



MARTIN SCORSESE PRESENTS
MASTERPIECES OF POLISH CINEMA



INTRODUCTION

In December 2011, filmmaker Martin Scorsese traveled to Poland to accept an honorary doctoral degree from The Polish National Film, Television, and Theatre School in Łódź. There, Mr. Scorsese met with Jędrzej Sabliński (a digital restoration expert, now with DI Factory), and reviewed a list of new digital restorations of Polish films. In the months following this visit, with the help of The Film Foundation, the two men came up with the idea of a North American tour of a series of restored Polish cinema classics. From an extensive catalogue of digitally restored films, Mr. Scorsese chose twenty-one masterpieces. The Film Foundation executive director, Margaret Bodde then worked with Mr. Sabliński to develop the program and recommended Milestone Films as the North American distributor for the series.

Milestone will be touring the 21-film retrospective Martin Scorsese Presents: Masterpieces of Polish Cinema throughout North America. Premiering in New York City at the Film Society of Lincoln Center on February 5th, 2014, the series features films from some of Poland's most accomplished and lauded filmmakers, spanning the period from 1957–1987. Curated by Mr. Scorsese, each film has been digitally re-mastered and brilliantly restored on newly subtitled DCPs. The program was created and organized by Mr. Scorsese's non-profit organization, The Film Foundation.



A STATEMENT FROM MARTIN SCORSESE

In 2011, I had the opportunity to visit the Polish National Film School in Łódź, Poland, at the invitation of the great director, Andrzej Wajda.

It was a trip I had wanted to make for years as I had long been drawn to the school and to Polish cinema from the time I was a film student at NYU, studying under my teacher and mentor, Haig Manoogian. It was at NYU—a school modeled after the legendary film program at Łódź – that I learned not just how films are made, but why.

The school nurtured in me an unshakable belief in artistic expression grounded in Italian Neorealism, the French New Wave, the surreptitious poetry of the old Hollywood masters, and Polish cinema: the great, sweeping, humanistic, intimate and profound movies that were an integral part of what, looking back, seems more and more like a golden age of international cinema.

That’s why it is such a great honor and thrill to be able to bring to US audiences “Masterpieces of Polish Cinema”, a series of 21 films made during this creatively fertile time in Poland by directors such as Andrzej Wajda, Krzysztof Zanussi, Andrzej Munk, Jerzy Kawalerowicz, Wojciech Jerzy Has, Aleksander Ford, Krzysztof Kieslowski, and others. This is a cinema of personal vision, social commitment and poetic responsibility from which we’ve all learned and which sets a high standard that, as a filmmaker, I strive to achieve with every film, every time out.

Each of the films in this special series embodies what Wajda called “the ‘impertinent freedom of creativity in the cinema” These are films that have great emotional and visual power—they’re “serious” films that, with their depth, stand up to repeated viewings. The subtext of great conflict and cultural identity is universal, even if you don’t know the history of Poland, the themes in these films will resonate, as they did profoundly for me.

When I first saw *Ashes and Diamonds*, one of the many highlights in this series and arguably one of the greatest films ever made – Polish or otherwise, I was overwhelmed by the film: the masterful direction, the powerful story, the striking visual imagery, and the shocking performance by Zbigniew Cybulski, considered the “Polish James Dean” with his electrifying presence. I was so struck by the film, it affected me so deeply, that I paid small homage by giving Charlie a pair of similar sunglasses in *Mean Streets*.

There are many revelations in the “Masterpieces of Polish Cinema” series and whether you’re familiar with some of these films or not, it’s an incredible opportunity to discover for yourself the great power of Polish cinema, on the big screen in brilliantly restored digital masters.

I hope you will enjoy these great films as much I do. Thanks to The Film Foundation and Milestone Films in the United States, and Propaganda Foundation, DI Factory and KinoRP in Poland for making this magnificent series possible.



FILM SOCIETY OF LINCOLN CENTER SERIES SUCCESS

Martin Scorsese Presents: Masterpieces of Polish Cinema is a touring retrospective that will last for 18 months, including 10 months of the core activities. Throughout that period, the series will visit dozens of US and Canadian cities. The journey started on February 5, 2014 in NYC at the Film Society of Lincoln Center. Opening was a triumphant success! Despite three snowstorms both opening night films *Camouflage* and *Man of Iron* gathered full house.

Both screenings and reception party was attended by Minister of Culture and National Heritage of Poland Mr Bogdan Zdrojewski and film director Krzysztof Zanussi.

Overall attendance through out the series at FSLC was over 50% and every each film met with enthusiastic response of the public.



MASTERPIECES OF POLISH CINEMA: AN APPRECIATION BY MAREK HALTOF

Poland has made several notable and internationally recognized films since 1902, the year marking the production of its first fictional work. Almost every film history textbook contains a chapter discussing the emergence and importance of the Polish School phenomenon. The names of Poland's best-known filmmakers are mentioned among the most important world directors, and in many books the Łódź Film School serves as a model for film education.

Given the uneasy political background, Polish filmmakers were often expected to perform various political, educational, and nation-building duties. While also producing films for entertainment, the filmmakers saw themselves primarily as guardians of national culture and propagators of the national literary canon. The history of Poland provided an abundance of themes for the screen, and Polish audiences always seemed to prefer films narrating local history and referring to local culture. As a result, many Polish filmmakers were preoccupied with issues unfamiliar to outsiders; thinly veiled political messages in their films were often difficult to comprehend by viewers accustomed to different narratives.

The new political reality after 1945, with the communist system forcefully implemented by the Soviets, led to the negation of pre-war cinematic achievements and a loss of continuity. The film industry was nationalized in 1945. The state board of Polish film, Film Polski, became the sole organization producing, distributing, and exhibiting films in the country. Two important post-war films, Wanda Jakubowska's *The Last Stage* (*Ostatni etap*, 1947) and Aleksander Ford's *Border Street* (*Ulica Graniczna*, 1948), influenced the way that future filmmakers, in Poland and abroad,

looked at Auschwitz and the Warsaw Ghetto Uprising (1943).

The founding of the Łódź Film School in 1948 subsequently led to the most vibrant era in the history of Polish cinema, known as the Polish School (1956-1962). Young graduates of the School, among them Andrzej Wajda, Kazimierz Kutz, Janusz Morgenstern, Andrzej Munk, and Roman Polanski challenged the aesthetics of the socialist realist (Stalinist) doctrine that was enforced in 1949. Their films often dealt with the war, the occupation, and the unrepresented fate of the largest wartime resistance – the Home Army (AK), and played an important role in the political thaw after 1956. The disappointment with the Stalinist period, the urge to represent reality's complex nature, and the desire to confront issues that were taboos in Polish political and cultural life created a stimulating atmosphere for a new generation of filmmakers. They were helped by some organizational changes, such as the 1955 introduction of a new, efficient way of managing film production – film units – that, albeit state enterprises, had some rudimentary freedoms. Polish films, always popular with local audiences, began receiving international acclaim and winning awards at various film festivals.

The Polish School period is characterized by differing themes, edginess in terms of style and ideology, as well as sheer entertainment value. Its primary concern, World War II, is portrayed in numerous films. Andrzej Wajda's breakthrough film *Kanal* (*Kanał*, 1956) deals with the final stages of the Warsaw Uprising (1944), and narrates the story of a Home Army unit that manages to escape German troops via the city sewers. The Warsaw Uprising is also the central

focus of the first part of Andrzej Munk's tragic-grotesque *Eroica* (1957), depicting an everyday face of Polish heroism stripped of romantic myths. Wajda's *Ashes and Diamonds* (*Popiół i diament*, 1958), generally regarded as the climax of the Polish School, deals with the fate of the Home Army soldiers at a time when World War II was practically over, though fighting continued between the Soviet-imposed communists and the Home Army. The film introduces a tragic romantic hero, Maciek (Zbigniew Cybulski), torn between duty to the national cause and the yearning for a normal life, a prisoner of a fate that he is powerless to escape. The themes of the war and the occupation reoccur in films that are not necessarily entangled in the national debate about the Polish romantic legacy. Andrzej Munk's *The Passenger* (*Pasażerka*, 1963) looks at the relationship between the perpetrator and the victim, and offers powerful and terrifying images of Auschwitz. The war also serves as a point of departure for films focusing on the psychology of their characters, as can be seen in Tadeusz Konwicki's *The Last Day of Summer* (*Ostatni dzień lata*, 1958).

Apart from war-themed films, there were also contemporary films that did not refer directly to politics or social problems, such as Wajda's *Innocent Sorcerers* (*Niewinni czarodzieje*, 1960), a lyrical and realistic film about the young generation. The year 1960 marked the production of the first post-war historical epic, Aleksander Ford's *Black Cross* (aka Teutonic Knights, *Krzyżacy*), an adaptation of Henryk Sienkiewicz's novel, and this remains the most popular film ever screened in Polish cinemas. During that period, Jerzy Kawalerowicz also produced two stylistically refined films: *Night Train* (aka Baltic Ex-

press, *Pociąg*, 1959), a contemporary realistic story with Hitchcockian overtones, and *Mother Joan of the Angels* (*Matka Joanna od Aniołów*, 1960), a tale about demonic possession set in eighteenth-century eastern Poland. The first feature-length film by Roman Polański, *Knife in the Water* (*Nóż w wodzie*, 1961), offended Polish political leaders because of its "cosmopolitan" and apolitical nature, despite its success in the West (including receiving the first Polish nomination for an Academy Award in 1963).

