





YOUNG EUROPE 2020



WORK IN PROGRESS



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IDEA

As an experienced group of documentary filmmakers, for years we have supported young auteurs from Poland and abroad at the beginning of their creative path. Since 2011 we have been involved in educational activities such as: *World From Dawn Till Dusk* 2011–2016, *Young People About Themselves* 2014, *Young People About Ukraine* 2016 and *Young Europe* 2017.

We do our best to guide our students during the most problematic phase of making their art documentary films – at the development stage including scriptwriting and creating a trailer.

In spite of the fact that as a result of projects mentioned above many successful films worldwide have been made, we bear in mind how difficult it is to take a step forward in implementing an idea. We give a hand to our participants on this stage as well. We help to raise funding for a film production, we advise during shooting and editing, we support them on film festivals and provide distribution support. However, our actions have not got highly organized so far. Hence, we decided to organize the *Young Europe Work in Progress* project which would meet the key needs in a consistent and systematic manner. Two editions took place in 2018 and 2019 and now we start new one in a weird year of 2020. It has to be different due to the changes that have occurred all over the world in this year. Nevertheless, we would like to present *Young Europe Work in Progress* 2020.

For the participants of our previous activities as well as for other young filmmakers from Ukraine, Belarus and Georgia we will set a system of workshops that would help to move forward from the script to shooting, editing, postproduction and distribution under the supervision of outstanding Polish documentary filmmakers: M. Łoziński, J. Bławut, J. Petrycki, M. Dembiński, M. Zmarz-Koczanowicz, P. Łoziński, A. Sapija, W. Staroń, M. Fiedler, R. Listopad, M. Werner. Our activities will cover both artistic, creative and organizational, production matters. The main value is not a theoretical discussion but hands on camera training.

Young Europe Work in Progress 2020 goes in line with *Cultural bridges* – a project run by the Adam Mickiewicz Institute as part of the long-term program *Niepodległa* (*The Independent*). We are active in Ukraine, Belarus, Georgia – in the countries which, like Poland, fought for their independence in the interwar period only to find themselves in the Soviet block after World War II, and then – after the collapse of the USSR – to laboriously build their independence and democratic order again. Part of the Polish territory in 1918 is now the territory of Ukraine and Belarus. At that time, the Polish, Belarusian and Ukrainian people tried to build their future together (e.g. by resisting the Bolsheviks), although sometimes it was not easy. Our project is an attempt to look back at this wonderful common heritage, at those wonderful traditions. There have also been painful events in the common history of our nations – facts that we should learn about, trying to see them from different perspectives, so they are no longer an obstacle in what is most important to us: building a shared future. We strive to put this vision into practice through our documentary film making under the project *Young Europe Work in Progress* 2020.

The project will be organized in the form of online workshops, during which young filmmakers will meet a group of experienced tutors representing various film specialization areas. The artistic supervision of the project will be ensured by the distinguished Polish documentarians – directors, cinematographers, film editors, film theorists: Marcel Łoziński, Jacek Bławut, Jacek Petrycki, Mirosław Dembiński, Jolanta Dylewska, Maria Zmarz-Koczanowicz, Paweł Łoziński, Andrzej Sapija, Wojciech Staroń, Milenia Fiedler, Rafał Listopad, Andrzej Musiał, Mateusz Werner.

The tasks assigned by them during successive workshops will be worked on by individual students between the meetings. The whole process will follow the principles of documentary production: from a script and trailer to the rough cut of the movie to be made.

There is a lot of professional film training organized in Europe. The pitching forums during which documentary projects are shown are also pretty common. *The Young Europe Work in Progress* project is unique because it combines all these forms in one coherent program which allows young filmmakers from Eastern Europe to prepare and present their documentaries. It is also a rare opportunity to establish contacts with artists from different countries.



Most European programs are limited to a few days' training followed by pitching. After that, the projects are left to take their own course. Our program is unique as it is a long-term commitment. The film creators get support from the very beginning, when the idea is barely conceived, right through to the production stage and the distribution of the film at festivals, in cinemas and in TV.

The Docedu Foundation is the producer of the project *Young Europe Work in Progress* 2020. Foundation is registered by Mirosław Dembiński, film school lecturer in Lodz. Since 2011 with the group of well-known Polish filmmakers (Marcel and Paweł Łozińscy, Jacek Bławut, Jacek Petrycki, Maciej Drygas, Vita Zelakeviciute, Wojciech Staroń, Rafał Listopad, Milenia Fiedler, Andrzej Musiał, Andrzej Sapija, Maria Zmarz-Koczanowicz, Maciej Cuske, Marcin Sauter,

Jolanta Dylewska), he realized film educational projects. There were made: *The World from Dawn till Dusk* 2011-2016 (15 editions), *Young People about Themselves* 2014, *Young People about Ukraine* 2016 and *Young Europe* 2017.

The World From Dawn till Dusk is a complex film educational project. It was aimed at students and young filmmakers and it was made in 15 countries all over the world: Moscow, Minsk, Kiev, Beijing, Tokyo (2011), Chisinau, Tbilisi, Yerevan, Bydgoszcz (2013), Istanbul, Baku, Kolkata (2014), Havana, Wrocław (2015), Jerusalem (2016). In each city the presentation of Polish Documentary Film School took place and the workshops for young people were made. Every time it resulted in documentary that was the original portrait of the city.

