

PASTOR: FOUR MOVEMENTS



A FILM BY
JOANNA RECHNIO

70 mins / 2024 / Polish, English, English Subtitles / Poland



EPF MEDIA GROUP, LLC
324 S. Beverly Drive, PMB 437
Beverly Hills, CA 90212
(323) 301-3663
Website: www.epfmedia.com
Email: larry@epfmedia.com

SPECIAL SCREENINGS
LUNA CINEMA IN WARSAW, POLAND
TEATR WIELKI – POLISH NATIONAL OPERA

SYNOPSIS

Pastor. Four Movements is an intimate cinematic portrait of Krzysztof Pastor, the distinguished Polish dancer and choreographer. Filmed over four weeks of rehearsals for his ballet, *Our Chopin*, the documentary delves deep into Pastor's creative world, exploring not only his artistic process but also the emotional and intellectual layers behind dance as a form of storytelling. The film offers a rare glimpse into the world of ballet, allowing viewers to witness how movement can convey profound and intricate narratives. Pastor shares insights into his work, the sources of his inspiration, the history woven into his choreography, and the powerful stories that dance can tell. The rehearsals serve as a space where creativity flows and evolves, revealing the delicate balance between discipline and emotion, tradition and innovation. Pastor's openness is striking as the camera follows him closely, capturing his meticulous process of constructing scenes, his intimate interactions with dancers, and the weight of his anxieties as the premiere draws near. His voice, both as a narrator and in candid moments, conveys his profound connection to dance as a form of expression. The film goes beyond the surface of technique and performance, delving into how ballet communicates complex human experiences and emotions without words. Directed by Joanna Rechnio, *Pastor. Four Movements* redefines the conventional artist documentary. Divided into four acts, each filmed by a different cinematographer — Maciej Sobieraj, Michał Englert, Jacek Petrycki, and Marek Dawid — the film offers unique perspectives into Pastor's world. These visual interpretations reflect the multifaceted nature of dance, creating a dynamic and layered narrative. The film transforms ballet into a compelling story, revealing how each movement is imbued with history, emotion, and meaning, making it not just a visually stunning spectacle but a profound human tale.

DIRECTOR'S STATEMENT

Our story delves into the process of creating choreography and translating visual, literary, and historical references into the language of dance. I revealed the creative process, "demystifying" ballet, which is often seen as distant and incomprehensible.

I deliberately speak in a subjective, even provocative manner. I primarily gave Krzysztof Pastor the voice in this film, as it is about his vision of theatre and ballet. His voice accompanies scenes from rehearsals, our observations of theatre life, and fragments of choreographies.

The "structural axis" of the film is visible through shots from rehearsals and the premiere of the production *Our Chopin*. My goal was to show that dance is not merely a series of beautiful poses. Dance can convey much more than words; it can confront reality, speak out, and take a stance. The body is a medium for expressing our anxieties, dilemmas, losses, strength, and fragility. I wanted to conduct a sort of "vivisection" in front of the viewer, revealing the references the choreographer uses to create the performance: poems, paintings, dreams, movements observed in daily life—anything can inspire a work. I explore these inspirations and show how they are translated into dance.

Above all, the film is an engaging, sensual, and dense narrative. I deliberately avoided the perspective of the theatre audience, opting to go deeper, behind the scenes.

Here, I incorporated dance sequences created as impressions—one in each part of the film. These sequences showcase Krzysztof Pastor's ballet in its completed form, the result of the rehearsals we witness in the film. I selected four significant fragments from the performance, each important for representing neoclassical ballet and relevant to the theme of its respective part, and presented them subjectively. Not as part of a spectacle, but danced just for us, offstage, removed from their staging and "place of birth."

Konrad Drzewiecki once brought the ballet floor to the Tatra Hall so that the dancers could perform *Krzysztof* there. Wim Wenders took Pina Bausch's dancers to the streets of Wuppertal in his documentary. Chantal Akerman filmed dancers only in medium and close-up shots, completely defying tradition by intentionally excluding legs and full figures. While it was a risky and iconoclastic approach to dance, it revealed the strength of theatre's emotions. Dance is susceptible to formal experimentation, and that's when hidden meanings emerge.

