



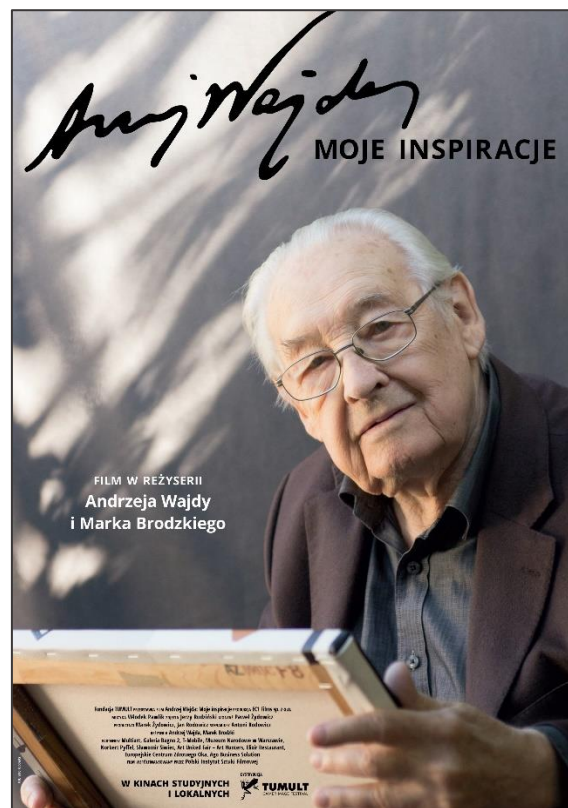
**TUMULT**  
CAMERIMAGE FESTIVAL

presents  
a documentary feature

## ANDRZEJ WAJDA. MY INSPIRATIONS

directed by: **ANDRZEJ WAJDA, MAREK BRODZKI**

Poland, 2016



**COMING TO POLISH CINEMAS ON MARCH 6, 2017**

**Distributor:**  
**FUNDACJA TUMULT**  
**Rynek Nowomiejski 28, 87-100 Toruń**  
tel.: + 48 56 652 25 95  
e-mail: [marketing@camerimage.pl](mailto:marketing@camerimage.pl)  
[www.tumult.pl](http://www.tumult.pl)

# ANDRZEJ WAJDA. MY INSPIRATIONS

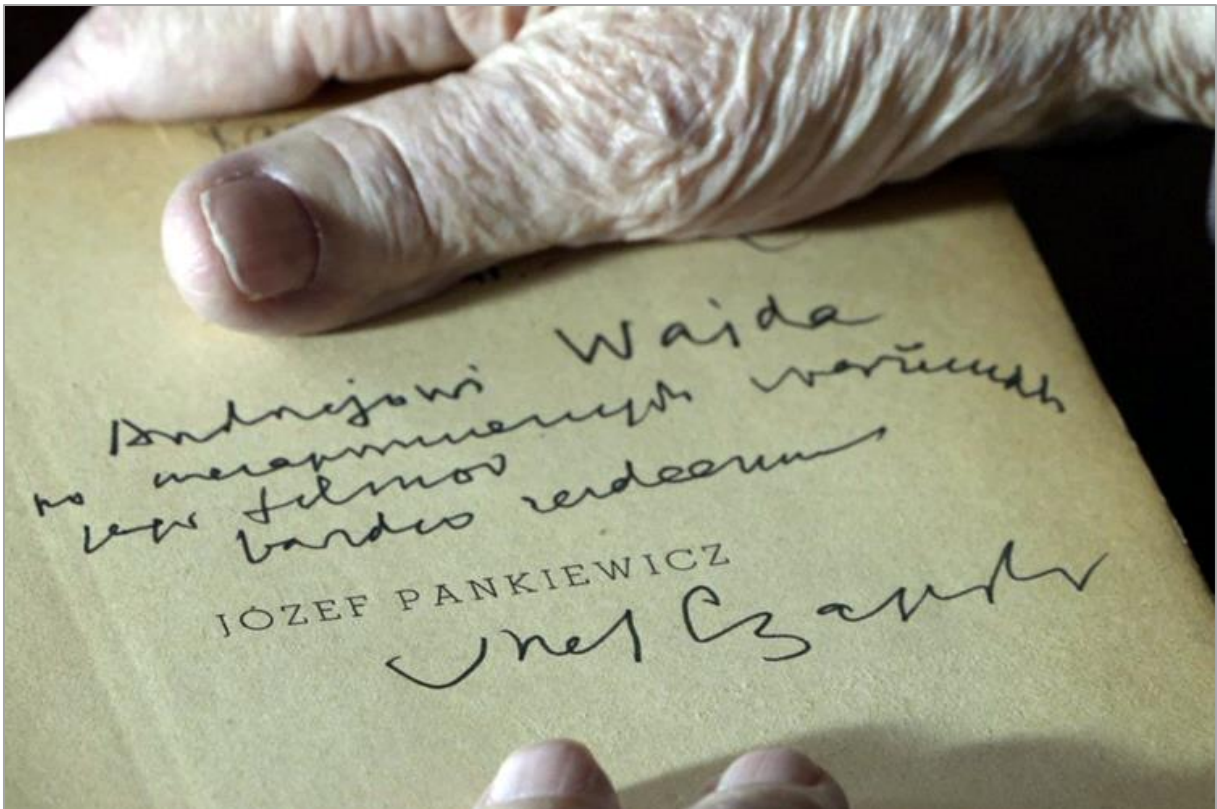
Polish title: **ANDRZEJ WAJDA. MOJE INSPIRACJE**