Several films made in the 1960s, during the so-called period of "small stabilization," returned to Polish history and the moral dilemmas of *World War II*. For example, Tadeusz Konwicki's *Jump* (aka Somersault, *Salto*, 1965) debunked the Polish war mythology and focused on the impossibility of freeing oneself from the shadow of the war. The 1960s in Polish cinema, however, are primarily known for a number of epic adaptations of the national literary canon that were frequently received as historically distant parables of contemporary Poland. Jerzy Kawalerowicz's Oscar®-nominated *Pharaoh* (*Faraon*, 1965), an adaptation of Bolesław Prus's novel about a young pharaoh who tries to modernize Egypt, is recognized for its grand formal beauty. In the mid-1960s, Wojciech J. Has began making historical spectacles based on great literary works. His 1964 film, *The Saragossa Manuscript* (*Rękopis znaleziony w Saragossie*), adapted from the novel published in 1813 by Count Jan Potocki, offers a complex, labyrinth-like narrative. This dream-like dimension, along with the motif of a journey into one's past, also characterized Has's later adaptation of Bruno Schulz's work, *The Hourglass Sanatorium* (*Sanatorium pod klepsydrą*, 1973),

a moody evocation of the lost Jewish world.

The first part of the 1970s was further defined by big-budget adaptations, popular at the box-office and praised by critics, such as Andrzej Wajda's adaptation of the canonical Polish drama, written at the turn of the twentieth century by Stanisław Wyspiański, *The Wedding* (*Wesele*, 1972), and his rendition of Władysław Reymont's novel about the birth of Polish capitalism, *The Promised Land* (*Ziemia obiecana*, 1974). The latter, set during the industrial revolution in the fast-growing city of Łódź, received an Oscar® nomination, and is frequently cited as the best film in the history of Polish cinema.

Although adaptations as well as films about World War II played a prominent role, Polish critics in the mid-1960s coined the term Third Polish Cinema to label films made by a new generation of filmmakers, such as Jerzy Skolimowski and Krzysztof Zanussi, who introduced new characters dealing with personal rather than political problems, and with moral dilemmas rather than disputes about history. Zanussi created his reputation as an auteur interested in young intellectuals questioning a corrupt world. Several members of the Polish intelligentsia identified with the protagonist of the philosophical film, *The Illumination* (*Iluminacja*, 1972), and later praised the parable on politics presented in *Camouflage* (*Barwy ochronne*, 1976), an allegory on the corrupt nature of the communist system. The unrefined Polish reality was also portrayed in a film made by the Polish School generation filmmaker Janusz "Kuba" Morgenstern, *To Kill this Love* (*Trzeba zabić tę miłość*, 1972).

The turbulent second part of the 1970s brought the Cinema of Distrust (aka, the Cinema of Moral

Concern/Anxiety, 1976-1981), with films portraying the corrupt side of communism, made by Agnieszka Holland, Krzysztof Kiesłowski, Feliks Falk, and others. Wajda's *Man of Marble* (*Człowiek z marmuru*, 1976) had the biggest impact on younger filmmakers who depicted the mechanisms of manipulation and indoctrination. His sequel to *A Man of Marble* – *Man of Iron* (*Człowiek z żelaza*, 1981) – won the Cannes Film Festival and became the biggest critical success of the Solidarity period. In his film released in 1980, *The Constant Factor* (*Constans*, 1980), Zanussi also dealt with the issues of corruption, moral compromise, and moral choices of a young idealist protagonist who wants to live honestly, which proves difficult in a depraved communist reality.

The introduction of martial law in December 1981 ended this short period characterized by creative energy. The communist regime banned several important films, including *Man of Iron*, and made it impossible for some filmmakers to continue their careers in Poland. The oppressive, highly politicized atmosphere of the 1980s no longer suited political films, but rather generated intimate psychological dramas, genre cinema, and literary adaptations. Kawalero-wicz's *Austeria* (aka *The Inn*, 1982), a nostalgic account of a lost Jewish world in eastern Galicia at the outbreak of World War I, belongs among the most accomplished films made at the beginning of the 1980s.

In 1981, Krzysztof Kiesłowski made his pessimistic philosophical parable on human destiny shaped by occurrences beyond individual control, *Blind Chance* (*Przypadek*), which quickly attained dissident cult status (with the film being banned until 1987). Kiesłowski's fame spread beyond national

borders with *Decalogue* (*Dekalog*, 1988), a ten-part series of television films loosely inspired by the Ten Commandments. An extended theatrical version of *Decalogue 5, A Short Film about Killing* (*Krótki film o zabijaniu*, 1987), was particularly well-received, and placed its director among the ranks of renowned European auteurs. His Polish-French co-productions, beginning with *The Double Life of Veronique* (*Podwójne życie Weroniki*, 1991), became major cinematic achievements in the 1990s, and consolidated his position as a household name in European art cinema.

The year 1989 marked the end of the communist era in Poland and the peaceful transition to democracy. The abolition of communist censorship, the transformation of film units into independent studios, and the advent of international co-productions greatly changed the local cinema industry. After overcoming

the rough transitional period at the beginning of the 1990s, Polish filmmakers succeeded in winning back their audiences toward the end of the decade. The 2005 introduction of the new law on cinema and the establishment of the Polish Film Institute stimulated film production – Poland now makes about forty feature films annually.

Some of the twenty-one films selected by Martin Scorsese may be novel even to those viewers who are familiar with the history of Polish cinema. Several films go beyond expressing political and social tensions in post-war Poland or commenting on Polish history. The variety and richness of this select group of films will hopefully create a more complete, balanced picture of post-war cinema in Poland.

Marek Haltof is a Professor at Northern Michigan University in Marquette and one of the leading figures in Polish cinema studies. His recent books include *Polish Film and the Holocaust: Politics and Memory* (2011), *The Historical Dictionary of Polish Cinema* (2007), *Australian Cinema: The Screen Construction of Australia* (in Polish, 2005), *The Cinema of Krzysztof Kiesłowski: Variations on Destiny and Chance* (2004), and *Polish National Cinema* (2002)

MARTIN SCORSESE

“There are many revelations in the “Masterpieces of Polish Cinema” series and whether you’re familiar with some of these films or not, it’s an incredible opportunity to discover for yourself the great power of Polish cinema, on the big screen in brilliantly restored digital masters.”

— Martin Scorsese

Polish cinema has many friends, fans and ambassadors worldwide. However few compare to the accomplishments of ground-breaking director Martin Scorsese. Fascinated with Polish cinema since his university years, Mr. Scorsese has decided to share his favorite films with the world in “Martin Scorsese Presents: Masterpieces of Polish Cinema”.

As chairman of The Film Foundation, an organization dedicated to protection, reconstruction and promotion of great cinema, Mr. Scorsese has previously teamed with Milestone Films to release such films as *Rocco and His Brothers*, *Mama Roma*, *I Am Cuba*, *The Edge of the World* and others.

Mr. Scorsese was born on November 17, 1942 in Corona, Queens before moving to New York City’s Little Italy, which later became a place of inspiration for several of his films. He earned his film communication degrees (BA 1964, MA 1966) at New York University, where he made numerous prize-winning short films. Just two years after his graduation, he directed his first feature film, *Who’s That Knocking At My Door?*

What followed were some of the most critically acclaimed, influential films in cinema history: *Mean Streets*, *Taxi Driver*, *Raging Bull*, *The Last Temptation of Christ*, *Goodfellas*, *Gangs of New York*, *The Aviator*, *The Departed* and *Hugo*.

In addition to his features, Mr. Scorsese has directed numerous documentaries including *No Direction Home: Bob Dylan*, *Elia Kazan: A Letter to Elia*, *A Personal Journey with Martin Scorsese through American Movies*, *Il Mio Viaggio in Italy*, *Public Speaking*, and *George Harrison: Living in the Material World*.

Mr. Scorsese, has been awarded an Academy Award, Golden Globe, Emmy, AFI Life Achievement Award, DGA Lifetime Achievement Award, The Kennedy Center Honor, Cecil B. DeMille Award, Critic’s Choice Music + Film Award, and most recently, The Jefferson Lecture in the Humanities – the highest honor the federal government bestows for distinguished intellectual achievement in humanities.

Mr. Scorsese’s latest film, *The Wolf of Wall Street*, is currently playing in theaters and he continues to serve as Executive Producer on HBO’s hit series *Boardwalk Empire*. He is the founder and chair of The Film Foundation and the World Cinema Foundation, both non-profit organizations dedicated to the preservation, restoration and protection of film.

KRZYSZTOF ZANUSSI

We were very fortunate to have Krzysztof Zanussi flying in to introduce the series to New York audiences. Born in 1939 in Warsaw, Mr. Zanussi is a world-renowned director, screenwriter, producer and author. He studied philosophy at Jagiellonian University in Krakow and physics at Warsaw University, before graduating from the Łódź Film School in 1966.

Mr. Zanussi is considered one of Europe’s most renowned film authors, whose disciplined contemporary dramas focus on the moral choices and metaphysical questions in everyday life. His works are often described as intellectual and deeply philosophical.

“My cinema above all comes from literature, and, in this sense, it becomes a kind of a human language. The idea of the visual component in film as dominant has always evoked my scepticism.”

— Krzysztof Zanussi for Film magazine, 1992

His graduation film was *The Death of a Provincial Man* (1958), after which he went on to direct two television dramas and his feature debut *The Structure of Crystals* (1969), for which he received many international awards at festivals including the Panama International Film Festival and Mar Del Plata. In the 1970s, Mr. Zanussi wrote and directed some of his finest cinematic masterpieces: *Family Life* (1971), *Behind the Wall* (1971), *The Illumination* (1973), *Camouflage* (1976), and *Spiral* (1978) in which he defined his protagonist: a man faced with the temptation to reject his own values and to compromise individual freedom for the sake of day-to-day existence.

