

An Icarus Films Release

50 minutes. Unrated. 2009
 In German and Polish with English Subtitles
 Directed by Bartek Konopka

Opens Dec. 8, 2010 in New York at Film Forum

***2010 Academy Award nominee for Best Short Documentary**

- *2010 DOXA Documentary Film Festival
- *Best Conflict and Resolution Film, 2009 Hamptons International Film Festival
- *Best Mid-Length Documentary, 2009 Hot Docs Film Festival
- *2009 Visions du Réel International Film Festival
- *Grand Prix, Golden Hobby-Horse and Best Producer, 2009 Krakow Film Festival

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About RABBIT À LA BERLIN

A Rabbits' Take On The Berlin Wall Story



RABBIT À LA BERLIN is the 2010 Academy Award-nominated story of the thousands of wild rabbits that lived in the Death Zone of the Berlin Wall. This is the first film showing the story of the Wall and the reunification of Germany seen from such an unusual perspective – the rabbits' point of view.

It was as if the green belt between the two walls was designed for those animals - full of untouched grass, the predators stayed behind the wall and the guards

made sure no one disturbed the rabbits. They had been living there for 28 years, enclosed but safe. With the fall of the Wall in 1989, the rabbits had to look for another place to live.

RABBIT À LA BERLIN is an allegorical, self-described "nature documentary about socialism" which brings together the history of Eastern Europe as seen from the rabbits' unique perspective.

RABBIT À LA BERLIN was made by four friends/enthusiasts who worked together on each element of the film: **Bartek Konopka** – director, **Piotr Rosołowski** – cinematographer and co-scriptwriter, **Anna Wydra** – producer and **Mateusz Romaszkan** – editor.

Why Rabbits?

When we first learned from Marcel Łoziński that thousands of rabbits had lived right up against the Berlin Wall, as if in paradise, we thought that this would be an opportunity to recount the history of Eastern Europe from a different perspective. From the viewpoint of the rabbits; in other words, those citizens of socialism whose concerns were confined to their own backyard, who never stuck their heads above the battlements and who tried to live normal lives under a state-controlled system. Like our grandparents and relatives, like many people we know. For them, the collapse of socialism and the stark necessity of starting to live of one's own accord was a challenging experience.

In this film, what we want to look at is freedom and security. Achieving a proper balance between the two is difficult. When we enjoy a state of security, then we begin to lack freedom. When we acquire freedom, then we moan about the lack of security. It is impossible to have both these values at one and the same time. And yet we never stop seeking the golden mean.

-Bartek Konopka & Piotr Rosołowski

Rabbitology



The film tells the tale of the rabbits that infiltrated the Death Zone between the Eastern and Western walls shortly after they were built. How the rabbits did this is unknown. There, they found their own paradise on earth. The 'Todesstreifen' (The Death Zone) was carpeted with green grass, their favorite form of sustenance, and predators and people had all been left beyond the wall and were unable to dig their way under it. Thus the rabbits had found an oasis of peace and security, a perfect eco-system. It is hardly startling that in less than a year, they had colonized the entire 150-kilometre strip running between Berlin's two walls. Nor is it surprising that their population had risen to number several thousand, a

figure calculated by Professor Dietrich von Holst of the University of Bayreuth, who has been investigating the behavior of wild rabbits for 20 years on his research farm in Bavaria.

With each year that passed, the Death Zone continued to transform from a green meadow into an ever more strongly reinforced border, fully barricaded, wired and moated. Yet the rabbits still remained. In the 1970s, they became an inspiration to the artists of East Berlin, who incorporated them into their work, as a symbol of freedom. In the end, it was only the rabbits that could enter the West at will.

In the 1980s, the first difficulties began to arise. The border guards sprayed the grass between the walls with a special poison. A myxomatosis epidemic broke out. Even so, the toughest hares survived and went on to ensure the continuity of the rabbit population.



Sadly, one November day in 1989, the wall came down. The onset of human freedom spelt the end of rabbit paradise. They moved out from behind the Wall and into West Berlin. The media recorded this as 'Kaninchenplage' (a plague of wild rabbits), who began to nest in private gardens and the city's parks. Over a dozen colonies are still known of today, most of them in West Berlin. The descendants of the great wild rabbit civilization from between the walls live among the blocks of apartments, in ordinary courtyards. People make efforts to exterminate them as pests that burrow under residential buildings and cars, and as carriers of disease. Rabbit hunting is organized every year by the Berlin Forestry Commission, in order to 'regulate the population'.

Today, the rabbits of Berlin are free. But the price they pay for their freedom is a high one. Like the inhabitants of the former GDR who were unable to make a place for themselves in today's world, they had been the experimental fodder of the regime. Now they are left to fend for themselves, without the assistance of the state. Their fate is similar to that of myriad Poles, Czechs, Hungarians and other victims of Real Socialism.





Interview with the Filmmakers

Interview with Bartek Konopka, writer & director (BK); Piotr Rosolowski, writer & cinematographer (PR); Anna Wydra, producer & co-writer (AW); by Hana Rezková (HR), Institute of Documentary Film

HR: In one scene an evolution biologist explains that although there were occasional fugitives running from one side to the other, they were running so occasionally that they couldn't disturb the peaceful life behind the wall. This scene, among many others, offers the audience a switching button, so they can take the rabbits' side. Not only does it support the whole metaphor; it also shows the audience how easily one can switch to someone else's point of view...

BK: Yes, this turned out to be the key for building the film. Step by step, one minute after another, month after month we put it together from such small pieces. Strictly sticking to the rabbits' point of view, although there were hardly any images, footage or facts having to do with rabbits from the wall. Don't forget it is not a documentary, it is all fake :)

AW: He never loses his sense of humor – even after 4 years of hard work.

