

FORUM

5—8.09.24 WARSAW

HER
DOCS



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- * **When:** 5-8.09.2024
- * **Where:** Kinoteka, Pałac Kultury i Nauki, plac Defilad 1, 00-901 Warsaw
- * **Special screening of the film “The Little Gluers”** (masterclass + film + discussion): Centrum Kultury Filmowej im. Andrzeja Wajdy, al. Ujazdowskie 20, 00-478 Warsaw (free admission)
- * **Tickets:** available at www.kinoteka.pl and at the Kinoteka cinema ticket offices.
- * Films available with **Polish and English subtitles.**

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“The Little Gluers” dir. Heide Breitel, Eva-Maria Hammel (1980, FRG, 48’)

“We Are Not There Tomorrow” dir. Olga Kłyszewicz (2022, Poland, 8’)

“Where the Rainbow Ends, Treasure Awaits.” dir. Zofia Białkowska (2024, Poland, 6’)

“You River” dir. Izabela Zubrycka (2024, Poland, 9’)

SCREENING SCHEDULE

Thursday, 5.09.

19:00 “Everything Needs to Live” dir. Tetiana Dorodnitsyna, Andrii Lytvynenko (2024, Poland / Ukraine, 70’) + Q&A

Friday, 6.09.

19:00 “Bye Bye Tiberias” dir. Lina Soualem (2023, France / Palestine / Belgium / Qatar, 82’) + discussion

Saturday, 7.09.

13:30 “All You See” dir. Niki Padidar (2022, Netherlands, 72’)

15:30 short film showcase / set 1: *Faces* (total duration: 72’) + Q&A

- “Lifey” dir. Katarzyna Małyszko (2022, Poland, 3’)
- “Echo” dir. Emi Buchwald (2023, Poland, 20’)
- “^_^” dir. Maria Mroczkowska (2023, Poland, 5’)
- “Opening Night” dir. Sara Szymańska (2023, Poland, 12’)
- “Endgame” dir. Weronika Szyma (2022, Poland, 4’)
- “My Mom” dir. Agnieszka Popińska (2024, Poland, 13’)
- “Enjoy” dir. Anastasiia Shcherbak (2024, Poland, 7’)
- “We Are Not There Tomorrow” dir. Olga Kłyszewicz (2022, Poland, 8’)

Centrum Kultury Filmowej im. Andrzeja Wajdy:

16:00 masterclass + “The Little Gluers” dir. Heide Breitel, Eva-Maria Hammel (1980, FRG, 48’) + discussion

18:00 “getty abortions” dir. Franzis Kabisch (2023, Germany / Austria, 22’) +
“Abortion Dream Team” dir. Karolina Lucyna Domagalska (2024, Poland / Sweden,
82’) (total duration: 104’) + discussion

21:00 “Teaches of Peaches” dir. Judy Landkammer, Philipp Fussenegger (2024,
Germany, 102’)

Sunday, 8.09.

13:30 short film showcase / set 2: *Places* (total duration: 79’) + Q&A

- “Music of Sonny” dir. Klementyna Margolis, Anna Sałacińska (2022, Poland, 8’)
- “Cars from Ukraine” dir. Alicja Sokół (2023, Poland, 15’)
- “Smell of the Ground” dir. Olivia Rosa (2023, Poland, 8’)
- “Inanimate Objects” dir. Julia Konarska, Aleksandra Markovic (2024, Poland / China / Great Britain, 21’)
- “Cosmic Routine” dir. Agnieszka Kotulska (2023, Poland, 7’)
- “You River” dir. Izabela Zubrycka (2024, Poland, 9’)
- “Homo Lesbomo” dir. Maria Nitek (2023, Poland, 11’)

16:00 “Shahid” dir. Narges Kalhor (2024, Germany, 84’)

18:00 short film showcase / set 3: *Ballads* (total duration: 77’) + Q&A

- “Where the Rainbow Ends, Treasure Awaits.” dir. Zofia Białkowska (2024, Poland, 6’)
- “FLOW” dir. Katarzyna Bialik (2023, Poland, 1’)
- “coal” dir. ewelina węgiel (2023, Poland, 12’)
- “Grandmamauntsistercat” dir. Zuza Banasińska (2024, Netherlands / Poland, 23’)
- “A Boy Who Never Was There” dir. Kinga Chomać-Piechota (2023, Poland, 3’)
- “Ashes By Name Is Man” dir. Ewelina Rosińska (2023, Germany / Poland, 20’)
- “Arcadia” dir. Małgorzata Paszko (2023, Poland, 9’)
- “[to scream]” dir. Weronika Ziółkowska (2024, Poland, 3’)

20:30 “Reas” dir. Lola Arias (2024, Argentina / Germany / Switzerland, 82’)

FILM PROGRAM



[TO SCREAM]

dir. Weronika Ziółkowska (2024, Poland, 3')

Polish premiere

A film made at the peak of exhaustion, encounter with the culture of capitalism and social pressure to achieve success. An abstract documentation of an emotional state, exploration of identity and social position conducted on two axes. Using screaming and its primary form of expression, which cuts off from language and is deeply understandable on an instinctive level, "[to scream]" is a visual need to explode like an element.

Weronika Ziółkowska

Born in 2003, artist working mainly in the film medium. She graduated from the First Degree of the Music School and the Magdalena Abakanowicz Art High School in Gdynia Orłowo, where she defended her diploma with distinction. Participant and laureate of many film festivals for young amateur creators. Awarded a scholarship from the Minister of Culture and National Heritage. In 2023, she began studies in Experimental Film at the Academy of Art in Szczecin. One of the founders of the first student organization in Szczecin under the Workers' Initiative. In her projects, she

often uses the language of irony and sarcasm. She immerses herself in the pessimism typical of Poland, often reaching for motifs related to it. Strongly interested in the social and economic situation of students in Poland, and - invariably - cinema, the issue of gender, the destruction of the image of the traditional family, alternative chemistry and social rebellion.

Director: Weronika Ziółkowska

Screenplay: Weronika Ziółkowska

Cinematography: Weronika Ziółkowska

Editing: Weronika Ziółkowska

Sound: Weronika Ziółkowska

Music: Weronika Ziółkowska

Producer(s): Weronika Ziółkowska

Production: Academy of Art in Szczecin

World sales: Weronika Ziółkowska

Language: Polish

Website: -



^ _ ^

dir. Maria Mroczkowska (2023, Poland, 5')

Polish premiere

Fleeting, subdued, quivering images in light shades of grey combine in a dreamlike stream of consciousness. The starting point is a crisis caused by the lack of benzodiazepine and a photographic portrait, an unambiguous act of a little girl made by the author of "Alice in Wonderland"—Lewis Carroll. Following the White Rabbit, the narrator immerses herself in a dreamscape of memories. Trauma—real or sought in distant semi-conscious memories, is an impulse to ponder on the formation of identity, the ambivalence of sexuality, embodiment, closeness, which are treated with surprising lightness and semi-ironic distance.

Maria Mroczkowska

Artist specializing in textile art and painting, and an occasional creator of films and performances. In July, she finished her Bachelor's degree in the Painting Objects studio, under Dr. Sebastian Krok at the Faculty of Media Art at the Warsaw Academy

of Fine Art. Her works, subtle and dreamlike, are created in an organic process, weaving a nuanced narrative about cycles, death, sexuality, femininity, the subconscious, the unseen and the forgotten. Her oeuvre has been featured in exhibitions, including: "Art in the Bushes" as part of Museum Night at the Jazdów Estate, "Aura Enjoy Life - Multimedia" at Praga Station, "Real Society" organized by Rytmy Movement at the Bliska 12 Pavilion, and "Illusion of the Rubber Hand" at Cukry Praga.

Director: Maria Mroczkowska

Screenplay: Maria Mroczkowska

Animation: Maria Mroczkowska

Editing: Maria Mroczkowska

Sound: Maria Mroczkowska

Music: Maria Mroczkowska

Producer(s): Maria Mroczkowska

Production: Maria Mroczkowska

World sales: Maria Mroczkowska

Language: Polish

Website: -



A BOY WHO NEVER WAS THERE

dir. Kinga Chomać-Piechota (2023, Poland, 3')

A nostalgic, found footage experimental film based on home movie archives. A short parable in which the narrator, recalling her childhood, wonders if she deserves the love of those closest to her, including her father. The film is also a poetic reflection on whether gender defines us and what significance it has in relationships, especially family ones.

Festivals and awards: Lampart Festival, UnArchive Found Footage Fest, Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film"

Kinga Chomać-Piechota

Visual artist, painter and ceramicist. Runs her own ceramics studio in Szczecin. Third year student of painting at the Academy of Art in Szczecin.

Director: Kinga Chomać-Piechota

Screenplay: Kinga Chomać-Piechota

Cinematography: Home Movies Archivio Nazionale del Film di Famiglia collection of
Enrico Chierici, Prelinger Archives San Francisco

Editing: Kinga Chomać-Piechota

Music: Freesound

Producer(s): Kinga Chomać-Piechota

Production: Academy of Art in Szczecin

World sales: Kinga Chomać-Piechota

Language: Polish

Website: -



ABORTION DREAM TEAM

dir. Karolina Lucyna Domagalska (2024, Poland / Sweden, 82')

Every third woman in the world will have an abortion, that's a fact. But in Poland, the abortion ban protects a fetus over a woman's life. Luckily, there is "Abortion Dream Team", four bold women running a hotline doing everything they can to support their sisters in need. Working around the clock, they brag on TikTok about facilitating 100 abortions a day and shock people with the slogan "Abortion is OK!". They gather a huge following empowering hundreds of thousands of women while pissing off all conservatives and the government. This dangerous battle leads to a complete burnout of one team member and to the political prosecution of another, threatening her with three years in prison. As the women reach their breaking point, will the mission and sisterhood of Abortion Dream Team survive?

