at War”) 2012

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

Gold Remy Award Houston, “White Cobra” Lodz, Grand Prix Kielce

• 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

„Tonia i jej dzieci” („Tonia and Her Children”) dir. Marcel Łoziński 2011

„Czarny czwartek” („Black Thursday”) dir. Antoni Krauze 2011

- he received many international film festivals 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.

• 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

„Ojciec i syn” („Father and Son”) 2013

- he received many international film festivals 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.

• Wojciech Staroń

Wojciech Staroń



- he has made documentaries for several years

- as a cameraman he has realised a few dozen films, the most prominent are:

„Syberyjska lekcja” („Siberian Lesson”) dir. Wojciech Staroń 1998

„Plac Zbawiciela” („Saviour Square”) dir. Krzysztof Krauze 2006

„Jeszcze nie wieczór” („Before Twilight”) dir. Jacek Bławut 2008

„Argentyńska lekcja” („Argentinian Lesson”) dir. Wojciech Staroń 2011

„Nagroda” („El Premio”) dir. Paula Markovitch 2011

„Papusza” dir. J. Kos-Krauze, K. Krauze 2013

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

Best Cinematography Camerimage Golden Frog; Silver Dove Leipzig; Grand Prix Guangzhou; White Cobra Łódź; Silver Lajkonik Cracow; Grand Prix Cinema du Reel Paris.

• 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” („Voilated Letters”) dir. Maciej Drygas 2011

„Abu Haraz” („Abu Haraz”) dir. Maciej Drygas 2012

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

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



• 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 realized over 50 films, the most prominent are:

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

"Stan nieważkości" („State of the Weightlessness”) dir. Maciej Drygas 1994

"Arvo Part" dir. Mariusz Grzegorzek 1998

"Głos nadziei" („Voice of Hope”) dir. Maciej Drygas 2002

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

„Abu Haraz” („Abu Haraz”) dir. M. Drygas 2012

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

Grand Prix Monte Carlo; Grand Prix "White Cobra" Łódź; Distinction Prix Europa Berlin; "Silver Gentian" Trento.



• 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.”



Mirosława Dembińska
artistic consultant



Katarzyna Pergół
project coordinator



Victoria Ogneva
production manager



Magda Borowiec
production manager



Luiza Skrzek
production manager



Marek Skrzecz
editor



Weronika Bławut
editor



Przemysław Chruścielewski
editor

COWORKERS



Katarzyna Boniecka
editor



Katarzyna Śpioch
editor



Monika Sirojc
editor



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cinematographic consultant



Vahram Mkhitarian
cinematographic consultant



Maciej Twardowski
cinematographic consultant



Paweł Józwicki
cinematographic consultant