



*The Polish*  
**Film**  
*Festival*

*Festiwal*  
**Filmu**  
*Polskiego*

screening at



Irish Film Institute

**10-19**  
NOVEMBER

in association with



The Polish  
Film  
Festival

Festiwal  
Filmu  
Polskiego



EMBASSY  
OF THE REPUBLIC OF POLAND  
IN DUBLIN

POMERANIA  
FILM  
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Irish Film Institute

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translation: Ola Jasińska

inside cover

## wprowadzenie

## introduction

Irlandzki Instytut Filmowy (IFI) z wielką przyjemnością gości pierwszy Festiwal Filmu Polskiego w Dublinie. W roku, w którym według szacunków w Irlandii mieszka około 200 tys. Polaków, IFI jest wyjątkowo zadowolony z możliwości prezentacji polskiego talentu i osiągnięć. Pomorska Fundacja Filmowa, Ambasada Rzeczypospolitej Polskiej w Dublinie oraz Polski Instytut Sztuki Filmowej wniosły nieoceniony wkład w organizację Polskiego Festiwalu Filmowego, organizację, której nie powstydziliby się cykliczny festiwal z wieloletnią tradycją.

IFI jest szczególnie zadowolony z faktu, że gośćmi Festiwalu będą jeden z najwybitniejszych polskich aktorów – Jerzy Stuhr oraz jeden z najznakomitszych polskich reżyserów – Krzysztof Zanussi. Jerzy Stuhr ( m.in.: *Trzy kolory: Białe*), oprócz prezentacji własnych filmów, opowie o twórczości mistrza polskiego kina, Krzysztofa Kieślowskiego. Krzysztof Zanussi zapozna Państwa ze swoim dorobkiem artystycznym oraz najnowszymi projektami. Zaprezentowane zostaną polskie filmy fabularne ostatnich lat, m.in. *Komornik, Tulipany, Pręgi, Mój Nikifor, Zmruż oczy, W dół kolorowym wzgórzem, Wesele*. Ponadto, podczas *Wieczoru polskiej animacji* zobaczymy dokonania najwybitniejszych twórców tego gatunku.

W ramach Festiwalu odbędą się również pokazy regionalne w miastach: Cork [Kino Cinema], New Ross [St. Michael's Theatre], Portlaoise [Dunamais Arts Centre], Galway [EYE Cinema], Ballyshannon [Abbey Centre], Limerick [Storm Cinema].

Festiwal Filmu Polskiego w Dublinie oraz towarzyszące mu filmowe pokazy regionalne w doskonały sposób obrazują, dlaczego irlandzka struktura promocji sztuki i twórczości - Arts Council tak bardzo wspiera IFI. Chciałbym podziękować za to wsparcie. Mam nadzieję, że publiczność festiwalowa skorzysta z możliwości zapoznania się i cieszenia prezentacją *kulturowego raj*u, jakim jest Polska.

MARK MULQUEEN, DYREKTOR IFI

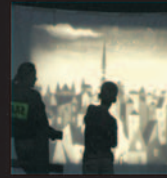
It is with great pleasure that the IFI has come to host the inaugural Polish Film Festival in Dublin. In a year in which estimates have the number of Poles who have made Ireland their home at around 200,000, we are genuinely delighted to be able to showcase a taste of the extraordinary talent at work in Poland. The Pomerania Film Foundation, the Polish Embassy in Dublin and the Polish Film Institute have been invaluable in making the event happen, and making it happen in a way that is normally expected of a festival that has been running a good many years.

We are particularly delighted that the festival is to be graced with the presence of one of Poland's finest actors, Jerzy Stuhr, and indeed one of its finest directors, Krzysztof Zanussi. Jerzy Stuhr (who starred in *Three Colours: White*) will give a talk on the works of icon Krzysztof Kieślowski before presenting a number of his own films. Mr Zanussi will discuss his latest and his best works. Newly released films from Poland include *The Collector, Tulips, The Welts, My Nikifor, Squint Your Eyes, Down Colourful Hill and The Wedding*. Furthermore we will showcase one of Poland's greatest artistic exports in *An Evening of Polish Animation*.

The Festival will also tour to Cork [Kino Cinema], New Ross [St. Michael's Theatre], Portlaoise [Dunamais Arts Centre], Galway [EYE Cinema], Ballyshannon [Abbey Centre], Limerick [Storm Cinema].

This Festival and its tour exemplify why the Arts Council stand so generously behind us, and I would like to acknowledge that support. I invite the public to come out and enjoy a taste of the cultural wealth of Poland.