Festivals and awards: Millennium Docs Against Gravity (Special Mention in the Amnesty International Poland Competition), Sopot Film Festival, Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film"

Karolina Lucyna Domagalska

Activist, reporter and documentary director. She is an anthropologist by training and a graduate in gender studies. Author of the book "I Won't Apologize for Giving Birth. Stories of Families With In Vitro", which was in the finals of the Ryszard Kapuscinski

Award. Author of the podcast “Something for A”, the first podcast on abortion in Poland.

Director: Karolina Lucyna Domagalska

Screenplay: Karolina Lucyna Domagalska

Cinematography: Monika Kotecka

Editing: Laura Pawela

Sound: Anna Rok

Music: Jurek Zagórski

Producer(s): Kristoffer Rus, Anna Stylińska, Katarzyna Ślesicka

Production: Paprika Studios, My Way Studio

World sales: Viaplay Content Distribution

Language: Polish

Website: <https://filmpolski.pl/fp/index.php?film=1267452>

Trailer: <https://www.youtube.com/watch?v=KN6S86yKjrE>



**AMNESTY
INTERNATIONAL**





ALL YOU SEE

dir. Niki Padidar (2022, Netherland, 72')

Warsaw premiere

What if from one day to the next, you're no longer seen, but instead are stared at? The leading characters in *All You See* have ended up in a new world where suddenly nothing seems to align. In their new lives in the Netherlands, they unintentionally provoke reactions on a daily basis. Even after many years, they still hear the same questions over and over again: where are you from, do you speak Dutch, do you tan in the sun?

Contemplating questions of what it means to belong, who gets excluded, and how outsider status is continually reaffirmed, Padidar's film foregrounds the sensation of being looked at. Honest, painful, and humorous encounters with three other 'newcomers' to the Netherlands are stylistically interwoven between Padidar's own personal history, opening up a vulnerable space of articulation with global resonance. A confessional collage with no simple outs, "All You See" turns the spotlight on all of us, while simultaneously asking: who is 'us'?

Festivals and awards: IDFA (Opening Film), Goteborg International Film Festival, Thessaloniki International Documentary Film Festival, Hot Docs, Biografilm (Special Mention), Documentarist, Apricot Tree International Documentary Film Festival (Special Jury Award), Dutch Directors Guild (Best Feature Documentary Award)

Niki Padidar

Film director and writer. Her debut documentary “Ninnoc” won 7 international prizes, among others at prestigious film festivals like Berlinale and IDFA. Her second film (first feature) “All You See” was the opening film at IDFA 2022. Niki Padidar was born in Tehran, Iran. She studied photography at the New School University in New York, did an orientation year at the Gerrit Rietveld Academie and got her Master’s degree at the University of Amsterdam (UvA) specializing in ‘Youth & media’ and ‘Representation’. Padidar comes up with, writes and directs films, TV programs and other stories for children, youth and adults, with particular focus on youth. She wrote the Dutch sex education book “Dokter Corrie geeft antwoord” which sold out its first edition of 10,000 copies and from which a second edition has appeared.

Director: Niki Padidar

Screenplay: Niki Padidar

Cinematography: Jean Counet, Jefrim Rothuizen

Editing: Niki Padidar

Sound: Diego van Uden, Tom Jansen

Music: Fin Greenall

Producer(s): Menna Laura Meijer

Production: mint film office

World sales: Filmotor

Language: Dutch

Website: <https://filmotor.com/all-you-see/>

Trailer: <https://vimeo.com/767230710>



Kingdom of the Netherlands



ARCADIA

dir. Małgorzata Pászko (2023, Poland, 9')

Warsaw premiere

The world seen through the eyes of animals from the sea to the edge of the desert. The gradation of destruction and the increasingly severe human interference show how nature is becoming dead before our eyes. In the entire film, only two words appear: "Watch out".

TRIGGER WARNING: Please note that the film contains sensitive content—drastic depictions of dead animals.

Festivals and awards: Venice Film Week, Cannes Film Week, Festival Transterritorial de Cine Underground, International Avant-Garde Film Festival, Inheritance - The Environmental Festival, International Inter University Film Festival, Festival Cinema ZERO, Art Speaks Out - Environmental Initiative, Pebbles Underground Film and Video Art Festival, International Avant-Garde Film Festival (Best Student Film), International Inter University Film Festival (One Earth Short), Brussels Independent Film Festival, Ecozine Film Festival, Ghent International Short Film Festival, Toronto Film Week (Best Underground Film), Doc.London Documentary Film Festival, Earth Stories Film Festival, International Alexandria Short Film Festival (Best Environmental Film Award), FUSE Film Festival, Pune Short Film Festival, Hong

Kong Arthouse Film Festival (Best Experimental Short Film), Doc.Sydney
Documentary Film Festival (Best Experimental Documentary), Doc.Boston
Documentary Film Festival (Best Experimental Documentary), Festiwal Kamera
Akcja

Małgorzata Paszko

Born in 2002 in Gdansk, Poland. A graduate of Film Directing at the Warsaw Film School. Author of both fiction and documentary etudes. In 2022, she won the Grand Prix for Best Short Documentary at the Prague International Film Awards for the documentary "Silence". Her feature short film "Kaja" received Special Mention in the Best Future Generation Short Film category at the Tuzla Film Festival.

Director: Małgorzata Paszko

Screenplay: Małgorzata Paszko

Cinematography: Filip Ziarko

Editing: Małgorzata Paszko, Karolina Krupanek

Sound: Katarzyna Kowalczyk

Producer(s): Maciej Ślesicki

Production: Warsaw Film School

World sales: Warsaw Film School

Language: no dialogue

Website: <https://filmfreeway.com/Arcadia553>



ASHES BY NAME IS MAN

dir. Ewelina Rosińska (2023, Germany / Poland, 20')

Warsaw premiere

I read in the writings of one painter that, for him, the Polish landscape seems to constantly draw our gaze to the ground, making us look not over the horizon but under our feet, at the bones buried beneath each step. The film shifts between a portrait of my eighty year old grandparents and my view on the elements and imagery of the national-Catholic narrative in the Polish landscape. The title "Ashes By Name Is Man" is borrowed from a church notice board in Nowa Grobla, in Roztocze. At the centre of my explorations is the range of hills Roztocze, while Krakow and Lviv form the boundaries of the area in which I was shooting.

Festivals and awards: Rotterdam International Film Festival, mBank New Horizons International Film Festival, Experimental Film and Video Festival EXiS (Best EXiS Award), German Short Film Award (Nomination), First Look 2023 - Museum of the

Moving Image in New York, Istanbul Film Festival, FICUNAM International Cinema Festival, Marienbad Film Festival

Ewelina Rosińska

Experimental filmmaker. Born in Lubaczow in Poland, she is based in Germany and Portugal. She holds an MA in Art History at the Jagiellonian University in Krakow and Film Directing at the German Film and Television Academy Berlin (DFFB), where she was a member of Ute Aurand's Bolex Workshop and collaborated on various film projects with her fellow students. Her films were screened at i.a.: International Film Festival in Rotterdam IFFR, Punto de Vista Film Festival in Pamplona, Courtisane Festival in Gent, Musée de la Photographie Charleroi, First Look at Museum of Moving Image in New York and HER Docs Film Festival in Warsaw. Her recent work "Ashes by Name is Man" won the BEST EXiS AWARD at the EXiS Experimental Film and Video Festival in Seoul and was nominated for the GERMAN SHORT FILM AWARD 2023. She is currently holding a Berlin Senate grant for Berlin-based moving image artists and works on her upcoming films. Since 2024, she has been a member of the Women Filmmakers Association Wschodnia.

Director: Ewelina Rosińska

Screenplay: Ewelina Rosińska

Cinematography: Ewelina Rosińska

Editing: Ewelina Rosińska

Sound: Ewelina Rosińska, Jan Pasemann

Producer(s): Ewelina Rosinska, Roxana Richters

Production: Ewelina Rosińska, Roxana Richters

World sales: Ewelina Rosińska

Language: no dialogue

Website: <https://ewelinarosinska.com/>



BYE BYE TIBERIAS

dir. Lina Soualem (2023, France / Palestine / Belgium / Qatar, 82')

Warsaw premiere

In her early twenties, Hiam Abbass, known for her role in “Succession”, left her native Palestinian village to follow her dream of becoming an actress in Europe, leaving behind her mother, grandmother, and seven sisters. Thirty years later, her filmmaker daughter Lina returns with her to the village and questions for the first time her mother’s bold choices, her chosen exile and the way the women in their family influenced both their lives. Set between past and present, Bye Bye Tiberias pieces together images of today, family footage from the nineties and historical archives to portray four generations of daring Palestinian women who keep their story and legacy alive through the strength of their bonds, despite exile, dispossession, and heartbreak.

Festivals and awards: Toronto Film Festival, Karlovy Vary International Film Festival, BFI London Film Festival (Grierson Award in Documentary Competition), DOK Leipzig, Chicago Film Festival, CPH:DOX, CINEMED (Award Ulysse Decipro), Jio MAMI Mumbai Film Festival, DOC NYC, IDFA, ZINEBI, RIDM, Marrakech Film Festival (Jury Prize), Palm Springs International Film Festival, Tromsø International Film Festival, Big Sky Documentary Film Festival, Tempo Documentary Film Festival (Stefan Jarl International Documentary Award), HUMAN International Documentary

Festival, FIFDH, Cleveland International Film Festival (Best Documentary in Nesnadny + Schwartz Portrait Documentary Competition), Human Rights Film Festival Zurich, DocsBarcelona, DOXA, Taiwan International Documentary Festival, Encounters Film Festival, Tofifest International Film Festival, Antenna Documentary Film Festival (Audience Award), Dublin International Film Festival (Best Documentary Award, ICCL Human Rights Award)

Lina Soualem

French-Palestinian-Algerian filmmaker and actress, born and based in Paris. After studying History and Political Science at La Sorbonne University, she started working as a programmer for the International Human Rights Film Festival in Buenos Aires. Her debut feature documentary “Their Algeria” premiered at Visions du Réel in 2020 and received over a dozen awards, including the First Film Award in CINEMED Montpellier International Festival of Mediterranean Film, the Best Arab Documentary Award in El Gouna Film Festival and the Best Documentary Award at Cinemania Film Festival. Lina acted in three feature films directed by Hafsia Herzi, Hiam Abbass and Rayhana. She currently works as an author on fiction films, documentaries and TV series, recently also as a researcher and writing coordinator on the series “Oussekine” (Disney+).