I invited four cinematographers, each completely different, to collaborate on this project. Each worked on one part of the film, bringing their own approaches, experiences, and visual sensitivities. The first part was shot by Maciej Sobieraj, a young cinematographer who has worked on award-winning commercials and music videos. The second part was filmed by Michał Englert, a cinematographer known for his feature films. The third part was shot by Jacek Petrycki, a highly experienced creator of many documentaries and feature films. The final part was filmed by Marek Dawid, known for his documentaries and commercials and for constantly experimenting with form.

These four distinct views and approaches are meant to hold the viewer's attention on a challenging and hermetic subject while also expanding the field of vision through these varied perspectives.

Joanna Rechnio

DIRECTOR'S BIOGRAPHY

Born in 1972 in Warsaw, Joanna Rechnio is a director and screenwriter. She is a graduate of the Theater Studies Department at the Warsaw Academy of Dramatic Arts.

Rechnio is a highly acclaimed music video director, having created videos for some of Poland's biggest music stars. She is a recipient of the prestigious Fryderyk Award. Rechnio also produced a series of music documentaries for MTV, including the iconic portrayal of the Polish hip-hop scene "Mówią bloki, człowieku" ("The Blocks Speak, Man"). She has worked on various other television productions and short artistic films.

In addition to her music video work, Rechnio directs commercials both in Poland and abroad, with film shoots in Italy, Spain, Portugal, France, Russia, South America, and Africa. She has directed hundreds of projects, many of which have been featured and awarded at festivals such as KTR, Kreatura, Golden Drum, and Cannes. She is currently working on the script for a feature film.

PRODUCTION CREDITS

Director and screenwriter
Producer
Director of Photography
"ONE"
"TWO"
"THREE"
"FOUR"
Editor
Sound Design and Mix

Joanna Rechnio
Magdalena Raczkowska

Maciej Sobieraj P.S.C.
Michał Englert P.S.C.
Jacek Petrycki P.S.C.
Marek Dawid
Jarosław Barzan P.S.M.
Franciszek Kozłowski, Jerzy Pieniążek

Cast
Krzysztof Pastor

Dancers of Polish National Ballet

Yuka Ebihara
Jaeun Jung
Paweł Koncewoj
Maksim Woitiul
Vadzim Kezik
Marta Koncewoj
Palina Rusetskaya
Kristóf Szabó
Aneta Zbrzeźniak
Natalia Pasiut
Marco Esposito
Eliza Walaszczyk
Gianni Melfi
Anna Czeszejko
Ryota Kitai
Oliwia Górecka
Takeshi Watanabe
Barbara Derleta
Patryk Walczak
Olga Yaroshenko
Adam Myśliński
Laurence Elliott
Daria Majewska
Antonio Lanzo
Ana Kipshidze
Dagmara Dryl
Vladimir Yaroshenko
Paulina Bidzińska
Lubow Chmielewska
Joanna Drabik
Melissa Abel
Tomasz Fabiański
Anna Hop
Adam Huczka
Agnieszka Jankowska

Paulina Jurkowska
Natalia Kamińska
Anna Lorenc - Bondara
Ewa Nowak
Swietłana Owsiankina
Margarita Simonova
Patrycja Szykarczuk
Dawid Trzensimiech
Irina Wasilewska
Cezary Wąsik
Bartosz Zyśk
Łukasz Tużnik
Lorenzo Alberti
Marta Cerioli
Gregor Giselbrecht
Eugenie Hecquet
Théo Just
Mai Kageyama
Yurika Kitano
Demeter Kóbor
Manon Kolanowski
Sae Kwon
Francesco Leone
Phoebe Liggins
Carlos Martín Pérez
Shunsuke Mizui
Georgia Neaverson
Dan Ozeri
Rosa Pierro
Bianca Teixeira
Philip Tunstall
Rinaldo Venuti
Rachael Vrbancic
Michaela Zanzottera

