



# THE GUEST

WRITTEN & DIRECTED BY  
ZVIKA GREGORY PORTNOY & ZUZANNA SOLAKIEWICZ



WRITTEN & DIRECTED BY ZVIKA GREGORY PORTNOY & ZUZANNA SOLAKIEWICZ CO-DIRECTED BY MICHAŁ BIELAWSKI CINEMATOGRAPHY ZVIKA GREGORY PORTNOY  
EDITING ZUZANNA SOLAKIEWICZ MUSIC MICHAŁ PEPOL SOUND POST-PRODUCTION AGATA CHODYRA PRODUCTION MARIA KRAUSS, PLESNAR & KRAUSS FILMS  
CO-PRODUCTION WROCLAW FEATURE FILM STUDIO CO-FINANCED BY THE MINISTRY OF CULTURE AND NATIONAL HERITAGE OF THE REPUBLIC OF POLAND • AL JAZEERA DOCUMENTARY  
A POLISH FILM INSTITUTE CO-FINANCED PRODUCTION





# FILM DETAILS

**ORIGINAL TITLE** \_\_\_\_\_ GOŚĆ [PL]

**INTERNATIONAL TITLE** \_\_\_\_\_ THE GUEST

**DIRECTOR** \_\_\_\_\_ ZVIKA GREGORY PORTNOY, ZUZANNA SOLAKIEWICZ

**CO-DIRECTOR** \_\_\_\_\_ MICHAŁ BIELAWSKI

**SCRIPT** \_\_\_\_\_ ZVIKA GREGORY PORTNOY, ZUZANNA SOLAKIEWICZ

**CINEMATOGRAPHY** \_\_\_\_\_ ZVIKA GREGORY PORTNOY

**EDITING** \_\_\_\_\_ ZUZANNA SOLAKIEWICZ

**MUSIC** \_\_\_\_\_ MICHAŁ PEPOL

**SOUND DESIGN** \_\_\_\_\_ AGATA CHODYRA

**PRODUCTION** \_\_\_\_\_ MARIA KRAUSS | PLESNAR & KRAUSS FILMS

**CO-PRODUCTION** \_\_\_\_\_ FATMA RIAHI | AL JAZEERA DOCUMENTARY,  
ROBERT BANASIAK | WROCLAW FEATURE FILM STUDIO  
co-financed by the Ministry of Culture and National  
Heritage of the Republic of Poland

**CO-FINANCING** \_\_\_\_\_ POLISH FILM INSTITUTE

**GENRE** \_\_\_\_\_ DOCUMENTARY FEATURE FILM

**RUNNING TIME** \_\_\_\_\_ 78'

**COUNTRIES OF PRODUCTION** \_\_\_\_\_ POLAND, QATAR

**LANGUAGES OF PRODUCTION** \_\_\_\_\_ ENGLISH, POLISH, ARABIC

**YEAR OF PRODUCTION** \_\_\_\_\_ 2024

**KEY CONTEXTS** \_\_\_\_\_ HUMAN RIGHTS, MIGRATION POLICY  
ACTIVISM, SOCIAL JUSTICE, SOCIETY,  
HISTORY, POLITICS, BORDERS

## OFFICIAL SOCIAL MEDIA FOR THE FILM



[facebook.com/theguest.documentary](https://facebook.com/theguest.documentary)



[instagram.com/theguest.documentary](https://instagram.com/theguest.documentary)



# SYNOPSIS

**They are trapped between borders. We are trapped by the system. How far will one go in helping another human being?**

In 2021, the border area between Poland and Belarus became a forbidden zone, three kilometers wide, where refugees found themselves brutally trapped. They had become the stakes in a political game: Belarus supposedly guaranteed free passage to the EU, but in Poland the refugees met with pushbacks, forcing them back across the border. Once in Belarus again, they were driven back towards Poland—a horrific stalemate in an inhospitable landscape of treacherous marshes.

Maciek lives with his family on the Polish side of the border. He has taken in an exhausted Syrian refugee, the 27-year-old Alhyder. After he has regained his strength, Alhyder faces the big question: what now? Where can he go without putting either himself or Maciek in danger?

