

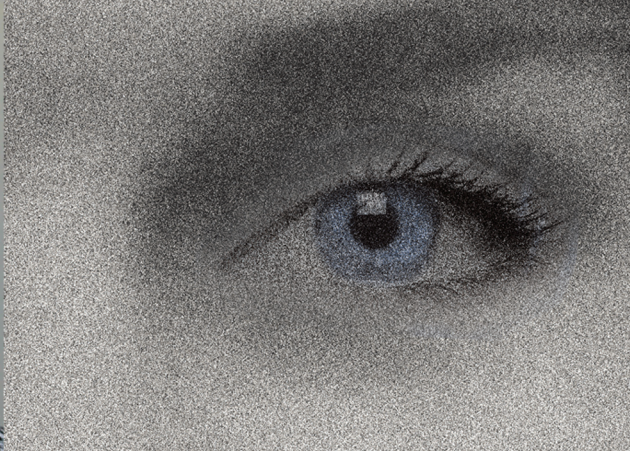


POLISH CO-PRODUCTION PROJECTS 2013

Presentation is organized by the Polish Film Institute



POLISH FILM INSTITUTE



Agata Walkosz

Project Representative at Moscow Business Square

JA, OLGA HEPNAROVA

Poland/Czech Republic/Slovakia, Psychological Drama, 120 min

Current project status: In Development

Producer: Sylwester Banaszkiwicz, Marcin Kurek (Media Brigade) Petr Kazda, Tomas Weinreb (Black Balance)

Director: Petr Kazda, Tomas Weinreb

Production Company: Media Brigade, Black Balance

Production Budget: 1 322 293, 59 EUR

Confirmed Financing: 833169, 79 EUR

Financiers/Partners attached/ in negotiation: Partners attached: Media Brigade, Black Balance, ALEF Film and Media Group, Polish Film Institute, Czech Film Fund, Slovak Audiovisual Fund, Barrandov Studios, FAMU Filmschool, ACE Posproduction

3-LINE-SYNOPSIS

The main character is a lonely twenty-two year old girl who on 10 July 1973 left her tragic mark on Czech history, a mark that was never to be forgotten. She not only secured her place in the archives of criminal justice, but in the collective consciousness of a world. On that fateful day, she drove a rented truck into a tram stop on the Prague street and killed eight innocent people.

DIRECTOR STATEMENT

Our existential drama, however, doesn't glorify Olga Hepnarova's act. The film would like convey that noone has the right to increase this suffering. Neither the individual (Olga Hepnarova's act), nor society (her execution). Our film is also trying to find the causes of this tragedy – those which we are able to prevent today (more empathic psychology, increased tolerance of sexual minorities, the emotional co-dependence of children and parents...) and those, that we cannot change (evil is an integral part of human beings).

CONTACT:

MEDIA BRIGADE

Agata Walkosz

Tel: +48 607944094

Fax: +48 717991450

E-mail: agata@mediabrigade.pl

Web: www.mediabrigade.pl



Iwona Siekierzyńska

Project Representative at Moscow Business Square

KOBRO

Poland, Feature Film, Drama, 100 min

Current project status: In Development

Producer: Katarzyna Madaj- Kozłowska,

Director: Iwona Siekierzyńska

Production Company: WFO Sp. z o.o.

Production Budget: 2 000 000 EUR

Potential Financing: 120 000 EUR

Potential co-producers: WFO Sp z o.o., Polish Film Institute, Lodz Film Commission, OpusFilm

3-LINE-SYNOPSIS

Katarzyna Kobro is the main character of the film; an outstanding Polish and Russian avant-garde sculptor who, together with her husband – Władysław Strzemiński – lived and created in Łódź. She and her husband were the organizers of the Museum of Modern Art in Łódź – an innovative initiative not only for Poland but also in Europe and around the world. It tells a story about the love between two artists who inspired themselves and set new directions in Polish and European art. This is a story about love which has transformed into a hell of mutual hate.

DIRECTOR STATEMENT

„Kobro”, is a story about life and artistic output of one of the greatest sculptors of the 20th century – Katarzyna Kobro. Her life and artistic output is the manifest of independence, freedom of concept, developing herself as an artist, a human, a woman and a mother. Her visionary artworks are amazing, especially if we think about the difficulties, accepted by choice or out from the necessity, concerning the political and cultural situation of the country, of which – after leaving the Soviet Russia - she became the citizen. As an artist “burdened” with a husband and a child she also had to struggle with complications and duties of the family and everyday life, which were limiting her time and choices. I want to tell a story about a woman (a Russian woman) who, as a young person, decides to devote herself to art, falls in love with and gets married to an outstanding Polish constructivist painter – Władysław Strzemiński. They both become the role-model couple of artists, who are inspiring and supporting one another. They also both define new directions in Polish and European art – he, as a painter and she, as a sculptor.

