

*classic*

ANDRZEJ SWIETLIK  
SLAWEK BIT

MAREK JANIAK  
ADAM RZEPECKI

aRTiSt<sup>S</sup>

ANDRZEJ  
KWIETNIEWSKI

ANDRZEJ  
WIELOGORSKI

*of the*

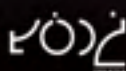
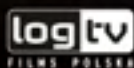
# ABSURD

**LODZ KALISKA**

LOGTV FILMS POLSKA AND KANTOR SZTUKI PRESENTS LODZ KALISKA. CLASSIC ARTISTS OF THE ABSURD

STARRING LODZ KALISKA, PRODUCER BARBARA GRÜNBERG, DIRECTOR OF ANIMATION KAT GARSTKA, EDITOR CEZARY KOWALCZUK, SCREENPLAY SŁAWOMIR GRÜNBERG, ORIGINAL SCORE WOJCIECH LEMANSKI,  
DIRECTOR OF PHOTOGRAPHY SŁAWOMIR GRÜNBERG, PRODUCTION LOGTV FILMS POLSKA, CO-PRODUCER MAX WELT ENTERTAINMENT, EC1 LODZ - CITY OF CULTURE, KANTOR SZTUKI, LOGTV LTD.

DIRECTOR SŁAWOMIR GRÜNBERG



# ŁÓDŹ KALISKA

Classic Artists of the Absurd

A film by  
**Stawomir Grünberg**

Written & Directed by  
**Stawomir Grünberg**

**Time:** 90 minutes

**Production:** Polska/USA, 2023

**Producer:**

LOGTV Films Polska,

**Co-Producers:** MAX WELT ENTERTAINMENT,  
EC1 Łódź – City of Culture,  
Kantor Sztuki and LOGTV, Ltd.



## FILM SYNOPSIS

ŁÓDŹ KALISKA, BOSCH ACCORDING TO ŁÓDŹ KALISKA; 1996



The documentary film 'ŁÓDŹ KALISKA. Classic Artists of the Absurd' presents a group portrait of one of the most ambitious art groups – Łódź Kaliska, which has remained consistently active in Poland for the last 44 years.

The entirety of it the film relies on recent recordings and archival materials involving the artists of Łódź Kaliska as well as those either directly or indirectly connected with their professional and personal lives. The main focus of this film are the incredibly rich archival materials, both in photographic and film form, from Łódź Kaliska's 42-year career, which are supplemented by contemporary interviews with the group's members as well as clips of the group's ongoing artistic endeavors.

The film 'ŁÓDŹ KALISKA. Classic Artists of the Absurd' is also a journey across the extraordinary and rich landscape of Poland's art scene, starting in the 70s and ending in the present day.

The film's main characters are the founders and members of Łódź Kaliska. These perpetually energetic world-class artists – despite the turbulences in their country's history – have remained loyal to and consistent with the art form which they practice with such success. The audience is given the opportunity to see the film's subjects, the artists of Łódź Kaliska, in various situations, moments not

only from their careers but from their lives as well. For the director himself, this is also a movie about friends with whom he has shared a common passion for photography and art as well as a sense of humor and mutual trust since the 70s.

This film is an overview, which will undoubtedly contribute to a better understanding of Łódź Kaliska's art and inspire in every viewer contemplations on the state of art itself and the ways in which it shapes a person and their personality. This is not a so-called 'puff piece on Łódź Kaliska,' but a film in which the statements of the subjects themselves as well as those from their environment tell the story in an open, honest and uncensored fashion.

The audience also has the opportunity to hear statements from prominent experts on art history such as Prof. Anda Rotenberg, Prof. Maria Poprzecka and Prof. Ewa Nowina-Sroczyńska and their thoughts on Łódź Kaliska.

A special emphasis is placed on the use of never-before-seen archival materials.

The creative animation that artistically draws all these elements together is an integral part of the film's concept and brings additional elements of humor and reflection to the story.

The exceptional music further complements the film's themes.





