

## SUMMARY OF PROFESSIONAL ACCOMPLISHMENTS

by KRZYSZTOF LANG

### INITIATION

My decision to become a film director was taken more than forty years ago when I first looked into a viewfinder of a movie camera. I felt that the picture seen through the camera is more interesting than the actual image, that there was a secret hidden inside, as if it was a fragment of an unknown story, still untold. It was a strange, surprising discovery, but I sensed instinctively there was something more to it. In fact, a short fascination with the image seen through the camera did change my life. I was a promising student of chemistry, with an academic career at hand, and yet, the force of the mystery and the willingness to dive into the unknown world turned out to be more powerful. I think Krzysztof Kieślowski talks about something similar in *Blind Chance*, the film to which I particularly relate.

Rehearsals for an amateur film influenced me to continue my love affair with film. Finally, I was admitted to the newly opened Faculty of Radio and Television at the University of Silesia. During the studies, my supervisors were **Krzysztof Kieślowski** (documentary films) and **Edward Zębrowski** (feature films).

**A Queue Stander**, a documentary short made under the supervision of Kieślowski, is a portrait of a woman who is hired by different people to stand in a queue to buy meat in the times of economic crisis. In the prologue, I risked doing a structural experiment that involved synthetic, fully chronological editing of an on-camera conversation with the protagonist. The scene resembled a collage of sentence fragments uttered with different emotions and in different field sizes. Were I to compare it to the art of painting, I might call this sequence a film cubist portrait. Kieślowski watched this part twice and offered a short comment: 'Well, yes, that's how you can do it too.'

**A Boomerang**, a fiction short made under the supervision of Edward Zębrowski, was inspired by a short story by Marek Hłasko. It depicts two prisoners who manage to escape from a prison. In terms of their subjects and the production methods, these two shorts clearly suggested that I was interested in realistic cinema, namely cinema that believed in reality, according to the division proposed by André Bazin<sup>1</sup>.

<sup>1</sup> André Bazin (1918- 1958): a French film critic, the author of essays edited by Bolesław Michalek, *Film i rzeczywistość*, published by WAF, 1965.

### ZESPÓŁ FILMOWY 'X'

In 1981, directly after my graduation, I was offered a job in **Andrzej Wajda's production studio called Zespół Filmowy 'X'** ('X' Film Group). Back then, I thought I had the luck of the devil because Zespół 'X' was one of the two leading film production studios in Poland, along with Zespół 'TOR'.

The creative supervisors – Andrzej Wajda and Bolesław Michalek, a literary manager – and a group of my older colleagues, such as Agnieszka Holland, Feliks Falk, Ryszard Bugajski, Tomasz Żygadło, Janusz Kijowski and others were friendly and ambitious collaborators. At Zespół 'X', discussions about screenplays reached the level I can now only wish for. There was a legendary tradition of a director sitting across from the Wajda-Michalek duo. Meetings with Michalek and Wajda as well as comments from fellow colleagues motivated everyone to work even harder on a screenplay. There, I learned from the best creators what cinema really was. Working in such an atmosphere, I simply could not come up with silly, trivial ideas. I had been an intern for a few months when I finally managed to write a screenplay for a one-hour TV film, which went into production soon afterwards.

Until that moment, my career seemed to have been going smoothly. Then, a general apocalypse struck. The introduction of martial law ruined my plans. Once the management of Zespół 'X' was dismissed, its members decided to disband the studio. Overnight, Zespół 'X' was closed down, and I lost my job.

Two years after the introduction of martial law, I was finally able to make the one-hour television film, which had been in development before. Formally, **A Draw** was my feature debut, but its review screening was attended only by television station decision-makers, without even one representative of Zespół 'X'.

Based on true events, *A Draw* tells the story of a football referee, who comes to a small Silesian town to preside over a match between two fourth-league teams. He doesn't know that the match has been fixed and one of the players is his son, who's been growing up without a father. The game leads to a confrontation between the father and the son. In the finale, the son saves his father from the crowd of enraged football fans, who want to lynch the referee.