MARK MULQUEEN, DIRECTOR, IFI



**Friday 10<sup>th</sup> November**

**Piątek 10 listopada**

6.45pm Opening film: THE COLLECTOR /  
Otwarcie festiwalu: **KOMORNIK**

**Saturday 11<sup>th</sup> November**

**Sobota 11 listopada**

1.20pm A SHORT FILM ABOUT LOVE  
/ **KRÓTKI FILM O MIŁOŚCI**

4.50pm A WEEK IN THE LIFE OF A MAN  
/ **TYDZIEŃ Z ŻYCIA MĘŻCZYZNY**

6.30pm THREE COLOURS: WHITE / **TRZY KOLORY: BIAŁY**  
followed by Jerzy Stuhr's lecture on K. Kieślowski  
/ **po pokazie wspomnienia Jerzego Stuhra o K. Kieślowskim**

8.00pm Concert: The Pogodno in 'Eamon Dorans'  
/ **koncert Pogodno w 'Eamon Dorans'**

**Sunday 12<sup>th</sup> November**

**Niedziela 12 listopada**

1pm THE DOUBLE LIFE OF VERONIQUE  
/ **PODWÓJNE ŻYCIE WERONIKI**

2.45pm THE BIG ANIMAL / **DUŻE ZWIERZĘ**

6.30pm TOMORROW'S WEATHER / **POGODA NA JUTRO**  
followed by public interview with Jerzy Stuhr / **po pokazie  
spotkanie z Jerzym Stuhrem**

**Monday 13<sup>th</sup> November**

**Poniedziałek 13 listopada**

6.50pm Evening of Polish animation / **Wieczór polskiej animacji**

- LABYRINTH, by Jan Lenica / **LABIRYNT**

- A CHAIR, by Daniel Szczechura / **FOTEL**

- CAGES, by Mirosław Kijowicz / **KLATKI**

- EVERYTHING IS A NUMBER, by Stefan Schabenbeck

/ **WSZYSTKO JEST LICZBĄ**

- RETURN, by Jerzy Kucia / **POWRÓT**

- HAND, by Mirosław Kijowicz / **RĘKA**

- TANGO, by Zbigniew Rybczyński

- GENTLE SPIRIT, by Piotr Dumala / **ŁAGODNA**

- THE CATHEDRAL, by Tomasz Bagiński / **KATEDRA**

- FALLEN ART, by Tomasz Bagiński / **SZTUKA SPADANIA**

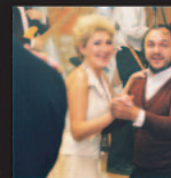
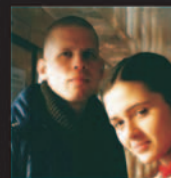
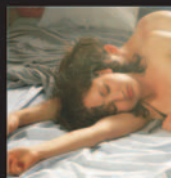
- LEVEL, by Krzysztof Kiwerski, Zbigniew Szymański

- TV-SET, by Tomasz Siwiński / **TELEWIZOR**

- ICHTHYS, by Marek Skrobecki

- ONE, by Mateusz Jarmulski / **JEDEN**

- PAGES, by Paweł Weremiuk / **KARTKI**



**Tuesday 14<sup>th</sup> November**

**Wtorek 14 listopada**

6.40pm MY NIKIFOR / **MÓJ NIKIFOR**

**Wednesday 15<sup>th</sup> November**

**Środa 15 listopada**

5pm Polish Documentaries / **Polski dokument**

- ANYTHING CAN HAPPEN

/ **WSZYSTKO MOŻE SIĘ PRZYTRAFIĆ**

- THE TRAVELLING CINEMA / **KINO OBJAZDOWE**

Exhibition "Roads to Freedom - Europe via Solidarność"

in SMSJ Church / Wystawa "Drogi do wolności - przez Solidarność do Europy" w budynku *Cultivate*, 15-19 Essex St. West, Dublin 2

**Thursday 16<sup>th</sup> November**

**Czwartek 16 listopada**

7pm THE WELTS / **PRĘGI**

Exhibition "Roads to Freedom - Europe via Solidarność"

in SMSJ Church / Wystawa "Drogi do wolności

- przez Solidarność do Europy"

w budynku *Cultivate*, 15-19 Essex St. West, Dublin 2

**Friday 17<sup>th</sup> November**

**Piątek 17 listopada**

6.40pm TULIPS / **TULIPANY**

8.30pm ODE TO JOY / **ODA DO RADOŚCI**

Exhibition "Roads to Freedom - Europe via Solidarność"

in SMSJ Church / Wystawa "Drogi do wolności

- przez Solidarność do Europy"

w budynku *Cultivate*, 15-19 Essex St. West, Dublin 2

9.45pm Concert: VAVAMUFFIN in 'Voodoo Lounge'  
/ koncert VAVAMUFFIN w klubie 'Voodoo Lounge'

**Saturday 18<sup>th</sup> November**

**Sobota 18 listopada**

1.30pm SQUINT YOUR EYES / **ZMRUŻ OCZY**

3.10pm CAMOUFLAGE / **BARWY OCHRONNE**

5.10pm LIFE AS A FATAL SEXUALLY TRANSMITTED DISEASE

/ **ŻYCIE JAKO ŚMIERTELNA CHOROBA PRZENOSZONA  
DROGĄ PŁCIOWĄ**

8.15pm PERSONA NON GRATA / **PERSONA NON GRATA**

followed by public interview with Krzysztof Zanussi

/ po pokazie spotkanie z Krzysztofem Zanussi

**Sunday 19<sup>th</sup> November**

**Niedziela 19 listopada**

2.30pm DOWN COLOURFUL HILL

/ **W DÓŁ KOLOROWYM WZGÓRZEM**

5pm WARSAW / **WARSZAWA**

8.45pm THE WEDDING / **WESELE**



**THE COLLECTOR**  
**10th November (6.45pm)**

Director: Feliks Falk

Lucek – a ruthless collector, a man who puts the rule of law above all – arrogantly enforces the decisions taken by the revenue office without any remorse. His career flourishes thanks to his great efficiency. One day this efficiency leads to a tragedy, and the terrible turn of events forces the collector to reflect on his actions. His efforts to rectify the harm done seem to be belated. Lucek's enemies, aiming to bring him down, take advantage of his mistakes. No one is lending a helping hand. Even those whom he is trying to compensate for past actions are not willing to protect him. Loneliness and disillusionment bring about Lucek's inner transformation.