Kalina Schubert

Ballet Assistants
Simonetta Lysy

Anita Kuskowska

And the Employees of the Polish National Opera

Artistic Supervisor	Maria Zmarz-Koczanowicz
Set Design "FOUR"	Elwira Pluta
Clothing Stylist "THREE"	Dzvinka Kukul
Prop Master	Sylwester Marszałkowski
Makeup	Lidia Wajdyk-Szmańda, Julita Jaskółka
1 st AD "THREE" & "FOUR"	Michał Marzec, Bartosz "Dzida" Jarzębski
Production Managers	Elwira Zielska, Małgorzata Zakrzewska
Location Managers	Monika Śliwa, Agnieszka Olszewska
Production Cooperation	Dagmara Sierańska
Set Manager "THREE"	Jan Jungrav
Sound Recording	Robert Kubik, Paweł Trąbicki, Mariusz Bielecki, Paweł RYTELEWSKI, Maciej Krupa
Cameramen	Krzysztof Wiśniewski, Michał Popiel Machnicki, Adam Suzin, Filip Drożdż
Steadicam Operators	Maciej Tomków, Mateusz Wasążnik
Steadicam Assistants	Sławomir Wierzbicki, Fryderyk Ślęzak
Director of Photography Assistants	Jakub Bednarek, Michał Hermanowski, Tomasz Czerwiński, Paweł Żelasko, Marcin Studniarek, Tomasz Habrewicz, Jan Sadowski, Jan Kozłowski,
Camera Assistants	Michał Hermanowski, Tomasz Kuliński, Michał Frączek, Michał Studniarek, Maciej Gołąb
Video Assistants	Marcin Cierluk, Piotr Twardowski, Bartłomiej Minor
Chief Lighting Technicians	Krzysztof Żurowicz, Sebastian Karczmarczyk, Olaf Silka, Michał Targoński, Bartłomiej Nowakowski
Electricians	Michał "Larry" Kruk, Rafał Okyne, Jacek Kurowski, Michał Obłóza
Key Grips	Mariusz Szczęsny, Mariusz Górski, Patryk Zadrozny, Marcin Szychowski, Maciej Obłóza, Robert Carek, Paweł Zieliński, Patryk Tync, Piotr Szukalski
Best Boy Grips	Paweł Dylík, Piotr Wicik, Wojciech Piasecki, Daniel Sołomanow
Stage Hands	Jakub Kupiec, Norbert Bernstock, Patryk Świrski
Special Effects Onset	Daniel Zielak, Jakub Kalwasiński,
Paramedics	Marcin "Rosół" Głowacki, Krzysztof Wolny, Michał Pikus, Bartłomiej Marcyś, Łukasz Hlebowicz
Drivers	"Etiop" Artur Bartos
Set Security	Szymon Borys, Marek Ciecchociński
Units and Heaters	Jacek Sałaj, Artur Dworecki, Piotr Mroczek
Lift	Jack Security
ATM System Rental	Unigreg
ATM System Rental Coordinators	Lech Letkiewicz
Panavision Polska Rental Coordinators	Klimex
Color Correction	Panavision Polska
Graphic Design	Marcin Mikołajczyk, Joanna Gralewska
	Anna Gładkowska, Wioletta Sioch
	Fred van Eeden, Łukasz Huptyś
	Andrzej Błachut