In the 1980s, Mr. Zanussi worked mostly internationally having established himself as one of the most interesting European filmmakers with *Constant Factor* (1980), *A Year of the Quiet Sun* (1984), *Wherever You Are* (1988), and later *In Full Gallop* (1996), *Persona Non Grata* (2004) and *Revisited* (2009).

Beyond his artistic work, Mr. Zanussi has been the director of TOR Film Studio in Warsaw, a member of the European Film Academy Board, and a recipient of numerous Honoris Causa distinctions (All-Russian State Institute of Cinematography VGIK (Moscow), the National University of Drama and Film i.L.L. Caragialei (Bucharest), the European Humanities University (Minsk), Yanka Kupala State University (Grodno) the Bulgarian University (Sophia), the University of Film and Television (St. Petersburg), the Catholic University of Lublin, the Opole University, Peter Pazmany Catholic University of Budapest.

His many awards include the David di Donatello Prize, the Cavalier’s Cross of Polonia Restituta Order, Cavalier de L’Ordre des Sciences et Lettres from the government of France, and the Lifetime Achievement Award from the International Film Festival of India in 2012.

He is a Board member of European Film Academy. He has taught at the film schools in Łódź and Katowice (Poland) and the National Film Schools in Great Britain and Denmark. He also directs theatre — from Krakow and Bonn to Milan, Palermo and Rome.



DIGITAL RESTORATION OF POLISH CINEMATOGRAPHY

What Has Been Achieved

Eighty classic Polish feature films and nearly 100 short films and cartoons have already been digitally restored within the KinoRP Project or with its guidance. Each film is a separate project which lasts for several months, involving a large number of professionals specializing in image and sound digital restoration — people supervising the technological processes work with the authors themselves (cameramen, directors and sound directors), who oversee each digitally restored movie.

The Process

The first stage of the process is the selection of source materials, films or tapes – finding the best source materials for image and sound. Frequently, such source materials are seriously damaged and incomplete. Consequently, it is quite often necessary to scan not just the negatives but also to seek other source materials.

Once the materials are complete, the images are scanned as separate frames in 2K or 4K resolution and the sound is digitally recorded. Then process of digital restoration begins. This includes stabilizing the image, color correction and removing imperfections and distortions. All the aesthetic decisions are made with the participation of the film's original authors.

Digital sound restoration, an equally advanced and time-consuming process, removes damage resulting from the process of aging of the sound materials and synchronizes dialogue, musical score and sound effects. Because of the improvements in technology, current sound correction can actually make films sound better than they did when they were first recorded.

Once all these processes are completed, a new DCP digital copy of the movie is made and screened for a group of experts, who evaluate and approve the completion of the restoration. New digital versions of the films are archived in a digital film repository. At this stage digital copies of the movie are made specifically for various distribution channels, including movie theaters, TV, DVD and Blu-ray, as well as Video-on-Demand service.



PROPAGANDA FOUNDATION

Propaganda Foundation is an independent organization aimed at cultural development in the fields of contemporary art, theater, and film. Established in 2009, Propaganda focuses on projects that approach issues of cultural identity, peripheral areas of art, and the international exchange of culture. The foundation maintains on-going exhibition programs in own gallery space in Warsaw, acts as an independent publisher, and coordinates collaborative projects with similar international institutions.

DI FACTORY

Co-founded by Jędrzej Sabliński, CEO. As a member of film industry since 1993, Mr. Sabliński worked as sales director of motion picture products for Eastman Kodak. Later, as president of The Chimney Pot, Warsaw, he initiated the development and introduction of digital image processing services. Mr. Sabliński supervised post production and digital image processing for more than 100 feature films. In 2008 he introduced the process of digital feature film restoration in Poland and oversaw the digital restoration of more than 30 films, including *The Saragossa Manuscript*, *Pharaoh* and *Promised Land*.

THE FILM FOUNDATION

Created in 1990 by Martin Scorsese, The Film Foundation is dedicated to protecting and preserving motion picture history. By working in partnership with the leading archives and studios, the foundation has saved over 600 films. In addition to the preservation, restoration, and presentation of classic cinema, the foundation teaches young people about film language and history through *The Story of Movies*, the organization's ground-breaking educational program that is currently used in over 100,000 classrooms. Joining Scorsese on the board of directors are filmmakers Woody Allen, Paul Thomas Anderson, Wes Anderson, Francis Ford Coppola, Clint Eastwood, Curtis Hanson, Peter Jackson, Ang Lee, George Lucas, Alexander Payne, Robert Redford, and Steven Spielberg. The Film Foundation is aligned with the Directors Guild of America. Margaret Bodde is executive director and Jennifer Ahn is managing director of the foundation.

CRF/KINORP

Maciej Molewski has been the president of the board of CRF (Digital Film Repository) since 2011. Mr. Molewski manages the re-mastering and distribution of digital collections and has helped coordinate the digital remastering for the KinoRP Project. The Digital Film Repository has participated in the remastering of more than 120 films.

KinoRP Project was originally started by the KPD company and it is currently coordinated by the Digital Film Repository, whose partners in the undertaking are Film Studio KADR, Film Studio TOR, Film Studio ZEBRA, Studio Filmów Rysunkowych (SFR), Bielsko Biała, Studio Miniatur Filmowych (SMF), Wytwórnia Filmów Oświatowych (WFO), Wytwórnia Filmów Dokumentalnych i Fabularnych (WFDiF) and such post-production companies as Fixafilm, DI Factory, Yakumama Film, Film Studio TPS, Orka Film, Chimney, Soundplace, Strefa Dźwięku, Pro Sound Studio, Dubb-Film, Radosław Skłodowski and BTI Studios. The project is carried out in cooperation with the Polish Institute of Cinematic Art.

KinoRP Project aims at saving the heritage of Polish cinematic art with digitally re-mastered restorations of the highest quality. KinoRP Project strives to bring to international audiences (mainly in movie theatres but also in HD TV, as well as Blu-ray discs and DVDs) classical Polish films in perfect quality of sound and image. All the work takes place with the personal participation of the original authors — cameramen, directors, and sound directors — who oversee each digitally remastered film.

The films featured are represented by three Polish studios:

Film Studio Kadr is where Andrzej Wajda, Andrzej Munk, Kazimierz Kutz and Tadeusz Konwicki created some of their most important films. Since it launched a new chapter of its operations in 2008, Kadr's lineup of productions has included Borys Lankosz's *Reverse*; Jan Komasa's *Suicide Room*; Marek Koterski's *Man, Chicks Are Just Different*; Leszek Dawid's *You Are God*; and most recently, Lukasz Barczyk's super production, *Influence*.

Tor Film Production was founded in 1967 and has produced TV series, miniseries, documentaries and more than 100 feature films. The studio also provides services for many foreign production companies. Stanisław Różewicz was Tor's long-time artistic director (1967–68 and 1972–80). Since 1980, filmmaker Krzysztof Zanussi has served as the studio's director.

Zebra Film Studio was established by the Studio's head Juliusz Machulski, a filmmaker, writer and producer. The Studio's filmography comprises over 130 full-length features and its successes include four Academy Award® nominations (*In Darkness* by Agnieszka Holland and Andrzej Wajda's *Man of Iron*, *The Maids of Wilko*, *The Promised Land*) and box-office blockbusters, such as the comedy *Kiler* by Juliusz Machulski (remake rights sold to The Walt Disney Company)

NATIONAL AUDIOVISUAL INSTITUTE

From the very beginning of its existence, the mission of the National Audiovisual Institute has been to make the most noble and significant examples of Polish audiovisual culture widely available. As Polish Audiovisual Publishing House, founded in 2005 by the Ministry of Culture and National Heritage, it rediscovered for the audience excellent documentaries ("Polish School of Documentary Movies") and animations ("The Anthology of Polish Animation" series), which having been digitized and reconstructed, enjoy new life and attract young audience. In addition to publishing activities related to documentaries and animation, it also brought to the audience selected theatrical and opera performances and initiated cultural events drawing attention to artistic phenomena. National Audiovisual Institute is a leading cultural institution in the field of digitization and publishing of archives documenting Polish Audiovisual heritage. Within the frames of Multiannual Government Programme Culture +, NInA coordinates projects focused on digitization, archiving as well as giving access to audiovisual culture. Digitization of national heritage creates a chance for real changes in cultural institutions agenda and modernization of cultural activity establishments.

Effective implementation of these tasks goes beyond technological and structural processes. The topic of archives and making them available to the broad spectrum of audiences is also closely related to copyright issues, reflection on cultural memory (including continuous changes to the medium itself, which determines perception of contents) and the necessity to create a friendly and modern space giving the opportunity to familiarize oneself with digitized audiovisual resources.

MILESTONE FILM & VIDEO

Started in 1990 by Amy Heller and Dennis Doros, Milestone has since gained an international reputation for releasing restored classic cinema masterpieces, documentaries and American independent features. Thanks to the company's work in rediscovering and releasing important films such as Charles Burnett's *Killer of Sheep*, Kent Mackenzie's *The Exiles*, Lionel Rogosin's *On the Bowery*, Mikhail Kalatozov's *I Am Cuba*, Marcel Ophuls' *The Sorrow and the Pity*, the Mariposa Film Group's *Word is Out*, and the films of Shirley Clarke, Milestone occupies a position as one of the country's most influential independent distributors. The company's many awards include six Archival and Film Heritage Awards from the National Society of Film Critics; two commendations from the New York Film Critics Circle; the International Film Seminars' prestigious Leo Award; and honors from the Fort Lee Film Commission, Il Cinema Ritrovato, the Los Angeles Film Critics Association, and Anthology Film Archives. Doros has served on the Board of Directors of the Association of the Moving Image Archivists since 2009.