The tension is palpable in this sensitive, sharply observant documentary. Without a hint of sensationalism, the camera reads the emotions on the faces of the silent Polish family members and their grateful guest. The situation is dire, and a solution remains out of reach. Yet, at the same time, the film is permeated by the warmth of human help and contact.

*The Guest* had its World Premiere in the International Competition at the International Documentary Film Festival Amsterdam (IDFA), the world's largest documentary film festival, where it received Best Cinematography Award.

WATCH THE **TRAILER**



SELECTED

# FESTIVALS & AWARDS

2024/2025

2024

WORLD PREMIERE

IDFA - INTERNATIONAL DOCUMENTARY  
FILM FESTIVAL AMSTERDAM (NETHERLANDS)



**BEST CINEMATOGRAPHY AWARD  
IN THE INTERNATIONAL COMPETITION**



JURY STATEMENT

**"The cinematography captured incremental subtle shifts in an intimate yet fragile relationship between two strangers in a high stakes situation. The choice to remain close achieved both intimacy and claustrophobia, adding to a palpable tension."**

—selected by the International Competition Jury:  
Grace Lee, Kazuhiro Soda, Sophie Fiennes, Juliana Fanjul  
and Asmae El Moudir

2025

**ONE WORLD PRAGUE (CZECH REPUBLIC)**  
INTERNATIONAL COMPETITION

**ONE WORLD ROMANIA (ROMANIA)**  
SECTION: EXIST TO RESIST

**VISIONS DU RÉEL IFF NYON (SWITZERLAND)**  
SECTION: HIGHLIGHTS

**HONG KONG INTERNATIONAL FF (HONG KONG)**  
DOCUMENTARY COMPETITION

**MILLENNIUM DOCS AGAINST GRAVITY FF (POLAND)**  
POLISH COMPETITION



## **DIRECTORS, SCRIPTWRITERS**

ZVIKA GREGORY PORTNOY & ZUZANNA SOLAKIEWICZ

A duo of creators collaborating for over 12 years, Zuzanna and Zvika have brought forth a unique vision through their film *15 Corners of the World*, which won the Weekly Critics Award at the Locarno Film Festival in 2014 and was showcased at festivals worldwide, on VOD platforms, and on Polish television. Zuzanna studied Humanities in Poland and, captivated by Hasidism, moved to Israel for several years. Zvika, who lived and studied photography and videoart at Bezalel Academy of Art and Design in Jerusalem, met Zuzanna in 2008 at a course at the Sam Spiegel Film School there. They quickly discovered a shared passion for storytelling and visual creation.

As a close-knit team who understands each other almost wordlessly, they create deeply artistic films that speak the same “language” of human connection. They draw inspiration from observing human relationships, the sounds of the forest near their home, and a profound love for various art forms. Their short and feature-length documentaries have been showcased at many international film festivals. Zuzanna participated in the Berlinale Talent Campus (2015), Script Atelier (2017/18), and EAVE (2018), while Zvika has presented photographic and video art exhibitions, including *A Moment Before Leaving*.

### Selected shared filmography

2024: *7 Women in Different Ages* (Hommage à Kieslowski) | short

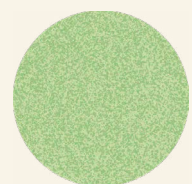
2024: *8th Day of Khamsin* | feature

2021: *The Soil* | feature

2018: *Cold Romantic. Sorrowful Songs* | short

2017: *Dramas* | feature debut for Zvika director, Zuzanna as cinematographer and editor

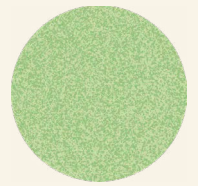
2014: *15 Corners of the World* | feature debut for Zuzanna as director and Zvika as cinematographer







## PERSONAL ANGLE: DOCUMENTARY STORYTELLING OF THE GUEST VS. REAL LIFE



For the past 13 years, Zvika has been living and working in Poland, a move inspired by his love for Zuzanna. Together, they form a successful duo both in their personal and professional lives. Their shared love of travel, freedom, and collage-making adds a unique sensitivity to their films, which deepens with every project. While they often switch roles, their core focus remains on directing, screenwriting, cinematography, and editing. *The Guest* is their first feature documentary in which they share directing credits. Both Zvika & Zuza experienced things that profoundly shaped who they are today as filmmakers.