Over 600 students: directors, cameramen, production managers, sound directors and editors participated in the workshops. The direct effect of them are 15 one hour long documentaries about the cities in the world.



Its continuation are the projects *Young People about Themselves* 2014, *Young People about Ukraine* 2016 and *Young Europe* 2017. We have offered our students to carry out their own, very personal films. In order for such films to be made, it is necessary to find ideas, carry out film documentation, write scripts and make trailers. This whole process was undertaken under our strict artistic supervision. This way, we wanted to help our students not only to endow the right artistic form to their work, but also to find funds for making and distributing their films in Polish and European television channels and film institutions.

The results of *Young People about Themselves* 2014 exceeded our expectations. Five films were in the production. Among them **Alisa in Warland**,

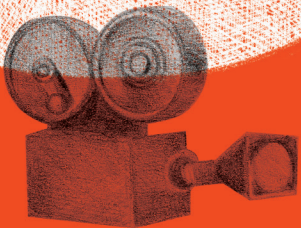
When Will This Wind Stop and **Piano**, which were presented at the most important film festivals all over the world.

Among 75 applications submitted at *Young People about Ukraine*, a few month selection results in choice of the best 10. Their authors were invited at pitching to Warsaw. Three of them are in the production: **Home Games**, **The Elves' Tower** and **The Projectionist**. There are international co-production (Poland, Ukraine, France) with the contribution of Polish Television, Polish Film Institute and Bertha Fund.

In 2017 in Ukraine, Belarus and Georgia, we realized the project *Young Europe 2017*. And again the reality was greater than our expectations: record amount of applications was submitted and the level of projects were extremely high. We are convinced that this is a breeding ground for marvelous documentaries.

Details: www.mom.org.pl | www.wfdtd.pl





YOUNG
EUROPE



Searching for Daniil Ivanov

DESCRIPTION OF THE FILM:

As we remember of Soviet repressions, usually we talk about innocent victims. But who were those people, the Soviet government was so afraid of and was ready to destroy hundreds and thousands of the innocent just to catch one “guilty”?

The movie ***Searching for Daniil Ivanov*** is focused on the real enemies of the Soviet government. About those who resisted, but lost.

Gennady Manko, Daniil Ivanov’s grandson, is looking for traces of his grandfather, who took part in the anti-Soviet resistance in 1918-1939. He raised peasant riots and was serving the troops of General Bulak-Bulakhovich. In 1939 Daniil Ivanov was arrested by the KGB agents and still, his destiny remains unknown — whether he was shot dead, or he managed to escape abroad?

Gennady hopes to find the truth, with the assistance of his father — who, after his father’s arrest, also took part in the anti-Bolshevik resistance and in 1945 was convicted for 25 years of Soviet camps in GULAG.

Will they find the truth? Meanwhile, the case of Daniil Ivanov is still classified.



KASIA RASTOCKAJA

Born on July 17 in Belarus.

EDUCATION:

› In 2004 graduated Journalism from *Belarusian State University*, speciality: literary editing.

WORK EXPERIENCE:

- › Senior editor in a producing company *Media professional union*, which is engaged in the production of television films, mainly TV series.
- › Journalist on *Capital TV* (Minsk).
- › Freelance writer in the magazine *Around the World in Belarus* and *Planet*, articles: mainly on historical themes.
- › Radio station *Radio-Minsk* (correspondent, presenter of ethers).

FILMOGRAPHY:

- › ***Yelnya*** | 2019
- › ***Yellow flowers*** | 2019,
- › ***The Boy from Pagost*** | 2018,
- › ***The Church on a Cross*** — first place among historical documentaries at the XXXI *International Catholic Film and Media Festival “KSF Niepokalana 2019”* in Warsaw | 2018,
- › ***Translator*** — diploma *For the relevance of the topic* at the festival *Pokrov* in Kiev | 2018,
- › ***The Man from the Gulag*** | 2017,
- › ***100 years for work*** | 2017,
- › ***1812. The war which was other*** | 2016



Last Summer

DESCRIPTION OF THE FILM:

Misha is 17 and has finished the prestigious high school at the *Belarusian State University*. He is going to study Mathematics at BSU. He diligently studies for exams at night, and meets his friends during the day — skaters on the outskirts of Minsk, stubbornly practicing new tricks, meeting the girls and taking part in skateboarding competitions.

Meanwhile, Minsk is experiencing the sharpest and hottest period in almost 30 years, in which the coronavirus pandemic and the presidential election combined. Everyone got already used to the fact that the elections in Belarus are a mere formality, but there is hope that this year everything will follow a new scenario.

A portrait of the new generation of Belarussians against the backdrop of unpredictable events



IHAR CZYSHCHENIA

Born 1988 in Belarus

EDUCATION:

› *Belarusian State Academy of Arts*, specialty: documentary film and television directing | 2006-2010.