ASHES AND DIAMONDS

POPIÓŁ I DIAMENT

Poland, 1958, running time 104 minutes. Release date: October 3, 1958.

Directed by Andrzej Wajda.

Written by Jerzy Andrzejewski and Andrzej Wajda. Cinematography: Jerzy Wójcik. Production design by Roman Mann. Music by Jan Krenz. Editing by Halina Nawrocka. Production management Stanisław Adler. Produced by Studio Filmowe Kadr. Cast: Zbigniew Cybulski (Maciek Chełmicki), Ewa Krzyżewska (Krystyna), Wacław Zastrzeżyński (Szczuka), Adam Pawlikowski (Andrzej), Bogumił Kobiela (Drewnowski).

1960 BAFTA Awards – BAFTA Film Award – nomination. 1956 Venice Film Festival – FIPRESCI Prize – winner.

Courtesy of Janus Films and Criterion.

Ashes and Diamonds is set on the last day of World War II and the first day of peace. And between them, a night that changes everything. Seen through the eyes of Maciek, a young Polish resistance soldier, the old is rapidly mixing with the new. In a few hours dawn will end the Nazi slavery of the country, but also will bring a new communist regime to Poland. This is not the independence the idealistic young man and his brothers in arms have been fighting and dying for. Should Maciek continue his combat when he wants so badly to live a normal, peaceful life? An iconic portrait of the dilemma of a whole generation in Poland, rooted in the literary tradition of great, tragic dramas of romanticism.



AUSTERIA

Poland, 1982, running time 108 minutes. Release date: March 28, 1983.

Directed by: Jerzy Kawalerowicz.

Written by Jerzy Kawalerowicz, Tadeusz Konwicki, Julian Strykowski. Cinematography by Zygmunt Samosiuk. Production design by Jerzy Skrzepiński. Film editing by Wiesława Otocka. Music by Leopold Kozłowski. Production management: Urszula Orczykowska, Zygmunt Wójcik. © Studio Filmowe Kadr. Cast: Franciszek Pieczka (Tag), Wojciech Pszoniak (Josele), Jan Szurmiej (Cantor), Ewa Domańska (Asia), Wojciech Standała (Tzaddik), Liliana Komorowska (Jewdocha), Szymon Szurmiej (Wilf), Gołda Tencer (Blanka), Marek Wilk (Bum Kramer), Gerard Ojeda (Hungarian officer), Zofia Saretok (Baroness), Stanisław Igar (Apfelgrun).

1982 Chicago IFF – Gold Hugo – nomination. 1984 Polish Film Festival – Golden Lions – winner.

Director Jerzy Kawalerowicz fantasized about creating a film about an extinct world, a community long dead. *Austeria* mourns a culture now extinct. Set against the turbulent history of the first half of the 20th century, the film examines the lives of Polish Jews on the eve of World War I. Refugees ranging from a Hungarian hussar to an Austrian Baroness seek sanctuary from the Russian army in a country inn, the eponymous “Austeria,” which belongs to a Jewish innkeeper called Tag. Tag watches as the war and the looming Russian army draw ever closer. The final scene of the film brings with it the mass destruction of unsuspecting Jewish civilians, foreshadowing the events of the Holocaust. Though almost instantly received as a masterpiece, the Commission for Film Approval forced Kawalerowicz, a Communist Party member, to alter his original ending, thereby dispelling any negative image of the Russian regime. The director acquiesced, and a new scene was conceived, removing the Russian soldiers as murderers.



BLACK CROSS

KRZYŻACY

Poland, 1960, running time 173 min. Release date: September 2, 1960.

Directed by Aleksander Ford.

Written by Aleksander Ford and Jerzy Stefan Stawiński, based on the novel by Henryk Sienkiewicz.

Cinematography by Mieczysław Jahoda. Production design by Roman Mann. Editing by Alina Faflik and Mirosława Garlicka. Music by: Kazimierz Serocki. Production management: Zygmunt Król.

Produced by Zespół Filmowy Studio. © Cyfrowe Repozytorium Filmowe. Cast: Urszula Modrzyńska (Jagienka), Grażyna Staniszewska (Danusia), Andrzej Szalawski (Jurand of Spychów), Henryk Borowski (Siegfried de Löwe), Aleksander Fogiel (Maćko of Bogdaniec), Mieczysław Kalenik (Zbyszko of Bogdaniec), Emil Karewicz (Władysław II Jagiełło- King of Poland and Lithuania), Tadeusz Kosudarski (Brother Rotgier).

1960 Złota Kaczka (Golden Duck Award, presented by the monthly Film) for best film.

The first Polish historical blockbuster and the most viewed Polish movie of all times, *Black Cross* features battles galore, political maneuvering, and tragic love set in medieval times. Based on the novel written in the thick of the Germanization program, *Black Cross* depicts the heroic Polish campaign against the invading Order of the Teutonic Knights. Devoid of anachronisms, Aleksander Ford's creation was masterfully produced as a grand historical epic. The film garnered 14 million viewers in the first four years after release, earning export to 46 different countries.



BLIND CHANCE

PRZYPADEK

Poland, 1981, running time 123 minutes. Release date: January 10, 1987,

Directed and written by Krzysztof Kieślowski.

Cinematography by Krzysztof Pakulski. Production design by Andrzej Rafał Waltenberger. Music by Wojciech Kilar. Film editing by Elżbieta Kurowska. Production management: Jacek Szeligowski. © Studio Filmowe Tor. Cast: Bogusław Linda (Witek Długosz), Tadeusz Łomnicki (Werner), Zbigniew Zapasiewicz (Adam), Marzena Trybala (Werka), Zygmunt Hubner (Faculty Dean), Adam Ferency (Priest), Bogusława Pawelec (Czuszka), Jacek Borkowski (Marek), Jacek Sas-Uhrynowski (Daniel), Monika Goździk (Olga), Irena Byrska (Ciotka).

1987 Polish Film Festival – Best Actor (Bogusław Linda) – winner, Silver Lion – winner.

One moment, one train — three completely different outcomes. From Director Krzysztof Kieślowski comes a film examining the effect of even the smallest of choices.

Twenty-year-old Witek Długosz rushes to make a train to Warsaw, his hometown, after the death of his father. Crashing into a man drinking beer, Witek is barely able to pull himself aboard by the final car's handrail. On the train, he encounters an old communist, who convinces him to join the Communist Party. All seems fine until his beautiful lover Czuszka is arrested by the same party with which his allegiance lies. Their love falters, she rejects him, and Witek is left alone.

Back in the station, Witek crashes hard into the man drinking beer, delaying him enough to miss his train. On the railway, he smacks into a guard and is arrested. Angry, he joins the anti-Communist resistance, thus launching another sequence of events that leaves him alone and distrusted.

Finally, in the station again, Witek misses the train because he gets slowed down by the man with the beer, but stops to catch his breath, avoiding the guard from the second scenario. He sees Olga at the platform, the two return to her apartment, make a child, and get married. Witek finds the motivation to finish medical school, and with newfound responsibilities, he refuses to associate with any political party, avoiding the Communists completely and forging a happy life for himself. *Blind Chance* was heavily censored by the communist regime, due to its anti-Communist messages. The now restored version of the film comprises scenes never before been shown to the public.



CAMOUFLAGE

BARWY OCHRONNE

Poland, 1976, running time 101 minutes. Release date January 28, 1977.

Directed and written by Krzysztof Zanussi.

Cinematography by Edward Kłosiński. Production design by Tadeusz Wybult. Music by Wojciech Kilar. Film editing by Urszula Śliwińska. Production management: Tadeusz Drewno. © Studio Filmowe Tor. Cast: Piotr Garlicki (Jaroslaw Kruszyński), Zbigniew Zapasiewicz (Jakub Szelestowski), Christine Paul-Podlaski (Nelly Livingston-Pawluk), Mariusz Dmochowski (Vice Dean), Wojciech Alaborski (Kiszewski), Mieczysław Banasik (Józef), Krystyna Bigelmajer (Zofia).

1981 New York Film Critics Circle Awards – Special Award – winner. 1977 Polish Film Festival – Best Screenplay – winner, Best Actor (Zbigniew Zapasiewicz) – winner, Grand Prix Golden Lions – winner. 1978 Rotterdam IFF – Critics Award – winner. 1977 Tehran IFF – Best Directing – winner. 1981 New York Film Critics Circle Awards – Special Award – winner.

An ironical and absurd comedy, *Camouflage* transports us to a university summer school camp. The shallowness and cynicism of the academic milieu becomes apparent through the relationship between a young linguistics professor, Jaroslaw, and his diabolical senior colleague, Jakub. “All people are conformists just like you and I,” exclaims the latter, protesting against the liberal teaching approach of Jaroslaw. Renowned contemporary Polish director Krzysztof Zanussi presents the deeply troubling premise of academic conformity with witty humor mocking the status quo. Not intended as a political film, *Camouflage* was harshly received by the Polish government, immediately landing on the year’s list of banned films.



THE CONSTANT FACTOR

CONSTANS

Poland, 1980, running time 91 minutes. Release date: September 19, 1980.