At the intersection of three nations and identities, Zvika's work is guided by sensitivity acquired through life experiences. At the intersection of three nations and identities, Zvika's work is guided by sensitivity acquired through life experiences. He was born in today's Ukraine. When he was just one year old, he tragically lost his father in an accident in the Tian Shan mountains. At the age of 11, he emigrated with his mother as part of Operation Bridge, the largest operation in the history of the Polish special services. This operation facilitated the emigration of over 42,000 Jews, citizens of the Soviet Union, to Israel between 1990 and 1992. For the past 11 years, Zvika has been living and working in Poland, a move inspired by his love for a Polish filmmaker he met in Israel, Zuzanna Solakiewicz.

Zuza grew up in a mountain lodge in Poland, which her parents managed. In the local tradition, the main entrance door was always left open at night, as someone from the trail might arrive seeking shelter. This sense of duty—to provide shelter to strangers simply because „they need it”—left a deep imprint on her consciousness. When she was 12, she got lost with her father in the Carpathians in Romania during winter. They were considered missing and spent two days trudging through an unmarked snowy trail. Her father likely thought they might not make it back. The feeling of being lost in difficult, unfamiliar terrain and the sound of her mother's voice on the phone, when she learned they had survived, are memories that stay with you forever.

Zvika was born in the Soviet Union, but his birth certificate lists Ukraine—even though Ukraine did not exist as an independent country at the time. Similarly, Zuzanna's grandmother was born in Poland but had her birthplace documented as the Soviet Union, as she was born in pre-war Lviv. Today, it would be noted that she was born in Ukraine. Such historical complexities teach us a sense of distance and empathy.



## **CO-DIRECTOR**

MICHAŁ BIELAWSKI

For nearly two decades, he has worked in documentary and television filmmaking. In 2013, he received the Polish Film Institute Award and debuted with his feature documentary *Mundial. The Highest Stakes*. His creative documentary *The Wind: A Documentary Thriller*, produced with HBO Europe, premiered at Visions du Réel and returned from a global tour with numerous awards from top documentary festivals, including Dok Leipzig. The film was also nominated by the Polish Film Academy for the Eagles – Polish Film Awards in the Best Documentary category.

### Selected filmography

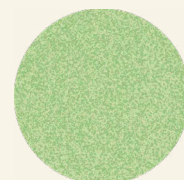
2019: *The Wind. Documentary Thriller* / feature

2014: *1989* / feature

2014: *Team* / feature

2012: *Mundial. The Highest Stakes* / feature

2006 *The Diary* / short



# DIRECTORS' STATEMENT

*The Guest* explores human dignity, resilience, and the struggle against violence and oblivion. What happens on this border could happen anywhere, as more European countries close themselves off, rejecting those seeking refuge. Here, a complex geopolitical reality turns refugees and migrants into pawns in a larger power struggle.

Maciek's dedication represents a path we should all consider, yet many ignore. His commitment confronts us with our own denial and silent complicity, asking: would we make the same choice in his position?

Like many refugees, Alhyder, the film's protagonist, is trapped in desperation, struggling to reach Europe but caught between borders. He finds himself in a place that feels like a prison, with death constantly looming. One night, Zuza's and Zvika's eight-year-old daughter watched as border guards led an injured man into the darkness. Later, sensing something was wrong, she asked why we were filming. We explained, "People knew something inhuman was happening, and we felt it was our duty to document it."

We began filming after earning the trust of Medycy na Granicy (EN Medics on the Border – a group of doctors and nurses formed spontaneously on the spot, who raised money, set up shifts, and took turns on duty), where we met Maciek, a local guide familiar with the Polish-Belarusian border's dense forest. Raised in this borderland, Maciek knew these woods better than anyone. The day we met him, he was helping Medics on the Border evacuate a man suffering from hypothermia while border patrols hunted for "illegal" immigrants to push back.

One winter night, by chance, we were at Maciek's home when Alhyder, frozen and exhausted from weeks in the forest, knocked on his door seeking refuge. Both men agreed to be filmed, allowing us to capture a powerful bond of solidarity. Their stories frame a broader humanitarian crisis unfolding along the Polish border—a story of resilience in the face of hunger, cold, violence, and injustice, contradicting official narratives.