*A Draw*, with its dynamic cinematography by Piotr Sobociński, also making his debut, is guilty of certain mannerism resulting from a technical idea of the youthful filmmakers. The cinematographer and I decided to make this movie using three ranges of colour: whites, reds, and greys. What it meant to symbolize disappeared on the imperfect ORWO tape, while gutters and rubbish bins, painted white like in Kazimierz Kutz's *Nobody's Calling*, strike the viewer as odd. All in all, this highly creative idea does not match the realistic plot, the most interesting elements being those that stay close to real life.

A Draw was 'a posthumous child' of Zespół 'X' and formally its last production, which conclusively ended an unfulfilled chapter in my career.

Yet, before it happened, I had to face the reality of martial law. Paradoxically, the situation in which I felt like a bereaved artist with a short filmography forced me to search for my own path and led me to **Chełmska 21**, to the **Documentary and Feature Film Studios** (WFDF).

#### CHEŁMSKA 21

I ended up at the Film Studios located at Chełmska 21 in Warsaw at the worst possible moment. It was the beginning of the martial law period: directors working at the Studios went on strike because censorship tightened after the period of perfect artistic freedom in 1981. The Studios had practically come to a standstill.

As I started out at Chełmska, I didn't know what was going on. I was only surprised that my story, the subject of which was martial law, was so quickly accepted. The laconic screenplay was based on the reconstruction of an operator recording the memorable words: 'This conversation is controlled,' the phrase which spread all over the world.

Happy with the fact that I just got a chance to make my first cinema movie, I took the accepted script and went to the bar at the Studios. There, my fellow colleagues quickly made me realize that the authorities manipulated me into being a strike breaker. I was trapped. Even though I wanted to make a film, which could be my documentary debut, I didn't want to break the solidarity of filmmakers.

The problem was solved once my colleagues learnt what my screenplay was about. They changed their opinions at once and, in fact, encouraged me to turn it into a film.

**CONVERSATION '82** is a pseudo-documentary reconstruction of an actual event. Long, dark corridors of the Warsaw telephone exchange that the protagonist paces evoke the atmosphere of the Kafkaesque martial law. The rich sound layer adds symbolism to the black-and-white images. This film made me aware of the importance of sound and its creative possibilities.

**SHADOWS**, a short film about an exhibition of the Warsaw Uprising, developed the concept of a documentary narrative used in my previous film. Symbolic images reveal their metaphorical meaning through the music score, applied contrapuntally, abounding in sound effects. Such a solution turned the film into a metaphor for martial law.

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My third film **QUITE ALL RIGHT** is a classically told documentary about a voluntary labour camp in Praszka, a small town in the centre of Poland. The movie consists mainly of glimpses of daily life at the camp, which results in a dissection of the Orwell-like world. This film was never approved by communist censors.

The three documentaries described above, which were produced at the Chełmska Film Studios and told by means of Aesopian language<sup>2</sup>, made up my MA thesis in Directing, for which I received the highest grade in the final exam. The thesis was supervised by Krzysztof Kieślowski, and reviewed by Marcel Łoziński and Andrzej Zajączkowski.

Being a new graduate, I was employed full-time as a director by the Chełmska Film Studios, which, from then on, became my second home for the next few years.

It is worth analysing two documentary features that I made at Chełmska: **THE TRIAL**, a film about the trial of General Stanisław Tatar, and **WARSAW UPRISING 1944**, a film made for the 50<sup>th</sup> anniversary of this historic event.

#### THE TRIAL

The film's production, dramatic at times like an action movie, coincided with the transformation period of 1988/1989. This is a story about the behind-the-scenes details of a famous trial of General Stanisław Tatar<sup>3</sup>, which was meant to discover a conspiracy within the Polish Army, but, as it later turned out, was in fact a show trial used by the communist authorities to get rid of officers whose loyalty towards the new government was questionable.