Director: Lina Soualem

Screenplay: Lina Soualem, Nadine Naous, we współpracy z Gladys Joujou

Cinematography: Frida Marzouk

Editing: Gladys Joujou

Sound: Ludovic Escallier, Lina Soualem, Gervaise Demeure, Julie Tribout, Benoit Biral

Music: Amine Bouhafa

Producer(s): Jean-Marie Nizan

Production: Beall Productions, Altitude100 Production, Philistine Films

World sales: Lightdox

Language: French, Palestinian Arab

Website: <https://lightdox.com/bye-bye-tiberias/>

Trailer: <https://www.youtube.com/watch?v=iQYo2pk1iAk>

MIĘDZYNARODOWY FESTIWAL FILMOWY
TOFIFEST



CARS FROM UKRAINE

dir. Alicja Sokół (2023, Poland, 15')

Three families of Ukrainian refugees find asylum in a seaside town in Poland. Each of them tell their own stories about the dangerous escape from the war. Their cars were vital in the whole journey and like their owners suffered a lot and will never be quite the same.

Festivals and awards: Warsaw Film Festival, mBank New Horizons International Film Festival, Etiuda & Anima International Film Festival, Lublin Film Festival, Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film", Polish Film Festival in America

Alicja Sokół

Director and screenwriter, graduate and lecturer at the Warsaw Film School. Winner of the Grand Prix for the film "My Brother the Fisherman" at the 46th Polish Film Festival in Gdynia (Lucjan Bokiniec Award). She is the author of a documentary about women running a prison radio station "We Are Not Friends", co-writer of the fourth season of the series "Control", mini-series "Random" and nominated for the Jan Machulski Award in the category of Best Screenplay for the film "My Old Gals" by Natasza Parzymies.

Director: Alicja Sokół

Screenplay: Alicja Sokół

Cinematography: Kajetan Falkowski

Editing: Ihnatii Mozghunov

Sound: Kornel Duchaczek

Producer(s): Maciej Ślesicki

Production: Warsaw Film School, HOLE Films

World sales: Warsaw Film School

Language: Ukrainian, Russian

Website: <https://www.filmpolski.pl/fp/index.php?film=1265388>

Trailer: <https://www.youtube.com/watch?v=bzfS0mgKC0I>



COAL

dir. ewelina węgiel (2023, Poland, 12')

A cacophony of fairy tales coming out of the ground told from the perspective of a coal mine that can be seen from the moon. Adam Bobbette, a geologist whose text I was inspired by, writes that coal is the remnant of ancient forests, the fuel for industrialisation—and therefore modern civilisation. The fuel is literally ancient dead organisms, and the earth is 'strewn' with 'deposits' of the fossilised past. Progress is

driven by the burning of history itself. He asks: how did carbon create a modern, spiritual sense of self?

Festivals and awards: ReWilding: Climate-Focused Experimental Media-Arts Festival, filmPolska

ewelina węgiel

Multimedia artist interested in quasi-documentary work that puts her in contact with various human and non-human communities. Together with them, she looks at contemporary intuitions in the context of post-end-of-the-world reality. She studied at the Academy of Fine Arts in Krakow, the UdK University in Berlin, the Zurich University of the Arts ZHdK, the LUCA School of Arts in Brussels. Her works have been shown nationally and internationally—at Piccadilly Circus in London (by Circa Gallery and “Dazed” Magazine), at Manifesta 14, in Zachęta National Gallery, in Museum of Modern Art in Warsaw, Polish Sculptural Centre in Orońsko and are part of the Secondary Archive. After a year-long residency organised by Contemporary Theatre in Szczecin and Münchner Kammerspiele, together with Anna Mazurek she directed a piece “Grunwald Reconstructions” in Contemporary Theatre in Szczecin. Laureate of Best Art Diplomas Competition in Gdańsk, finalist of the Class of 2021 (Circa, Dazed), Artistic Journey of Hestia competitions. She has collaborated with the Goethe-Institut and the Harun Farocki Institute. In 2023 she received the Creative Scholarship of the City of Krakow.

Director: ewelina węgiel

Screenplay: ewelina węgiel

Cinematography: Łukasz Jędrasik

Editing: ewelina węgiel

Sound: ewelina węgiel

Music: ewelina węgiel

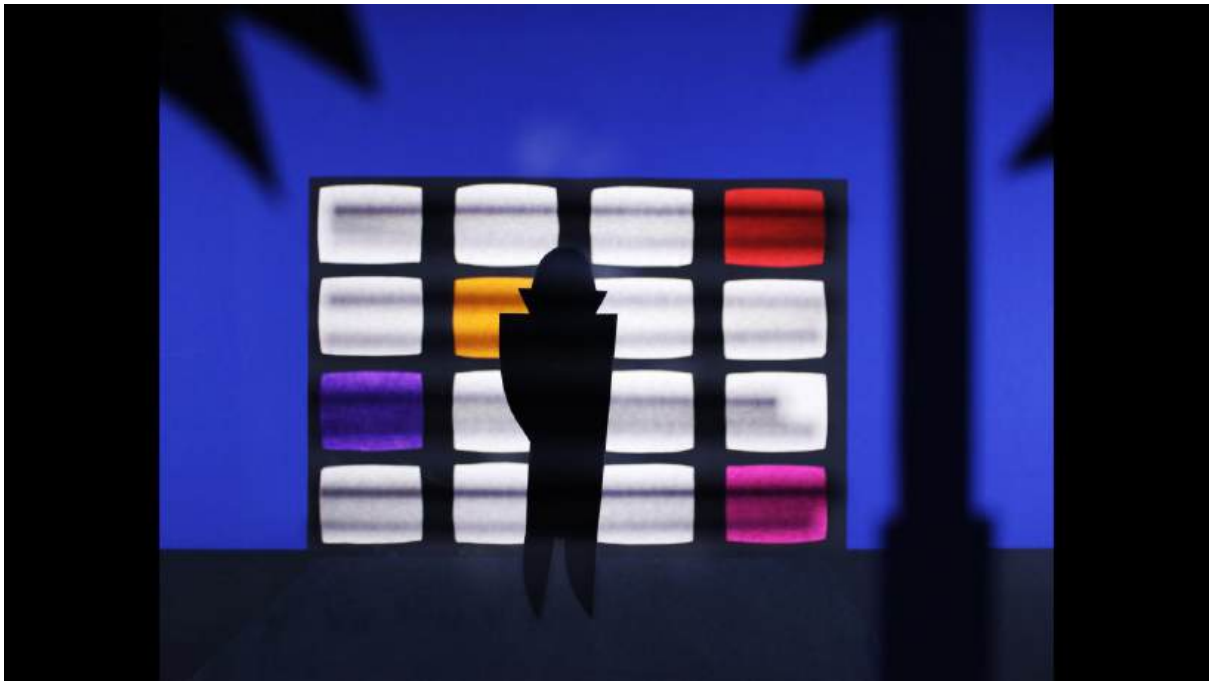
Producer(s): ewelina węgiel

Production: ewelina węgiel

World sales: ewelina węgiel

Language: English

Website: <https://ewelinawegiel.com/>



COSMIC ROUTINE

dir. Agnieszka Kotulska (2023, Poland, 7')

Warsaw premiere

A girl overwhelmed by the monotony of life escapes to the reality of a 1980s music video. Surrounded by the urban scenery and neon lights glowing in the dark, mysterious silhouettes are maniacally repeating the same actions. Trapped in the somber cycle they are waiting for her move. Will she succeed in finding the rhythm of the daily struggles and breathe life into a world mired in routine?

Festivals and awards: IndieLisboa, mBank New Horizons International Film Festival, International Animated Film Festival Animator, Sopot Film Festival, Festiwal Kamera Akcja, Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film"

Agnieszka Kotulka

Graduate of the Academy of Fine Arts in Katowice where she obtained her diploma in the animation studio. She also graduated in cultural studies from the University of Silesia, writing her diploma thesis on Polish animated films. Inspired by the achievements of the Polish School of Animation and the Polish School of Posters, she uses the cut-out technique in her works. Born in the 1980s she has a weakness for kitschy music videos and catchy melodies. Her film "Cosmic Routine", produced by Studio Munka, is a reflection of those inspirations and further exploration of the art of cutout animation.

Director: Agnieszka Kotulka

Screenplay: Agnieszka Kotulka

Animation: Agnieszka Kotulka

Sound: Michał Krajczok

Producer(s): Jerzy Kapuściński, Ewa Jastrzębska

Production: Munk Studio - Polish Filmmakers Association, Fumi Studio

World sales: Munk Studio - Polish Filmmakers Association

Language: no dialogue

Website: https://www.studiomunka.pl/mloda_animacja,13,1537,Cosmic-Routine.html



ECHO

dir. Emi Buchwald (2023, Poland, 20')

Two young persons, Ania and Bartek, want to get rid of their biggest enemy—stuttering. The inner monster makes them feel alienated and unable to function normally in the world. During stuttering therapy, they face the feelings of guilt and inferiority that the monster evokes in them. They try to get to know it and tame it. And to like themselves and stop being afraid.

Festivals and awards: Warsaw Film Festival (Special Mention for Short Documentary Film), FebioFest International Film Festival (Award for Best Short Film)

Emi Buchwald

Director and screenwriter; graduate of Film Directing at the Lodz Film School and the documentary course at the Wajda School. Author of short documentary and feature films: “Education” (2016), “Heimat” (2017), “A Beautiful Wildflower Meadow” (2022), “Echo” (2023) awarded many times at film festivals. Creates the Instagram photography project @dobrestylowkistarszychpan.