# ŁÓDŹ KALISKA

MAREK JANIAK ANDRZEJ ŚWIETLIK SŁAWEK BIT ANDRZEJ WIELOGÓRSKI ADAM RZEPECKI

Members of Łódź Kaliska have always revolted against social slumber and dormant energy. In addition to having just plain fun, the most vital goal of the group, (...) was to consolidate the belief about the pathological character of promoted culture. Regardless of the techniques of artistic expression employed, they always 'acted' parallel to the system and lived somewhat against it. Their attitudes to life were associated with not giving in to communism and forcing everyone around to think independently and critically. Instead of 'just existing' in the grey abysses of miserable times, they adopted the 'formula of opting out', crossing the boundaries of the official world. They transformed the existing culture for their own use by building a private reality, proving that collective imaginations can form the basis for integration both 'under communism', in a democracy and in a 'questionable democracy'. In the era of ubiquitous 'hatred', like the Kaliska people for the last forty years, 'I am looking for reasons within the paranoia.' (...) The community of laughter is, of course, a way of functioning 'for intelligent people who can find their own method, who do not need recipes, help or tools - or, a ready-made algorithm for communing with art, and maybe life itself.' This is because communism is not only an aesthetic category, but also a worldview

of axiological and psychological dimensions (...). Laughter is an explosion of 'excessive existence', it causes a shock to the body and the kind of ecstasy that accompanies the most pleasant moments of life. Additionally, it allows you to enhance your awareness of your own psychological processes, accept ambiguities in the nature of perceived objects, cross contradictory judgments, find alternative meanings and, as a result, deal with many 'not-that-funny' aspects of human nature. Thanks to the communal nature of laughter, one's own sweet distance to reality becomes possible (...) It is a form of art to live a long, beautiful and happy life. In those times, during which Łódź Kaliska used to try and figure out how art could be made into a currency for which cells of living organisms exchanged energy - these were good times. I can reassure all those who have envied them for years and are still jealous, that the Kalisz mill is also a bit nostalgic at times. However, it is the kind of nostalgia from 'The Great Beauty'. The honesty with which, when asked why he did not write another book, the film's protagonist replies without embarrassment: - 'I went out too often at night'

Ada Florentyna Pawlak

'Dobre czasy', *Parada Wieszczów*, PGS Sopot, 2017



## DIRECTOR'S TREATMENT



ŁÓDŹ KALISKA, FILM CASTING; 1995

My documentary film's scenario is based on current as well as archival materials featuring the film's main characters, the members of the art group Łódź Kaliska as well as people directly or indirectly involved in the group's activities.

The film revolves around several filmed so-called 'meetings' of the group, held both in Łódź cafes as well as virtually - that is, around their novel deliberations on art as a whole as well as about their concrete plans for the upcoming weeks or months. Łódź Kaliska's meetings make for unique lessons in art during which the members of this art group take us to a world which is close to their hearts. It's a world that they want to share with the audience and fans of their medium, in which they 'sculpt' and which they expertly interweave with both the economic and political realities of both the city of Łódź and the country in which they create and have been realizing themselves for the last 44 years.

The film that I offer is a journey into the extraordinary and rich lives of four artists who together for decades have made up the Łódź Kaliska art

group. The audience will have the chance to see the film's subjects in various situations not only in their professional but in their personal lives as well. This packed with energy, internationally recognized group's past activities have not been devoid of controversy or conflicts with authorities and art critics. Conflicts from which - so far at least - they've always emerged victorious.

I'm convinced, that the film 'ŁÓDŹ KALISKA. Classic Artists of the Absurd' will have no trouble finding an audience and will capture the attention of not just those who are interested in the arts, but people of all ages: the middle, older as well as the younger generation. I would like for this film to not leave the viewer indifferent.

I address this film to both those who are unfamiliar with Łódź Kaliska, as well as to those who - like me - know their unique body of work and who now will be able to complement their image of them with that of a film which focuses on their sensitivity and clever observations of the reality which they often react to with controversial repartee.



I believe that this film will capture the interests of Poles as well as audiences outside of Poland because Łódź Kaliska – thanks to their exhibitions, happenings and awards – are world-class artists.