OCCUPATION:

› Director at the *Documentary Film Studio "Letopis"* at *National Film Studio "Belarusfilm"* | since 2011 till present moment

FILMOGRAPHY:

- › **Sites of Memory. Iwie**, documentary | 2019
- › **Generation Play**, documentary | 2018
- › **First to print**, documentary | 2017
- › **A Happiness Counter**, fiction | 2016
- › **Nesvizh Castle**, documentary | 2015
- › **Breathe of swamps**, documentary | 2014
- › **Lost Song**, documentary | 2014
- › **Andrey Takindang. I will pause in the middle**, documentary, Audience Choice Award (Best Belarusian film) *Cinema Perpetuum Mobile Film Festival* | 2013
- › **Time. Cinema. Live**, documentary | 2012
- › **At arena today and always**, documentary | 2012
- › **Synagogue**, documentary | 2011

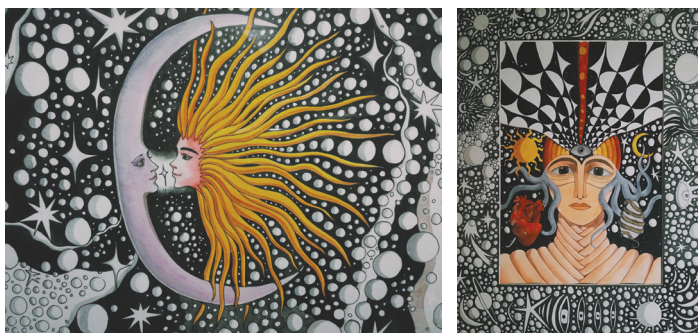


DESCRIPTION OF THE FILM:

Nikole Bartsits is a 25 year old artist from Abkhazia. She has been painting since childhood. Her art style is mostly surrealistic and psychedelic, which is really uncommon in modern Abkhazia. Her work is often misunderstood and she often gets advice to paint in traditional style. However, during her period in Tbilisi, with help of friends and charity campaigns, exhibition of her work was held. Many experienced artists and foreign businessmen were impressed by her paintings, some of them were sold at 10 times higher price than in Abkhazia. She was acknowledged as a talented artist with a bright future.

However, news about her exhibition in Tbilisi leaked thru Sukhumi, her hometown. Because of the conflicted situation between Georgia and Abkhazia, she was seen as a spy and guilty for visiting Tbilisi. She was blackmailed by police forces of Abkhazia and had to go back to secure the safety of her family. It has been almost three years since she has been held as a hostage in her city, under intense supervision from the higher-ups. She can not cross the border of Abkhazia at her own will and practically had been quarantined all her life. Nikole often says that she is dying as an artist, there is no future for her in a place with dogmatic consciousness.

The focus of this documentary is going to be about Nikoles life, her work, fantasies, dreams and struggles as an young independent artist, who lives in the world, where she's often misunderstood and underappreciated and how she is trying to survive as an artist.



MIRANDA NAMICHEISHVILI

Born in Tbilisi, 04.05.1993

EDUCATION:

› Shota Rustaveli Theatre and Film Georgia State University, faculty of film directing.

TRAININGS:

› DVV International – Project „ხელოვნება მშვიდობისთვის“ (art for peace)
 › Cinetech Georgia – Summer film school
 Participant in work-shops on Yerevan International Film Festival
 › Cannes 2016 – Short film Corner
 › The Creative Mind Group in Cannes 2019
 – Film Director
 › Cinemadamare 2019 – Director, Script writer, Sound technician, Editor, Composer
 › The Creative Mind Group in Hollywood 2019
 – Intern Producer



DESCRIPTION OF THE FILM:

Lesya is the captain and owner of a sailing yacht. She had come a long way before stepping on the tiller without hesitation. This is a woman who allows her dreams to come true. Lesya's father was also a dreamer. Even in Soviet times, he planned to build his own sailing yacht. He was one of the founders of the Kyiv Cruise Yacht Club in the company of enthusiasts like him. Lesya and her younger brother Timur often spent time in the yacht club, together with their father, on school holidays. When Lesya grew up, she was fascinated by another element — studying at the Kyiv-Mohyla Academy as a culturologist, giving birth to a daughter, divorcing her husband, working as a journalist and editor on different Ukrainian media.

After a while, her father dies, and for long years yachting remains a hobby and passion of Timur only.

After some time, Timur dies in a car accident. Despite her mother's desire to sell the yacht, Lesya decides otherwise: she comes to the yacht club, starts her career on the water from scratch, from the very beginning. At first, male yachtsmen do not take Lesya seriously. But she not only becomes a captain herself but also fulfills the dream of every yachtsman. As part of a sailing yacht team circumnavigates Cape Horn and crosses the Atlantic Ocean.



ZHANNA MAKSYMENKO-DOVHYCH

Born 08.08.1977 in Kiev (Ukraine).

EDUCATION:

› Graduated from journalism at *Kiev National University* named after Taras Shevchenko

WORK EXPERIENCE:

› She worked in Ukrainian TV channels as a producer, director and editor.