Directed and written by: Krzysztof Zanussi.

Cinematography by Sławomir Idziak. Production design by Tadeusz Wybult. Music by Wojciech Kilar. Film editing by Urszula Śliwińska. Production management: Tadeusz Drewno. © Studio Filmowe Tor. Cast: Tadeusz Bradecki (Witold), Zofia Mrozowska (Witold's mother), Małgorzata Zajączkowska (Grażyna), Cezary Morawski (Stefan), Witold Pyrkosz (Mariusz), Ewa Lejczak (Girlfriend), Jan Jurewicz (Włodek), Juliusz Machulski (Wladek), Marek Litewka (Colleague), Jacek Strzemzalski (Colleague), Edward Żebrowski (Professor).

1980 Cannes Film Festival – Jury Prize – winner, Prize of the Ecumenical Jury – winner, Palme d'Or – nomination. 1980 Polish Film Festival – Special Jury Prize – winner.

Warmly received at the Cannes Festival and winner of several international awards, Krzysztof Zanussi's film portrays a naïve but honest young man, Witold, dealing with the truths of his world. He dreams of climbing the Himalayas, just as his father had done before him. His skill in mathematics earns him a job in an international trade company, but he soon finds the position grating and he is constantly thwarted by his own candidness. Confronting the death of his mother, the illusion of choice, and the realities of his world, Witold continues forward in this frightening but powerful film.



EROICA

Poland, 1957, running time 85 minutes. Release date: January 4, 1958.

Directed by Andrzej Munk.

Written by Jerzy Stefan Stawiński. Cinematography by Jerzy Wójcik. Production design by Jan Grandy. Music by Jan Krenz. Film editing by Jadwiga Zajicek. Production management: Stanisław Adler. © Studio Filmowe Kadr. Cast: Edward Dziewoński (Dzidzius Górkiewicz), Barbara Połomska (Zosia, Dzidzius' wife), Ignacy Machowski (Major), Leon Niemczyk (Lt. Istvan Kolya), Kazimierz Opaliński (Polish Commandant), Zofia Czerwińska (Jogódka), Eleonora Lorentz (Old Woman), Kazimierz Rudzki (Turek), Henryk Bąk (Krygier), Mariusz Dmochowski (Korwin-Makowski), Roman Kłosowski (Szpakowski), Bogumił Kobiela (Dąbecki), Józef Kostecki (Żak), Tadeusz Łomnicki (Zawistowski), Józef Nowak (Kurzawa), Wojciech Siemion (Marianek).

1958 Mar del Plata Film Festival – FIPRESCI Prize – winner.

Andrzej Munk's *Eroica*, a Heroic Symphony in two parts and a masterpiece of the Polish Film School, puts a realist lens to the romantic idea of heroism. Based on a script by Jerzy Stefan Stawiński, *Eroica* draws on its author's first-hand experience as a soldier in the September campaign against the invading German army in 1939. Imprisoned in a POW camp, Stawiński escaped, participated in the Warsaw Uprising, and upon its failure was returned to another POW camp. *Eroica* displays the futility of the armed struggle against both Germany and Russia, while exposing the idea of heroic suffering as preposterous. In the film, World War II-era Poland is under Nazi occupation. Two stories offer ambiguous images of war: the absurd life of an average bon-vivant who, against his better judgment, participates in the combat; and righteous Polish officers incarcerated in a German camp. Is there any place for glory in the perilous time of war?



THE HOURGLASS SANATORIUM SANATORIUM POD KLEPSYDRĄ

Poland, 1973, running time 125 minutes. Release date: December 11, 1973.

Directed and written by Wojciech J. Has. Based on the novel by Bruno Schulz. Cinematography: Witold Sobociński. Production design by Andrzej Płocki, Jerzy Skarżyński. Music by Jerzy Maksymiuk. Film editing by Janina Niedźwiecka. Production management: Urszula Orczykowska. Produced by Zespół Filmowy SILESIA. © Cyfrowe Repozytorium Filmowe. Cast: Jan Nowicki (Józef), Tadeusz Kondrat (Jakub), Irena Orska (Józef's mother), Halina Kowalska (Adela), Gustaw Holoubek (Dr. Gotard), Mieczysław Voit (Blind Conductor), Bożena Adamek (Bianka).

1973 Cannes Film Festival – Jury Prize – winner, Palme d'Or – nomination. 1974 Polish Film Festival – Best Production Design – winner.

Magic, dreams, a manor in decay. *The Hourglass Sanatorium* is one of the most original and beautiful films in Polish cinema — a visionary, artistic, poetic reflection on the nature of time and the irreversibility of death. The screenplay is an adaptation of the fantasy fiction of Jewish author Bruno Schulz, one of the most renowned Polish prose stylists of the 20th century. Reflections on the Holocaust were added to the movie, reading Schulz's work through the prism of his death during World War II.



THE ILLUMINATION

ILUMINACJA

Poland, 1972, running time 93 minutes. Release date: November 23, 1973.

Directed and written by Krzysztof Zanussi.

Cinematography by Edward Kłosiński. Production design by Stefan Maciąg. Music by Wojciech Kilar. Film editing by Urszula Śliwińska. Production management: Jerzy Buchwald. © Studio Filmowe Tor. Cast: Stanisław Latało (Franciszek Retman), Małgorzata Pritulak (Małgorzata), Monika Dzienisiewicz-Olbrychska (Agnieszka), Edward Żebrowski (Physician), Jan Skotnicki (Patient), Jadwiga Colonna-Walewska (Franciszek's Mother), Włodzimierz Zonn (University dean), Włodzimierz Zawadzki (Assistant).

1973 Chicago IFF – Gold Hugo – nomination. 1973 Locarno IFF – FIPRESCI Prize – winner, Golden Leopard – winner, Prize of the Ecumenical Jury – winner. 1974 Polish Film Festival – Special Jury Prize – winner.

In this classic bildungsroman, a young man from a provincial town comes to the capital to study physics, hoping that science can answer his questions. He explores the boundaries of knowledge while tackling universal life experiences — love, death, friendship, fatherhood, and work. *The Illumination* is a philosophical essay written with a camera, comprising animation, experimental techniques and documentary footage. Director Krzysztof Zanussi's protagonist struggles against the futility of a life constantly overshadowed by death. However, in the face of defeat, he rejects nihilism and resignation to his fate in favor of a simplistic view of life: fragile but treasured. With the success of this masterpiece, Mr. Zanussi's career blossomed into international renown, proving that philosophy could be translated into successful cinema.



INNOCENT SORCERERS

NIEWINNI CZARODZIEJE

Poland, 1960, running time 88 minutes. Release date: December 17, 1960.

Directed by Andrzej Wajda.

Written by Jerzy Andrzejewski and Jerzy Skolimowski. Cinematography by Krzysztof Winiewicz.

Production design by Leszek Wajda. Music by Krzysztof Komeda. Film editing by Wiesława Otocka.

Production management: Stanisław Adler. © Studio Filmowe Kadr. Cast: Tadeusz Łomnicki (Bazyli), Krystyna Stypułkowska (Pelagia), Wanda Koczeska (Mirka), Kalina Jędrusik (Journalist), Teresa Szmi-gielówna (Nurse Teresa), Zbigniew Cybulski (Edmund), Roman Polański (Dudek), Andrzej Nowakowski (Musician).

1961 Edinburgh IFF – diploma.

While a student in the Łódź school, Jerzy Skolimowski (the author of *Knife in the Water*), co-wrote *Innocent Sorcerers* with Andrzej Wajda. A love story and a portrait of young Poles in the 1950s the film tells the tale of two people meeting in a bar. They don't care about the future; their lives seem to consist of going out, playing jazz and having love affairs with no strings attached. The night begins for them with a seemingly simple scenario — from small talk to bed. But as dawn approaches, what starts as an insignificant episode grows in meaning.



JUMP SALTO

Poland, 1965, running time 105 minutes. Release date: June 11, 1965.

Directed and written by Tadeusz Konwicki.

Cinematography by Kurt Weber. Production design by Jarosław Świtoniak. Music by Wojciech Kilar. Film editing by Irena Choryńska. Production management: Jan Włodarczyk. © Studio Filmowe Kadr. Cast: Zbigniew Cybulski (Karol Kowalski vel Malinowski), Gustaw Holoubek (Host), Marta Lipińska (Helena), Irena Laskowska (Cecylia), Wojciech Siemion (Artist), Włodzimierz Boruński (Blumenfeld), Andrzej Łapicki (Pietuch), Jerzy Block (Old man), Zdzisław Maklakiewicz (Officer), Iga Cembrzyńska (Kowalski's Wife).

1967 Edinburgh IFF – diploma for Tadeusz Konwicki.

A western set in Poland of the 1960s. A man on the run jumps off a train. He seeks refuge in a scarcely populated settlement, nearly a ghost town. It is hard to tell what the place is, set halfway between dream and reality, inhabited by people in distress. Who is the mysterious Mr. Nobody? To some he seems to be a prophet; to others, a martyr or a common liar. This enigmatic role was played by Zbyszek Cybulski, one of the most recognizable stars in the history of Polish cinema.



THE LAST DAY OF SUMMER OSTATNI DZIEŃ LATA

Poland, 1958, running time 62 minutes. Release date: August 4, 1958.

Directed and written by Tadeusz Konwicki.

Cinematography Jan Laskowski. Music by Adam Pawlikowski. Film editing by Wiesława Otocka.

Production management: Jerzy Laskowski. © Studio Filmowe Kadr. Cast: Irena Laskowska (She), Jan Machulski (He).