The knowledge that films really do have that great power to 'change the world' is one of the most important reasons why I consider working on documentary films to be such an exciting and worthy endeavor. The films I make and undertake are sometimes difficult and touch on topics which are delicate, controversial and ambiguous. It's good if they make people uncomfortable because I believe in discomfort, the kind that's constructive and prevents conflicts. I hope that 'ŁÓDŹ KALISKA. Classic Artists of the Absurd' will be a film which will inspire each and every viewer to reflect on the human condition, their place in the world and just what is important in life, what makes us who we are.

Filmmaking is also a great adventure, and the one thing that is the most enthralling in the work of a documentary filmmaker is that unexpected discovery. From the very first stages of working on this film, I was convinced that with the help of the camera I'd discover fascinating and until now undiscovered stories involving the film's subjects and their lives. The viewers can judge for themselves whether I was successful.

The film definitely won't be a so-called 'puff piece on the artists,' but one in which the statements of the subjects themselves as well as those from their environment will tell the story in an open, honest and uncensored fashion. I am convinced that 'ŁÓDŹ

KALISKA. Classic Artists of the Absurd' will become an important film about not just art, but also about the brave and incredibly hard-working as well as often uncompromising artists.

The film is in part based on scenes filmed in the 'direct cinema' style, formal interviews as well as selected archival materials in both film and photographic form from both film archives as well as private collections from around the world. Another important element of the film is its creative animation, a medium which I've used with some success in a few of my recent films such as Still Life in Lodz or Karski and the Lords of Humanity. The biggest visual challenge while working on this film was to combine the work of Łódź Kaliska with the work of the animators, so that the creative animation would not compete with the work of Łódź Kaliska, but would complement it in the most creative way. It's a topic very in line with my doctoral thesis 'THE ANIMATED DOCUMENTARY, EFFECTIVE FORMS OF BREAKING THE RULES OF DOCUMENTARY FILMMAKING', which I defended back in June 2019 at the Łódź Film School. A promotional event for the book under the same title took place in January, 2023, at the Cinema Museum of Łódź.

The photographs and videos included in the film were meticulously chosen from archival sources as well as from Łódź Kaliska's private collections.

In the film 'ŁÓDŹ KALISKA. Classic Artists of the Absurd' scenes from my film Burning Man, which I produced back in 2006 with members of Łódź Kaliska in the Nevada desert, have also been included.

Slawomir Grünberg



ŁÓDŹ KALISKA, THE BLINDS; 1998

## GRÜNBERG



## SŁAWOMIR

Slawomir Grünberg is an award-winning director, producer and cinematographer of documentary films. As a graduate of the Directing Department of the Lodz Film School, he emigrated to the USA in 1981 and has since directed and produced over 50 documentaries concerning social, environmental and disability issues. Winner of numerous international awards, including Emmy Award for School Prayer: A Community at War. Winner of Guggenheim Foundation Fellowship and the New York Foundation for the Arts and Soros Justice Media Fellowship.

Slawomir Grünberg also won the Jan Karski competition for documentaries with 'moral courage', as well as DreamCatcher Award for dedication and commitment to documentary filmmaking and is a winner of the prestigious Golden Glan Award. He won many prestigious international awards and his films had theatrical distribution on many continents. Slawomir's credits as Director of Photography include two films: 'Legacy' i 'Sister Rose's Passion', which received Academy Award nominations.

In June 2019, Slawomir Grünberg defended his PhD in the Film Arts at the Lodz Film School on 'Non-fiction animation - an effective means for breaking the rules of the documentary film'. The doctoral dissertation was published as a book in 2022 and the premiere took place on January 11, 2023 at the Museum of Cinematography in Lodz.