The crisis at the Polish-Belarusian border exposes a callous disregard from the government and raises troubling questions about the global North's stance toward the global South. Local residents, forced into moral dilemmas, make choices that weigh heavily on their lives and those they help, feeling abandoned in a conflict far beyond their control.

Frederick Wiseman's words echoed in our minds throughout this project: "I think I have an obligation, to the people who have consented to be in the film, [...] to cut it so that it fairly represents what I felt was going on at the time." This responsibility shaped our portrayal, ensuring these moments are remembered.

In the end, *The Guest* reveals the layers and nuances of a humanitarian tragedy, reminding us that documentation is both a duty and a path to ensure history does not repeat.





## **THE ORIGINS OF THE FILM: THE HUMANITARIAN CRISIS ON THE POLAND-BELARUS BORDER**

For many years, the Poland-Belarus border was merely a wire fence, a manageable crossing for those with a passport and entry permit. The border area was home to quiet villages, the historic Białowieża National Park, and a mix of locals and tourists seeking respite. However, in recent years, this tranquil region has transformed into a militarized zone due to a growing humanitarian crisis.

The crisis began when refugees, primarily from Arab and African countries and fleeing conflict zones, arrived at Polish border crossings without the necessary permits. They sought political asylum, hoping to find safety in Europe. Under pressure from other EU countries, Polish authorities denied these people the opportunity to initiate asylum requests, closing crossings and refusing even to accept their paperwork. As a result, thousands of migrants were stranded at the border, trapped in a harrowing limbo.

On the Belarusian side, soldiers used brutal tactics—including beatings, dogs, firearms, and even reports of rape—to prevent refugees from returning to cities in Belarus. President Lukashenko's motives were twofold: to exert political pressure on the EU with threats of a migrant surge, and to capitalize on the economic windfall from the migrants, who spent substantial sums to reach Belarus. The Polish government, in turn, labeled these individuals as „illegal immigrants” and deployed waves of armed forces—border guards, police, military units, and volunteers—to patrol the border. The initial wire fence became a fortified barrier, with a 3-km-wide restricted area, or „The Zone,” closed to the public and open only to state-controlled media, limiting visibility into the crisis.



# THE ORIGINS OF THE FILM: THE HUMANITARIAN CRISIS ON THE POLAND-BELARUS BORDER

The militarization of the region created a near-warzone atmosphere. Many locals abandoned their homes, and tourism dwindled as heavy army vehicles and armed personnel became fixtures in the area. Those who remained encountered desperate migrants in the forests, leading to complex moral dilemmas. Some locals called authorities, viewing the migrants as a potential threat; others offered food, warmth, and shelter, recognizing them as human beings in search of dignity and peace, with Europe as their “Promised Land.”

This ongoing humanitarian crisis reflects the calculated actions of both Polish and Belarusian authorities, pushing migrants back and forth across the border in a deadly political game. Refugees, stripped of their rights and dignity, are caught between hostile forces on either side and left to navigate a perilous path through dense, cold forests with the constant threat of violence and death. New graves in a small Polish Muslim cemetery bear silent witness to these anonymous lives lost at the EU’s „green border.”



## FOR MORE EXTENSIVE CONTEXT GO TO:

**HELSINKI FOUNDATION FOR HUMAN RIGHTS** for a more detailed summary of the situation on the border and **AMNESTY INTERNATIONAL** for the reconstruction of a suspected illegal pushback of a group of 32 Afghans in August 2021, an event that set a precedent at the border and marked the beginning of the crisis we face today.