Director: Emi Buchwald

Screenplay: Emi Buchwald

Cinematography: Tomasz Gajewski

Editing: Anna Łuka

Sound: Aleksandra Landsmann

Music: Aleksandra Landsmann, Joanna Szczęsnowicz

Producer(s): Jerzy Kapuściński, Ewa Jastrzębska,

Production: Studio Munka - Stowarzyszenie Filmowców Polskich

World sales: Studio Munka - Stowarzyszenie Filmowców Polskich

Language: polski

Website: https://www.studiomunka.pl/pierwszy_dokument.12.1573.Echo-.html

Trailer: <https://vimeo.com/875584231>



ENDGAME

dir. Weronika Szyma (2022, Poland, 4')

Warsaw premiere

In the purgatory there is a fight between two fencers who are endlessly stuck in their battle. Empty building, single tree and old walls covered with graffiti paintings. Animated homage to Samuel Beckett.

Festivals and awards: 3 in 1 Film Fest, StopTrik, Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film", Łodzią po Wiśle

Weronika Szyma

Animation director. Born in 1996 in Warsaw, Poland. A graduate of Master's degree in Animation at the Lodz Film School. Author of short films, including "Blue" (2023), "Once Upon a Time in Israel" (2021) and "Lushfulness" (2020). Her films were selected and awarded at numerous film festivals around the world. She uses mainly analog media. Her works concentrate on feminism, body, linguistics, cultures and world conflicts.

Director: Weronika Szyma

Screenplay: Weronika Szyma

Animation: Weronika Szyma, Urszula Domańska

Cinematography: Thomas Gronenberg

Editing: Filip Dziuba

Music: Damian Czajka

Producer(s): Agata Golańska

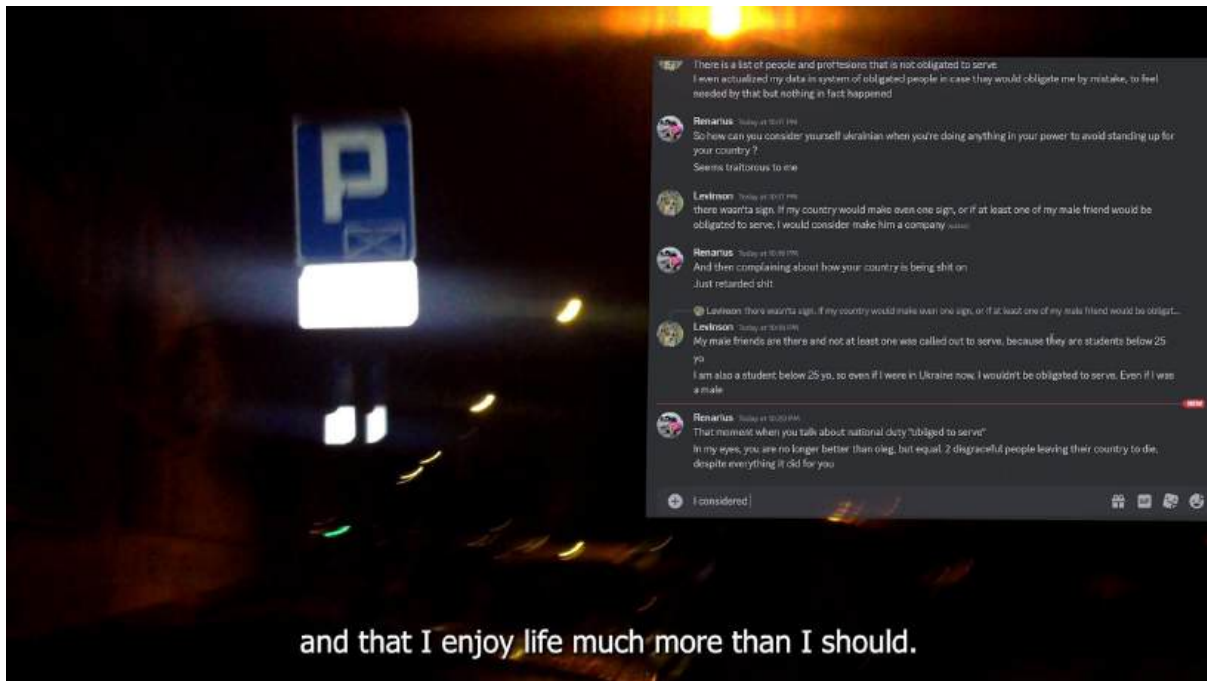
Production: Lodz Film School

World sales: INDEKS Film Studio

Language: no dialogue

Website: <https://weronikaszyma.com/endgame>

Trailer: <https://vimeo.com/714231377>



ENJOY

dir. Anastasiia Shcherbak (2024, Poland, 7')
world premiere

A film about ethical unsolved questions and civil moral struggles, created from personal materials recorded during a stay in Poland. It shows a contradictory and torn internal dialogue about the right to pleasure in the face of the ongoing war in Ukraine, the director's native country.

Anastasiia Shcherbak

Born in Pereiaslav, Kyiv Oblast', Ukraine. She graduated from the Pavlo Senytsia Art School in Pereiaslav in 2020. In 2022, she moved to Poland due to the war in Ukraine and began studying at the Academy of Arts in Szczecin. Currently, her main mediums are painting and VR, but she also experiments with other art forms, such as digital illustration, concept art, films, objects, performances and so on. She started her exhibition activity in 2023 in Poland. In March 2024, her video art 4D was exhibited on Pure Identities Festival, In contact, Βαυβάκια, Greece, which expanded her international presence and recognition in the contemporary art scene.

Director: Anastasiia Shcherbak

Screenplay: Anastasiia Shcherbak

Cinematography: Anastasiia Shcherbak

Editing: Anastasiia Shcherbak

Sound: Anastasiia Shcherbak

Producer(s): Anastasiia Shcherbak

Production: Anastasiia Shcherbak

World sales: Anastasiia Shcherbak

Language: English

Website: -



EVERYTHING NEEDS TO LIVE

dir. Tetiana Dorodnitsyna, Andrii Lytvynenko (2024, Poland / Ukraine, 70')

Warsaw premiere

“Everything Needs to Live” portrays the unusual daily life of Anna Kurkurina, a charismatic athlete, ‘the strongest woman in the world’, an animal activist and an out lesbian. Already at an early age, Anna proved to have a unique bond with animals. She taught biology at school, worked at the local zoo where she made friends with a lion, helped to set up animal shelters and tried to find new homes for dozens of stray animals. At the age of forty, she decided to pursue a career as a powerlifter and soon made it to the top by becoming a triple world champion. She also started to work as a coach of young people with disabilities. Since the beginning of the full-scale Russian invasion of Ukraine, Anna has been using the power of her popularity as an athlete and a social media influencer to help injured and abandoned animals, following her motto: 'Whoever saves one life, saves the whole world.'

Festivals and awards: Krakow Film Festival (Audience Award), Docudays UA (Audience Award), Koszaliński Festiwal Debiutów Filmowych “Młodzi i Film” (Opening Film)

Tetiana Dorodnitsyna

Film director, editor and visual artist. Graduated from the Directing Department at the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University. She is the director of the short films “Wolves” (2023) and “Who Is Kaya?” (2019). She worked for television channels, film production companies, and the Kyivtelefilm film studio. She is the editor of feature documentaries “Roses. Film-Cabaret” (2021) by Irena Stetsenko and “Askania Reserve” (2019) by Andrii Lytvynenko. She participated in Eurasia Doc Lab, Astra Film Lab, Kharkiv Meet Doc Lab, and Millennium Docs Against Gravity Industry, among others. She received a scholarship from the President of Ukraine for the film “Where is the Dog Buried?” (2020). “Everything Needs to Live” is her feature debut.

Andrii Lytvynenko

Film director and producer. He graduated from the Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University and the Documentary Studio at the Wajda School in Poland. He is the director of “Fantastic Ukrainians. Fine Art” (2020), a part of documentary series, and feature documentary “Askania Reserve” (2019), which received the Best Film Award at the Docudays UA festival and the Special Jury Prize at the Pelicam Film Festival. He is also the co-author and one of the co-directors of “Euromaidan. Rough Cut” (2014), which won Special Mention at the Ji.hlava International Documentary Film Festival, the Ukrainian producer and one of the authors of the idea for “The Trial: The State of Russia vs Oleg Sentsov” (2017) by Askold Kurov and the author of the idea for the documentary almanac “Beyond the Euros” (2012). For the film “Where is the Dog Buried?” (2020) he received a scholarship from the President of Ukraine.

Directors: Tetiana Dorodnitsyna, Andrii Lytvynenko

Screenplay: Tetiana Dorodnitsyna, Andrii Lytvynenko

Cinematography: Tetiana Dorodnitsyna, Ivan Selistran

Editing: Piotr Ogiński, Tetiana Dorodnitsyna

Sound: Natalia Avramenko, Xenia Vynogradova, Michał Fojcik MPSE

Music: Tumult

Producer(s): Anna Bławut Mazurkiewicz

Production: Aura Films

World sales: KFF Sales & Promotion

Language: Polish, Russian

Website: <https://sp.kff.com.pl/films/wszystko-ma-zyc/>

Trailer: <https://vimeo.com/919729330>





FLOW

dir. Katarzyna Bialik (2023, Poland, 1')

Polish premiere

Experimental record of the menstrual bleeding experience. Project grew out of observation of how thin fabric behaves in the water, how it submits to water movements and corresponds with them. In that peculiar dance, I noticed the similarity to menstrual bleeding dynamic. In my action, I let the fabric unroll freely and drift in harmony with the movement of the water, without interfering in that process. "FLOW" is a visual impression of bleeding and a symbolic presentation of acceptance of one's own carnality and sexuality. Of trust in their wisdom, of being in harmony with their inflows and outflows.