CONTACT:

WYTWÓRNIĄ FILMÓW OŚWIATOWYCH Sp. z o.o.

ul. Kilińskiego 210

93-106 Łódź

Tel.: +48 42 689 23 45

Fax: +48 42 689 23 46

E-mail: wfo@wfo.com.pl

www.wfo.com.pl



Jan Kidawa-Blonski

Project Representative at Moscow Business Square

THE NIGHT TRAIN (POCIĄG)

Poland, Drama/Romance, 100 min

Current project status: In Development

Producer: Jan Kidawa-Blonski

Director: Jan Kidawa-Blonski

Production Company: Gambit Production

Production Budget: 1 500 000 EUR

Confirmed Financing: 300 000 EUR

Financiers/Partners attached/ in negotiation: Film Studio Kadr

3-LINE-SYNOPSIS

Two strangers – SHE and HE - meet on a train from Przemyśl to Odessa. Through a series of coincidences and against their own will they end up spending a night in the same sleeper. A series of unexpected and surprising events will turn their trip into a suspenseful story about unfulfilled hopes, love and loneliness.

DIRECTOR STATEMENT

THE TRAIN is a contemporary remake of a timeless and very successful Polish film of the same title from 1959. Based on a screenplay by Jerzy Lutowski and Jerzy Kawalerowicz, who also directed the film, the original won numerous awards on the international festival circle.

CONTACT:

GAMBIT PRODUCTION

Jan Kidawa-Blonski

Tel: +48 501 101 488

E-mail: jkbblonski@gmail.com



Malgorzata Jurczak

Project Representative at Moscow Business Square

THE PHOTOGRAPHER

Poland, Thriller, 110 min

Current project status: In production (in theatres 2014)

Producer: Waldemar Krzystek, Malgorzata Jurczak, Ewajacuta

Director: Waldemar Krzystek

Production Company: YES TO FILM

Production Budget: 2.350.000 EUR

Confirmed Financing: 2.200.000 EUR

Financiers/Partners attached/: Polish Film Institute, OdraFilm, Miasto Legnica, KGHM Polska Miedź SA,

Fundacja KGHM Polska Miedź, Canal+ Cyfrowy, EBH Polska, Banana Split, Studio Produkcyjne ORKA, Dreamsound.

Cast: Tatiana Arntgolts, Alexander Baluev, Artem Tkaczenko, Dmitry Ulyanov, Elena Babenko, Adam Woronowicz, Tomasz Kot, Agata Buzek

Distribution in Poland: Kino Świat

3-LINE-SYNOPSIS

Based on a true story. 1973 Legnica Poland, the Soviet Army garrison. The drama of Kola Sokolow, a 7 yearsold boy who kills his father and is sent to an asylum in Moscow. 2013, a serial killer operates in Moscow. The special squad commander LEBIADKIN works with Natalia a young police woman, the only person who met the killer and survived. The investigation finally direct the squad to Legnica in Poland.

DIRECTOR STATEMENT

Screenplay of the „Photographer” is based on a true story. A few years ago, Russian television broadcast a material about an arrest of a serial killer. The man used to leave numbers next to the dead bodies, like a police photographer during an inspection at the place of crime does. He could imitate other people's voices. He was a son of a cleaning lady at the Moscow court. He was collecting pictures from the files of criminal cases, which his mother was bringing home to use it the kindling for the furnace. Out of poverty. The investigation was security classified for the sake of essential security interests. Some time ago, a similar kid lived in Legnica, in the Soviet part of the city. I'm personally familiar with the events from the screenplay, especially a suicide of a Soviet private soldier. His name was Jura. I've seen his suicide when I was a child just a bit older than Kola S. The past ticks like a time bomb. It's like an unlocked grenade thrown into our memory. It's not possible to understand Kola S.'s fate without getting to know his past and the past of his country. Kola S. was born in a bad political system, bad times, and a bad family, which couldn't help him.

CONTACT:

Yes to Film sp. z o.o. Warszawa 02-703, ul. Bukowińska 22 lok.3B,

Tel: +48 501 204 239,

mail: mjwarszawa@gmail.com,

www.skorpionarte.pl, www.cinando.com, www.festivalscope.com



Marta Plucińska

Project Representative at Moscow Business Square

CZAR POLESIA / THE CHARM OF POLESIE

Poland, Drama/war, 110 min

Current project status: In Development

Producer: Marta Laryssa Plucińska, Paweł Pluciński

Director: Jacek Bromski

Production Company: FEDERICO FILM

Production Budget: 2,5 mln EUR

Confirmed Financing: Financiers/Partners attached/ in negotiation: FEDERICO FILM Marta Laryssa Plucińska, Paweł Pluciński/ Jacek Bromski.