FILMOGRAPHY:

- › **Indestructible. Igor Branovitski**, documentary | 2016
- › **Jakub's Century**, feature — historical mini-series | 2014 — 2016
- › **Under the Bridge**, documentary, almanac *Ukraine voices* | 2014
- › **House with Chimeras**, documentary, almanac *Open Access* | 2013
- › **One Day of Euro**, documentary | 2012
- › **Pants**, feature, almanac *Mudaky Arabesky* | 2011
- › **Dazzle Dreams in Nepal**, music — documentary | 2009



Bitter Sugar

DESCRIPTION OF THE FILM:

Agara, a small town in Georgia, Shida Kartli region, is well-known by sugar factory, which is main source of employment in this town and around the area. However now it stopped working and half of the people from this region is without job.

Unemployed people made several big actions, but they didn't get good result, factory is stopped again. The government made a meeting with people and told them that everyone in Georgian parliament know about this problem and they are trying to solve it. But in the meantime in the region there is the new institution built — jail. Citizens got angry and confused about this.

From the factory workers I have chosen one woman, three boys, whose mother worked there and one man who is working in this factory for many years.

I want to show their life without factory in dead town and their thoughts about jail. Is jail the real solution and just government's new promise?



ANA BARJADZE

born 1998

EDUCATION:

› Shota Rustaveli State University of Theater and Cinema, student of Film and TV Faculty

WORK EXPERIENCE:

- › Regional Coordinator *CineDoc Tbilisi*
- › Preparing Video Installs with *Swedish Video Players* (Josefina Posch & Leslie Johnson)
- › *Modern Cinema Grandmasters* — Project Photographer
- › Katerina — Assistant Director of American Film
- › Regional Photographer of *Polish Civic Education Center*
- › Daubland — Assistant to the director of Iranian film **Ebrahim Ebrahimian**
- › Assistant to the director of the movie **Equity**
- › Assistant to the director of the film **Apollo-Javakheti**
- › Founder and Photographer of *Gori Photographers Club*



Diary of a Bride of Christ

DESCRIPTION OF THE FILM:

For young girls who choose to become Brides of Christ, their lives are full of God's love. The nuns see its manifestation in everything, like in the removal of their hair and renunciation of their names. There are twelve Ukrainian girls — future nuns — with newly obtained crosses in a remote village in Transcarpathia, near the border between Ukraine and Romania. There is a large-scale celebration of the 20th anniversary of the Argentinean congregation in Ukraine as well as a gathering of hundreds of nuns from all over the world on St. Peter's Square in Rome. Above all, there are days of absolute silence but mostly — of intimate stories from the nuns about the emergence to their vocation. What is it like to be a Bride of Christ? And what is it like to be a director of the film about these brides if your younger sister is one of them?

This film is a result of a year-long in-depth observation of the life of the film director's sister and other nuns — the Brides of Christ — in a modern Catholic monastery in Western Ukraine.



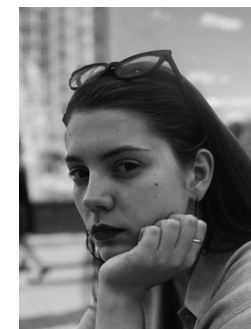
MARTA SMERECHYNSKA

a documentary filmmaker and actress.

EDUCATION:

- > National I. K. Karpenko-Kary Theatre, Cinema and TV University in Kyiv
- > Participant of the international documentary filmmaking exchange with the Polish-French Film Academy Kinographe in Grenoble.

Marta has been exploring an actor's component in human nature in cinema and theatre for eight years. But the desire to turn her observation into cinematic form drove her into film directing. For the second year now she has been filming the female convent in Western Ukraine where her younger sister is a nun.



Where the Dog Buried

DESCRIPTION OF THE FILM:

Nikolaev is often called „southern St. Petersburg“. We can see archival footage of a utopian happy life in Nikolaev where all the city celebrates launching of the big military boat on water. But since then, only the ruins of the shipbuilding giant remain. At the same time, many dogs have been living in this “semi-wild jungle” of the city, terrorizing the citizens.

But not all citizens live in fear of street animals. The strongest woman of Ukraine Anna Kurkurina is engaged in weightlifting and has numerous awards in the world of bodybuilding and also lives in Nikolaev. The former biology teacher who worked the Nikolaev zoo, now helps both animals, and people. She regularly allocates part of her earnings for the maintenance of homeless animals. But now her central idea is to help completing the construction of the “Renaissance” Shelter, which already has more than 80 dogs.

Confrontation with the government reached its peak in 2018, when the new director of the Animal Protection Center, “disposed” of more than 100 animals in one night. This outraged the curators who dealt with these dogs. Together with other representatives of the zoo-protection movement, they staged a protest, which ended in a mass fight in the city council, a long picket of the City Hall and the Animal Protection Center.