The movie consists of traditional on-camera interviews with characters and archive footage, mainly from *The Polish Film Chronicle (Polska Kronika Filmowa)* of the 1950s. The main archive material, which makes up the narrative arc, was the rejected Film Chronicle footage, that is the material that had never been broadcast before, buried in the archives for more than forty years. The screening, which was organized in secret still in the martial law period, was a turning point for me. I knew I had a documentary jewel in hands and I could not waste the chance offered by fate.

<sup>2</sup> Aesopian language is communications that convey an innocent meaning to outsiders but hold a concealed meaning to informed members of a conspiracy or underground movement. It refers to the ancient Greek fabulist Aesop. (Wikipedia. Retrieved 12 March 2018)

<sup>3</sup> Stanisław Tatar (1896–1980): a Polish brigade general. In 1951, he was tried and sentenced to life imprisonment in the show Trial of the Generals. (Wikipedia. Retrieved 12 March 2018)

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Although I did not make **THE TRIAL** until six years later, the film still became important historical evidence, revealing the previously unpublished documentary footage and dramatic accounts of participants of the actual events. At the end of the filming, I managed to locate in Kiev and interview one of the main 'directors' of the trial, Antoni Skulbaszewski<sup>4</sup>, an NKVD colonel responsible for the death of many innocent officers. The conversation or rather a psycho-drama session that I recorded in his Kiev flat has remained the sole piece of historical evidence. In the film, only an excerpt of this interview is used as the epilogue to the entire story.

While making *The Trial*, I found it fascinating to discover tiny details of mechanisms operating in the totalitarian regime.

Apart from Poland, *The Trial* was broadcast by RAI DUE, the second channel of the Italian television. Its reviews were published by Italy's *Corriere della sera* and the UK's *The Times*.

My film, ex aequo with Marcel Łoziński's *Katyni Forest*, received the Sesterce d'argent Award at the IFF in Nyon, Switzerland.

For many reasons, the making of *The Trial* was a breakthrough experience for me. I realized that I enjoyed digging in history and uncovering its unknown aspects. It felt a little like discovering new laws of nature.

#### TELEVISION THEATRE

While working at the Chelmska Film Studios, I started a regular collaboration with the Television Theatre. Mastering my directing skills as well as understanding literary conventions, the dialogue rhythm, and the function of words resulted from working with renowned actors such as Gustaw Holoubek in **Heinrich von Kleist's *The Prince of Homburg*** (awarded Prix Italia for this role), Teresa Budzisz-Krzyżanowska in the same play, Zbigniew Zapasiewicz in ***The Table***, an intimate play by **Ida Fink**, and Janusz Gajos in **Henrik Ibsen's *Brand***. Without my experience at the Television Theatre, I wouldn't have understood the importance of Ibsen's pause or the convention of Molière's comedy. I perceive the Television Theatre as a significant part of my career.

<sup>4</sup> Antoni Skulbaszewski (1915 – 1990): a colonel of the Soviet Army and the Polish Army, the Chief Military Prosecutor. (<https://pl.wikipedia.org> Retrieved 12 March 2018)

#### CINEMA

My cinema debut – quite late, to be honest – developed slowly and not without obstacles.

At the end of 1980s, inspired by young Poles going abroad in search of a better life, I wrote a screenplay titled:

#### PAPER MARRIAGE

This is a story of a young, attractive, and ambitious Polish woman who goes to the UK to have a sham marriage. This 'paper marriage' is supposed to be her passport to prosperity. Unfortunately, upon arrival, it turns out that her plans fall through because her husband-to-be refuses to do what they previously agreed on. In order to stay in the UK, the protagonist must quickly find a substitute. Finally, she manages to convince a man she accidentally meets, who demands money for the favour he grants her. The Polish go-getter finds a part of the money and marries the man. Soon afterwards, she runs into trouble as it turns out that her husband is a petty criminal.