According to director Feliks Falk, Lucek's character mirrors the modern experiences of many Poles, who in the 1990s were witnessing the disappearance of an evil which was not automatically replaced by good. *The Collector* portrays a social reality in which everyone oppresses someone else and there is no place for the weak. However, Falk suggests that there is still some room for a bit of good. *The Collector* won the Golden Lions award at the Gdynia Film Festival in 2005.

2005, 93'



**A SHORT FILM  
ABOUT LOVE**  
**11th November (1.20pm)**  
Director: Krzysztof Kieślowski

Tomek (Olaf Lubaszenko) is a shy and introverted 19-year-old who lives in a rented room in one of Warsaw's apartment blocks. Working as a milkman in the mornings and at the local post office during the day, he studies foreign languages at night. Using a spyglass, Tomek begins to watch Magda (Grażyna Szapotałowska), a beautiful woman who lives in a flat across the road. Gradually, his curiosity develops into love and he becomes hurt by the sight of other men visiting Magda in her flat. Frightened of approaching the woman, Tomek begins to forge delivery notes so that he can see her when she visits the post office. When Madga is accused of fraud by a post office clerk, Tomek confesses to forgery and reveals his feelings for Magda. She invites him back to her flat and tries to convince him that what he feels is physical desire rather than true love.

This powerful film about the need for love is also about the fear of opening one's heart to another person. It won the Grand Prix at the 1988 Gdynia Film Festival (the most important Polish film award) as well as a Special Jury prize and the FIPRESCI award at San Sebastian.

1988, 83'



**A WEEK IN THE LIFE  
OF A MAN**  
**11th November (4.50pm)**  
Director: Jerzy Stuhr

Adam Borowski (Jerzy Stuhr) is a middle-aged state prosecutor who is well established and respected. The film follows this pillar of society for seven days which turn out to be of crucial importance. Borowski is seen at work, singing in a male choir (his hobby and greatest passion) and spending time with the three women in his life: his sick mother, a wife who is involved in charity work, and a lover whom he decides to leave. Considered a noble man with an unblemished reputation, Borowski is revealed as someone who bends his own moral rules when he becomes entangled in a rape case involving a female journalist. One mistake can influence Borowski's whole life and that mistake cannot be undone. What kind of man will Borowski become after these decisive seven days?

"What a piece of work is man!", a quote from Shakespeare's *Hamlet* that's sung by Borowski's choir in the film, could be considered the motto of this solid, well-mounted and nicely performed drama by writer-actor-director Jerzy Stuhr, which presents something of a state of the nation address on the 'new reality' of post-communist Poland.

Jerzy Stuhr will attend the screening.

1999, 83'

5



**THREE COLOURS:  
WHITE**  
11th November (6.30pm)  
Director: Krzysztof Kieslowski

*White* is the second part of the *Three Colours* trilogy that was inspired by the French tricolour and the slogan of the Revolution: blue for liberty, white for equality and red for fraternity. The central protagonist is Karol (Zbigniew Zamachowski), a Polish hairdresser living in Paris and married to the beautiful Dominique (Julie Delpy). Karol has achieved professional and financial success but is a failure in the bedroom.

His disappointed wife decides to divorce him and throws him out of the house. Left on the street with no money or documents, Karol meets a fellow Pole who helps him to get to Warsaw in an unusual way. Once home, Karol decides to take revenge on his wife, whom he still loves. After establishing himself as a successful businessman in the new Poland, he fakes his own death, knowing that Dominique will attend the funeral.

The only part of the trilogy that is set in Poland, *White* is quite different to its companion films. The mystical elements are largely absent in this bitter black comedy which asks whether equality can really exist between people. "Nobody wants to be equal, really", observed Kieslowski. "Everybody wants to be more equal."

Jerzy Stuhr will give a short talk on Kieslowski following the screening.

1993, 88'



**THE DOUBLE LIFE  
OF VERONIQUE**  
12th November (1.00pm)  
Director: Krzysztof Kieslowski

The Polish Weronika (Irène Jacob) lives in a small town near Kraków, while the French Véronique (also Jacob) lives in Clermont-Ferrand. Although they have never met, the two women feel connected and share the same soul. They were born on the same day and are the living image of each other. They also share amazing voices as well as a heart disorder, and both were brought up by their fathers after their mothers died. Weronika decides to change her life by leaving her lover Antek and moving to Kraków to devote herself to music. When Weronika suffers a fatal heart attack during a concert, the French Véronique experiences a sense of emptiness and foreboding. Giving up her career as a singer, Véronique decides to follow the path of love, sensing that it is the most important thing in life.