directors: **MAREK BRODZKI, ANDRZEJ WAJDA**  
cinematographer: **JERZY RUDZIŃSKI**  
writer: **ANTONI RODOWICZ**  
editor: **PAWEŁ ŻYDOWICZ**  
composer: **WŁODEK PAWLIK**  
producers: **JAN RODOWICZ, MAREK ŻYDOWICZ**  
production company: **EC1 Films sp. z o.o.**  
distributor: **FUNDACJA TUMULT**  
TRT: **62 min**  
country: **POLAND**  
year: **2016**

## ABOUT THE FILM:

**Andrzej Wajda** reveals the secrets of his directing techniques. We learn why he dropped out of the Fine Arts Academy in Cracow and enrolled at the Łódź Film School. We find out what the art of filmmaking meant to him, what he wanted to express through this art form and how Polish paintings inspired him to create some of the scenes in his most iconic films. Wajda, the greatest painter of Polish cinema, compares specific paintings by such artists as **Jan Matejko**, **Stanisław Wyspiański**, **Kazimierz Michałowski**, **Jacek Malczewski**, **Leopold Löffler**, **Józef Chełmoński** and **Andrzej Wróblewski** with shots from his own films (*The Wedding*, *The Promised Land*, *The Birch Wood*, *Landscape After Battle*, *Katyn*) in order to show their influence on the aesthetics and the visual language he employed. The opening sequence features **Martin Scorsese** talking about this very aspect of Andrzej Wajda's work.



The film was co-financed by the Polish Film Institute, with production support from the National Museum in Warsaw.

## FILMMAKERS:



**MAREK BRODZKI** – Polish film director and production manager. Studied teaching and fine arts. Spent the last few years working as a production manager and assistant director with some of the best Polish (Krzysztof Zanussi, Andrzej Wajda) and foreign (Costa Gavras, Steven Spielberg) film directors. He made his debut as an independent director of several episodes of the *Miasteczko* TV series and went on to direct both the film and the TV show *The Witcher*.



**WŁODEK PAWLIK** – Polish composer, jazz pianist and educator. He's the author of several jazz albums, as well as film and theater scores. Since the 90s, he's been the leader of the *Włodek Pawlik Trio* – an ensemble that guest-featured a number of Polish and world jazz celebrities, including: Randy Brecker, Billy Hart and Richie Cole. Pawlik occasionally works with the American *Western Jazz Quartet*. His artistic credits include more than twenty albums, a number of film scores and contemporary compositions. In 2014, his *Włodek Pawlik Trio* won Grammy Award for *Best Large Jazz Ensemble Album* together with the Kalisz Philharmonic Orchestra and Randy Brecker.