Slawomir Grünberg is also a subject of two documentary films made by the Polish television TVP: 'Film Tales by Slawek Grünberg' directed by Krzysztof Tusiewicz and 'At the Beginning it was Hillside Avenue' directed by Krzysztof Piotrowski and the biographical book 'Slawomir Grünberg - a Man with a Camera' by Barbara Grünberg. Extensive bio and full filmography with movie trailers and their descriptions can be found at: [www.logtv.com](http://www.logtv.com)

# BARBARA GRÜNBERG



Barbara Grünberg, LOGTV Films Polska Foundation –the Polish Studies graduate, culture manager and business coach. Originally from Tomaszow Mazowiecki, where she worked as a teacher and Director of the Municipal Culture Center. She has lived in Mexico since December 2019 and is involved in film production, film distribution and organization of film screenings around the world. The last films she produced are: 'Still Life', which became a huge cinema success in the United States, as well as 'Ja, Kaya - a girl from Silesia' and 'Why don't we... drop by for a day in Tomaszów?'.

She likes to spend free time writing; among others she is the author of the book 'Sławomir Grünberg - a Man with a Camera'.

PRODUCER

## LOGTV Films Polska

LOGTV Films Polska Foundation can be easily called a younger Polish sister of the American foundation: LOGTV, Ltd., an American foundation established in 1999. LOGTV Films Polska Foundation specializes in film production and documentary film distribution, and is also involved in international co-productions. LOGTV Films Polska obtains grants for the promotion of Polish films abroad, grants from the Regional Film Commissions in Poland, e.g. from the Silesian Film Fund for the production of the documentary film 'Everything is in Your Hands' (Ja, Kaya – dziewczyna ze Śląska), which premiered in 2021. Currently, in production of LOGTV Films Polska is another movie: 'Hidden Heritage: A Jewish Awakening in Krakow'. An important goal of the Foundation is also broadly understood activity in the field of film education, implemented through the organization of lectures in the field of film education, implemented through the organization of lectures and workshops. More at: [www.logtv.com/polska](http://www.logtv.com/polska)



FRANASIK



Lodzermensch (German: lodzer – from Łódź, Mensch – person, man)



JACEK

## MAX WELT ENTERTAINMENT

Is a Łódź-based company whose roots go back to the year 1998 and which promotes culture and the arts through a multi-faceted approach. MAX WELT ENTERTAINMENT has in the past been a co-producer of Polish feature films and is currently a co-producer of the documentary film 'ŁÓDŹ KALISKA. Classic Artists of the Absurd' It also organizes theatrical performances as well as exhibits for Łódź artists of various mediums including: artistic jewelry, graphics and painting. MAX WELT ENTERTAINMENT is also a publisher of art-themed works. Their most recent publication is an album representing the largest collection – counting nearly 300 works – of the Łódź avant-garde art group Łódź Kaliska's body of work. Currently MAX WELT ENTERTAINMENT is focusing its efforts on creating an exhibition venue in Łódź in the form of an art gallery under the brand 'Kantor Sztuki' ([www.kantorsztuki.pl](http://www.kantorsztuki.pl)). This will be a place where the most important works of both Polish and world-renowned artists will be displayed.

POLISH CO-PRODUCER

## POLICH CO-PRODUCER



**EC1 Łódź - City of Culture** is a venue open to various cultural and scientific activities. It is home of the EC1 Center for Science and Technology, the National Center for Film Culture, the Łódź Film Commission and the Center for Interactive Comics and Narration. The EC1 Łódź complex is located on the premises and in the revitalized buildings of the first commercial power plant in Łódź, which was established in 1907 and operated until 2000.

Since 2015 the EC1 Łódź has also been an operator of the Łódź Film Fund, the oldest regional film fund in Poland. The Fund, founded within City of Łódź Office's structure, runs on co-production terms.

Since 2007 over 110 movies have received co-financing within it. The films co-produced by the EC1 Łódź under Łódź Film Fund include Agnieszka Holland's Oscar-nominated 'In Darkness,' 'Ida' and Pawel Pawlikowski's 'Cold War,' Magnus von Horn's Cannes award-winning 'Sweat' and Andrzej Wajda's latest film 'Afterimages.'

The Łódź Film Fund is administered by **Łódź Film Commission** department, which ensures comprehensive assistance to producers of feature, documentary and animated films, television programs, commercials, video clips or any other form of audiovisual content. This assistance covers services ranging from searching for locations, to the obtainment of permits and separation of municipal space for the needs of film crews, to support in contacts with city services and local media.