Katarzyna Bialik

Interdisciplinary artist and designer. In 2012 she graduated in Glass Design from the Faculty of Ceramics and Glass at the Eugeniusz Geppert Academy of Fine Arts in Wrocław. Currently, she expresses herself using various means of expression, such as drawing, painting, fabric, photography, video, dance, performance. In her activities, she addresses the broadly understood issues of corporeality, sexuality, and gender roles. She is particularly interested in the female perspective. She observes the place of women in the world, culture, and art. She looks at their relationship with

the body and sexuality, and their primary connection with nature. She explores the forms of oppression imposed on women and strategies of liberation. She also examines the topic of violence and its mechanisms. Feminism, body positivity, sex positivity, and connection with nature are themes close to her.

Director: Katarzyna Bialik

Screenplay: Katarzyna Bialik

Cinematography: Katarzyna Bialik

Editing: Katarzyna Bialik

Sound: Katarzyna Bialik

Producer(s): Katarzyna Bialik

Production: Katarzyna Bialik

World sales: Katarzyna Bialik

Language: no dialogue

Website: <https://www.behance.net/katarzynabialik>



GETTY ABORTIONS

dir. Franzis Kabisch (2023, Germany / Austria, 22')

Polish premiere

What do abortions look like? What kind of images shape our view on them? And where do these images come from? The desktop essay “getty abortions” examines how German and Austrian media illustrate the topic of abortion, browsing through stock photos, teen magazines and documents of a real abortion experience. It jumps from the early 2000s to the late 19th century, seeks out feminist knowledge and chats with fictional characters. But one question remains: Why does no one look into the camera?

Festivals and awards: DOK Leipzig (Golden Dove Award), Kasseler Dokfest (Golden Key Award for Short Film), Diagonale - Festival of Austrian Film, Sehnsüchte International Student Film Festival (Outstanding Artistic Achievement in a Documentary Film), PORTO FEMME International Film Festival (Best Documentary Short Film Award), VIENNA SHORTS (Social Responsibility Award), XPOSED Queer Film Festival Berlin, Docudays UA International Documentary Film Festival, Kurzfilm Festival Hamburg

Franzis Kabisch

Filmmaker, artistic researcher, and writer, based in Berlin and Vienna. She is a PhD candidate at the Academy of Fine Arts Vienna and a guest researcher at the Film University Babelsberg. Her artistic and scientific research is focused on the depictions of abortion in film and television, body politics and reproductive justice. For her work, she has received numerous awards, among them the Golden Dove at DOK Leipzig, the Cathrin Pichler Prize or the ÖAW DOC-Stipendium.

Director: Franzis Kabisch

Screenplay: Franzis Kabisch

Cinematography: Franzis Kabisch

Editing: Franzis Kabisch

Sound: Franzis Kabisch, Katharina Pelosi, Laura Schick, Azadeh Zandieh

Producer(s): Franzis Kabisch

Production: Franzis Kabisch

World sales: Lemonade Films

Language: English

Website: <https://www.refreshingfilms.com/filme/getty-abortion>

Trailer: <https://vimeo.com/860134673>



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GRANDMAMAUNTSISTERCAT

dir. Zuzana Banasińska (2024, Netherlands / Poland, 23')

The classic Slavic witch figure, Baba Jaga, is reimagined as a “prehistoric goddess from the times of the matriarchy” using found footage from the Polish Educational Film Studio archive. This transformation incites layered reflections on kinship and identity, guided by a child grappling with binary gender roles. The often sexist and anthropocentric images, created as didactic materials in communist era, are repurposed into an emotive portrait of a multispecies matriarchal family seeking freedom and empowerment.

Festivals and awards: Berlinale (Teddy Award for Best Short Film), Rotterdam International Film Festival, IndieLisboa, Go Short International Short Film Festival Nijmegen (Best Dutch Short Film), Visions du Réel, Seattle International Film Festival, mBank New Horizons International Film Festival, Millennium Docs Against Gravity, Sicilia Queer Film Festival (Best Short Film), Hamburg Short Film Festival (Special Mention), XPOSED Queer Film Festival Berlin

Zuza Banasińska

Artist and filmmaker from Warsaw, currently based in Amsterdam. In their essay films and installations they animate spectral realities sedimented within archives, investigating processes of standardized knowledge production. They studied at the Academy of Fine Arts in Krakow, at the University of the Arts in Berlin, and at the Sandberg Instituut in Amsterdam. Their works have been shown in spaces such as the U-Jazdowski CCA in Warsaw, Dům Umění Mesta Brna in Brno and Het Nieuwe Instituut in Rotterdam, among others. Their work is currently supported by the Mondriaan Fund, Netherlands Film Fund and Stimuleringsfonds. Their newest film “Grandmamauntsistercat” is distributed by EYE Filmmuseum and Video Power and premiered at International Film Festival Rotterdam 2024 and the 74th Berlinale where it received the Teddy Award for Best Short Film.

Director: Zuza Banasińska

Screenplay: Zuza Banasińska

Editing: Zuza Banasińska

Sound: Zuza Banasińska, Constanza Castagnet

Music: Martyna Basta, Julek Tarasiuk

Producer(s): Zuza Banasińska

Production: Zuza Banasińska, WFO Film Studio in Lodz (Wytwórnia Filmów Oświatowych w Łodzi)

World sales: Video Power

Language: Polish

Website:

<https://www.videopower.eu/distribution/16/1/2024/grandmamauntsistercat-neeg9>

Trailer: <https://www.youtube.com/watch?v=VcjppVvmN-k>



Kingdom of the Netherlands



HOMO LESBOMO

dir. Maria Nitek (2023, Poland, 11')

Warsaw premiere

Is the world of nature beautiful, harmonious and soothing, or dangerous, sinister and full of chaos? "Homo Lesbomo" is a satirical story about an island inhabited by unusual creatures. At first, it resembles a nature documentary, but over time it transforms into a psychedelic and ironic narrative about otherness and the ideas associated with it. The existence of non-heteronormative women has been erased from culture and history for years. Maria Nitek's film is an expression of the desire for visibility and an attempt to regain or create a lesbian heritage. The way in which the protagonists of "Homo Lesbomo" are presented refers to the depiction in European culture of the indigenous peoples of the land conquered by colonizers.

Festivals and awards: Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film", International Animated Film Festival Animator

Maria Nitek

Born in 1996 in Warsaw, Poland. Student of Animated Film at the Lodz Film School, graduate of Media Art at the Academy of Fine Arts in Warsaw. She works with video production, including animated forms. She is fascinated by areas at the border of

reality and dream, psychedelic and defying definition. She is interested in reportage and documentary cinema. Texts that reflect the perspective of minority groups, as well as contact with nature and non-human beings are important to her.

Director: Maria Nitek

Screenplay: Maria Nitek, Weronika Miziołek

Animation: Maria Nitek

Editing: Maria Nitek

Sound: Paulina Wyszowska, Joanna Szczęsnowicz

Music: Antonina Nowacka

Producer(s): Agata Golańska

Production: Lodz Film School

World sales: INDEKS Film Studio

Language: Polish

Website: <https://filmpolski.pl/fp/index.php?film=1262299>

Trailer: https://www.youtube.com/watch?v=_64RGy4Rw9Y



INANIMATE OBJECTS

dir. Julia Konarska, Aleksandra Markovic (2024, Poland / China / Great Britain, 21')

world premiere

Alicja, an icon of the pro-choice movement in Poland, sued the state when she was refused the right to abortion and suffered life-altering health consequences. Sylwia had to face adversities as a teenage mother in rural Poland. She reveals the challenges of accessing contraception and resorting to illegal methods of pregnancy termination. Lulu's story from China exposes the societal pressure forcing her into motherhood, reflecting the ongoing clash between state policies and women's autonomy. On the other side of the spectrum, Mr. Xincheng reveals the repercussions of the one-child policy, which has forced his family to relocate and navigate the challenges of patriarchal expectations. The fractured relationship with his sister and the weight of familial expectations underscores the deep-rooted consequences of rigid reproductive policies.

"Inanimate Objects" delves into the profound consequences of reproductive rights policies in China and Poland, where the one-child policy in one country and strict abortion regulations in the other shape human lives. The film transcends political activism to evoke a deeper, more artistic reflection on the intricacies of life under government regulations. Through intimate narrated letters, the film gives voice to those whose stories are usually not prominent in the mainstream. By focusing on the

private rather than public sphere, the filmmakers make an attempt at showcasing the nuances of legislation at the state level and how it trickles down into most aspects of our lives in these seemingly distinct corners of the world. The film is a tribute to Alicja Tysiąc, who passed away in 2021, during the production of this film.

Julia Konarska

Born in Cracow, Poland, a London-based post producer and documentary filmmaker dedicated to bringing marginalized stories to the forefront of mainstream narratives. An alumna of Humanity in Action and a graduate with a Master's degree in Documentary Filmmaking from Queen Mary University of London. Julia firmly believes in the power of filmmaking as a tool for combating injustice. Her debut student film, "La Reina," was featured at the 2021 edition of the HER Docs Film Festival, while her short film "Be Trans, Do Crime" was showcased at the 2021 Fringe! Queer Film Festival in London.

Aleksandra Markovic

Seasoned producer-director, dedicated ten years to working with major Croatian broadcasters, focusing on non-scripted shows. In 2020, she achieved her Master's degree in Documentary Film from Queen Mary University of London. She currently teaches documentary filmmaking and post-production at the SAE Institute while pursuing her creative passions in producing and directing. She is dedicated to creating spaces where female characters thrive and women's voices resonate, shaping her journey as an artist and filmmaker.