3-LINE-SYNOPSIS

Poland, several months after the war with Bolsheviks, right after signing the Treaty of Riga. Polesie gets to be divided between Poland and the Soviet Union. Stanisław Butrymowicz, an aristocrat, who rules in the region cannot accept the decision. Using intrigues and political lobbying he tries to influence the outcome of the Treaty, even at the cost of a new war with the Bolsheviks.

DIRECTOR STATEMENT

It is going to be a historical film, and therefore, expensive. Without the participation of foreign co-producers it cannot be done, that's why parallel to our work on the script we are going to look for money abroad. After initial talks I'm moderately optimistic. In Europe - nobody knows much about the war between Poland and the Bolsheviks, and completely nothing about the meaning of the Battle of Warsaw for the 20th century. My interlocutors, European producers, chiefs of Regional Film Funds were interested in seeing a film that speaks about those things done. The film requires very thorough preparation, that's why funds for development stage are needed. There is a continuous work done on properly portraying the historical and political background, with the involvement of historical consultants; showing fictional, but probable political intrigue; showing the character of a Polish magnate of a typical for the 17 - 19 century of this social stratum mentality. Generally a patriot, but putting the interest and the position of his family above the interests of the state. An important aspect we are still working on, and which needs clearer and more precise portraying is the role and the meaning of the Battle of Warsaw for the history of Europe and the World, as well as its evaluation in the eyes of the contemporary people.

CONTACT:

FEDERICO FILM

Marta Laryssa Plucińska

Tel: +48 728 645 792, +48 602 133 993 / Fax: +48 22 292 53 50

E-Mail: office@fedricofilm.com

www.fedricofilm.com



Michal Otlowski

Project Representative at Moscow Business Square

MY MOTHER AIRAM

Poland/France, Drama, 110 min.

Current project status: in development

Producer: Jerzy Jednorowski & Michal Otlowski

Director: Jan Jakub Kolski

Production Company: NFK Distribution

Production Budget: 2 550 000 EUR

Confirmed Financing: n/a

Financiers/Partners attached/ in negotiation: Polish Film Institute / Mact Productions / Bank WBK

3-LINE-SYNOPSIS:

Set in the beautiful sceneries of Caucasus Mountains history of the hermit with the mysterious past, who raises an abandoned child.

DIRECTOR STATEMENT:

I believe in the power of images and the power of human presence on the screen. More than in dialogue. I believe in cinematography which draws from its very essence, the itself, not from literature nor newspapers. This belief is expressed in most of the films I made and it finds confirmation in the invariably enthralling films by Herzog, Annaud, Kurosawa or Bresson. I dream of making a film so intense, so overwhelmingly radiant that the viewer can sense the fragrance and temperature of the air. I have been pursuing this dream for years. Step by step. "My Mother Airam" is a project in which coexistence of people, animals and nature is to become an all-its-own constitution. Arranged by this "constitution", the world on the screen is to lead me, with my viewers following, into the realm of emotions, joy and sorrows. Into the whole.

CONTACT:

NFK Distribution

Michal Otlowski

Tel: +48606610912

Fax: +48227175556

E-mail: michal.otlowski@nfk.pl

www.nfk-distribution.org



Tadeusz Król

Project Representative at Moscow Business Square

Collapse

Poland / Romance, thriller, 100 min

Current project status: In Development

Producer: Tadeusz Król, Piotr Gieburowski

Director: Tadeusz Król

Production Company: Sowa Film Media Production

Production Budget: 1 900 000 EUR

Confirmed Financing: 725 000 EUR

Financiers/Partners attached/ in negotiation: Alvernia Studios sp. z o.o., Best Film sp. z o.o.,

3-LINE-SYNOPSIS

The film is the story of conservator and passionate gaming. After the death of his son, the protagonist arrives in a remote mansion situated to renew fresco. He becomes friends there with 10-year-old son home, and after a while begins to treat the boy and his wife as his host family.

Friendship adult male and a child, from the beginning arouses parental reluctance. The boy's mother falls for foreign visitors. A few days later - killed the boy's father. When the boy's mother discovers her husband's death, but it's too late...

DIRECTOR STATEMENT

All our efforts and aspirations as future filmmakers will aim to ensure that within the life of a kind of alchemy do IMPOSSIBLE POSSIBLE. Without adopting this tactic - to realize this film, it seems to us impossible. After all, it is a matter of fact is a question of sophisticated means in terms of the language of film and acting techniques that rely on "being" and "becoming" rather than "giving mine to understand"!