Talking about *The Double Life of Véronique*, Kieslowski said: "it is a film about sensitivity, intuition and about hard to define, irrational relationships between people. One cannot show too much, as the mystery will disappear. One cannot show too little, as no-one will understand anything". Crucial to the extraordinary mood of the piece is the beautiful music of Zbigniew Preisner and the excellent photography by Sławomir Idziak. Irène Jacob won an award for her moving performance at the Cannes Film Festival.

1991, 98'



**BIG ANIMAL**  
12th November (2.45pm)  
Director: Jerzy Stuhr

The screenplay for *Big Animal* was written in 1973 by Krzysztof Kieslowski and filmed by his friend and collaborator Jerzy Stuhr in 2000. The chief protagonist, Mr. Sawicki (Jerzy Stuhr), is a clerk at the local bank who disrupts the peace of a small town by walking down the street with a camel which he and his wife have adopted as a pet (the animal having been left behind by a travelling circus). This strange sight doesn't go unnoticed by the local residents and the authorities. People begin to turn their backs on the Sawickis. The authorities make their life difficult by issuing absurd executive orders; their neighbours denounce them to the police and organise demonstrations.

The film is a lovely, gentle fable about tolerance, about being different and faithful to one's beliefs. It boasts outstanding black and white cinematography by Paweł Edelman, and won the Special Jury Prize at the Karlovy Vary Film Festival. "For me, *Big Animal* is a special film", said Jerzy Stuhr. "Firstly, because in a way it allowed me once again to work with Krzysztof Kieslowski. Secondly, this is my first poetic film. I have always had a tendency to look at the world with realism. Now I have found the courage to deal with metaphor. With this film I tried to discover and express some different sensitivities."

Jerzy Stuhr will attend the screening.  
2000, 73'

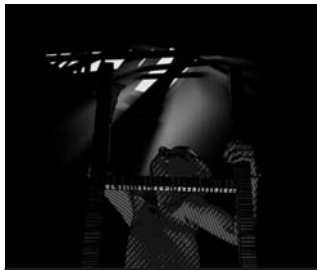


**TOMORROW'S WEATHER**  
**12th November (6.30pm)**  
 Director: Jerzy Stuhr

Józef Koziół (Jerzy Stuhr), a former Solidarity movement activist, has spent the last 17 years in a monastery, hiding from both the communists and his family. Discovered by his wife and son whilst performing with his fellow brothers in a street music festival, Józef is forced to leave the monastery and finds himself lost in the reality of the new Poland. Steeped in memories of old communist times, he can't cope with the new freedoms. His wife now lives with another man who runs a dodgy business. His son is a cynical lawyer who wants to achieve success in politics at any cost. His older daughter takes part in a provocative reality TV show and the younger one is addicted to the internet and drugs. Still clinging to his old ideals, Józef wants to 'convert' all of them to a decent way of life.

Jerzy Stuhr's film is a funny yet bitter comedy that criticises the mores of contemporary, post-communist Poland, which is a very different place to the dreamland of old Solidarity movement activists.

**Jerzy Stuhr will give a public interview after the screening.**



**ANIMATED FILMS**  
**13th November (6.50pm)**

2004 marked the 55th birthday of the Polish animated film. We celebrate that tradition with a selection of work that draws from both the classic period (represented by the likes of Jan Lenica, Jerzy Kucia, Mirosław Kijowicz, Stefan Schabenbeck, and Zbigniew Rybczyński) and work by the younger generation (Piotr Dumala, Tomasz Bagiński, Zbigniew Szymański, Marek Skrobecki and Paweł Weremiuk).

The first Polish animated films were made in the late 1940s, but it was artists of the 1960s that mostly influenced their artistic style. Film-makers started to experiment with cut-outs and puppets. They planted deep metaphors in their work, which is why these films could comment on Polish life yet also acquired a universal meaning. Our selection is aimed at showing the various techniques applied by the artists, from the 'plain', traditional animated film through combinations of animation and live action to computer-generated films. The programme includes some of the most famous Polish animated films, including Academy Award winner *Tango* by Zbigniew Rybczyński, *The Cathedral* by Tomasz Bagiński and *Ichthys* by Marek Skrobecki.



**MY NIKIFOR**  
**14th November (6.40pm)**

Director: Krzysztof Krauze

Nikifor Krynicki (whose real name was probably Epifaniusz Drowniak) is one of the most outstanding primitive artists. He was illiterate, had a speech impediment and impaired hearing. He was also homeless and used to walk around with his portable painter's workshop. He painted on every single scrap of paper, on cigarette boxes and on copy-book covers. In 1959 the first exhibition of Nikifor's works was opened in the Dina Vierny Gallery in Paris and was the beginning of his international career. The film depicts the last ten years of the painter's life.

In 1960, Nikifor walks into the studio of a painter called Włosiński, located in the pedestrian zone in the well-known spa of Krynica. At first Włosiński wants to get rid of his unwanted guest, but later he becomes fascinated by Nikifor's personality and paintings. Włosiński decides to take care of Nikifor, which leads to a crisis in his marriage. His wife leaves him and moves out to Kraków together with their children. But Włosiński starts to learn about spiritual freedom and artistic independence from Nikifor. This is a profound film about devotion, friendship and freeing oneself from limitations. Nikifor is played by the excellent Polish actress Krystyna Feldman.