Directors: Julia Konarska, Aleksandra Markovic

Screenplay: Julia Konarska, Aleksandra Markovic

Cinematography: Yin Yu, Julia Konarska, Paweł Konarski

Editing: Aleksandra Markovic

Sound: Quinn Gonzalez

Music: Zach Buckley

Producer(s): Julia Konarska, Aleksandra Markovic

Production: Julia Konarska, Aleksandra Markovic

World sales: Julia Konarska, Aleksandra Markovic

Language: Polish, Mandarin

Website: -



LIFEY

dir. Katarzyna Małyszko (2022, Poland, 3')

Jana lives according to a perfect daily routine, but as a living being she has moments of weakness that cause the collapse of the entire system, which turns against her.

Festivals and awards: Latest Visions, Łódź po Wiśle, ŻUBROFFKA International Short Film Festival

Katarzyna Małyszko

Director of animated short films and illustrator born in Wrocław, Poland. Currently finishing Master's degree in Animation Films And Film Special Effects in Lodz Film School and working on her graduate film. She was awarded for Best Short Film at 19th Neisse Film Festival and Festival du Cinéma Nature & Environnement for "The Wildwood Diptych" co- directed with Szymon Ruczyński. She often uses animation as a platform to explore topics that are important for her, that is why she has participated in Animated Protests for Women's Rights, Free Belarus, humanitarian crisis on the Polish-Belarusian border and Support Ukraine.

Director: Katarzyna Małyszko

Screenplay: Katarzyna Małyszko

Animation: Katarzyna Małyszko

Editing: Katarzyna Małyszko

Music: Przemysław Pilarczyk

Producer(s): Agata Golańska

Production: Lodz Film School

World sales: INDEKS Film Studio

Language: no dialogue

Website: <https://filmpolski.pl/fp/index.php?film=1262361>



MUSIC OF SONNY

dir. Klementyna Margolis, Anna Sałacińska (2022, Poland, 8')

Some find it relaxing, others are bored. Repetitive and mundane, work in a CD and DVD factory does not require much concentration or reflection. There are people who have been working there for several decades. Their statements make the narration of the animation. We can hear their voices but we cannot see their faces—symbolically they become unimportant, just like every worker who is only a part of the system, a cog in the machine, not an individual. A rhythmic, absorbing and hypnotic animation about a routine and finding meaning in it. (Krakow Film Festival)

Festivals and awards: Monterrey Film Festival, Warsaw Film Festival, Krakowski Festiwal Filmowy, Solanin Film Festiwal, ŻUBROFFKA International Short Film Festival (Young Jury Award), Sopot Film Festival, Animafest Gdańsk, Opolskie Lamy

Klementyna Margolis

Graduate of the Faculty of Visual Arts with a specialization in Animation at the Academy of Fine Arts in Lodz. She has made several original short film projects and music videos, designs sets, costumes and puppets for films, theatre and performances.

Anna Sałacińska

Graduate of the Academy of Fine Arts in Lodz. Scholarship holder and participant of group and individual exhibitions in the field of painting and textiles. She first encountered animated film in art high school, making her diploma work using this medium. She works in a duet with her friend Klementyna Margolis, and "Music of Sonny" is her directorial debut.

Directors: Klementyna Margolis, Anna Sałacińska

Screenplay: Klementyna Margolis, Anna Sałacińska

Animation: Paulina Szewczyk, Klementyna Margolis, Anna Sałacińska

Cinematography: Andrzej Woźniakiewicz

Editing: Piotr Krygiel

Sound: Zuzanna Siemińska, Michał Jankowski

Producer(s): Jerzy Kapuściński, Ewa Jastrzębska

Production: Munk Studio - Polish Filmmakers Association, SPInka Film Studio

World sales: Munk Studio - Polish Filmmakers Association

Language: Polish

Website: <https://filmpolski.pl/fp/index.php?film=1260904>

Trailer: <https://vimeo.com/751200592>



MY MOM

dir. Agnieszka Popińska (2024, Poland, 13')

Warsaw premiere

This is a film about my mother... or rather what I would like to tell her? A short, humorous story about arguments, growing up, and the relationship between a mother and her daughter.

Festivals and awards: Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film"
(Jantar for Short Animated Film)

Agnieszka Popińska

Born in 2001 in Wrocław. Animator and director of animated short films. Currently a student of the Lodz Film School, majoring in Animation Films. Her first film "Orders of Love" (2023) was shown at numerous festivals, including: Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film", OKFA, Solanin Film Festival and Opolskie Lamy Film Festival. Her second film "My Mom" was presented for the first time at this year's edition of the Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film", where it received the Jantar for Short Animated Film.

Director: Agnieszka Popińska

Screenplay: Agnieszka Popińska

Animation: Agnieszka Popińska

Editing: Agnieszka Popińska

Sound: Wiktor Szymurski

Music: Wiktor Szymurski

Producer(s): Agata Golańska

Production: Lodz Film School

World sales: INDEKS Film Studio

Language: Polish

Website: <https://www.filmpolski.pl/fp/index.php?film=1265884>



OPENING NIGHT

dir. Sara Szymańska (2023, Poland, 12')

The reunion of a young couple, recently split, stirs up intense emotion as they relive their relationship's troubled past during a theatre afterparty. The deeper they delve into their past, the harder it becomes to resurface back into reality.

Festivals and awards: IndieLisboa, PÖFF Shorts (Animation Jury Mention), Animafest Zagreb, PRIMANIMA - World Festival of First Animations (Grand Prix), Premiers Plans, Mammoth Lakes Film Festival, Drama International Short Film Festival, Festiwal Kamera Akcja, Koszaliński Festiwal Debiutów Filmowych "Młodzi i Film", Łodzią po Wiśle

Sara Szymańska

Polish film director and animator. During her studies at the Film School in Lodz, she created two short films, "Five Minutes Older" (2021) and "Opening Night" (2023), both of which gained global recognition. Screened at prestigious festivals such as the Clermont-Ferrand Film Festival, the New Directors / New Films Festival at New York's MoMA, and the PÖFF Black Nights Film Festival in Tallinn, both films have enjoyed successful festival runs, accumulating several awards. Currently, Sara lives

in Paris where she is working on her upcoming short film, "Watermelon", a Polish-French co-production.

Director: Sara Szymańska

Screenplay: Sara Szymańska

Animation: Sara Szymańska

Editing: Sara Szymańska

Sound: Michał Jakubiak

Music: Julian Uhu

Producer(s): Agata Golańska

Production: Lodz Film School

World sales: INDEKS Film Studio

Language: Polish

Website: <https://www.filmpolski.pl/fp/index.php?film=1263628>

Trailer: <https://vimeo.com/794539373>



REAS

dir. Lola Arias (2024, Argentina / Germany / Switzerland, 82')

Warsaw premiere

Yoseli has a tattoo of the Eiffel Tower on her back and has always wanted to travel to Europe, but she was arrested at the airport for drug trafficking. Nacho is a transman who was arrested for swindling and started a rock band in jail. Gentle or rough, blonde or shaved, cis or trans, long-term inmates or newly admitted: in this hybrid musical, they all re-enact their lives in a Buenos Aires prison. "Reas" is a collective work that reinvents the musical genre: the performers dance and sing about their past in prison, relive their life as fiction, and invent, through fantasy and imagination, a possible future for themselves.

Festivals and awards: Berlinale, Thessaloniki International Documentary Festival (Golden Alexander in Film Forward Competition, Mermaid Award), Luxembourg City Film Festival (Best Documentary), CPH:DOX, BFI Flare, Cinélatino - Rencontres de Toulouse (Audience Award), Festival de Films de Femmes (Medici for Equality Prize - Anna Politkovskaïa, Audience Award), Sunny Bunny Film Festival, FICUNAM, mBank New Horizons International Film Festival

Lola Arias

Born in Argentina. A writer, theatre and film director. She is a multifaceted artist whose work brings together people from different backgrounds (war veterans, refugees, sex workers, etc.) in theatre, film, literature, music and visual art projects. Her productions blur the boundaries between reality and fiction. Arias studied Literature at the Universidad de Buenos Aires and Dramaturgy at the Escuela de Artes Dramáticas (Buenos Aires) and participated in playwrights' residencies at the Royal Court Theatre (London) and Casa de América (Madrid). In 2014 she completed the Film Laboratory workshop at the Universidad Di Tella (Buenos Aires). Her first feature film "Theatre of War" (2018) was selected for the 68th Forum of the Berlinale Film Festival and received several prizes including the CICAIE Art Cinema Award, the Prize of the Ecumenical Jury, Best Director Award at the 20th BAFICI Festival, and the Movistar+ Prize for Best Documentary Film at Documenta Madrid. Her second feature film, "Reas" (2024), premiered at the 74th Forum of the Berlinale Film Festival and won the Best Documentary Award at the Luxembourg City Film Festival.

Director: Lola Arias

Screenplay: Lola Arias

Cinematography: Martín Benchimol

Editing: Ana Remon, Jose Goyeneche

Sound: Sofia Straface, Daniel Almada

Music: Ulises Conti

Producer(s): Gema Juárez Allen, Clarisa Oliveri, Vadim Jendreyko, Ingmar Trost

Production: Gema Films, Sutor Kolonko

World sales: Luxbox

Language: hiszpański

Website: <https://www.luxboxfilms.com/reas>

Trailer: <https://www.youtube.com/watch?v=YmfYcTsKscs>





SHAHID

dir. Narges Kalhor (2024, Germany, 84 min.)

Polish premiere

Director Narges Shahid Kalhor no longer wants to be called “Shahid” (martyr) as her surname and casts an actress as herself, who is supposed to set about changing the family name. All of a sudden, her bizarre great-grandfather appears. A man who was declared a martyr in Iran after his heroic death a hundred years ago and thus bequeathed to his descendants the honorific “Shahid”. He seeks to prevent his great-granddaughter from going through with her plan.

The temporal layers blend into each other and a nerve-racking quarrel arises between the director and her actress. While the format of the film shifts between reality, fiction, theatre and musical, everyone’s plans come to nought: The director founders on the obstacles of bureaucracy, the actress on the director’s demands, the great-grandfather on the descendant’s stubborn will, and finally the film itself on its own premise. In the process, the film questions all kinds of radical ideologies—while not taking itself all too seriously either.