**LOGTV, Ltd.** was founded in 1999 by the acclaimed documentary filmmaker, Slawomir Grünberg, for the production and distribution of documentary films. The films produced by LOGTV, Ltd. were not only shown and awarded at festivals, but also distributed in cinemas and shown on TV around the world.

Educational activities are of key importance for LOGTV, Ltd. - the films are screened not only in cinemas and on TV, but also in educational institutions. The company acts as a participant and organizer of seminars and lectures accompanying the screenings of its films.

The short list of awards received by LOGTV, Ltd. and Slawomir Grünberg includes: EMMY Award, Grand Prix Zahav (Gold) Award, CINE Golden Eagle Award, Gold Award: WorldFest, Houston, Regional EMMY Award, Lavr Award - the Russian 'Oscar'; Grand Prix at the International Historical Film Festival, Warsaw, Poland; Nomination for The Eagles Awards - the Polish 'Oscar', Best Polish documentary - 'Jewish Motives' at International Film Festival, Warsaw, Poland, Grand Prix at 'EKARAN' Toronto Polish Film Festival, Special Award for the Best Polish Film at the Jewish Motifs International Film Festival, Warsaw, Grand Prix: I Belgrade International Film Festival, Grand Prix: V European Film Festival, Koszalin, An Expression Award: Brazil's Disability International Film Festival, The Audience Award: Best Documentary, Washington Jewish Film Festival, Special Prize: Crossroads of Europe Film Festival, Lublin, Best Documentary on Disability: International Film Festival, Calgary, Canada, Best Documentary in Environment: San Francisco Film Festival, Best Documentary: Vermont International Film Festival, Best of the Festival: Hope and Dreams Film Festival Grand Prix: International Environmental Film Festival, Prague, Czech Republic Coup de Coeur, International Environmental Film Festival, Grenoble. Add to this two Academy Award nominations and five EMMY Award nominations for Slawomir Grünberg as a cinematographer.

The documentaries produced by LOGTV, Ltd. were shown, among others, in Lincoln Center's Walter Reade Theater, The Museum of Modern Art in New York, Museo Memoria y Tolerancia in Mexico City, Johannesburg and Cape Town Holocaust Centers, POLIN Museum of the History of Polish Jews in Warsaw, as well as at many festivals in USA, Canada, Israel, Iran, Basil, Argentina, Mexico, France, UK, Germany, Uruguay, Korea, Australia, Russia, Poland and other countries. Some of them made their way to permanent collections of film societies, festivals or libraries, including the U.S. Holocaust Memorial Museum in Washington, D.C., Museum of Jewish Heritage in New York, Johannesburg Holocaust & Genocide Centre and Yad Vashem in Jerusalem.

More at: [www.logtv.com](http://www.logtv.com)

AMERICAN CO-PRODUCER



# POPZRĘCKA MARIA

You've hit forty – the word 'forty' itself sounds derogatory. It is heavy, unleavened, slightly nauseating. How differently the brisk thirty rang recently! And now – an existential limes, a thick line separates youth from 'middle age', whatever that term means. After all, any 'mediocrity' has bad connotations.

That passing forty, felt vaguely but poignantly to be an important turning point is not surprising considering how heavily the number forty is symbolically burdened. In the Bible, the number forty comes up nearly 200 times. The Flood lasted forty days and nights, and Moses led the Israelites out of Egypt at the age of forty, and they wandered through the desert for the next forty years. Jesus fasted forty days, so the Catholic fast, called the Great fast, lasts the same time. In some languages, 'forty' is synonymous with 'a lot' or, worse still, 'as much as is needed', or 'enough is enough.' Just to add to the drama of the forty-year turning point, let us remind you that Dante descends into hell: at half time on life's journey ...

