

Katowice, 30 January 2019

dr Paweł CHORZEPA

Krzysztof Kieślowski Faculty of Radio and Television
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Summary of professional accomplishments

1. *Name and Surname:*

Paweł CHORZEPA

2. *Diplomas and academic degrees*

- Master of Film Art, Faculty of Radio and Television at the University of Silesia, 2011;
- Master of Philosophy, Institute of Philosophy of the Jagiellonian University, 2013;
- PhD in Film Art, Krzysztof Kieślowski Radio and Television Faculty, University of Silesia, 2016, title of the dissertation: Fictionalized documentary – conventions, values. Theoretical considerations based on the film “Zud”, supervisor: prof. dr hab. Maciej Pieprzyca.

3. *Information on previous employment in scientific and research institutions:*

- 2015 until now – Jan Matejko Fine Arts Academy in Kraków – academic teacher at the scenography course
- 2016–2016 – AMA Film Academy, Kraków – academic teacher at the cinematography course
- 2011 until now – School of Cinematography at the University of Radio and Television, position: lecturer – academic teacher

Main workplace: School of Cinematography, Krzysztof Kieślowski Faculty of Radio and Television, University of Silesia in Katowice.

4. *Indication of the achievement resulting from art. 16 sec. 2 of the Act of 14 March 2003 on academic degrees and academic title and on degrees and title in the field of art (Journal of Laws No. 65, item 595, as amended):*



a) **title of the achievement (*a work distinguished in the habilitation proceedings*)**

Film entitled „PIERWSZY POLAK NA MARSIE”/”FIRST POLE ON MARS”, dir. Agnieszka Elbanowska, DoP Paweł Chorzępa, Square Film Studio 2016, 37 minutes, genre: documentary film (premiere: 10 November 2016)

b) **discussion of the scientific purpose of the above work and achieved results together with a discussion of their possible use**

The main goal of my creative and artistic work is to find an answer to the question: *What is the essence of the work of a documentary cinematographer?*

It is said that in the eyes of the audience for a documentary to contain an objective truth about a man or a specific event, it should be recorded in the least mediated way, the closest possible to pure observation. In my opinion, this assumption is incorrect as already starting work on a documentary, the director introduces me – the cinematographer – into the world of a new reality in which I learn about its principles and structure. Sole observation of the situation and waiting for the right moment to turn on the camera are inadequate. A selection of “looking” should be done in a thoughtful way. I accomplish this by limiting possible formal procedures, i.e. the way the camera works, the use of specific lenses, the selection of the correct point of view, the movement of the camera, the creation of light. This choice is used to build a coherent world, which is a reflection of the way the character perceives their world, or correlates this world in a different way.

The visual world in the film "First Pole on Mars" dir. Agnieszka Elbanowska has been divided into three chapters. The first shows a subjective view of the main character, Kazimierz Błaszczak, who, using a *camcorder* camera, registers himself (initially records his face and then shows what he observes, commenting live). This way of realization allows one to find out what the film character thinks about himself and how he wants to be perceived by others. This idea was born as a result of getting acquainted with the archival materials collected by Kazimierz, who for many years recorded his own life.

The second world was more difficult to implement, because it was intended to tell a story about Kazimierz in the most authentic and simple way, but it had to differ from the main character’s subjective camera. I created it through objective registration, which “spied” on his loneliness and showed the absurdity of the situation in which he was.

The third world is a counter against the two previous ones – a complete creation, it’s totally unreal. It is the answer to the question: “What does the society think about it?”. I tried to excessively formalize all possible elements except for what the characters say, e.g. set design; frames that give the impression of motionless pictures in which people are placed in an unnatural

way; building a “plain” surface composition, in which there is no multitude of plans – symmetrical, central setting of characters; light, which, by flat lighting from the camera to the whole background and, additionally, thanks to single point-of-face exposure, causes the effect of separating the characters from the second plan. All this to recall a perspective similar to that of church icons. This procedure aimed to demolish the rule of document’s authenticity in order to intensify the impression of the absurdity of the situation – the inhabitants of the village are building a huge radio telescope to be able to contact Kazimierz who is taking part in the space shuttle contest in order to fly to Mars.

Understanding the document in such a way – in which film genres are mixed up, and the filmmaking is not just a registration of events in which the most important criterion is authenticity, but an attempt to build it in a completely artificially created situation – started from the first film: “The Lowland Landscape with a Cradle” (2009), which I made with the director Arkadiusz Biedrzycki. The visual reality was created there by combining the film’s character – a man addicted to alcohol – with refined, almost too aesthetic frames showing his surroundings. Such a method was to help express the idea that in such a beautiful world, one can still get lost so much. Another example of a film that shaped my thinking about in-depth observation of reality and then creating it, is “Piece of Summer” (2010), dir. Marta Minorowicz. The way to extract significant emotions accompanying the characters was to record events repeatedly at specific places and at a specific time. One of the characters of the documentary even became the nature itself. I developed this method in the next film entitled “Zud” (2016), dir. Marta Minorowicz, which was awarded, among others, with Andrzej Munk Award for exceeding the boundaries of the documentary: for “*strong and mature feature film cinematography created with very modest means in documentary conditions [...]*”. This confirmed my conviction that one should go further in thinking – beyond the normal understanding of what Kazimierz Karabasz called “a patient eye”. The contemporary audience is much more demanding than in the times of the above-mentioned outstanding documentary maker or the Lumière brothers. It is worth considering what measures would the present directors have to use to arouse such terror among the audience as the image of the train entering the station in Ciotat. In a world, where every phone is equipped with a camera, and people are much more aware of the language of film, it is hard to find a sophisticated yet innovative form. Hence, in my search I try to turn towards the inter-nature of the document, because, in my opinion, it is the key to artistic development.