The story ends well because the problems of the 'paper' husband bring the characters closer together. The finale implies that the sham marriage will turn into a real one after all.

The screenplay called for shooting locations in Poland and the United Kingdom. Jerzy Hoffman, the head of Zespół 'Zodiak' ('Zodiak' Film Group), made things clear: 'Zodiak' would secure funding for the Polish part, but to finance the British part, I needed to find money on my own.

Nolens volens, I became a co-producer of my debut. A British Council grant I received for a film internship in Newcastle was entirely spent on the quest for a UK producer and preliminary research. I was lucky because already at the beginning of my stay in the UK, I was able to successfully pitch my script to a well-known independent producer, **Mark Forstater**, who provided funds for the budget gap.

Consequently, **PAPER MARRIAGE**, officially a Polish-British co-production with the original English title, was shot in English, with the British cast and a Polish actress playing the protagonist. Worried that a Pole's language skills wouldn't be sufficient, Forstater refrained from casting a Polish actress for this role for quite a long time. However, I insistently rejected fairly famous British actresses who were suggested. I didn't believe that even the best British actress could convincingly play a Polish woman. Finally, I got my way and an audition took place in Poland. As a result, Joanna Trzecieńska was selected for the role. Having spent one month training with a language coach, she was ready to go on the set.

The co-production contract stated that some British interiors would be built in Poland. Allan Starski, the film's production designer, did a brilliant job. Even people from the UK couldn't tell the interiors he prepared in a Warsaw studio from British real-life locations. The artistic consistency of *Paper Marriage* was achieved, among other things, by the high-quality production design.

While filming *Paper Marriage*, I mostly used wide-angle lenses because I wanted the viewer to see the context of the story. My favourite lens in this film was the 24mm. The wide angle made it possible for the audience to see not only the characters, but also the space where they moved. The spatial context was important as it built the protagonist's new world, which was a counterpoint to her dreams.

The making of *Paper Marriage* was an instructive experience, in which I was incredibly lucky. The film increased my confidence. After all, I managed to pull off a Polish-British co-production, I was able to change the minds of my English partners about many solutions, and finally, I directed a film in English.

Undoubtedly, I can perceive *Paper Marriage* as 'my own movie', from the first idea to its final shape. The collaboration with the British crew taught me discipline and organization, which are hard to find on a Polish film set.

This uncomplicated story gracefully played by the two protagonists – Joanna Trzecieńska performed alongside Gary Kemp, an actor, musician, and the leader of the rock band Spandau Ballet – perfectly suited the tastes of international audiences and opened the door for my next films.

*Paper Marriage* was sold to a number of countries owing to its original language and the attractive cast. Apart from Gary Kemp, it also features Rita Tushingham (A Taste of Honey, Doctor Zhivago). The British distributor promoted the film as 'a romantic comedy'. It was the first time I'd heard about this genre, which would get back at me in Poland a few years later.

Several months after *Paper Marriage* was released in Polish cinemas, I received a letter from Andrzej Wajda:

*'I have seen Paper Marriage. You've made a good, smart film. In the times of madness and mediocrity, I see someone who puts his heart in cinema and in characters who come alive on screen. Though it has come so late and without my help, I am happy to watch another film sprung from the approach to cinema shared by the Zespół 'X' team. Please accept my congratulations and best wishes. Your friend, Andrzej Wajda'*

This short letter by the true master of cinema partly compensated for my ordeal of making it to the big screen after the introduction of martial law. Finally, I had my long-awaited cinema debut, which I practically co-produced.