ANDRIJ LITVINIENKO

Born in 1985

EDUCATION:

- › *Gaude Polonia* scholarship | 2013
- › documentary direction at *Wajda School* | 2013
- › direction at *Kiev National Theatre, Film and Television University* named after I. Karpenko-Kary | 2010

FILMOGRAPHY:

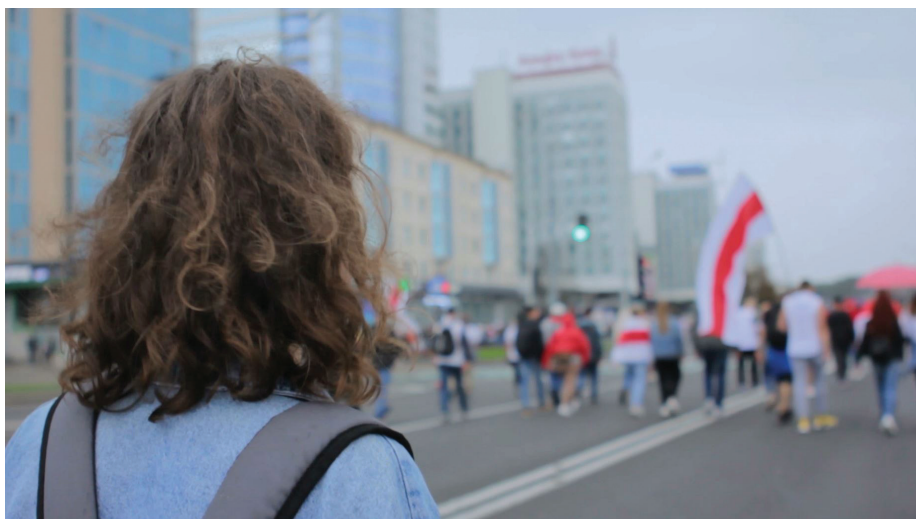
- › ***Askania Reserve*** | 2018
- › ***Vattenti*** | 2017
- › ***Science will win*** | 2017
- › ***Internally displaced persons — up all in all*** | 2016
- › ***Military Boots*** | 2014
- › ***Novica — above the sky*** | 2013
- › ***Out of Euro***, kinoalmanach of the World Cup in football in Europe | 2012
- › ***Around the circle*** | 2012
- › ***Sign of invisible*** | 2011



Children of Change

DESCRIPTION OF THE FILM:

A group of friends completely indifferent to politics is forced to grow up sharply in connection with the events in Belarus after the elections. And if before they thought at the most that it would be cool to tie the sled to the car and go for a ride or have a fun drink, having gathered at someone's dacha, now they go on marches. Each of them is charming and unique in its own way. Interesting are their immediate reactions to what is happening, their discussion of the news and the experience of these events. One of the company is being detained. The guys are faced with reality and lawlessness.



HELEN YASINSKAYA

born 1991

EDUCATION:

- > *Belarusian State Akademy of Arts*, specialty: directing film and television | 2011-2016
- > *Minsk film school-studio*, specialty: filmmaker | 2009-2011
- > Graduate of the *Minsk State Art College*, specialty: graphic design | 2008-2011

EXPERIENCE:

- > Belarussian tv-channels: STV, BT
- > Teacher of additional education, classes: basics of editing | 2011-2018
- > Participant and finalist of belarusian and international short film festivals: *Bulbamovie*, *Cinema Perpetuum Mobile*, *Corn Short Film Festival*, *Unfiltered Cinema*, *Light of the World* (Russia), *WINDOW* (Russia) etc.

FILMOGRAPHY:

- > ***Not a groom***, finalist of the international festival *Listapad* (Belarus), national competition | 2018
- > ***Adam's apple***, finalist of the international festival *Listapad* (Belarus), national competition | 2017



The Village of Baseball

DESCRIPTION OF THE FILM:

The Village Of Baseball is a story about a baseball team called Logishin Wolves, based in the Belarusian village of Logishin. The players of this underfinanced team, created by local enthusiasts, live in a constant conflict between their favorite game and the need to earn money to provide for their families and themselves.



IHAR CZYSHCHENIA

Born 1988 in Belarus

EDUCATION:

› *Belarusian State Academy of Arts*, specialty: documentary film and television directing | 2006-2010

OCCUPATION:

› since 2011 till present moment – Director at the Documentary Film Studio “Letopis” at National Film Studio “Belarusfilm”.

FILMOGRAPHY:

- › **Sites of Memory. Iwie**, documentary | 2019
- › **Generation Play**, documentary | 2018
- › **First to print**, documentary | 2017
- › **A Happiness Counter**, fiction | 2016
- › **Nesvizh Castle**, documentary | 2015
- › **Breathe of swamps**, documentary | 2014
- › **Lost Song**, documentary | 2014
- › **Andrey Takindang. I will pause in the middle**, documentary, Audience Choice Award (Best Belarusian film) Cinema Perpetuum Mobile Film Festival | 2013
- › **Time. Cinema. Live**, documentary | 2012
- › **At arena today and always**, documentary | 2012
- › **Synagogue**, documentary | 2011



DESCRIPTION OF THE FILM:

Stanislaw Szuszkiewicz is the first chairman of the Supreme Council (the parliament of Independent Belarus), a professor of radio-physics. But something else interested me in Szuszkiewicz. In his modest three-room apartment, I found hundreds of photos that he took over the last 70 years. Thought it was material for a movie. He agreed.