**ANYTHING CAN HAPPEN**  
**15th November (5.00pm)**  
 Director: Marcel Łoziński

A 6-year-old boy dressed in a red jacket is riding a scooter through a huge park which seems like a secret garden to him. He watches with interest the trees and animals, but what he finds most interesting are the elderly people resting on benches and basking in the sun. The boy stops to have a chat with them. With the openness of a child, he listens to all their stories. The combination of the young boy, who is only beginning to learn about life, and people who are already reaching its end, is extremely touching.

*Anything Can Happen* won prizes at the Oberhausen, Kraków and San Francisco film festivals. The young boy is played by Tomasz Łoziński, son of director Marcel Łoziński.



**THE TRAVELLING CINEMA**  
**15th November (5.00pm)**  
 Director: Marcin Sauter

Darek and Michał buy a projector and 16mm prints of old Polish movies which they tour around the countryside in a clapped-out old Fiat. They bring their 'travelling cinema' to villages and little towns, where they meet an array of ordinary yet fascinating people.

"I have never thought about what message I am trying to convey in my film", says director Marcin Sauter. "I would like to show the atmosphere of these places. I am trying to get into that mood. The characters portrayed in *The Travelling Cinema* are losers. One is 26 years old and the other 40. They do not know what to do with themselves. They did not succeed at university or at work. They want to make other people happy, even though a travelling cinema showing cartoons for kids might not be the best way to live. But the world they are driving through is the Poland I like. It is a Poland of lost towns, where people can still concentrate on watching good old movies and live peacefully with each other".



**THE WELTS**  
**16th November (7.00pm)**  
 Director: Magdalena Piekorz

In the mid-1980s, 12-year-old Wojtek is being brought up by his strict father (his mother died when he was a baby), who punishes him severely for slight offences. The father's violent behaviour is his way of showing emotion and an attempt to gain authority. Yet all Wojtek can feel is fear and hatred. Unable to find anyone to help, he rebels by playing truant and running away from home.

The film is divided into two parts, the first focusing on the hell Wojtek had to go through in his childhood, the second showing him as an adult. The 30-year-old Wojtek is perceived as a hard and cynical person who consciously isolates himself from people and has built a wall around himself. He feels best when he is on his own, which is why he devotes his time to cave climbing as a hobby. When he meets Tania, a girl who wants to help him to deal with his past, Wojtek at first revolts but later comes to realise that he needs to change his life.

*The Welts* is a film about the need for love when struggling with old demons associated with physical and psychological abuse. It was awarded a Golden Lion at the Gdynia Film Festival.



**TULIPS**  
17th November (6.40pm)

Director: Jacek Borcuch

*Tulips* is a warm and nostalgic film about three 60-year-old friends. Maty (Zygmunt Malanowicz) is a former racing driver whose plan to take part in another race is thwarted when his beloved Ford Capri is stolen while he's in hospital. Maty's son and his friends team up to help him out.

This is an optimistic picture, modelled on 1960s movies about friendship and a love of life amongst ordinary people. "If there is any reference that would be helpful in imagining what I am trying to achieve", says writer-director Jacek Borcuch, "it might be *Cinema Paradiso* by Giuseppe Tornatore. That film speaks of important matters and treats the audience as a partner. It is similar with *Tulips*. My film is looking to convey its message loudly and clearly. It wants to scream, be stylish and very Polish. Sooner or later all of us will stand at the edge of the precipice like the characters in *Tulips*. We will have to face ourselves at the end of our lives, and that is what *Tulips* is about."



**ODE TO JOY**  
17th November (8.30pm)

Directors: Anna Kazejak-Dawid,  
Jan Komasa, Maciej Migas

Three young film-makers tell a story about their peers. These are three stories about completely different people who come from various regions of Poland and meet by accident on a coach in England. Aga is returning to her home in Silesia to open a hairdressing salon and help her parents. A strike at the coal mine where her father used to work doesn't instil optimism about her future prospects. Michał, who lives in Warsaw, wins a radio competition for a hip-hop song but faces a break-up with his girlfriend because his father disapproves of the relationship. Wiktor, a recent university graduate, returns to a small seaside town where all that awaits him is a job at a local fish shop and arguments with his parents.

The young directors describe their film as follows: "We posed a question which turned out to be common to each of us. Why do we run away after so many years of hard work, of fights for this land, of sacrifices, when we have finally got our freedom? It is estimated that up until now, 300,000 young people have left Poland to live abroad. Why run away? What is here that doesn't let people live, work, think, create, love and hate?"



**SQUINT YOUR EYES**  
18th November (1.30pm)

Director: Andrzej Jakimowski

A former teacher, Jasiiek leaves a big city for a quiet life in a small village. He starts to work as a security guard for a bankrupt state-owned farm, which brings him into contact with three characters: a village weirdo who recites Greek poetry, a teenager who closely observes the world around him, and a 10-year-old girl who ran away from her nouveau riche parents.

Lyrical and subtly humorous, writer-director Andrzej Jakimowski's *Squint Your Eyes* shows how beauty can be discovered behind the surface of a seemingly banal reality. The film suggests that in order to perceive what is most important in life, you just have to stop for a while and squint your eyes. It was made in only three weeks with little financial support from the film industry. Yet this independent approach works to the film's advantage, allowing it to capture things that are beyond the reach of mainstream cinema. It won the Special Jury Prize at the San Francisco International Film Festival.