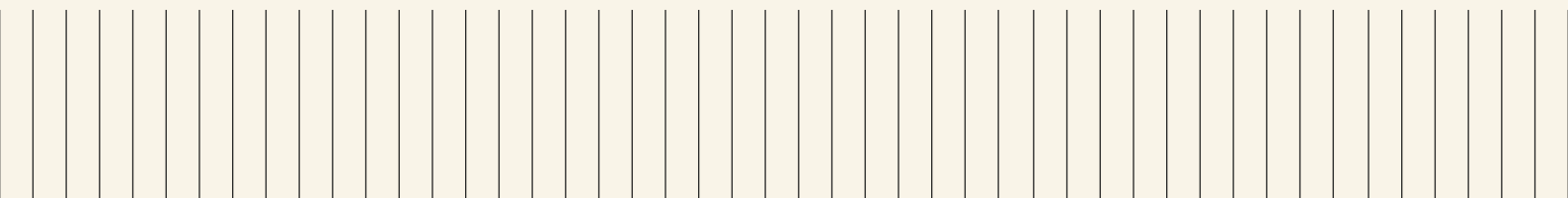
# SYRIA CONTEXT

Our protagonist, Alhyder, was born in Damascus, Syria. When he was only two years old, Bashar al-Assad came to power, ushering in a full-scale dictatorship backed by Putin's Russia.

Despite the instability in his homeland, Alhyder—like many of his compatriots—tried to lead a normal life. He pursued his studies and envisioned his entire future in Syria, just as many of his relatives still do. All the while, he lived under the constant threat of conscription into the regime's military. It is now known that many men who refused to serve were imprisoned in Sednaya, a notorious facility Syrians grimly refer to as the „human slaughterhouse.”

On December 8, 2024, the Assad regime collapsed following a major offensive by opposition forces—armed rebel groups supported by various countries—who seized control of the government. The stunning fall of a dynasty that ruled for over 53 years has been described as a historic moment, nearly 14 years after Syrians first rose in peaceful protest against a government that responded with brutal violence, plunging the country into a devastating civil war. Alhyder's homeland has since been ravaged by years of conflict and terror.

However, even after the opposition's victory, the fighting has not stopped. Israeli and U.S. forces continue to strike strategic locations across Syria, aiming to dismantle the vast arsenals built up during the years of war. The future of Syria—and the broader region—remains deeply uncertain.



# WHERE IT ALL HAPPENS: THE ANCIENT BIAŁOWIEŻA FOREST – A STORY OF A LIVING RELIC

Deep in the heart of Europe, straddling the borders of Poland and Belarus, lies one of the last and largest remnants of the primeval forests that once blanketed the continent. This is Białowieża, an ancient woodland where time feels suspended, and the secrets of centuries whisper through the rustling leaves.

In Białowieża, trees are more than centuries old; they are millennia-old witnesses to the passing ages. Towering oaks, some over 500 years old, stand like silent guardians, their gnarled bark scarred but strong. They've seen kings come and go, watched borders shift, and endured battles that shaped the lands around them. From the iconic European bison to wolves, lynxes, and rare birds, Białowieża is a living testament to nature's resilience.

Białowieża is a place where science and folklore intertwine. Legends speak of spirits that dwell within the oldest trees, watching over those who enter. Many locals believe these spirits protect the forest, warning off those who would harm it. Scientists, too, find wonder here, studying how the forest's every tree, insect, and drop of dew tells a story of ancient Europe, preserved like nowhere else.

But this forest is also a battleground. Threatened by logging, climate change, and political tensions, Białowieża's future hangs in the balance. It's not just a place of beauty—it's a reminder of what we stand to lose. It's not just a relic of the past—it's a living testament to the fragile balance between nature and humanity. Today, it faces its greatest threat yet. As the Polish-Belarusian border crisis intensifies, the forest, once a sanctuary, now echoes with the footsteps of migrants caught in a deadly political game.





# TIMELINE: THE FILMMAKING PROCESS WITHIN THE KEY EVENTS OF THE CRISIS AT THE POLAND-BELARUS BORDER

## PLEASE NOTE!

**SINCE THE EVENTS DEPICTED IN THE FILM CONFLICTED WITH THE COUNTRY'S POLITICAL STANCE AND WERE RESTRICTED BY LAW, CERTAIN EXACT DATES CANNOT BE DISCLOSED**

### AUGUST 2021

On August 8, 32 Afghans crossed the border from Belarus, stopping in Usnierz Górny. Polish Border Guard officers arrived on August 12, and their actions led social organizations and activists to form the „Grupa Granica” („Group Border”) to monitor the situation and provide aid.