My next feature film, **PROVOCATEUR**, brought together my two passions: mountains and history. I was the creator and a co-writer of the screenplay, which was inspired by actual events that happened in Zakopane at the beginning of the 20<sup>th</sup> century. Accidentally, a friend of mine came across a letter by Władysław Orkan<sup>5</sup>, which described an investigation into the activities of an Okhrana agent, who was trying to penetrate groups of Polish terrorists operating in the Austrian Partition. I combined this fact with the beginnings of mountaineering and came up with a story of a terrorist who takes to climbing.

*Provocateur* is a drama set at the beginning of the 20<sup>th</sup> century. The shooting took place primarily in Zakopane and the Morskie Oko Valley in the Tatra Mountains. The production of the film, especially the mountain sequences, turned out to be extremely difficult. The movie was made in the times when computer graphics in Poland only started to develop, so actors and their stand-ins had to climb for real. Sometimes, during one shooting day, we barely managed to film scenes from three camera positions, namely four or five times fewer than normally.

Unfortunately, what we missed in mountain sequences was a small camera crane with a head operated by remote control, which would enable us to make the climbing scenes more dynamic. Such a crane was included in the production budget. However, when our Czech co-producers saw that we planned to mount it in the face of Minich, they thought we were mad and left the film set. The lack of such a crane resulted in climbing scenes that were too static. The camera, which stands still, makes it impossible for the viewers to have a reference point, therefore they don't have the sense of space or its vastness, which should influence emotions.

*Provocateur* was made with the financial support from Eurimages and in Polish-British-Czech co-production. The British believed that the first draft of the script was too obvious, so it was rewritten according to their suggestions, resulting in a draft that left the viewers to guess what characters' motivations were. I think it was a mistake. Such cuts should be made only in the editing room once the filming is over. The plot, which is psychologically complex, becomes broken at times because of the cuts suggested by the British partners. In consequence, it might be incomprehensible for some viewers.

Despite certain imperfections, I am particularly fond of *Provocateur* as it contains many personal elements and stems from my fascination and experience.

<sup>5</sup> Władysław Orkan (1875–1930): the pen name of Franciszek Ksawery Smaclarz, a writer from the Young Poland period. (Wikipedia. Retrieved 12 March 2018)

The concept for this film came into being also because I knew a lot about hiking and climbing.

The film was selected for screening at a number of international festivals, such as Montreal, Chicago, and Sochi.

After *Provocateur*, I slowly moved away from documentary cinema. I found mise-en-scène and working with actors more and more appealing. Yet, I thought and I still think of myself as a documentary director. Documentaries taught me how to be patient and humble, broadened my knowledge of human nature, and, most importantly, inspired me to search for truth.

For many years, I considered Chelmska 21 to be more than just an address of the Film Studios. It was a place where creators came to talk about life and daily reality, and to draw conclusions. This style of making documentary cinema was shared by such directors as Makarczyński and Karabasz, later followed by Kieślowski, Łoziński, Piwoński, Zygadlo, Gryczelowska, Kamińska, and many others. Although their films were usually about ordinary people and their everyday problems, they conveyed more than just a trivial image of life. Owing to the masterful directing skills, which comprised excellent cinematography and smart editing, their movies became an intelligent observation or a metaphor.

The years I spent at Chelmska while working there permeated me with the unique atmosphere of that place. Perhaps this is why when it comes to feature films, I primarily seek the truth.

My transition to fiction cinema was natural and did not separate me forever from documentary cinema. Between feature films, television theatre plays, and television series, I made a few documentaries, which I consider to be valuable in my filmography. The most important of these are as follows: **TRUE DOGS**, a docu-soap about the work of the police, **PARADIZE**, a film about the Polish advertising market developing rapidly in the 1990s, **ADRENALINE**, a documentary about a prison for young criminals, awarded at the Kraków Film Festival, and recently, **MY ENEMY, MY LOVE**, a story of a Polish woman flirting with the Germans during the war.