2004, 92'

2005, 118'

2002, 88'

13



**CAMOUFLAGE**  
18th November (3.10pm)

Director: Krzysztof Zanussi

Krzysztof Zanussi's 1976 film centres on a conflict between two academics: the world-weary and cynical Jakub Szelestowski (Zbigniew Zapasiewicz) and the idealistic 26-year-old Jaroslaw (Piotr Garlicki). In the competition for the best and most innovative paper, a student wants to submit his essay after the deadline. The paper contains some interesting ideas and Jaroslaw decides to bend the rules and accept it. The work is welcomed with enthusiasm by other students, yet the essay which wins the competition is poor and imitative, just as predicted by Szelestowski. The conflict between the two scholars increases. Szelestowski treats the whole episode as a kind of game, whereas for young Jaroslaw it is a test of character and a matter of ethical principle.

The confrontation between the two protagonists — cynical careerist versus young idealist — provides the basis for Zanussi's portrait of the conformity of the Polish intelligentsia. The title refers to a kind of mask or social role that's designed to conceal real beliefs for the sake of career advancement. Szelestowski consciously chooses compromise and opportunism so that he can live more comfortably. He skilfully manipulates Jaroslaw, who becomes so infuriated by his colleague that he is driven to physical attack in defiance of his own professional morality. The winner of numerous festival prizes, including the Grand Prix at the 1977 Polish Film Festival in Gdansk, this is one of Zanussi's finest films. **Krzysztof Zanussi will attend the screening.**

1977, 96'



**LIFE AS A FATAL SEXUALLY TRANSMITTED DISEASE**  
18th November (5.10pm)

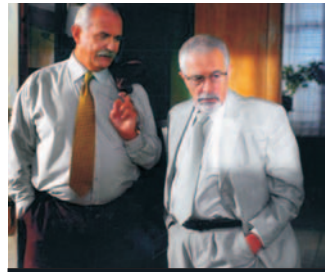
Director: Krzysztof Zanussi

Inspired by a piece of graffiti director Krzysztof Zanussi saw near his home, *Life* begins in medieval France, with Saint Bernard of Clairvaux riding a donkey and calling for people to take part in crusades. In one of the towns he is passing through, a horse thief is about to be executed. The monk asks permission to prepare the thief for death. Suddenly, it turns out that we are on a film set, where the 60-year-old Tomasz Berg (Zbigniew Zapasiewicz) is the crew's doctor. Tomasz suspects that he himself might be ill, and tests conducted back in Poland confirm that he is suffering from terminal cancer. As a rationalist and cynic who is disappointed with life, Tomasz now finds himself grappling with mystical-philosophical issues he had previously avoided.

Both affecting and wryly humorous, Zanussi's film is a balanced and honest look at confronting one's mortality: "It is not a story about an attempt to escape death", says the director, "but rather the story of a man who wants to be ready for death and sees it as an inevitable, natural part of life." The winner of major prizes at the Moscow and Gdynia film festivals, this is one of the strongest of Zanussi's recent films.

**Krzysztof Zanussi will attend the screening.**

2000, 99'



**PERSONA NON GRATA**  
18th November (8.15pm)

Director: Krzysztof Zanussi

Krzysztof Zanussi's latest film sees the veteran director once again dealing with a clash of attitudes: idealism versus conformism, and faith versus cynicism. Wiktor (Zbigniew Zapasiewicz), the Polish ambassador to Uruguay, returns home after receiving news of his wife's death. He meets his old friend Oleg (Nikita Mikhalkov), who is now a deputy minister of foreign affairs. Wiktor doesn't really trust Oleg, suspecting that he spied on the Polish anti-communist movement.

Moreover, he thinks that Oleg had an affair with his wife. Stricken with grief and suspicion, Wiktor is also disillusioned with contemporary Poland and the conformism of the younger generation. Although he rejects both consumerism and the lack of ideals, Wiktor himself is vain and nonchalant and not above using his access to people in positions of power. Returning to Uruguay, he becomes more and more suspicious and his superiors wonder whether his wife's death has caused some kind of trauma.

Zanussi draws a compelling picture of a mature intellectual who has distanced himself from the world and who, in his stoicism, has lost the ability to express emotions. Nothing is black or white in this intriguing peek into the well-heeled but treacherous world of career diplomacy.

**Krzysztof Zanussi will give a public interview after the screening.**

2005, 117'

15



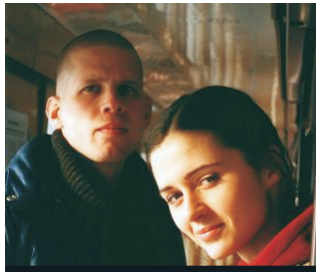
**DOWN  
THE COLOURFUL HILL**  
19th November (2.30pm)  
Director: Przemysław Wojcieszek

This is the third film by Przemysław Wojcieszek, one of the most promising Polish directors of the new generation. He is a searching, stylish director with an interest in portraying the world as seen through the prism of individual experiences. His films generally focus on 20 or 30-year-olds who cannot come to terms with the contemporary world and who are just about to enter adult life.