We want to make a movie about people seeking warmth, understanding, and eventually love. We want to create a record of human longings and aspirations, in spite of everything, to true happiness ...

Therefore, we want the motivations of all the activities of the main character in the film - Peter - in relations with Anna and Casper were clean and marked fervor. After Anna got from Peter that I never received from her husband, warmth, gentleness, tact, spiritual closeness and in the end - which is the culmination of it all - satisfying sex. For Anna's not the sneeze is the fact that her son Casper is performed as a man in touch with Peter.

Is Anna has a chance for his conversion: but Peter never hurt her, despite the fact that his eyes go away with her beloved son and leave it for an imaginary lover. This film will be talking about the impossible...

CONTACT:

SOWA FILM MEDIA PRODUCTION

Piotr Gieburowski, Tadeusz Król

Tel/Fax: +48 61 868 47 78 / Mobile: +48 668 381 002, +48 602 551 706

E-mail: tadeusz44@onet.eu; sowafilm@po.home.pl



Michal Otlowski

Project Representative at Moscow Business Square

VELES VELES

Poland/Germany, Period Drama/Mystery Thriller, 90 min.

Current project status: in development

Producer: Jerzy Jednorowski

Director: Michal Otlowski

Production Company: NFK Distribution

Production Budget: 3 100 000 EUR

Confirmed Financing: n/a

Financiers/Partners attached/ in negotiation: Polish Film Institute / Miriquidi Film / Colibrus Media

3-LINE-SYNOPSIS:

Seven stragglers from the shattered Great Army of Napoleon Bonaparte rush across the frozen wild of Russia to face their destiny.

DIRECTOR STATEMENT:

"Where dark rituals keep ancient secrets, death is not the end..."

"Veles Veles" is intended to be a period drama of the mystery thriller/horror genre. At the heart of the presented conflict lies the clash of the rationalist civilisation of the West with the world of primal spirituality. On this background, in extreme conditions of war, a problem of conscience evolves, the problem of crime and punishment, concerning each of the protagonists.

I visualise this film in decidedly iconic shots, giving feel to the unbalanced relationship of man and space, its foreign nature and fatalism. The monumental character of such sequences should be broken with expressive hand held shots, which would bring out and accentuate the anger on which the film's world is founded.

CONTACT:

NFK Distribution

Michal Otlowski

Tel: +48606610912

Fax: +48227175556

E-mail: michal.otlowski@nfk.pl

www.nfk-distribution.org



Włodzimierz Niderhaus

Project Representative at Moscow Business Square

DARK ROMANCE

Poland, Drama/Romance, 90 min

Current project status: in development

Producer: Włodzimierz Niderhaus

Director: Barbara Sass

Production Company: WFDiF (Documentary and Feature Film Studios)

Production Budget: 1 900 000 EUR

Confirmed Financing: 380 000 EUR

Financiers/Partners attached/ in negotiation: Polish Film Institute (planning to apply)

3-LINE-SYNOPSIS

"Dark Romance" is a story about big and unhappily ended romance between Warsaw actress and an officer in the emperor's guard based in Warsaw in 1890. The case of a murder of Maria Wisniowska by Alexander Barteniew has been known and widely discussed in whole Europe. The script is based on a book by Wladyslaw Terlecki.

DIRECTOR STATEMENT

This is the story of a famed romance (which ended in tragedy) between a Polish actress and a Russian tsarist guard officer stationed in Warsaw. The trial which followed her murder in 1890 stirred up a great deal of emotion throughout Europe, particularly in Poland and Russia, and was described by both Polish (this script is an adaptation of Wladyslaw Terlecki's novel) and Russian writers, such as Yuliy Yelets and Anton Chekhov.

All of my film heroines have been ambiguous women. Through them, I have examined people and the world, which can be good and evil at the same time, just as they are. I have always been interested in human complexity, as well as the choices people make, their characters, and their perplexing, sometimes inexplicable interpersonal relations. Every person is a mystery, and those who are not (often ostensibly) are of no interest to me or to audiences. Consequently, I hope to make a film about the innermost aspects of humanity that are so difficult to reach. Nowadays, such a film would be termed psychological, but I would prefer a less clichéd and possibly more profound definition like a "psychological study".

CONTACT:

WFDiF - Documentary and Feature Film Studios

Tel: +48 22 841 26 35

Fax: +48 22 841 58 91

E-mail: wfdif@wfdif.com.pl

www.wfdif.com.pl



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