On August 18, photos of migrants in a border camp appeared in the media, but the Border Guard moved them to the Belarusian side. A few days later, the Polish government issued a regulation allowing the „pushback” of border crossers, with no exception for people seeking international protection. Authorities also began restricting access for journalists and activists to the border area, and the Minister of Defense announced plans to raise the border fence to 2.5 meters.

### SEPTEMBER 2021

On September 2, President Andrzej Duda declared a state of emergency in the border regions with Belarus, restricting access for journalists and aid organizations. On September 19, the bodies of four people were found—three in Poland and one in Belarus, which attracted public attention. On September 20, the Border Guard admitted to „pushbacks” of migrants to Belarus, and a few days later, the body of a fifth victim was found on the Polish side.

On September 27, the European Court of Human Rights extended protective measures previously imposed on Poland, but the government did not comply. On the night of September 26-27, a 16-year-old Iraqi died near the border. On September 30, the Polish Parliament extended the state of emergency for another 60 days.



### OCTOBER 2021

In October, tensions at the border escalated. On October 6, „Medycy na Granicy” (Medics on the Border) began their operations, setting up a base near Białystok. On October 14, the police discovered the body of a 24-year-old Syrian in a field near Klimówka, and on October 22, the eighth body was found near Kusińce. On October 26, the so-called „expulsion law” came into effect, formalizing rules that allowed for the deportation of migrants.

## THE GUEST

**The filmmakers of The Guest, part of a larger group of journalists-activists, cannot stand idly by any longer and decide to attempt documenting the situation, fully aware of the risks of arrest or having their equipment confiscated. Their journey to the Polish-Belarusian border begins: mapping the issue, meeting people including Maciek, scouting locations. Early forest expeditions lay the foundation for the development of the film.**

# TIMELINE: THE FILMMAKING PROCESS WITHIN THE KEY EVENTS OF THE CRISIS AT THE POLAND-BELARUS BORDER

## NOVEMBER 2021

The situation at the border escalated further in November. On November 2, President Duda approved the construction of a six-meter-high fence along the Belarusian border. On November 8, the largest group of migrants to date, about 3,000 people, arrived near the crossing in Kuźnica. On November 14, „Medycy na Granicy” ended their operations after their vehicles were destroyed. They were replaced by the Medical Rescue Team of the Polish Center for International Aid (PCPM), which began work on November 16. On November 17, the Polish Parliament passed a law allowing a ban on entering the border zone. On November 23, the European Commission proposed a blacklist for carriers involved in people smuggling. At the end of the month, the president signed an amendment to the law on the protection of the state border.

## DECEMBER 2021

Dramatic events continued at the Polish-Belarusian border. On December 3, the Border Guard initiated proceedings against three Syrians. On December 5, a migrant woman from Kurdistan died. On December 7, a couple from Iraq reported the disappearance of their 4-year-old daughter, Eileen, and on December 8, search efforts began. On December 10, the Border Guard announced the start of identification missions. On December 14, four people were found near the Siemianówka reservoir.

On December 15, a debate began in the European Parliament about emergency measures for the Baltic countries. On December 16, a humanitarian aid point was searched by armed police, and on December 20, the Ombudsman reported visits to centers for foreigners. On December 21, the UN called for a resolution to the border crisis in accordance with international law.



## 2022-2023

### THE GUEST **Principal photography of the Guest, including a critical filming period at the house.**

Since the beginning of the humanitarian crisis until 17 February 2023, at least 37 deaths have been confirmed on both sides of the border. The total number of fatalities is unknown due to months of inaccessibility to the border area for independent investigators, aid organizations and journalists. The causes of deaths reported so far have mostly been hypothermia and drowning. The crisis continues.

In October 2023, national elections were held in Poland, marking a pivotal shift in power away from the PiS (Law and Justice), the conservative party led by Jarosław Kaczyński. The election result ushered in a shift toward more liberal, pro-European policies, with opposition parties securing a majority.

The formation of the new government in December 2023, led by the opposition, was expected to reverse some of the PiS's controversial policies, especially concerning judicial independence, media freedom, and Poland's relationship with the EU.