30-year-old Rysiek, who has just left prison where he had been sent for robbing a warehouse and beating a security guard, is coming back home to his village. He wants to start dating Agata again and reclaim a farm which was owned by his deceased parents. It turns out that his brother Jarek now owns and runs the farm successfully: he graduated from university and is working for a prosperous company. He has also married Agata and is planning to sell the farm and move out to Warsaw. Rysiek wants to change his life and start again from scratch, but as a former convict he is treated with a lack of trust and cannot find his place in society.

The film is deeply rooted in reality and is severe and rough. At the same time it is also very touching, given that it is based on a true story of a young man who committed suicide. *Down the Colourful Hill* was awarded a prize for direction at the Gdynia Film Festival.

2004, 114'



**WARSAW**  
19th November (5.00pm)  
Director: Dariusz Gajewski

A winter day in the capital city of Poland, as seen by people from other parts of the country. All of them have expectations and hopes about their life in Warsaw. Klara has come to move in with her boyfriend. Wiktorina has stopped here on her way to her beloved Andalucia, hoping to find love. Paweł, who grew up in an orphanage, is trying to find a job and become independent. A fruit farmer has driven to Warsaw in a truck filled with apples in search of his daughter. A veteran of the Warsaw Rising of 1945 is also wandering around this modern city, looking for any traces of the old places he used to know as a young soldier.

The film presents a multi-layered portrait of several people lost in a cold and unfriendly city. They have nothing in common except that their paths cross. Yet these chance encounters become meaningful and will influence the characters' future lives. This is a lyrical film about confronting dreams with reality and attempting to find one's own place in life. A debut by Dariusz Gajewski, *Warsaw* was awarded five Golden Lions at the Gdynia Film Festival. As film critic Tadeusz Sobolewski noted: "This film makes us realise that the gap between Poland past and present, between different generations, is enormous."

2003, 104'



**THE WEDDING**  
19th November (8.45pm)  
Director: Wojciech Smarzowski

Feature-debutante Wojciech Smarzowski manages to take one of the most hackneyed sub-genres in cinema—comically chaotic nuptials—and produce something delightfully scabrous, bracingly misanthropic, uncompromisingly intense. It's the wedding day from hell: though the ceremony itself passes with only a slight hitch, the problems start as soon as the reception gets under way in a hired community hall. There are no real innocents on view, but chief among sinners is Wojnar (Marian Dziędziel), the harassed, sixty-ish father of beautiful, blonde bride Kasia (Tamara Arciuch). Businessman Wojnar is a thoroughly immoral, palm-greasing rogue who receives a comeuppance of an appropriately extreme kind. All the participants seem to be on the take and/or the make, from crooked lawyer to feckless police to bullnecked mafia heavies to the emphatically less-than-pious local priest (who has the nerve to warn that "the love of money is the root of all evil" during the service).

This is pitch-black satire, a comedy of riotous, debauched, gleeful excess, carefully observing classical dramatic unites of geography and chronology. But *The Wedding* isn't just a catalogue of calamity and cynicism: Smarzowski smoothly builds up to an unexpectedly romantic and optimistic finale— one so very hard-won that it feels anything but sentimental.

2004, 109'

17

**o gościach  
festiwalu**  
about  
**festival  
guests**



**JERZY STUHR**

**AKTOR I REŻYSER**  
**/ ACTOR AND DIRECTOR**



Jeden z najwybitniejszych i najbardziej wszechstronnych polskich aktorów, reżyser filmowy, scenarzysta, pedagog. Ulubiony aktor Krzysztofa Kieślowskiego, który zafascynowany jego grą w teatrze zaproponował mu specjalnie napisaną rolę w filmie *Spokój*, a później w *Bliźnie* i *Amatorze*. Największą popularność przyniosła mu rola w komedii *Seksmisja* (1983), jednak bardziej poświęcił się teatrowi - grał we *Włoszech*, podróżował po świecie z monodramem *Kontrabasista*. Jako reżyser filmowy zadebiutował w 1994 roku *Śpisem cudzołożnic*. Wyreżyserowane trzy lata później *Historie miłosne*, dedykowane Kieślowskiemu, przyniosły mu uznanie krytyki i publiczności. Jerzy Stuhr reżyseruje, pisze scenariusze i gra główne role w swoich filmach. Jest laureatem wielu prestiżowych nagród za role teatralne i filmowe oraz Członkiem Europejskiej Akademii Filmowej. Kieślowski o Stuhrze: *Zwykle opowiada się dowcipy na jego temat albo anegdoty z nim związane, ale warto o nim powiedzieć parę słów poważnie. Wydaje mi się dość wyjątkowym w Polsce przypadkiem aktora, który sprawdza się we wszystkich gałęziach sztuki, które uprawia, to znaczy sprawdza się Stuhr i w filmie, i w telewizji, i w teatrze. (...) wspinała technika, opanowana do perfekcji we wszystkich właściwie szczegółach. Druga rzecz, niemniej istotna, przydatna zwłaszcza dla kina, to jego znajomość rzeczywistości.*

One of Poland's most versatile actors, Jerzy Stuhr is also a director and screenwriter. Fascinated by Stuhr's theatre performances, Krzysztof Kieślowski invited him to play a specially written role in *The Calm*, which was followed by parts in *The Scar* (1976) and *Camera Buff* (1979). Although he is best known in Poland for his performance in the comedy *Sex Mission* (1984), he has dedicated much of his career to the theatre. He performed in Italy and embarked on a world tour of his one-man show *The Double Bass*, which had more than 800 performances in Poland alone. He made his film directing debut with *The List of Adulteresses* in 1995. Two years later, he dedicated the critically acclaimed *Love Stories* to Kieślowski, with whom he continued to work: his 2000 film *The Big Animal* is based on a Kieślowski script, and Stuhr played the male lead in *Three Colours: White* (1994). Kieślowski once said about Stuhr: "People usually tell jokes about him, but he deserves a few serious words. He seems to be quite an extraordinary actor who turned out to be great across all the performing arts. He found his place in film, in television, in theatre. He displays a detailed, perfected technique. His familiarity with contemporary reality proves important and useful, especially in the cinema."