“Shahid” is a personal film about the balancing act between coming to terms with the past, with the present, and with one’s own self.

Festivals and awards: Berlinale (Caligari Film Award, CICAIE Arthouse Cinema Award), Visions du Réel, DOK.fest München, Lichter Filmfest, Altre Rive Palermo,

Karawan Film Festival Rome, Sevil International Women's Documentary Film Festival, Soundtrack Film Festival

Narges Kalhor

Born and raised in Tehran in 1984. After graduating from high school in 2001, she began studying feature film directing at the Tehran Film Academy where she was mentored by Abbas Kiarostami. In 2007, she continued her studies in visual communication at the Kamalolmolk University. At the same time, she worked as a film editor at the advertising film agency ARASB in Tehran and shot five short films. In 2009, Narges Kalhor participated in the Nuremberg International Human Rights Film Festival (NIHRFF) with her short film "Die Egge". Her application for political asylum attracted international attention due to her being the daughter of the highest-ranking cultural advisor to the then Iranian President Ahmadinejad. She has since been granted asylum in Germany, where she studied at the University of Television and Film in Munich. Her second film as co-director at the film school, "Shoot Me", was nominated for the German Short Film Award. In 2019, her graduation film "In the Name of Scheherazade" celebrated its world premiere at Visions du Réel and won the Goethe Institut Award for Best Documentary at the DOK Leipzig. The film screened at several international festivals and received a Swiss cinema release. It was also shown at the Berlinale Forum section in 2021. Her most recent short film "Sensitive Content" also celebrated its world premiere at Visions du Réel, won the Young Talent Award at the Oberhausen Short Film Festival, and was shown at numerous renowned festivals worldwide.

Director: Narges Kalhor

Screenplay: Narges Kalhor, Aydin Alinejad

Cinematography: Felix Pflieger

Editing: Frank Müller, Narges Kalhor

Sound: Jesus Casquete, Philip Hutter

Music: Marja Burchard

Producer(s): Michael Kalb

Production: Michael Kalb Filmproduktion

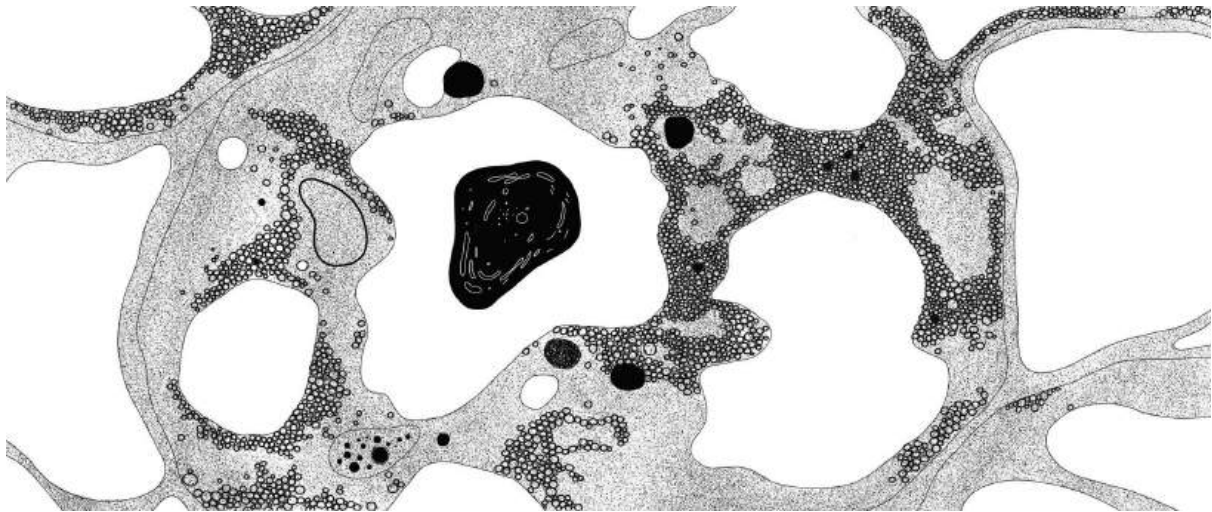
World sales: Filmotor

Language: niemiecki, farsi, angielski

Website: <https://filmotor.com/shahid/>

Trailer: <https://www.youtube.com/watch?v=45dY7z6TwS0>





SMELL OF THE GROUND

dir. Olivia Rosa (2023, Poland, 8')

The film is an adaptation of Sarah Teasdale's poem "There Will Come Soft Rains". It is a subjective artistic vision about the end of the Anthropocene era. It depicts a journey across our planet, starting with microscopic close-ups, continuing with shots of wildlife and slowly approaching civilisation. Then we see that our world is gone with the last human being and this is not the end but the beginning of a new one. The film's shots show aesthetic landscapes where I greedily relish every moment, because to my mind, that end may be so close that looking at this world, I already miss it.

Festivals and awards: Anima Brussels International Animation Film Festival, Sydney Film Festival, Annecy International Animation Film Festival, Animest - Bucharest International Animation Film Festival, ZINEBI - International Festival of Documentary and Short Film of Bilbao, Animateka International Animation Festival, Aguilar Film Festival, Animakom Fest, Tricky Women/Tricky Realities, Movies that Matter Festival, ONE Country ONE Film International Festival, Stuttgart International Festival of Animated Film (ITFS), Sprouts Film Festival, Rooftop Films, World Festival of Animated Film - Animafest Zagreb, Valencia International Film Festival - Cinema Jove, Countryside Animafest Cyprus, Warsaw Film Festival, Krakow Film Festival

Olivia Rosa

Visual artist and animated film director. In October 2022, she graduated with honors from the Animated Film studio at the Academy of Fine Arts in Cracow. She mainly works with animated film, sculpture, illustration and photography, but is constantly trying to find herself in new artistic media. She takes inspiration from observations of nature and the feeling of anxiety that comes from high sensitivity to stimuli. Currently, she is a member of the Szaber art gallery.

Director: Olivia Rosa

Screenplay: Olivia Rosa

Animation: Olivia Rosa

Editing: Olivia Rosa

Sound: Olivia Rosa, Jacek Feliks

Music: Oskar Cenkier

Producer(s): Robert Sowa

Production: Jan Matejko Academy of Fine Arts in Krakow

World sales: KFF Sales & Promotion

Language: no dialogue

Website: <https://sp.kff.com.pl/films/smell-of-the-ground/>

Trailer: <https://www.youtube.com/watch?v=vWIFHc1zxpU>



TEACHES OF PEACHES

dir. Judy Landkammer, Philipp Fussenegger (2024, Germany, 102')

Warsaw premiere

As a feminist musician, producer, director, and performance artist, Peaches has spent over two decades challenging gender stereotypes, solidifying her status alongside pop and music industry icons. Her fearless originality has challenged social norms, dismantled stereotypes, and confronted patriarchal power structures. Through biting wit, she advocates for LGBTQIA+ rights and tackles issues of gender and sexual identity, leaving an indelible mark on popular culture.

Filmed during "The Teaches of Peaches Anniversary Tour" in 2022, the film seamlessly weaves together exclusive archival gems with dynamic tour footage capturing the transformative journey of Canadian Merrill Nisker into the internationally acclaimed cultural powerhouse Peaches. From the inception of the stage show to the rigorous rehearsals and riveting performances, the film provides an intimate look at the inner workings of a tour led by this beloved and globally celebrated icon.

Festivals and awards: Berlinale (Teddy Award - Best Documentary), CPH:DOX, Thessaloniki International Documentary Festival, Sheffield Doc/Fest, Cartagena Film

Festival (FICCI), Hot Docs, Calgary Underground Film Festival, DOXA Documentary Film Festival, Rainbow Visions, Subversive Festival, Vox Feminae Festival, Krakow Film Festival (Golden Hejnal for Best Music Documentary), Inside/Out, Guadalajara International Film Festival (FICG), Dock of the Bay Film Festival (Feature Film Audience Prize), Frameline: The San Francisco International LGBTQ+ Film Festival, Doc Edge, Queer Vision Film Festival, Toffest International Film Festival, Way Out West, GAZE International LGBTQIA Film Festival Ireland, Melbourne International Film Festival

Judy Landkammer

Born in 1988 in Landshut, Germany. She studied Multimedia Art in Salzburg. She has edited numerous films and videos, including “Henry” by Philipp Fussenegger, which won the First Steps Award in 2016; “The Misandrists” by Bruce LaBruce, which premiered at the Berlin International Film Festival in 2017; “Bester Mann” by Florian Forsch, which received the Jury Prize in the Medium-Length Film category at the Max Ophüls Film Festival in 2018; and “I Am the Tigress” by Philipp Fussenegger, which celebrated its world premiere at the Max Ophüls Film Festival in 2021. “Teaches of Peaches” is her feature debut, co-directed with Philipp Fussenegger.

Philipp Fussenegger

Austrian director, screenwriter and producer. He gained recognition from the German Film Academy in 2016 with the First Steps Award for “Henry”. His documentary debut, “I Am the Tigress” (2021) explores the fascinating life of bodybuilder Tisha ‘The Tigress’ Thomas. Since 2022, he has been shaping the SexTech scene as the founder of “Cybrothel Berlin”, engaging in a visionary discourse and opening up new realms between humans and machines. Fussenegger is currently working on his documentary about KitKatClub—“Life Is a Circus”, offering insights into the vibrant nightlife of Berlin. “Teaches of Peaches” is his second feature-length documentary.