1958 Venice Film Festival – Grand Prix. 1958 Brussels, EXPO 58 – Main Award for Experimental Film.

A subtle, almost quasi-documentary tale of a confrontation between two lonely people — one from which true understanding cannot seemingly result, *The Last Day of Summer* was the least expensive feature film in the history of Polish cinema. The crew had only one Ariflex camera and 6,000 meters of black-and-white film to create this artistic masterpiece. The idea? Two people meet on an empty beach. They can't communicate. A crew of five people took this ascetic screenplay and created an equally austere movie. The film was awarded the Grand Prix in Venice for documentary and short films, as well as the Grand Prix of the EXPO in Brussels and the First Prize of MFF in London.



MAN OF IRON CZŁOWIEK Z ŻELAZA

Poland, 1981, running time 154 minutes. Release date: July 27, 1981.

Directed by Andrzej Wajda.

Written by Aleksander Ścibor-Rylski. Cinematography: Edward Kłosiński. Production design by Allan Starski. Music by Andrzej Korzyński. Film editing by Halina Prugar. Production management Barbara Pec-Ślesicka. Production: Zespół Filmowy X. © Studio Filmowe ZEBRA. Cast: Jerzy Radziwiłowicz (Maciek Tomczyk, Birkut's son – Mateusz Birkut), Krystyna Janda (Agnieszka), Marian Opania (Winkel), Irena Byrska (Mother Hulewicz), Wiesława Kosmalka (Wiesława Hulewicz), Bogusław Linda (Dzidek), Franciszek Trzeciak (Badecki), Janusz Gajos (vice president of the Radiocomittee), Andrzej Seweryn (captain Wirski), Marek Kondrat (Grzenda), Jerzy Trela (Antoniak, opposition activist), Lech Wałęsa (himself), Anna Walentynowicz (herself), Jerzy Borowczak (himself), Zbigniew Lis (himself), Teodor Kudła (himself).

A masterful story about the limitations of the press coupled with real footage of the Solidarity movement strikes, *Man of Iron* expands on the plot of its predecessor, *Man of Marble*. Winner of the Palme d'Or at the Cannes Film Festival and nominated for an Academy Award®, the film examines the events leading to one of the most crucial historical events of the 20th century. The movie was produced in haste at the express wish of the shipyard workers (with the use of their own archives) to support their strike. It features, among others, future Nobel Prize Winner and Polish President Lech Wałęsa as himself, and captures the passion, tragedy and anxiety of the times.

1981 Cannes Film Festival – Palme d'Or – winner, Prize of the Ecumenical Jury – winner. 1981 Chicago IFF – Gold Hugo – winner. 1982 Academy Awards®, USA – Oscar® – nomination. 1982 César Awards, France – César – nomination. 1982 Cinema Writers Circle Awards, Spain – CEC Award – winner. 1982 London Critics Circle Film Awards – ALFS Award – winner. 1982 New York Film Critics Circle Awards – Special Award – winner, NYFCC 2nd Award.



MOTHER JOAN OF THE ANGELS

MATKA JOANNA OD ANIOŁÓW

Poland, 1960, running time 111 minutes. Release date: February 9, 1961.

Directed by Jerzy Kawalerowicz.

Written by Jerzy Kawalerowicz and Tadeusz Konwicki. Cinematography by Jerzy Wójcik. Production design: Tadeusz Wybult and Roman Mann. Music by Adam Walaciński. Film editing by Wiesława Otczka. Production management: Ludwik Hager. © Studio Filmowe Kadr. Cast: Lucyna Winnicka (Mother Joan of the Angels), Mieczysław Voit (Father Józef Suryn, Rabbi), Anna Ciepiewska (Sister Małgorzata), Maria Chwalibóg (Antosia), Kazimierz Fabisiak (Father Brym), Stanisław Jasiukiewicz (Chrzęszcowski), Zygmunt Zintel (Wincenty Wołodkowicz), Jerzy Kaczmarek (Kaziuk), Franciszek Pieczka (Odryn), Jarosław Kuszewski (Juraj), Lech Wojciechowski (Piątkowski).

1961 Cannes Film Festival – Jury Special Prize – winner, Palme d’Or – nominated.

Young, virtuous exorcist Father Suryn is assigned a difficult task: he must investigate a case of demonic possession after a local priest is burnt for tempting the nuns of a convent. Arriving at the nunnery, he meets its abbess, Mother Joan, thus embarking a struggle against the forces of darkness to save her soul. Inevitably the priest must choose between sacrificing his own purity and saving the convent from evil. A visually sophisticated film, *Mother Joan of the Angels* is a study of faith, sin and redemption.



NIGHT TRAIN

POCIĄG

Poland, 1959, running time 99 minutes. Release date: September 6, 1959.

Directed by Jerzy Kawalerowicz.

Written by Jerzy Kawalerowicz and Jerzy Lutowski. Cinematography by Jan Laskowski. Production design by Ryszard Potocki. Music by Andrzej Trzaskowski. Film editing by Wiesława Otocka. Production management: Jerzy Rutowicz. © Studio Filmowe Kadr. Cast: Lucyna Winnicka (Marta), Leon Niemczyk (Jerzy), Teresa Szmigielówna (Lawyer's wife), Zbigniew Cybulski (Staszek), Helena Dąbrowska (Train controller), Ignacy Machowski (Passenger), Roland Głowacki (Murderer), Aleksander Sewruk (Lawyer). 1959 – Venice Film Festival – Georges Méliès Premio Evrotecnica for Jerzy Kawalerowicz and special mention for Lucyna Winnicka.

1959 – Złota Kaczka (Golden Duck Award, presented by the monthly Film), awarded in 1960.

An intimate psychological study and a poetic tale of loneliness, *Night Train* brings two voyagers together accidentally in a train compartment. The subtle game of emotions — changing from mutual aversion to closeness without hope — is played out against the background of a microcosm of the human experience. A coquette, bored with her husband, attempts to seduce every available man; a former prisoner of a concentration camp fights his insomnia; old women go on a pilgrimage; and a skirt-chaser seeks his prey. With the arrival of police searching for a murderer, everything changes. It soon turns out that this seemingly average community is able to behave in a most unforeseen manner. An artistic work of great subtlety, *Night Train* offers itself open to various interpretations.



PHARAOH

FARAON

Poland, 1965, running time 153 minutes. Release date: March 11, 1966.

Directed by Jerzy Kawalerowicz.

Written by Jerzy Kawalerowicz and Tadeusz Konwicki, based on the novel by Bolesław Prus. Cinematography by Jerzy Wójcik. Production design: Jerzy Skrzepiński. Music by Adam Walaciński. Film editing by Wiesława Otocka. Production management: Ludwik Hager. © Studio Filmowe Kadr. Cast: Jerzy Zelnik (Ramses XIII/ Lycon), Wiesława Mazurkiewicz (Nikotris – Ramses XIII's Mother), Barbara Brylska (Kama – Priestess), Krystyna Mikołajewska (Sarah), Ewa Krzyżewska (Hebron), Piotr Pawłowski (Herhor), Leszek Herdegen (Pentuer).

1967 Academy Awards®, USA – Oscar® – nomination.

1966 Cannes Film Festival – Palme d'Or – nomination.

An epic production, including battle scenes featuring thousands and refined choreography, *Pharaoh* focuses on the young Egyptian ruler, Ramses XIII. With his young passions, love and idealism, he has to face the cold pragmatism of dealing with the country's external enemies and internal struggles. His position reduced to but a figurehead, Ramses fights to regain power, ultimately falling to absolute control of knowledge by his priests. Riddled with psychological, moral, and philosophical questions on the nature of power, *Pharaoh* forgoes large battle scenes and romantic kisses in favor of a deeply meaningful artistic creation. Unfortunately, the German releasing firm that acquired the distribution rights to *Pharaoh* shortened the film for international release and then went bankrupt when there was little interest in the truncated version. Now restored to its original form, *Pharaoh* brandishes its heroism as a weapon — teaching all that noble defeat is better than silence in the face of morally corrupt politics.



THE PROMISED LAND

ZIEMIA OBIECANA

Poland, 1974, running time 170 minutes. Release date: February 21, 1975.

Directed and written by Andrzej Wajda.

Based on a novel by Władysław Reymont. Cinematography by Witold Sobociński, Waclaw Dybowski, Edward Kłosiński. Production design by Tadeusz Kosarewicz. Music by Wojciech Kilar. Film editing by Halina Prugar and Zofia Dwornik. Production management: Barbara Pec-Ślesicka and Janina Krasowska. Produced by Zespół Filmowy X. © Studio Filmowe ZEBRA. Cast: Daniel Olbrychski (Karol Borowiecki), Wojciech Pszoniak (Moryc Welt), Andrzej Seweryn (Maks Baum), Anna Nehrebecka (Anka), Kalina Jędrusik (Lucy Zucker), Bożena Dykiel (Mada Muller). 1976 Academy Awards®, USA – Oscar® – nomination.

Director Andrzej Wajda's powerful drama is a tale about the strength of male friendship. "I have nothing, you have nothing, he has nothing. Taken together we have just enough to build a major factory." Three friends — a Polish nobleman, Karol Borowiecki; a German, Max Baum; and a Jew, Moritz Welt — shrink from nothing, including treachery and fraud to build their empire. But ruthless business tactics and an ill-fated affair leave Borowiecki with a choice: either change his ways or sacrifice all compassion in order to protect his financial capital. In the footsteps of Dickens, Mr. Wajda paints a bleak picture of 19th-century Łódź, a chaotic city littered with dangerous factories and devoid of true culture.