# KRZYSZTOF ZANUSSI

REŻYSER / DIRECTOR



Reżyser filmowy i teatralny, scenarzysta, producent. Studiował fizykę, filozofię i reżyserię, a każde z tych zainteresowań naukowych pozostawiło ślad w jego twórczości filmowej. Zanussi nazywany jest często *intelektualistą polskiego kina*, nie tylko ze względu na wykształcenie, ale przede wszystkim filozoficzno-etyczną tematykę filmów, zwykle związanych ze środowiskiem inteligenckim, postawionym wobec pewnych dylematów, wyborów czy pytań o sens życia. Swoją działalność filmową zaczynał w latach 50-tych w amatorskim, studenckim ruchu filmowym. Debiutował w 1969 roku *Strukturą kryształu*. Ta opowieść o dwóch naukowcach, z których jeden zaszywa się na wsi, a drugi robi karierę na uniwersytecie, w istocie rzeczy jest rozważaniem na temat wyborów życiowych, wartości i wierności własnym poglądom. Tę problematykę reżyser poruszał i rozwijał w kolejnych swoich filmach: *Iluminacja*, *Barwy ochronne*, *Bilans kwartalny* itd. W latach 80-tych do wymienionych tematów reżyser dołączył rozważania o roli religii oraz przenikaniu życia ze śmiercią: *Imperatyw*, *Dotknięcie ręki*, *Życie jako śmiertelna choroba przenoszona drogą płciową*. Reżyser nie podąża za nowymi modami, ale konsekwentnie pozostaje na raz obranej drodze artystycznej. To kino w pełni autorskie. Za swoje filmy wielokrotnie wyróżniany i nagradzany na festiwalach filmowych, m. in. w Cannes, Wenecji, San Remo, Gdańsku. Członek Europejskiej Akademii Filmowej.

Krzysztof Zanussi has worked extensively as a screenwriter, producer and academic as well as a director of film, theatre and opera. He studied physics and philosophy before enrolling in film school, and these disciplines had an important influence on his film-making. He's often referred to as the great "intellectual of Polish cinema", partly because of his academic background and partly because of the philosophical and ethical themes he tackles in his films. His characters are often drawn from the intelligentsia and face difficult moral issues that have important social and personal implications. Zanussi began making films by participating in an amateur student film movement. *The Structure of Crystals*, his impressive professional debut of 1969, examines the ethical choices facing two scientists and emphasises the importance of sticking to one's beliefs and principles. These concerns are developed in the films that followed, which include *Illumination* (1973), *Quarterly Balance* (1975) and *Camouflage* (1977). In his later films such as *The Silent Touch* (1992) and *Life As a Fatal Sexually Transmitted Disease* (2000), Zanussi looks at the role of religion and the spiritual in the lives of his characters. As well as directing, Zanussi continues to work as a producer, academic and cultural ambassador. He is a member of the European Film Academy.



# REGIONAL TOUR OF HIGHLIGHTS

## Kino Cinema, Cork City, Co. Cork

Saturday 4th November: 12pm SQUINT YOUR EYES

Sunday 5th November: 12pm THE WELTS

Saturday 11th November: 12pm MY NIKIFOR

Sunday 12th November: 12pm WARSAW

## St. Michael's Theatre, New Ross, Co. Wexford

Saturday 4th November: 8pm MY NIKIFOR

Sunday 5th November: 8pm WARSAW

Saturday 11th November: 8pm SQUINT YOUR EYES

Sunday 12th November: 8pm THE WELTS

## Dunamais Arts Centre, Portlaoise, Co. Laois

Saturday 4th November: 8pm TULIPS

## EYE Cinema, Galway, Co. Galway

Tuesday 7th November: 7:30 pm TULIPS

Wednesday 8th November: 7:30 pm MY NIKIFOR

## Abbey Centre, Ballyshannon, Co. Donegal

Tuesday 7th November: 8pm SQUINT YOUR EYES

Tuesday 14th November: 8pm THE WELTS

## SGC Dungarvan, Co Waterford

Thursday 9th November: 9:20pm WARSAW

Wednesday 15th November: 9:20pm SQUINT YOUR EYES

## Briery Gap, Macroom, Co Cork

Tuesday 7th November: 8:30pm THE WELTS

Monday 13th November: 8:30pm WARSAW

## Storm Cinema, Castletory, Limerick, Co. Limerick

Tuesday 14th November: 6:30pm TULIPS

Wednesday 15th November: 6:30pm MY NIKIFOR







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