Editor Assistants	Zuzanna Barzan, Przemysław Falkowski,
Archive Research	Bartosz Łata
Image Postproduction	Black Photon
	Kamil Rutkowski, Michał Krajewski, Maciej Mika,
	Andrzej Hajdaniak
Technology Director	Kamil Rutkowski
DI Supervisor	Michał Krajewski
Postproduction Coordinators	Zosia Krajewska, Alicja Karbowska
Conforming and Mastering	Mateusz Ciok
Closing Credits	Michał Krajewski
VFX postproduction	Televisor
Postproduction Coordinators	Anna Zaorska, Magdalena Bryk
Supervisor VFX	Hubert Dłużniewski
Online	Krzysztof Prałat, Marta Zdanowicz,
	Krzysztof Cięgowski, Łukasz Gregorek
Media Room	Michał Tworek, Krzysztof Rymśza, Zbigniew Wójcicki
Film Developing	Wytwórnia Filmów Dokumentalnych i Fabularnych
Negative Scanning	Tomasz Kalisz
	Telewizja Polska S.A.
Stills	Łukasz Bąk, Anna Włoch, Jarosław Sosiński
Administrator	Małgorzata Zakrzewska
Legal Service	Janusz Jakubowski, Paulina Pilch
Accounting Service	Elżbieta Trocha
Audiodescription Text	Izabela Künstler-Zawisza, Urszula Butkiewicz
Translation	Agata Deka
Production Insurance	Agnieszka Dudziak, Aneta Graff-Dąbrowska
	MAKonLine Ubezpieczenia Sp. Z o.o.
Accident and Health Insurance	Jan Raczkowski
	Mentor

The film was shot during the premiere and rehearsals for the 2018 performance of “Our Chopin” at the National Opera in Warsaw.

Conductor	Grzegorz Nowak
Piano	Krzysztof Jabłoński
Choreography	Krzysztof Pastor
Stage Design and Costumes	Tatyana van Walsum
Lighting	Yaron Abulafia

The documentary uses a recording of Fryderyk Chopin's F minor concerto from the “Chopin and his Europe Music Festival.”

Orchestra	Sinfonia Varsovia
Conductor	Grzegorz Nowak
Piano	Krzysztof Jabłoński

© 2017 The Fryderyk Chopin Institute

Archive footage

"Corps" 1990
Written and directed by Wilbert Bank
Choreography Hans van Manen
Soloists Anna Seidl
Krzysztof Pastor
Music Alban Berg
Conductor Colin Davis
Violin Gidon Kremer
©&© Monarda Arts

"Trzy Pas de Deux" 1984
Music Stephan Micus
"Kaen"
Hector Berlioz
"Romeo i Julia"
Felix Mendelssohn-Bartholdy
"Sen nocy letniej"
Choreography Gray Veredon
Soloists Jocelyne Mocogni
Krzysztof Pastor
© Telewizja Polska S.A.

"Salon Muzyczny" 1986
"Voorbijgegaan"
Music Fryderyk Chopin
"Etiuda cis - moll Op. 25 nr 7"
Choreography Rudi van Dantzig
Soloists Caroline Iura
Krzysztof Pastor
© Telewizja Polska S.A.

"Swan Lake" 1988
Music Piotr Czajkowski
Choreography Rudi van Dantzig
Solist Krzysztof Pastor
Orchestra Dutch Ballet Orchestra
Het Nationale Ballet

"Het Nationale Ballet: een portret in twee delen" 2002

Directed by Roel van Dalen

© IDTV Film & Video Productions

"Speak Low"

from the album "Ute Lemper Sings Kurt Weill"

music Kurt Weill

lyrics Ogden Nash

singer Ute Lemper

orchestra RIAS Berlin Kammerensemble

© Warner Chappell Music, Inc.

(P) 1988 Decca Music Group Limited

License Universal Music Polska

Our sincere thanks to Marcin Fedisz, Małgorzata Szabłowska and Iwona Borucka from the National Opera in Warsaw for their help in making the film.

Agata Sekuła, Kamil Rutkowski, Renata Kowzan, Ola Sikora and Dorota Barzan for their support.

Special thanks to Ilona Rechnio, Hania Rechnio and Agnieszka Opania.

The project was consulted as a part of DOC LAB POLAND programme organized by the Władysław Ślesicki Film Foundation.

Investor	Tomasz Trzósło
Producer	Magdalena Raczowska
Co-Producer	Polish National TV S.A.
Co-Producer	The Fryderyk Chopin Institute

Film co-financed by the Polish Film Institute
© 2024 Magdalena Raczowska, Polish National TV, The Fryderyk Chopin Institute