Forty – the 'half time' – inevitably entails a spiritual crisis, even if it is not the descent into the hell of existing life. It is a time of unwanted balance sheets, uninvited and persistent questions about the meaning

and meaninglessness of life, displaced failures and disappointments. The male age, the age of defeat. The 'male', because forty – a crisis of midlife, is today primarily a crisis of masculinity. Androgenic insufficiency, creative powerlessness, decreased libido, depressive pits, poor self-esteem collapses. A crisis over which anthropologists, psychologists, demographers, sociologists, politicians, sexologists and preachers ponder with concern. The crisis of masculinity is fed by the academic industry, producers of antidepressants, psychotherapists, sex therapists, genderists, populists of all kinds, both misogynists and enemies of patriarchy. The catastrophism of some fights for the better with the triumphalism of others. In all this there wander the lost men who have lost their imperious domination, their male identity, their life status, life models, etc., etc. This crisis makes the rite of passing 40 extremely difficult.

Łódź Kaliska, nothing happened! What crisis? You are a woman after all!

You are not in danger of the masculine crisis brought on by the feral fortieth birthday for in your deepest essence you are constituted of feminine qualities. And it is not about any gender imbalance, non-binary qualities, intersexuality, sexual ambiguity or trans issues. Your art is the bloom and testimony of your feminine being. We will not be misled by outward appearances, somatic sexual characteristics, or secondary organs. Life has taught us that in hairy cages can flutter female hearts, and bald skulls hide female intellects.

It is impossible to make an essential analysis of the achievements of Łódź Kaliska in a short, jubilee text, extracting its genetically feminine elements. Let us therefore indicate only a few, those of greatest importance:

– Muses. They are a bodily emanation of the female spirituality of Łódź Kaliska.

– Body positivity. Only a woman's genius, inspired by the Muses, made Łódź Kaliska a herald of the Body Positive movement. This word was not yet in public discourse when Łódź, supported by its Muses, demonstrated acceptance for female bodies not harassed by diets and fitness. Carefree bodies, absolutely free in their nakedness. Bodies that are not ashamed or flaunted. With full disenvolution, without any voyeurism, they show off their shapes, dimensions and excesses. There is power in them. May Man Rot – naked Muses will succeed in male-dominated professions. They are comfortable both on the fishing trawler, working on the roads, in the control room, in the foundry hall or in the tyre workshop. Once upon a time, an impressive artistic manifestation of body positivity in the form of large photo-panoramas showing naked female teams of locksmiths, carpenters, heat workers, lumberjacks, concrete workers and energy engineers caused public outrage. This is yet another proof of Łódź Kaliska's femininity. After all, no one is outraged at men showing naked women.

– Patriotism without patriarchy. The Nation is still going strong thanks only to women. They provide food. They occupy seats in boardrooms. They speak out from lecterns. They chair meetings.

– Primary education. It is known that this is as much a responsible as it is a thankless job that is completely feminized. Łódź Kaliska, in sisterhood with female kindergarten teachers (there are no male kindergarten teachers) and primary education teachers, made the effort to develop a new 'Elementary' – primary education textbook. The revision of the primer, postulated for a long time by feminist and decolonization circles, is nothing in the face of the total destruction that Łódź Kaliska has perpetrated. In the new 'Aleментарz' textbook, its main characters Ali and Al are not nice Polish children. They are not children at all. It is not known who they actually are. Apparently, they are 'new Poles'. He – an aged Arab with a Polish passport, she – Chinese, young, also

a Polish citizen. Ali and Al don't go to first grade. They don't go to school at all. I don't think they're learning Polish. They are not learning anything at all. And they certainly don't have a dog called As. So it is not a lesson in reading and writing. It is the science of what primers are. And how they position people's heads. Their authors were men. But reading and writing have been taught and are being taught by women. No wonder that this female experience of working in education allowed Łódź Kaliska to reveal the elementary 'deceptions into which we are drawn from childhood, and these being presented with smiling gestures.'

– Male gaze. Since the publication of Laura Mulvey's famous book *Visual Pleasure and Narrative Cinema* (1975), feminist history and theory of visual arts has made a general review of artistic achievements in terms of the male gaze theory. Not only Hollywood films were the starting point here, but entire areas of literature and art turn out to be constructed by and for the needs of the 'male gaze'. More or less consciously, they serve to satisfy male scopophilia, to satisfy the lust of the eyes of a white, heterosexual male. Women are the object of observation, passive and silent objects. And it's not just about the unprecedented profusion of female nudity in European art. The male gaze dominates not only in the visual arts. Also, plays of words, poems and novels were written from a male point of view, which remained invisible for a long time, seemingly completely natural and obvious. Łódź Kaliska looks at women like a woman. He sympathizes with her subjectivity and agency. Muses, as has been said, are a sensual personification of Łódź Kaliska, and are not subject to the male gaze. They are free and independent. (see also Muses and Body-positivity).