Stanislaw Szuszkiewicz treats his passion with restraint. He never took part in contests, he did not seek fame and recognition, he just wanted to take pictures of people: acquaintances, friends, family. I noticed that portraits are his best. Especially the portraits of his wife, Iryna.

Browsing through the photos of Szuszkiewicz, I noticed the specific relationship between Stanislaw and Iryna. She is a scientist physicist, a graduate of the Faculty of Nuclear Physics, which was managed by her future husband. However, it turned out that in political matters Iryna speaks and behaves is the real First Lady.

Today Stanislaw Szuszkiewicz is 86 years old. He can no longer cope with some chores around the house. Stanislaw is more and more dependent on his wife, who is 20 years younger than him. Pictures of young Iryna allow him to come back to his memories.



ALIAKSANDR MATAFONAU

Born 27.10.1977, Borisov, Belarus

EDUCATION:

- › *Solidarity with Belarus* initiative, the training program of film art at PWSFTviT | 2020-2021
- › Documentary Course DOK PRO — *Wajda School* | 2019-2020
- › Directing and television courses in Saint Petersburg (Saint Petersburg State University of Film and Television) | 2002
- › Belarusian College (journalism) | 2001-2002
- › Graduated from the *Belarusian State University of Culture and Arts*, major: dramaturgy | 1999

WORK EXPERIENCE:

- › Cinematographer (live), director (Radio Svaboda, Minsk, Belarus) | 2011-2020
- › Writer, director (*Belarusian Public Television*, Minsk, Belarus) — created six original projects, over 200 programs and TV films on various topics | 1999-2011

FILMOGRAPHY:

- › **Red Mountain** | 2019
- › **Ordinary Suicide** | 2018
- › **Journey with Dmitry Bartosik**, series of short stories | 2017-2019
- › **Diagnosis: Bismarck** | 2012



How Can I Help You

DESCRIPTION OF THE FILM:

After the rough crackdown of the peaceful protests, Belarusian psychologists launched a volunteer support service. Psychologist Alexey helps the victims to cope in these difficult times. People who have experienced violence from the police as well as Belarusians who do not know how to continue living in their country seek help from Alexey. But even for a psychologist, it is not easy to cope with the current situation.



EKATERINA MARKAVETS

Born in 1986 in Minsk, Belarus

EDUCATION:

› Audio-Visual Journalism at the *Belarusian State University*

WORK EXPERIENCE:

› television journalism
› many international workshops on documentary film directing.
› author of television reports and films on social issues

FILMOGRAPHY:

› **How can I help you?** | 2020
› **Men on the run** | 2018
› **Tatiana's Day** | 2018
› **200 000 Rotations** | 2016
› **Two on a Bald Mountain** | 2009



DESCRIPTION OF THE FILM:

The film is about three women who have completely different life experiences and have the same challenge — they want to escape “imprisonment”. By analyzing their past, they are trying to answer the most important question — what was that turning moment which completely changed their lives, how they live nowadays in Georgia, in the 21st century.

Nana spent years in prison for the falsification of diplomas. Her family was responsible for the personal crisis in her life. Now she writes poems, works on the felt and dreams to become the famous poet.

Iana had been the victim of domestic violence from her husband for years. After escaping this violence there is no happy end in her life — now she is the victim of herself, she violates the rights of her children and has no resource to change her life.

Maia is the victim of political processes in her home country. She was abducted by Russian soldiers from her yard and only after paying the penalty returned to her village — Khurvaleti. Now she fights every day for living because the occupation line between Russia and Georgia lies on her yard. Giving interviews to various journalists is the only attention from the society.



TATIA AKHALSHENASHVILI

born in 1988, Tbilisi.

EDUCATION:

› Shota Rustaveli Theatre and Film Georgia State University, faculty of Film and TV; the bachelor degree of Documentary Film Directing | 2012

› graduated from the Master's Program at the Shota Rustaveli Theatre and Film Georgia State University

WORK EXPERIENCE:

› Director of several short documentaries, including short experimental documentary **Under the blanket** funded by the Georgian National Film Center.

› Co-founder and film director at the company New-DocFilm, which is oriented on producing art-house documentaries.



DESCRIPTION OF THE FILM:

Victoria is 35. She is beautiful and modern. And she... works at the collective farm. Precisely, she runs a collective horse farm. Her salary is not enough for anything, so she earns some extra money also in the circus — shoeing horses and ponies there. Such a life — is a conscious choice of Victoria. Cause she is the owner of seven horses. Together with the collective herd all of them live on the farm.

Her whole life is spent on the farm. Victoria holds in an iron fist the grooms and workers from the local villagers. Thanks to her, it is always perfectly clean here. Nevertheless, the grooms often go into long drinking bouts after the paycheck. And then the fragile Victoria distributes haylage and cleans up after the horses by herself. And there are 25 of horses here.

Victoria is harsh and intolerant with people (grooms are afraid of her like fire) — with animals, she is infinitely attentive and sensitive. And Victoria always “must be on horseback.” All her photos and videos are “ceremonial”. She must always look strong, no one can see her weakness. Even when her father died, Victoria, as usual, came to the farm to work.