Directors: Judy Landkammer, Philipp Fussenegger

Screenplay: Cordula Kablitz-Post, Schyda Vasseghi

Cinematography: Dino Osmanović

Editing: Judy Landkammer

Sound: Torben Seemann, Reemt Allering, Paul Eisenach, Jonas Hofer

Music: Peaches

Producer(s): Cordula Kablitz-Post

Production: avanti media fiction

World sales: Magnetfilm

Language: English, German

Website: <https://www.magnetfilm.de/documentary/films/details/peaches.html>

Trailer: <https://vimeo.com/914171800>





THE LITTLE GLUERS

dir. Heide Breitel, Eva-Maria Hammel (1980, FRG, 48')

Polish premiere

The film gives voice to women working in film laboratories during the silent era, whose names were never mentioned in the credits. For the first time, they share their memories of their demanding and rarely appreciated work in the rapidly developing film industry. The author of the film, Heide Breitel, who died in 2023, wrote about her film: 'Eight women aged 76 to 91 told us stories from their private and professional lives. They met over 60 years ago as work colleagues and remain friends to this day. They all belong to the first technical generation of the film. In the early days of cinema, they learned the entire technical process of film production.'

In 2019, the film was digitized and restored in 2K resolution by Deutsche Kinemathek in cooperation with ARRI Media. The source material was the original 16mm negative and 16mm magnetic mix.

PLEASE NOTE! The screening of the film will be preceded by a film master class by Martin Koerber on women's work in the early years of the film industry at the Centrum Kultury Filmowej im. Andrzeja Wajdy.

FREE admission, ticket reservation required:

<https://ckf.interticket.pl/program/praca-kobiet-we-wczesnych-latach-przemyslu-filmowego-9945>

Festivals and awards: Berlinale

Heide Breitel

Born in Berlin in 1941, died in Berlin in 2023. German editor, screenwriter, director, film producer and lecturer. She created documentaries that addressed social issues. For her films, she received the Max Ophüls Award and the Silver Film Ribbon.

Eva-Maria Hammel

Born in Munich in 1952. Cinematographer and assistant director. From 1976 to 1980 she studied at the German Film and Television Academy in Berlin (DFFB). Known for her work on the films: "Du mich auch" by Helmut Berger, Anja Franke, Dani Levy (1986), "This Is Not a Hotel" by Inge Albrecht (1996) and "Im Jahr der Schlange" directed by Heide Breitel (1983).

Directors: Heide Breitel, Eva-Maria Hammel

Screenplay: Heide Breitel, Eva-Maria Hammel

Cinematography: Eva-Maria Hammel

Editing: Heide Breitel, Eva-Maria Hammel, Elke Granke

Sound: Heide Breitel, Gerhard Jensen

Producer(s): Heide Breitel, Eva-Maria Hammel

Production: Deutsche Film- und Fernsehakademie Berlin (DFFB)

World sales: Deutsche Kinemathek

Language: German

Website:

https://www.filmportal.de/film/die-kleinen-kleberinnen_2a6e8e38ca1f49b993fbbc0b9d2a1516

The programme partner of the event is Deutsche Kinemathek, and the promotional partners are ARTE and Goethe-Institut.

sounds of silents

Warszawskie Dni Filmu Niemego
im. Anny Sienkiewicz-Rogowskiej

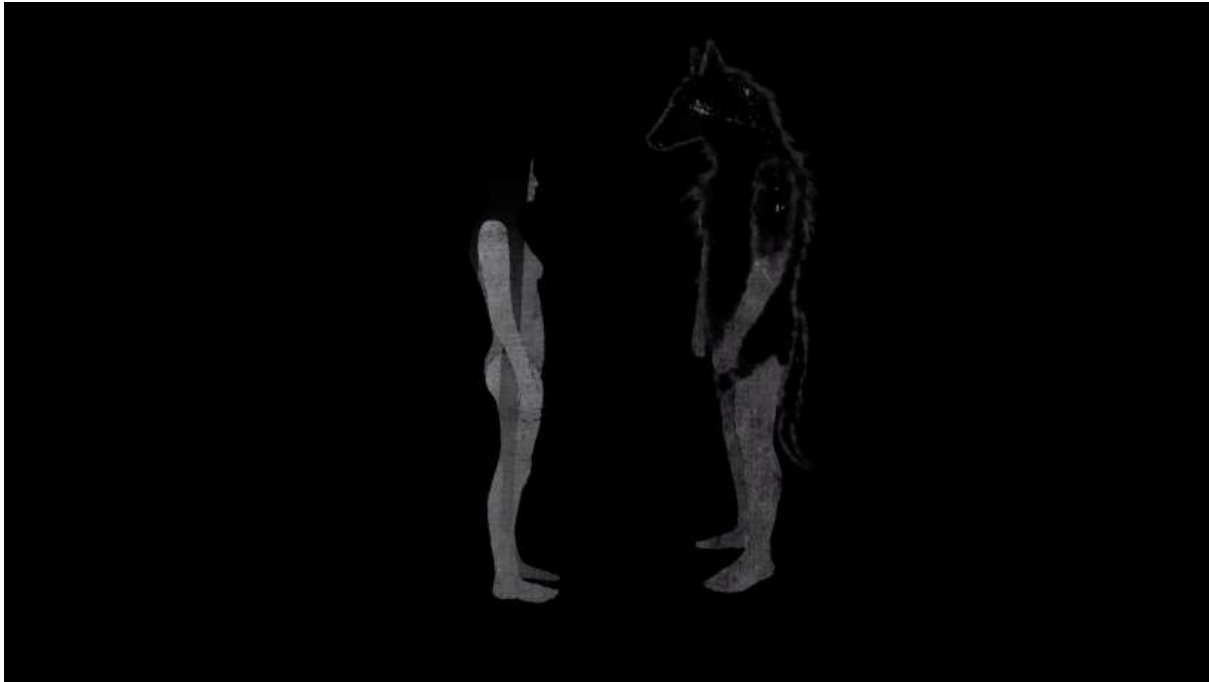


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WE ARE NOT THERE TOMORROW

dir. Olga Kłyszewicz (2022, Poland, 8')

Sometimes in life we come across someone who sees the world completely differently and is able to change our perspective. This is the situation the film's protagonists found themselves in when they unexpectedly met.

Festivals and awards: Cannes Film Festival, Rome Independent Film Festival, Animateka International Animated Film Festival, Imaginaria - Animated Film Festival, Warsaw Film Festival, International Animated Film Festival Animator

Olga Kłyszewicz

Born in 1994. Graduate of the Animation Films And Film Special Effects Department at the Lodz Film School. She has made six student films so far. "We Are Not There Tomorrow" is her graduation diploma.

Director: Olga Kłyszewicz

Screenplay: Olga Kłyszewicz

Animation: Olga Kłyszewicz

Editing: Olga Kłyszewicz

Sound: Maciej Tobera

Music: Bartłomiej Orlik

Producer(s): Olga Kłyszewicz

Production: Lodz Film School

World sales: INDEKS Film Studio

Language: no dialogue

Website: https://www.polishshorts.pl/pl/filmy/ukonczone/2425/jutro_nas_tam_nie_ma

Trailer: <https://www.youtube.com/watch?v=ul0ZUmYiC4>



WHERE THE RAINBOW ENDS, TREASURE AWAITS.

dir. Zofia Białkowska (2024, Poland, 6')

Polish premiere

There are certain activities in life which, with their monotony, can surprise no one. An action repeated over and over again becomes habitual, a dull chore and a duty to be approached task by task. When the body recognises a familiar rhythm, the mind has no control over what is happening around it and the subconscious gains room to maneuver. And wanders. From the first, simplest associations to more and more convoluted places. Processes memories from its childhood years, minor and major traumas, those more conscious and those that tends to irritate the eyes like shampoo, which, through a moment's inattention, falls into the eye while washing the hair. During the documentary recording of this very activity, I allowed myself to use the space of the bathroom and the glaring whiteness of the bathtub to become a moment where I deal with the past and how it affects my present, young-adult, life.

Zofia Białkowska

Student at the Academy of Art in Szczecin at the Faculty of Media Art, Photography and Experimental Film, majoring in Experimental Film. Her works are based on observations of her surroundings, she takes up topics and issues that intrigue her enough to subject them to critical analysis. Most often, these are topics oscillating

around sociology, feminism and how literary texts can be adapted to the language of film.

Director: Zofia Białkowska

Screenplay: Zofia Białkowska

Cinematography: Zofia Białkowska

Editing: Zofia Białkowska

Sound: Zofia Białkowska

Producer(s): Zofia Białkowska

Production: Academy of Art in Szczecin

World sales: Zofia Białkowska

Language: Polish

Website: -



YOU RIVER

dir. Izabela Zubrycka (2024, Poland, 9')

Warsaw premiere

A portrait of a river. With her, we wander through the world of nature, rituals and imagination. The current of the river intersects with the current of human life. So what is the river singing about?

Festivals and awards: mBank New Horizons International Film Festival

Izabela Zubrycka

Born in 1998. Student of Film and Television Directing at the Lodz Film School.
Graduate of the University of Warsaw and the Wajda School.

Director: Izabela Zubrycka

Screenplay: Izabela Zubrycka

Cinematography: Merlijn Willemsen

Editing: Filip Dziuba

Sound: Maciej Tobera

Producer(s): Agata Golańska

Production: Lodz Film School

World sales: INDEKS Film Studio

Language: Polish

Website: -



* **When:** 5-8.09.2024

* **Where:** Kinoteka, Pałac Kultury i Nauki, plac Defilad 1, 00-901 Warsaw

* **Special screening of the film “The Little Gluers”** (masterclass + film + discussion): Centrum Kultury Filmowej im. Andrzeja Wajdy, al. Ujazdowskie 20, 00-478 Warsaw (free admission)

* **Tickets:** available at www.kinoteka.pl and at the Kinoteka cinema ticket offices.

* Films available with **Polish and English subtitles.**

Join the event:

<https://www.facebook.com/events/481701441385376/>

More information about the HER Docs Forum at:

www.herdocs.pl/

www.facebook.com/herdocs

www.instagram.com/herdocs/

Organizer

The organizer of the HER Docs Forum is the HER Docs Foundation.



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Pełna Sala

Polish Docs

Notes na 6 tygodni