One of the most outstanding Polish films, *The Promised Land*, was the winner of numerous prizes, including the Golden Lion and an Academy Award® nomination.

1975 Moscow International Film Festival – Golden Prize – winner. 1975 Polish Film Festival – Best Actor (Wojciech Pszoniak) – winner, Best Production Design (Tadeusz Kosarewicz) – winner, Best Music Score (Wojciech Kilar) – winner, Grand Prix Golden Lions Award – winner. 1975 Chicago International Film Festival – Grand Prix: "Golden Hugo" Award – winner. 1976 Valladolid International Film Festival – Golden Spike – winner.



THE SARAGOSSA MANUSCRIPT

REKOPIS ZNALEZIONY W SARAGOSSIE

Poland, 1964, running time 184 minutes (part one: 81 minutes, part two: 103 minutes).
Release date: February 9, 1965.

Directed by Wojciech J. Has.
Written by Tadeusz Kwiatkowski. Cinematography by Mieczysław Jahoda. Production design Tadeusz Myszorek and Jerzy Skarżyński. Music by Krzysztof Penderecki. Film editing by Krystyna Komosińska. Production management: Ryszard Straszewski. Produced by Zespół Filmowy KAMERA. © Cyfrowe Repozytorium Filmowe. Cast: Zbigniew Cybulski (Alfons Van Worden), Iga Cembrzyńska (Princess Emina), Elżbieta Czyżewska (Donna Frasquetta Salero), Gustaw Holoubek (Don Pedro Velasquez), Stanisław Igar (Don Gaspar Soarez), Joanna Jędryka (Zibelda).

1971 Cinema Writers Circle Awards, Spain – Special Award – winner. 1965 IFF Edinburg – special mention. 1965 IFF San Sebastian – CIDALC prize, Award of the International Journalist's Club.

A favourite film of Jerry Garcia and Luis Buñuel, *The Saragossa Manuscript* is a brilliant adaptation of one of the greatest works of world literature. It is a Chinese box tale — a travel story about the supernatural and mystical opposed to the humanist materialism.

It is 1739 as Alphonse van Worden crosses the wild range of the Sierra Morena, a land said to be inhabited only by demons — evil spirits and invisible hands that push travellers into chasms. Although he refuses to listen to those tales, his journey will be a sequence of supernatural and frightful events. But maybe they're only illusions?



A SHORT FILM ABOUT KILLING

KRÓTKI FILM O ZABIJANIU

Poland, 1987, running time 86 minutes. Release date: March 11, 1988.

Directed by Krzysztof Kieślowski.

Written by Krzysztof Kieślowski and Krzysztof Piesiewicz. Cinematography by Sławomir Idziak. Production design: Halina Dobrowolska. Music by Zbigniew Preisner. Film editing by Ewa Smal. Production management: Ryszard Chutkowski. © Studio Filmowe Tor. Cast: Mirosław Baka (Jacek Łazarz), Krzysztof Globisz (Piotr Balicki), Jan Tesarz (Waldemar Rekowski), Zbigniew Zapasiewicz (Advocate), Barbara Dziekan (Cashier), Aleksander Bednarz (Executioner), Jerzy Zass (Prison Warden), Zdzisław Tobiasz (Judge), Artur Barciś (Young Man), Krystyna Janda (Dorota), Olgierd Łukaszewicz (Andrzej).

On a somber March day, the paths of three men cross: the cabbie Marian cleans his car, the lawyer Piotr celebrates passing his bar exam while in the same café, 20-year-old Jacek prepares his murder weapon. The film is a psychological and ethical study of murder. A sensation at the Cannes film festival and recipient of numerous awards, *A Short Film About Killing* opened the door to an international career for director, Krzysztof Kieślowski.

1990 Bodil Awards – winner. 1988 Cannes Film Festival – FIPRESCI Prize, Jury Prize winner, Palme d’Or – nomination. 1988 European Film Awards – European Film Award – winner. 1990 French Syndicate of Cinema Critics – Critics Award – winner. 1988 Polish Film Festival – Golden Lions – winner. 1990 Robert Festival – winner.



TO KILL THIS LOVE

TRZEBA ZABIĆ TĘ MIŁOŚĆ

Poland, 1972, running time 97 minutes. Release date: December 10, 1972.

Directed by Janusz Morgenstern. Written by Janusz Głowacki. Cinematography by Zygmunt Samosiuk. Production design by Andrzej Płocki. Music by Bohdan Mazurek. Editing by Barbara Kosidowska. Production management: Jerzy Buchwald. Production: Studio Filmowe Iluzjon. © Studio Filmowe ZEBRA. Cast: Jadwiga Jankowska-Cieślak (Magda), Andrzej Malec (Andrzej), Władysław Kowalski (Doctor), Barbara Wrzesińska (Boss's wife), Alicja Jachiewicz (Dzidzia), Jan Englert (Andrzej's boss), Janusz Bylczyński (Magda's father), Tomasz Lengren (Staszek), Jan Himilsbach (Caretaker), Ryszard Pracz (Militiaman Rysio).

1976 Łagów – Grand Prix “Golden Grape” for Janusz Morgenstern. 1973 Łagów – Award for Best Actress for Jadwiga Jankowska-Cieślak, Award for Best Supporting Actress for Barbara Wrzesińska. 1973 Zbigniew Cybulski Award for Jadwiga Jankowska-Cieślak.

What was it like to be young at the turn of the 1970s in communist Poland? While Neil Armstrong lands on the moon, Magda and Andrzej discover love and life in a big city.

They didn't get into the university — quotas are restricted mainly to working-class families. They are young, ambitious, dream of independence, and have no means of reaching their goals without entering the mean, conformist reality surrounding them. Does the end justify the means? A love story set against the harsh backdrop of the communist regime.



THE WEDDING

WESELE

Poland, 1972, running time 108 minutes. Release date: January 9, 1973.

Directed by Andrzej Wajda.

Written by Andrzej Kijowski, based on the play by Stanisław Wyspiański. Cinematography by Witold Sobociński. Production design by Tadeusz Wybult. Music by Stanisław Radwan. Editing by Halina Prugar. Production management: Barbara Pec-Ślesicka. Production: Zespół Filmowy X. © Studio Filmowe ZEBRA. Cast: Marek Walczewski (Host), Izabela Olszewska (Hostess), Ewa Ziętek (Bride), Daniel Olbrychski (Bridegroom), Emilia Krakowska (Marysia, the Bride's sister), Mieczysław Stoor (Wojtek), Kazimierz Opaliński (Father), Henryk Borowski (Old Man), Marek Perepeczko (Jasiek), Janusz Bukowski (Kasper).

Academy Award®-winning director Andrzej Wajda takes us to a wedding party. People talk, drink and dance and flirt. It is an unusual 19th-century wedding; the marriage of an intellectual from a big town with a simple country girl. Families and friends from both sides regard the alliance with skepticism and curiosity. The director uses this event as a pretext to expose a gallery of characters from various walks of life, including a priest, a poet, a farmhand, and wife of a counselor. The young and the old, the rich and the poor — all gather at the party. Unexpectedly, something uncanny begins to permeate the joyful celebrations. Some of the guests see mysterious ghosts and hidden grudges, complexes, and yearnings step out of the hidden corners of their souls... A brilliant film adaptation of one of the most important Polish plays, set to lively country music.

1973 San Sebastián International Film Festival – Silver Seashell – winner. 1973 “Summer of Films” Film Festival, Łagów – Grand Prix “Golden Grape” Award, Best Screenplay (Andrzej Kijowski), Best Production Design (Tadeusz Wybult, Krystyna Zachwatowicz, Maciej Maria Putowski), Best Cinematography (Witold Sobociński). 1974 “Golden Camera” – Award of Film magazine for the best Polish film.

THE FILMMAKERS

Aleksander Ford (1908–1980) was born into a Jewish family and started his career as a documentary filmmaker. He worked as a film professor at the Łódź Film School, but the 1968 events in Poland forced him to emigrate to Israel. He committed suicide in 1980 in a hotel in Florida. *Youth of Chopin* (1952), *Five Boys from Barska Street* (1954) and the blockbuster *Black Cross* (1960) rank among his most famous works.

*Films in program: **Black Cross** (Krzyżacy, 1960)*

Wojciech Jerzy Has (1925–2000) was a film director, script writer, producer, and teacher of the Łódź Film School. Between 1990 and 1996, he served as rector of the school. His films feature alienated protagonists and explore the nature of human psyche. The most important include: *How to be Loved* (award for best film at IFF San Francisco, FIPRESCI at IFF in Beirut), *The Saragossa Manuscript* (IFF San Sebastian – CIDALC prize, Award of the International Journalist’s Club; Golden Duck); *The Hour-Glass Sanatorium* (Jury Award at IFF Cannes, Golden Asetroid at IFF Trieste).

*Films in program: **The Saragossa Manuscript** (Rękopis znaleziony w Saragossie, 1964), **The Hour-Glass Sanatorium** (Sanatorium pod Klepsydrą, 1973)*

Jerzy Kawalerowicz (1922–2007) was a leading figure in the Polish Film School who made his directorial debut in 1951 with film *The Village Mill* (Gromada). His internationally noted works include *Pharaoh*, which was nominated for the Academy Award© for Best Foreign Language Film, *Mother Joan of the Angels* (special prize at Cannes), *Austeria* (Golden Lions in Gdynia), *Death of a President* (Silver Bear at Berlinale). In 1955, he was appointed head of the prestigious KADR production unit. The studio produced films by Andrzej Wajda, Tadeusz Konwicki and Juliusz Machulski. The cinema language of Jerzy Kawalerowicz is both European and international. By telling contemporary stories in a historical setting, the director was addressing the political reality of communist Poland.