# TIMELINE: THE FILMMAKING PROCESS WITHIN THE KEY EVENTS OF THE CRISIS AT THE POLAND-BELARUS BORDER

2024

## THE GUEST

Post-production spanned six months, including editing, with four months specifically dedicated to sound and picture finishing. This intensive work culminated in the film's World Premiere at IDFA, a festival renowned for showcasing impactful works that resonate with contemporary society.

Since the beginning of spring, a growing number of migrants have attempted to cross into Poland from Belarus. The growing influx of migrants, encouraged by the Belarusian and Russian authorities, may be a deliberate attempt to put Tusk's government in a difficult position where there are few positive political outcomes.

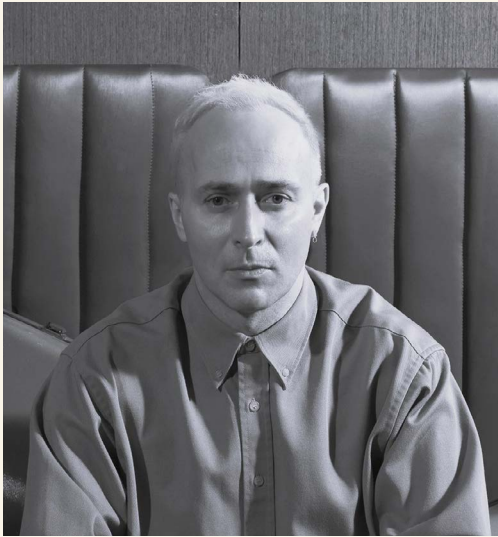
On 29 May, following the stabbing of a Polish soldier (who later died from his wounds) by a migrant trying to cross into Poland from Belarus, Prime Minister Donald Tusk announced plans to introduce an exclusion zone on parts of the border. The relevant regulation went into force on June 13. The exclusion zone bans unauthorised people from entering within 200 metres of the Polish side of the border in some places and up to two kilometres in others.

In October 2024, Poland's Prime Minister Donald Tusk announced that Poland will "temporarily suspend the right to asylum" and "demand recognition" of this decision from the EU, as part of a speech outlining a tougher new migration strategy. EU leaders rallied behind Polish Prime Minister Donald Tusk's decision to temporarily ban asylum for those coming from Russia or Belarus, warning Moscow not to weaponize migrant flows to destabilize European countries.

The new measures resemble previous, highly controversial ones introduced by the former Law and Justice (PiS) government in 2021 in response to the start of the migration crisis at the Belarus border. At the time, the opposition – which included members of Poland's current ruling coalition – criticised the government's actions.

## SOURCES:

NOTES FROM POLAND | AMNESTY INTERNATIONAL POLAND  
HELSINKI FOUNDATION FOR HUMAN RIGHTS | POLITICO



**COMPOSER**  
MICHAŁ PEPOL

Cellist, arranger, composer. He is a classically trained musician who does not fit into genres, an artist always hungry for new experiences, transgressions, and non-obvious contexts. In 2022, he made his debut with the solo album *Kora infinity* (Agora Muzyka), which contains unknown and unreleased recordings by the legendary Polish rock star Kora Jackowska. The project received enthusiastic reviews and was recognized as one of the 10 best Polish albums of 2022 by Polityka weekly, TVN 24 and Onet. The cellist also earned a nomination for the Coryphaeus of Polish Music award in the Personality of the Year 2022 category. Since 1998, Michał has been a member of the Royal String Quartet, and for 20 years he has been teaching a chamber music class at the Karol Szymanowski Music College in Warsaw. In October 2024, his second solo album *Cellotapes* was released by Polish Radio.

Documentary film producer and social activist. Co-founder of the boutique production company Plesnar & Krauss FILMS. Her productions appear at the most important festivals in Poland and around the world. Her last film *Faces of Agata* directed by Małgorzata Kozera won the Golden Hobby-Horse at the 63rd Krakow Film Festival and was nominated for the Eagles - Polish Film Awards. She was a member of the producers team behind multiply awarded *In The Rearview* by Maciek Hamela, shortlisted for the Academy Award in the Best Documentary Feature category. A member of the National Chamber of Audiovisual Producers KIPA. Member of the informal initiative of Women in Film.



**PRODUCER**  
MARIA KRAUSS






# THE GUEST



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