To some degree, each of my documentaries and fiction films is rooted in Chelmska. During the production, I often wondered what my fellow colleagues of the Film Studios would say about them. There was an unwritten rule at Chelmska that new films, still in editing, were shown to fellow colleagues in exchange for their opinions. These informal consultations were priceless as they helped to change the mistakes and thus develop one's directing skills. These screenings and discussions are something I truly miss nowadays.

## NEW TIMES

After the political transformation and the closedown of state-funded film studios, movie circles were highly disintegrated. Our film industry was converting into the producer system. The Polish cinema stopped being political and moved towards popular culture. I always liked good genre movies, so I decided to produce one at the earliest opportunity.

**QUIET ZONE**, a thriller shot in eighteen days, was an attempt at making a genre film. It tells the story of a young woman who runs into trouble while she tries to bring help for her husband, who is stuck in a broken car in the middle of a forest. When she gets into a car she stops, she doesn't suspect the next 24 hours will be a nightmare that is going to change her life forever.

Together with Bartek Prokopowicz, the DOP, we decided that the film would be a pseudo-documentary, so it was filmed with a small video camera, without a tripod. The jittery, moving camera and controlled technical imperfection, which resulted from copying the video image onto film tape, made it look like a documentary.

Particularly impressive is Edyta Olszówka, the actress playing the protagonist, who did an outstanding job in this film. I had never worked before or since with an actress who would play her role with such commitment. The emotional throbbing she experienced while performing her role filled with physical suffering made me anxious if I could guide her. Fortunately, I need not have worried. Today, I believe that *Quiet Zone* had in fact two creators: Edyta Olszówka and myself. I cannot imagine any other actress playing this role better than she did.

## ROMANTIC COMEDIES

After *Quiet Zone*, I was trying to secure financing for a film about Władysław Mazurkiewicz,<sup>6</sup> but back then, no producer was willing to invest in a crime drama. The market was dominated by romantic comedies adored by the Polish audience. I did not want to follow this trend, even though my *Paper Marriage* was a classic rom-com.

There is nothing wrong with making romantic comedies. But basically, they should not present implausible situations and oversimplified characters.

While waiting for better times to come, I set up a production company. My first production was *The Law of the City*, a crime television series for Polsat, a bleak story set in the circles of security guards.

<sup>6</sup> Władysław Mazurkiewicz (1911-1957): a serial killer from Kraków, nicknamed 'Handsome Władzio'. (Wikipedia, Retrieved 12 March 2018)

At some point, longing to work on the feature film set, I agreed to make a romantic comedy, provided that I would be able to contribute to the screenplay.

And yet, neither *LOVE ON THE CATWALK* nor another romantic comedy *BREAKFAST IN BED* did not give me as much satisfaction as *Paper Marriage* despite the high audience figures. Even a few successful scenes cannot change my attitude towards these films. Stemming from the world to which I cannot relate, they remain filmography items I was merely commissioned to make.

Things went differently with my next film *THE WEAKER SEX?* Initially, it was meant to be a romantic comedy, but, after all, it was not. The screenplay's first title was *The Bitch*, like the novel it was based on.

The book's protagonist is a young woman from a small town, a typical big-city transplant, who loses her corporate job because of her best friend's scheme. The artificial hipster world falls apart overnight: the protagonist must choose between 'to have' and 'to be'. This dilemma is a character test for her, which she passes in flying colours.

This novel offered me a chance to tell a story about contemporary thirty-year-olds. Finally, instead of a romantic comedy, I made a drama ridiculing young corporate workers.

While making *The Weaker Sex?*, I collaborated with Michael Coulter, an Oscar-nominated British cinematographer, who worked on famous romantic comedies, such as *Notting Hill*, *Four Weddings and a Funeral*, and *Love Actually*.

The collaboration with Coulter turned out to be a perfect one. A dependable colleague, he never questioned my concept for a scene or a camera position. Obviously, he suggested correcting certain elements, but he did it extremely politely. If he had an idea, he did not push, but rather put it forward. Such an attitude differed significantly from my previous experiences.