But what is hidden behind the image of a person who always wins?



KASIA RASTOCKAJA

born on July 17 in Belarus.

EDUCATION:

› In 2004 graduated Journalism from *Belarusian State University* (speciality — literary editing).

WORK EXPERIENCE:

- › Senior editor in a producing company *Media professional union*, which is engaged in the production of television films (mainly TV series).
- › Journalist on *Capital TV* (Minsk).
- › Freelance writer in the magazine *Around the World in Belarus* and *Planet* — articles mainly on historical themes.
- › Radio station *Radio-Minsk* (correspondent, presenter of ethers).

FILMOGRAPHY:

- › **Yelnya** | 2019
- › **Yellow flowers** | 2019,
- › **The Boy from Pagost** | 2018,
- › **The Church on a Cross** | 2018 — first place among historical documentaries at the XXXI International Catholic Film and Media Festival “KSF Niepokalana 2019” in Warsaw,
- › **Translator** | 2018 — diploma For the relevance of the topic at the festival Pokrov in Kiev,
- › **The Man from the Gulag** | 2017,
- › **100 years for work** | 2017,
- › **1812. The war which was other** | 2016



Tutors

Outstanding Polish, Ukrainian and Georgian documentary filmmakers are the artistic supervisors of the project *Young Europe Work in Progress* 2019.

JACEK BŁAWUT

A teacher at *Wajda School* and *Film School in Lodz*. He has made documentaries for over 30 years. He has realised about 30 films, the most prominent are:

- › **Man at War** | 2012
- › **Before the Twilight** | 2008
- › **Warrior** | 2007
- › **A Rat with the Crown** | 2005
- › **Born Dead** | 2004
- › **The Abnormal** | 1990

He received over 60 international film festival prizes, among them: Grand Prix Toronto; Silver Lions Gdynia; Golden and Silver Hobby- Horse Cracow; Special Prize Mannheim; Special Prize San Sebastian; White Cobra Lodz; Grand Prix Kanton, Von Sternberg Prize in Mannheim, Grand Prix Tampere

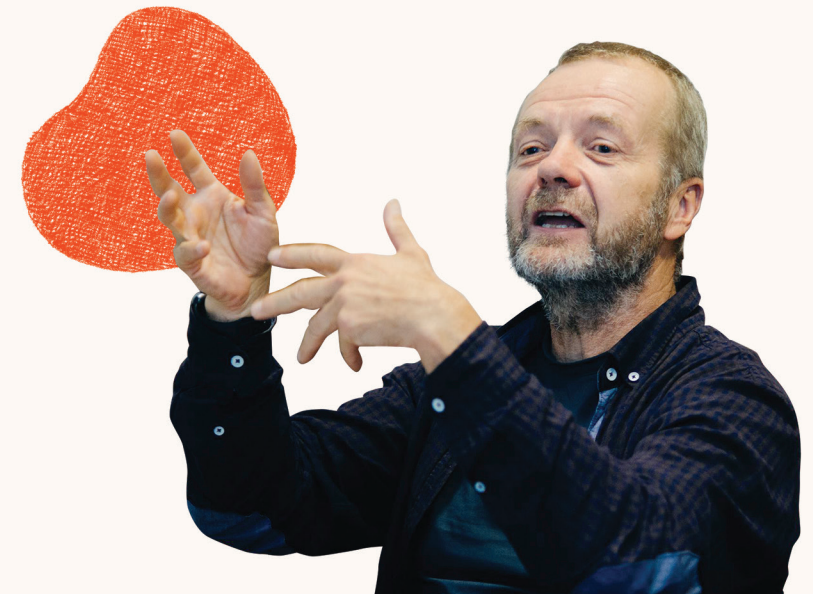


MIROSŁAW DEMBIŃSKI

A teacher at *Film School in Lodz*. He has made documentaries for over 20 years. He has realised about 30 films, the most prominent are:

- › **Kotan's Children** | 2012
- › **Music Partisans** | 2007
- › **A Lesson of Belarusian** | 2006
- › **Losers and Winners** | 2004
- › **Icarus** | 1999
- › **Orange Alternative** | 1989

He received over 80 international film festival prizes, among them: Special Prize Amsterdam; Special Prize Oberhausen; Special Prize Leipzig; Prix Europa Berlin; Bronze Hobby-Horse Cracow; Golden Gate San Francisco; White Cobra Lodz





JACEK PIOTR BŁAWUT

Graduated from Academy of Fine Arts in Wrocław and from Wajda School, now a teacher in Film School in Łódź. He is a director and cameraman of documentaries and co-author of scripts of feature films, the most prominent are:

- › **The Day of Chocolate** | 2017
- › **How to Destroy the Time Machines** | 2016
- › **The Cub** | 2013
- › **Loneliness of Sound** | 2012
- › **I, Deaf** | 2012
- › **The Lake** | 2011
- › **Eres from Altai** | 2005

He received several film festival prizes, among them: Krzysztof Kieslowski Prize in ScripTeast Programme for the best script to feature film at Film Festival in Cannes, Silver Hobby-Horse Cracow, Special Prize Camerimage.