*Films in program: **Night Train** (Pociąg, 1959), **Mother Joan of the Angels** (Matka Joanna od Aniołów, 1960), **Pharaoh** (Faraon, 1965), **Austeria** (Austeria, 1982)*

Krzysztof Kieślowski (1941–1996) was a director and screenwriter known internationally for *The Decalogue* (1989), *The Double Life of Véronique* (1991), and *The Three Colors* Trilogy (1993–1994). Kieślowski received numerous awards throughout his career, including the Cannes Film Festival Jury Prize (1988), FIPRESCI Prize (1988, 1991), and Prize of the Ecumenical Jury (1991); the Venice Film Festival FIPRESCI Prize (1989), Golden Lion (1993), and OCIC Award (1993); and the Berlin International Film Festival Silver Bear (1994). In 1995 he received Academy Award© nominations for Best Director and Best Screenplay. In 2002, he was listed at number two on the British Film Institute’s Sight & Sound list of Top Ten Directors.

*Films in program: **Blind Chance** (Przypadek, 1981), **A Short Film about Killing** (Krótki film o zabijaniu, 1987)*

Tadeusz Konwicki (born 1926) is one of the most important figures in postwar Polish culture. A prominent novelist and filmmaker, he is one of the founders of the Polish Film School. Working as literary head of KADR film studio, he was the author of screenplays for some of the most important Polish films, including *Austeria*, *Mother Joan of the Angels*, *Pharaoh* and *Jump*. As a filmmaker, Mr. Konwicki has always known exactly why he wanted to make a film, and his work focuses on the Polish national vices and the constant lack of communication. Selected filmography and awards include: *The Last Day of Summer* (main prize at Brussels IFF; Grand Prix Venice IFF) and *All Souls’ Day* (Special Award at IFF Manheim).

*Films in program: **The Last Day of Summer** (Ostatni dzień lata, 1958), **Jump** (Salto, 1965)*

Janusz Morgenstern (1922–2011) was a co-founder of the Polish Film School, a screenwriter and producer. He graduated from the Directing Department at the National Film, Television and Theatre School in Łódź in 1954. He began his career as an assistant, first to Wanda Jakubowska on *An Atlantic Tale* (Opowieść atlantycka) (1954) and then to Andrzej Wajda on *Kanal* (1956). Over the next few years, he continued to collaborate with Mr. Wajda as his assistant director. He directed a number of Polish cinematography’s post-war masterpieces; *Jovita* (Jowita) (1967), *To Kill this Love* (Trzeba zabić tę miłość) (1972), *More Than Life at Stake* (Stawka większa niż życie) (1968), *The Columbuses* (Kolumbowie) (1970), *Polish Roads* (Polskie drogi) (1976-77) and *The Yellow Scarf* (Żółty szalik) (2000). His final film was *Lesser Evil* (Mniejsze zło) (2009). Morgenstern was decorated with the Gold Gloria Artis Medal for Merit in Culture by the Polish Minister of Culture, and awarded for a lifetime’s achievement.

*Films in program: **To Kill this Love** (Trzeba zabić tę miłość, 1972)*

Andrzej Munk (1921–1961) graduated in 1951 from Łódź Film School. He died young, at 40, on the set of *Passenger* (Pasażerka, 1963). Although he only directed a few films, all of Munk’s productions have become classics of the Polish cinema. The most important include: *Passenger* (Pasażerka, 1963) – FIPRESCI, Special Mention of the Jury at Cannes; prize of the Italian Journalists Association in Venice and *Man on the Tracks* (Człowiek na torze, 1956) – awarded Crystal Globe at Karlove Vary IFF, *Eroica* (1958) – FIPRESCI Award for best film set, Mar La Plata.

*Films in program: **Eroica** (Eroica, 1957)*

Andrzej Wajda (born 1926) is a film and theatre director. He graduated the Academy of Fine Arts in Cracow and the Film School in Łódź. Senator of the Republic of Poland 1989–91. Founder of the Wajda film school. He received numerous awards and prizes, including: BAFTA Fellowship 1982; Onassis Prize, Greece 1982; Officier, Legion d'Honneur 1982 France; Cesar Award, France 1983; Pirandello Artistic Award, Italy 1986; Kyoto Prize, Japan 1987; "Felix" European Film Awards–Lifetime Achievement Award 1990; Order of Rising Sun, Japan 1995; Premium Imperiale, Japan 1997; Golden Lion Life Achievement Award, Venice, 1998; Oscar® American Film Academy - Lifetime Achievement Award 2000; Commandeur, Legion d'Honneur France 2001; Golden Bear Life Achievement Award, IFF Berlin 2006. His selected filmography includes *A Generation* (Pokolenie) 1954 Polish State Prize; *Kanal* - Jury Special Award - Silver Palm, Cannes 1957; - *Ashes and Diamonds* (Popiół i Diament) – FIPRESCI Prize Venice 1959, D. O. Selznick's "Silver Laurel" Award 1962; *Niewinni czarodzieje* (Innocent Sorcerers) from 1960; *Landscape After the Battle* (Krajobraz po bitwie) - Golden Globe Milan 1971; *The Birch Wood* (Brzezina) - FIPRESCI Milan 1970, Golden Medal Moscow 1971; *The Wedding* (Wesele) - Silver Shell San Sebastian 1973; *The Promised Land* (Ziemia Obiecana) – Gdańsk Golden Lions 1975, Golden Medal Moscow 1975, Oscar® Award Nomination 1976; *Man of Marble* (Człowiek z marmuru) – FIPRESCI Prize, Cannes 1978; *Without Anesthesia* aka *Rough Treatment* (Bez znieczulenia) 1978 – OCIC Prize, Cannes 1979; *Panny z Wilka* (The Maids of Wilko) - Oscar® Award Nomination 1980; *Man of Iron* (Człowiek z Żelaza) - Palme d'Or / Golden Palm in Cannes 1981, Oscar® Award Nomination 1982; *Danton* - Prix Luis Delluc 1982; *The Revenge* (Zemsta) produced in 2002; *Katyn* – Oscar® Nomination 2008, European Film Academy Prix d'Excellence for 2008, *Wałęsa. Man of Hope* (Wałęsa.Człowiek z Nadziei), 2013.

Films in program: Ashes and Diamonds (Popiół i diament, 1958), *Innocent Sorcerers* (Niewinni czarodzieje, 1960), *The Wedding* (Wesele, 1972), *The Promised Land* (Ziemia obiecana, 1974), *Man of Iron* (Człowiek z żelaza 1981)

Krzysztof Zanussi's biography appears on page 13 of this press kit.

Films in program: The Illumination (Iluminacja, 1972), *Camouflage* (Barwy ochronne, 1976), *The Constant Factor* (Constans, 1980)

Why is this program organized under the auspices of Martin Scorsese?

For several years Martin Scorsese has been involved in the protection of the world film heritage that he supports through his Film Foundation. He holds Polish films in great esteem – especially the Polish Film School. Therefore he decided to present a screening series of restored classic Polish films touring the U.S. and Canada.

Who initiated the project?

During his visit in Poland Martin Scorsese got the list of restored film from KINO RP leader Grzegorz Molewski. Afterwards Jędrzej Sabliński – a digital restoration expert met with Martin Scorsese, and discussed the effects of the digital restoration of Polish films. Martin Scorsese showed his interest in these works, and Jędrzej Sabliński's perseverance resulted in the presentation of the series.

Why did Martin Scorsese go to Poland?

Martin Scorsese was invited to Poland by the Polish Filmmakers Association when granted the honorary doctoral degree by Łódź Film School in December 2011.

How did the Film Foundation and Milestone get involved?

After the meeting with Jędrzej Sabliński, The Film Foundation contacted him in order to pursue the project. Martin Scorsese recommended Milestone as the distributor of the series.

How were the films chosen?

Martin Scorsese has personally selected 21 films from an archive of all films digitally restored in Poland, pointing at ones that have been an inspiration and influence.

Why are there only older films on the list?

Only films that are more than 25 years old are subject to digital restoration. The number of films that underwent the process is still growing, and it doesn't comprise all Polish masterpieces yet. For instance Roman Polanski's *Knife in the water* (Nóż w wodzie) has not been digitally restored in Poland.

Why isn't my favorite film on the list?

In fact, the original list for this series consisted of sixteen films but it was impossible for the Polish producers, Mr. Scorsese, the Film Foundation and Milestone to limit themselves, so five more were added. Even then, there are dozens and dozens of Polish classics that could easily have been chosen, but either they haven't been restored yet, their rights are owned by others, or simply, in the end, the series had to be limited because of practical matters. More films may be added over the course of the series, so if you have your favorite candidates, please feel free to write to Milestone!

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Strategic Partnership: National Audiovisual Institute of Poland

With the support of the Ministry of Culture and National Heritage of the Republic of Poland, the Polish Film Institute

Honorary Patronage: the Embassy of the Republic of Poland in Washington, D.C., the Embassy of the Republic of Poland in Ottawa, the Consulate General of the Republic of Poland in New York, the Consulate General of the Republic of Poland in Los Angeles, the Consulate General of the Republic of Poland in Chicago, the Consulate General of the Republic of Poland in Montreal, the Consulate General of the Republic of Poland in Toronto, the Consulate General of the Republic of Poland in Vancouver.