When I ask myself: “Where is the honesty of a documentarist who interferes so much with the existing reality?”, I answer that it lies in a reliable exploration of the world of the protagonist, which takes place during the in-depth documentation. This knowledge of the essence of truth allows to modify the situation that becomes a means of communication. The truth is always subjective, because it is formed between the creator and reality. The artist’s task

is to filter through their own sensitivity what they saw during the documentation, and to fairly reproduce this situation during the shooting. The documentary film is not based only on the compilation of specific information, but also on the emotions that the audience can participate in, and which come out not only from the film characters, but also from the filmmakers who experienced the reality that they later on presented. Thus the subjective truth results from the impression, a feeling that happened while meeting the character, and the essence is to find a suitable way to transfer this experience, which will make the film become something more important than just a pure observation.

At the beginning of my artistic journey, I was convinced that a document that deeply touches reality should contain two categories: authenticity and honesty. Today, I believe in only one category: honesty.

5. *Discussion of other scientific and research achievements*

As a director of the documentary film “SYNEK/THE BOY” that has been being made for the last few years, I have learned to look more consistently at the story realized with the help of pictures and frames. In my opinion, the documentary film is not about the constant search for beautiful shots that just too often carry neither story nor dramaturgy. Nor is it about telling stories only by illustrating consecutive dialogues. In my opinion, one should focus on what reality wants to tell us in the sphere of image and sound, but in a subtle, ambiguous and unspoken way, because it is somewhere between the sphere of information and emotions. An important issue is to pay attention to the key elements of specific situations that can move one to a higher intellectual level – provoke references to previous scenes, but not in a brutal, but rather sublime way. The relationships in the structure (between the scenes, the shots – both at the rhythm and the emotions level) are of great importance here, as they build the story. The director should already be aware of these scenes and shots, as well as the intended goals on the documentary set. I explain it because, as a director and an editor, I only gained this knowledge, unavailable during my education and artistic path as a cinematographer. This experience allows me to look at the issue of creation from a different point of view, as well as at the issue of building cohesion in a film work.

Since the beginning of my professional career, I have been looking for a combination of two film types – a feature and a documentary film. It seems to me that thanks to my sensitivity I have been somehow able to braid them in a subtle way and explore new areas in filmmaking. A very interesting project in which I had the opportunity to participate as a cinematographer is “Opera about Poland” (2016), dir. Piotr Stasik, which is a kind of hybrid – a film on the borderline of genres, containing elements of a document, feature, and opera. Another example is the documentary “Andrew Warhol, my factory”, dir. Bogdana Dziworski, in which creative

images play a key role – an experimental film in which all the limits of the genre are exceeded: a documentary, a feature, and even performance.

Despite such large involvement in projects that allow me to try new formal solutions, since 2016 – after obtaining a PhD degree – I have worked as a cinematographer in such documentaries as: “Przemek Dyakowski. Jazz life” (2017), dir. Andrzej Mańkowski, “Newborn” (2018), dir. Lidia Duda, “In between” (2018), dir. Jakub Piątek, “Chopin’s Piano” (2018), dir. Piotr Stasik, and also a short feature film “Relax” (2018), dir. Agnieszka Elbanowska. I also collaborated on the film “Imperative” (2016), dir. Tomasz Wolski and "Horse Riders" dir. Anna Gawlita.

For a while now I have been working intensively on the development of feature films that will enter the production period in 2019. They are: the short film “Maria nie żyje” / “Maria is dead”, dir. Martyna Majewska, full-length feature film “Magnesia”, dir. Maciej Bochniak, as well as the full-length film “Illusion”, dir. Marta Minorowicz. While filmmaking, I would like to use the knowledge that I gained as a documentarist, e.g. find the simplest solutions that will give the intended effect in creating scenes. The scenes planned in this way already at the script level, will give time and allow to extract subtlety on the film set, not limiting me by complicated technological solutions. As in the case of working on a documentary film, I will try to be vigilant and carefully observe the reality during the shooting.

6. *Didactic and organizational activity and popularization of science (in the field of film arts)*

As a scientific employee and a junior lecturer of the Krzysztof Kieślowski Faculty of Radio and Television in the School of Cinematography at the University of Silesia, I teach subjects thematically evolving around the cinematographic art, such as: *documentary workshop: a creative document, technique and cinematographic equipment*. This practice gives me the opportunity to share knowledge about: creation of visual reality in the situation of hardware limitations and a small composition of the film crew; technical analysis of the films frame by frame; seeing the light – how to transfer the observed natural light into the studio space. The workshops are an extremely important element in the education of a young documentary filmmaker, thus I try to pass the acquired knowledge in the most practical way.