JOLANTA DYLEWSKA

Cinematographer, screenwriter and director of documentaries. Teacher at National Film, Television and Theater School in Łódź and the Filmakademie Baden-Wuerttemberg in Ludwigsburg (Germany). Member of the Society of Cinematographers (PSC), the Polish Film Academy, the European Film Academy (EFA) and the Asian Film Academy (AFAA). From 2020 the dean of the Department of Cinematography and Television PWSFTviT in Łódź. DoP and/or director for over 50 films, the most prominent are:

- › **Marek Edelman ...and there were love in the ghetto** | 2019
- › **Ayka** | 2018
- › **Spoor** | 2017
- › **In darkness** | 2011
- › **Po-Lin. Okruchy Pamięci** | 2008
- › **Tulpan** | 2008
- › **A boy on a galloping horse** | 2006
- › **Down a colorful hill** | 2004
- › **Louder than bombs** | 2001
- › **Queen of the Angels** | 1999
- › **Chronicle of the Warsaw Ghetto Uprising by Marek Edelman** | 1993

She received many international prizes, among them: Golden Frog Camerimage, best cinematography in Bukarest (Medias Central European Film Festival), Golden Duck for best cinematography, best cinematography Gdynia (Polish Film Festival) The Eagle for best cinematography, Grand Prize Bitola ("Manaki Brothers"), Golden Phenix Warsaw, Kodak Vision Award For Best Cinematography in Park City (Slamdance Film Festival), Grand Prix Munich

MIROŚŁAWA DEMBIŃSKA

Graduated from Lodz Film School and Leeds Metropolitan University – Northern School of Film and Television. For over 25 years she works as a production manager and assistant of production manager during the realization all kind of films (features, documentaries, commercials). She co-worked on over 40 realisations, the most prominent are:

- › **Kotan's Children** | 2012
- › **A Lesson of Belarusian** | 2006
- › **M jak Miłość (L like Love)** | 2005-2009
- › **Losers and Winners** | 2004
- › **The Lost** | 2002
- › **Icarus** | 1999
- › **Models Required** | 1995



GENNADY KOFMAN

A teacher at Kharkiv National University. He has made documentaries for over 20 years. He has realised over 20 and produced over 30 films, the most prominent are:

- › **The Dybbuk. A Tale of Wandering Souls** | 2015
- › **The Living Fire** | 2014
- › **Vagrich and the Black Square** | 2014
- › **Rainbow over the Karakum Desert** | 2014
- › **Beyond the Euro** | 2012

Those films were awarded several times, among them: Special Prize at Hot Docs, Special Mention Odessa, Prize for the best documentary Olympia, presentation at film festival in Karlovy Vary, Silver Hobby-Horse Cracow, FIPRESCI Prize Odessa.

OTAR LITANISHVILI

A teacher at Film School in Tbilisi and dean of the Film and TV faculty. He has made documentaries, features and tv programmes for over 35 years. He has realised about 30 films, the most prominent are:

- › **Mystery of Golden Fleece** | 2012
- › **It Is Truly Blessed to Meet You** | 2006
- › **Dangerous Age** | 2004
- › **The Benevolent Performance** | 2002
- › **Impossible for Man, Possible for God** | 2000
- › **Homo Sapiens in Vacuum** | 1984
- › **Dribbling** | 1981



Partners of the project

- › Center for Modern Information Techniques and Visual Arts in Kiev
- › International Human Rights Documentary Film Festival Docudays UA
- › MaGiKa Film (Kiev)
- › International Documentary Film Workshop (Kiev)

Проект профінансовано Міністерством культури і національної спадщини Польщі в рамках Багаторічної програми NIEPODLEGŁA на 2017-2022 рр., в рамках дотаційної програми Інституту Адама Міцкевича „Культурні помости”

- › Minsk Film School (Minsk)
- › International Film Festival “Listapad” (Minsk)

Падтрымана Міністэрствам культуры і нацыянальнай спадчыны Рэспубліка Польшча у рамках праграмы «Незалежная» на 2017-2022 гг. і у рамках праграмы Інстытута Адама Міцкевіча «Культурныя Масты»

- › Shota Rustaveli Theatre and Film Georgian State University (Tbilisi)
- › Georgian National Film Center (Tbilisi)

დაფინანსებულია კულტურის და ეროვნული მემკვიდრეობის დაცვის სამინისტროს მიერ, ადამ მიცკევიჩის ინსტიტუტის სუბსიდირებით როგორც ნაწილი „სახელოვნებო ხიდები” პროგრამა ინდეფენდენტ 2017-2022 ფარგლებში. პროგრამა RITA – რეგიონი გარდამავალ პერიოდში პროექტი თანადაფინანსებულია პოლონურ-ამერიკული თავისუფლების ფონდის მიერ, RITA – რეგიონი გარდამავალ პერიოდში პროგრამის ფარგლებში, რომელსაც ახორციელებს ფონდი განათლება დემოკრატიისათვის.

- › Adam Mickiewicz Institute
- › Belsat
- › Film Studio Everest in Lodz

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