**ANTONI RODOWICZ** – graphic designer, publisher, art promoter. He has participated in numerous graphic design exhibitions in Poland and abroad. His works can be found in museums and art galleries, as well as in private collections. He has been a newspaper illustrator and has published articles devoted to the subject of art. He is an author of children’s books that got published in France and in Poland. He has initiated and managed many different artistic projects in Poland and abroad, including art exhibitions and publishing projects, such as *Andrzej Wajda’s Drawings from the Whole Life*.



**MAREK ŻYDOWICZ** – art historian and founder of the Tumult Foundation, one of the first private cultural institutions in Poland. Co-founder of the Arts of the World Foundation in Łódź, active endorser and promoter of various artistic initiatives, screenwriter, film director and producer. The creator and director of the CAMERIMAGE Film Festival. As of 2016, the chief curator and programmer of the Centre of Contemporary Art “Znaki Czasu” in Toruń. Marek Żydowicz is an honorary member of three cinematography associations: the Polish PSC, the German BVK and the most prestigious, American ASC. He is also a member of the Polish and European Film Academy.

## TESTIMONIALS:

*“Andrzej Wajda is one of the masters of the art of cinema. I guess I’m not that young anymore but I know a master when I see one and experience one. That’s the simplest way of putting it. And he is a true master. What does it really mean – “mastery” – in this way? Well, in practical terms it means an understanding of all the elements you get to make a movie, all the tools of cinema. It’s an understanding which Wajda has worked at over many decades behind a camera, in the editing room, working with actors, allowing him to invent and create. There’s a number of films that moved me over the years, particularly in those formative years when I first became aware of films that were not made in America but I’ll never forget the first time I saw “Ashes and Diamonds” when it was released here back in the early 60s. One of those precious, unforgettable experiences that you have that mark your understanding of an art form and how far it can go. Everything in it: the narrative, the style and the force, the acting, the production design, the cinematography, where he placed the camera, how he composed the shot, the sound, the rhythm, the images are so powerful, so strong, the story so moving, the actors so extraordinary. We make references to “Ashes and Diamonds” in “Mean Streets” a lot. The use of the sunglasses that Cybulski wore – Harvey Keitel wears those. There are many things in it. It combined to create an experience of seeing a movie unlike any other. The picture kept running through my mind for days and weeks, and years later. I played it on a video while we were editing “Raging Bull” too. The sense of mastery just gets richer with every new picture I see by Wajda.*

*Of course, as long as it’s understood that painting is not his only source of inspiration, there’s no doubt that painting is something very crucial for Wajda. His father was an amateur painter and Wajda studied painting himself for many years. He apprenticed under three different painters and he has just completed, at the age of ninety, a new film called “Afterimage”, set during the time of his youth. It’s about the avant-garde painter Władysław Strzemiński. The presence of painting can be felt in some films more than others, like in “Danton”, obviously; but I still say: “Ashes and Diamonds” and “Kanal” for example, and films like “The Wedding”, “The Promised Land” or “The Maids of Wilko”, there’s so many... You can see from watching any of his pictures that he has an extraordinary visual talent, a genius I’d say and the sense of painting as inspiration runs throughout his pictures.”*

**Martin Scorsese**

/ film director /

*“One of the things we do at the American Film Institute with cinematography fellows is to work hard on the exploration of the emotional side of the images that we’re going to create. And so, no matter what story they’re telling, it’s important that they put their own personality into that story and their own experiences and their own visual language.*”

*The wonderful thing about the Wajda documentary is that here are multiple examples of someone who reached deep into their own past to images that were formative and transformative for Wajda and then integrated them into later work. This is very much a process we all go through but it’s often very unconscious and ill-formed. In the Wajda doc you see a true artist who took these visual experiences and brought them into his work and formed his work and really guided his life’s work.”*

**Stephen Lighthill, ASC**

/ American Film Institute Board Member /