The second area of this educational program is shaping students’ awareness in the implementation of audiovisual works with non-standard workshop solutions. A harmonious combination of these two educational spaces is a prerequisite for a graduate to later on be able *to create his own world on the screen*. At the same time, this program takes into account the paradigm of didactics in the field of art: *to liberate* and not *enslave*, which develops among others: critical thinking, imagination, originality, authenticity, solidity, anarchy of artistic thinking, and finally, consent to personal risk (full list of graduate work in the application

documentation). The effects of graduate work are presented at national and international festivals. I have participated many times in the diploma procedures of students as well as extraordinary promotion of their work. It should be emphasized that this approach in the didactic process, in the field of art, shapes nonconformist attitudes and provokes transgressive activities.

Since 2016, I have been supervising students' short films, including: "Przystań" dir. Marcin Lesisz (2016), "Answer" (2016), dir. Tadeusz Kabicz, "The Fatal Effects of Reading Books" (2016), dir. Paweł Powolny, "Maria's World" (2017), dir. Katarzyna Żak, "Fortunately" (2017), dir. Piotr Januszkiewicz, "Where is the grandfather" (2018), dir. Adam Uryniak and "Elizabeth" (2018), dir. Wojciech Klimal.

In addition, I teach classes in English for students of the Erasmus + Exchange Program and I acted as a thesis supervisor and reviewer in the MA thesis procedure for: MA Patryk Kin, MA Syndia Palacz, MA Robert Nizskiewicz and MA Katarzyna Kural-Sadowska.

Despite my main employment at the University of Silesia, I also systematically conduct other classes and workshops in the field of film, television and multimedia hybrid image technologies. Since 2015, I have been teaching at the Jan Matejko Academy of Fine Arts in Kraków in the course of scenography/stage design, where I share my knowledge about the foundations of the art of cinematography and cooperation between the set designer and the cinematographer. In 2016, I lectured visual analysis of films in the cinematography course at the AMA Film Academy in Kraków.

In 2014, I started my work as a curator of the documentary group during the film workshops "*FILM SPRING OPEN*", which I continue to this day. Two years later, together with prof. Bogdan Dziworski, I conducted a workshop for a group of 20 migrants and filmmakers as a part of the project "Fields of View" at Malta Festival Poznań, which resulted in short films presenting the city with the eyes of foreigners.

In 2017, I initiated and conducted film workshops for the youth of the Podkarpackie Film Commission "CamON", which aim at instilling the passion of filming through the making of a short documentary and feature film. I continued this undertaking in 2018.

In the same year, I conducted technical workshops on film equipment as part of the "Act Locally" program of the Polish-American Freedom Foundation implemented by the Academy for the Development of Philanthropy in Poland for the Film School 2018 by the Wajda School, as well as workshops for candidates for studies in the field of Cinematography and Photography of the Krzysztof Kieślowski Faculty of Radio and Television the University of Silesia in Katowice.

7. *Developing professional and didactic qualifications*



I constantly raise my professional and didactic qualifications by participating in foreign students' workshops and, among others, in an international scientific conference popularizing the field of film arts: (WRiTV 2018) "SEEKING NEW". I also undertake activities aimed at providing high quality education and extending teaching competences in the internationalization program, conducting lectures and workshops as part of the **ERASMUS +** program.

8. *Scientific supervision*

I have experience in educating young scientific staff by performing the function of a scientific supervisor in doctoral theses:

1. PhD dissertation of MA Bartosz Konopka (during the procedure);
2. PhD dissertation of MA Adam Bajerski (during the procedure).

9. *Activity to popularize the field of film arts*

I regularly participate in international film festivals in Poland and abroad, as well as accompanying meetings and discussions during which, among others, are screened my films. The most important festivals are: CAMERIMAGE International Festival of the Art of Cinematography, Polish Feature Film Festival in Gdynia, Berlinale International Film Festival, Krakow Film Festival, Warsaw Film Festival, Documentary Festival Eindhoven "DOCfeed", Koszalin Debut Film Festival "Youth and Film", International Short Film Festival "Żubroffka" in Białystok.

At the same time, I initiated, thematically prepared and independently conducted film workshops called CamON. The workshops were addressed to the youth and were conducted in cooperation with the Podkarpackie Film Commission. They are the result of a combination of my passion for the film, the desire to popularize film art, and my activities for the benefit of the region which I come from. Workshops, the first edition of which took place from 8/04/2017 to 14/11/2018, proved to be a success, and in 2019 their second edition is planned, which again I will be a patron of.

Since 2014 I have been cooperating with the "Film Spring Open", where I look after documentary groups during film workshops. I also regularly organize film workshops for foreign students of the Krzysztof Kieślowski Faculty of Radio and Television, during which they have the opportunity to learn the basics of working with a camera and to implement their own short film forms.


7