Happy enough with the box office figures of *The Weaker Sex?*, the distributor decided to take a risk and offered a financial support for my film about Władysław Mazurkiewicz.

#### **THE LULLABY KILLER: SUCCESS**

Someone said: 'You hold a mirror to crime to see what's happening in society.'  
*The Lullaby Killer* illustrates this hypothesis.

Every era creates a unique ensemble of attitudes and relations resulting from social conditions. Every era discovers some new traits of human nature that dominate other characteristics in a given social and political context. Stalinism is a historically recent phenomenon, so, in this sense, it was worth approaching that period to study human attitudes and behaviour.

The screenplay of *The Lullaby Killer*, a story based on true events, is a confrontation of two main characters: Władysław Mazurkiewicz, who's a serial killer, and the Militia officer, who's chasing him.

The looks and manners of Mazurkiewicz, a bon vivant from Kraków, awakens the secret longing for freedom symbolized by the West in the Militia officer investigating his case. Like an exotic bird, Mazurkiewicz brings a breeze of liberty and independence into the dull world of repellent socialism. He creates the illusion of living a better life, which in Poland generally means smuggled goods from the West and the news broadcast by the Radio Free Europe. His life ends, however, when he is tried and sentenced to death by hanging, which is the result of the investigation conducted by the indomitable Militia officer.

*The Lullaby Killer* is a crime story that follows the film noir conventions. Adam Sikora, the film's DOP, uses the shadow-and-light cinematography, so typical of this genre, to underline the dramatic events.

Having made this film, I felt slightly unsatisfied. Despite the high-profile cast and an excellent performance of Mazurkiewicz's role by Andrzej Chyra, the movie lacked a pause for breath. Also, the main plots, drastically limited, lost the appropriate balance due to rewrites and clipped scenes demanded by the producer for financial reasons.

Irrespective of some negative reviews, I consider *The Lullaby Killer* to be an important movie in my filmography, which helped me once again to find my place in cinema. This film took me back to historical movies. My next project will be an attempt to settle accounts with the communist times in Poland.

Directors fall into two categories. One: people like Bergman, Fellini and Has, who keep making basically one film through all their life. Two: directors like Spielberg, Altman and Polański, whose films differ depending on the subject. I belong to the latter category: what matters to me is the story. The genre diversity of my films results from the diversity of stories that I tell. It seems I have a personality of the Slavic deity Svetovid, who wants to look in all four directions to see the world.

CURRICULUM VITAE

- Born 2<sup>nd</sup> June 1950 in Warsaw.
- 1964 – 1968 XIV Liceum im. Klementa Gottwalda (currently: Stanisława Staszica) in Warsaw  
(Klement Gottwald Secondary School No. 14 in Warsaw)
- 1968 – 1973 MA diploma at the Faculty of Chemistry (University of Warsaw)
- 1974 – 1975 junior lecturer at the Institute of Mathematical Machines
- 1975 – 1976 research worker at the Institute of Biochemistry and Biophysics (Polish Academy of Sciences)
- 1976 – 1977 junior lecturer at the Faculty of Conservation and Restoration of Works of Art (Academy of Fine Arts in Warsaw)
- 1978 – 1981 studied at the Faculty of Radio and Television (University of Silesia)
- 1981 – 1982 member of Zespół Filmowy 'X'
- 1982 – 1987 director at the Documentary and Feature Film Studios (Chelmska 21)
- 1985 MA diploma at the Faculty of Radio and Television (University of Silesia)
- 1989 received a British Council grant (United Kingdom)
- 2006 – 2018 supervised productions made by TFT Film Studio, television series for TVP, Polsat, TVN as well as documentary films
- 2012 – 2018 lecturer at the Faculty of Radio and Television (University of Silesia)
- 2014 PhD dissertation at the Faculty of Radio and Television (University of Silesia)

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