– Affanculo! – with this slogan ended the Manifesto Futurista, written in Marinetti's language in 2006 by 'five male representatives', mocking the mustachioed poet. Affanculo! – that is, Get the fuck out! – as a profanity it was omitted in the Polish version of the Manifesto. It has not, however, been forgotten or obliterated. Years later, the Women's Strike placed it on its banners. Hundreds of demands can only be debunked so accurately in one word by a woman. Grazie Lodz! Tanti auguri!

Kraków, 2021

## Featured (in alphabetical order)

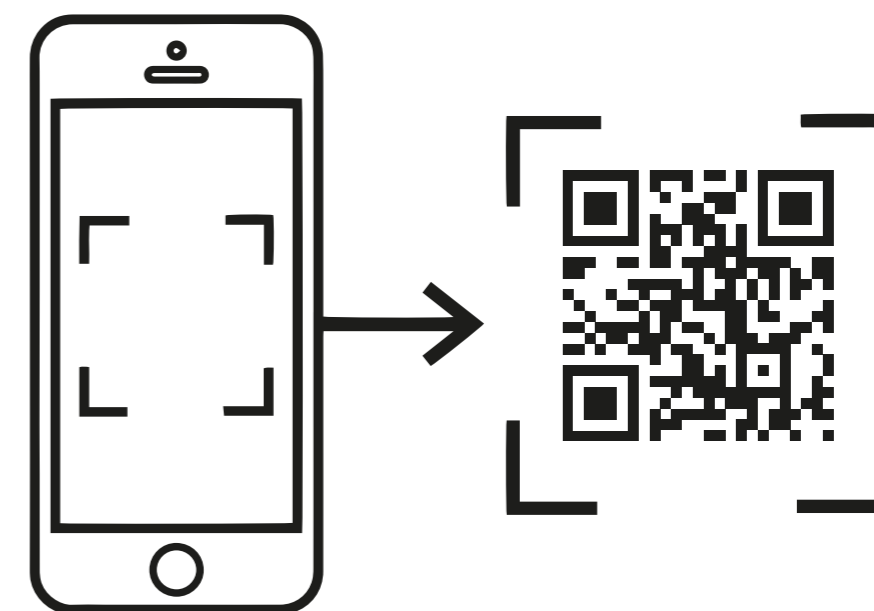
Sławomir Bit  
Małgorzata Błaszczak  
Małgorzata Kapczyńska-Dopierata 'Pynio'  
Jacek Franasik  
Marek Janiak  
Anna Krawczyk  
Andrzej Kwietniewski 'Kwiecień'  
Joanna Łopat  
Zofia Łuczko  
Maria Poprzęcka  
Anda Rottenberg  
Adam Rzepecki  
Ewa Nowina-Sroczyńska  
Leokadia Szymańska  
Andrzej Świetlik  
Andrzej Wielogórski 'Makary'

## The Filmmakers

**Director/Co-Producer/Cinematography/:** Sławomir Grünberg  
**Written by:** Sławomir Grünberg  
**Editor:** Cezary Kowalczyk  
**Original Score:** Wojciech Lemański  
**Producer:** Barbara Grünberg, LOGTV Films Polska  
**Co-Producers:** Jacek Franasik – MAX WELT ENTERTAINMENT,  
EC1 Łódź – City of Culture, Kantor Sztuki, LOGTV, Ltd.  
**Post-production:** COLORPRO Agata Sterczewska  
**Animation:** Kat Garstka, Mikołaj Kula  
**Animation consultation:** Tom Niedźwiedź



<https://vimeo.com/818511356>







ŁÓDŹ KALISKA; 2019

[www.lodzkaliska.pl](http://www.lodzkaliska.pl)