HR: There is a short scene in the original trailer where a young man looks around him with a mixture of some anxiety and a reserved and naïve curiosity. Both his clothing and haircut, together with this face expression, literally shout "I'm from the GDR". Even though this short scene doesn't appear in the film, it makes me wonder whether you experienced some differences between perceptions of the film in the post-Soviet countries and everywhere else that your film was screened.

BK: Nobody was eager (bold) enough to say how funny people from the GDR look. Or from Poland, the Czech Republic, etc. This film is supposed to cover them, to show how much they suffer, in what kind of nasty experiment they took part as "lab rabbits".

HR: You participated in Ex Oriente Film with a different project – just shortly before the East European Forum, when you realized you weren't able to make it, you came with another idea, but there was a moment of hesitation. When you pitched RABBIT, the film was taking different shapes, and in the end you chose the most crystalline and original one. And maybe the most difficult to shoot.

PR: Frankly speaking, for a very long time we didn't know how to tell the story of Rabbits from the Berlin Wall. This is what we knew: the film should be told from the rabbits' point of view, it should have the original narration, but the right way was found during the long editing process. Parallel to that, we continued shooting interviews and collecting the necessary archive footage.

BK: In short, it was a nightmare. No more animal parables in my life.

HR: As one of your film subjects says, the younger generation that leaves the wall early enough can then easily adapt to the new world. That's our generation. What was your experience of facing the new world while growing up? Are there moments when you realize you still carry something with you?

PR: The childhood in the so-called Polish People's Republic was a kind of a gift for me. As a child you don't really see the disadvantages of living in dictatorship, and when you finally grow up, it makes you richer. When I was a teenager, general Jaruzelski was gone, borders were open and a couple of years later I hitch-hiked from Poland to France. The way the people lived there was so much different from what I knew that I felt almost like one of those rabbits after the fall of the wall.

BK: I had to fight for many things, I have to fight with my own complexes, so I appreciate a lot when I win.

HR: The film includes a wide range of different visual materials – photos, real archival footage, fake – artificial archives. What was the key to the composition – what served as a skeleton and at which stage did you make up the additional artificial archives?

PR: I think that the harsh and brutal reality had an important influence on what we achieved. First we searched for original archives with real rabbits from the wall, but after a couple of months of research we didn't find much, so the next stage was to search for shots which could be used as the rabbit's perspective, like low angle

shots of the death zone, but there wasn't much either. The real change came when we decided that we didn't have to be so orthodox; if you establish the right narration in the film, you can even show J.F. Kennedy or Fidel Castro at the wall and tell that the rabbits had seen them. The problem was we still didn't have enough takes with real rabbits from the wall (frankly speaking, almost no one filmed them), so we decided to use archive material from Scotland, Australia (some of the takes were found on Youtube), and mix this footage with archives from the wall. The goal was to create a visible metaphor, which would be impossible to achieve using only original footage.

HR: The material originates in 12 film archives and 13 photo archives. Did you have any external researcher?

AW: From the very beginning Bartek and Piotr were looking for archival materials on their own. They watched every possible DVD available on the market. They got a scholarship from Nipkow Programm and were supported by our great researcher in Berlin, Elwira Niewiera. In addition we found different organizations in Germany with a great amount of archival footage. As it turned out during the editing phase that we needed much more archival material than we expected, and as we needed very specific shots (from the rabbits' point of view), we decided to ask a professional researcher from a German archive to help us. At the same time we contacted other sources in the UK and Australia to get materials with wild rabbits.

HR: Are there any films or photos that you didn't manage to get in the film?

PR: There are many documents, photos and films about the wall in many different institutions. The main problem was to make a selection and go through all of it, because in none of these archive institutions can one find the key word 'rabbit'; you can find files named 'border guards', 'barb wire', 'Honecker' but not 'rabbit'. Maybe after this film someone will make one.

HR: How did you find the NVA Guard and persuade him to take part in the film?

PR: It was very difficult to get in touch with former border guards, but we had a charming girl in our team - she was our researcher. She made it happen.

BK: Wait, wait. The most important NVA protagonist is Roland Egersdoerfer. It was easy to convince him because he has enough sense of humor to understand our idea.

HR: Do you know how he sees his involvement from today's point view?

PR: I don't know, can't answer this question.

HR: On the production side – how did you fund the film and how did you get the broadcasters involved?

AW: We took part in two great workshops: Ex Oriente Film, organized by IDF, and Discovery Campus Masterschool (now Documentary Campus Masterschool). The project was presented to commissioning editors at the pitching sessions closing both workshops. After Jihlava 2006 (Ex Oriente) we had MDR, YLE and Lichtpunt on board. In Leipzig 2007 (DCM) we confirmed the broadcasters who were already interested, and RBB/ARTE and VPRO got into our project. It was the first step.

Having 3 German televisions and shooting in Germany, we needed a German co-producer: ma.ja.de. filmproduktion. In Poland we talked with two broadcasters, and finally we have TVP (public TV) as co-producer. In addition, RABBIT À LA BERLIN is supported by the Polish Film Institute, Media Programme (TV broadcasting) and Andrzej Wajda Master School of Film Directing.

Was it difficult? Getting all parties involved was not really difficult. The idea of the film was so strong that after one, two sentences people knew if they wanted to be part of it or not. What was difficult for me as a beginning producer was to operate in a widely international environment – but it was a useful lesson and, what is most important, very fruitful.

HR: *Any obstacles during the production phase and after?*

AW: Time and deadlines. To find the best way to 'tell history of the Berlin Wall through rabbits' eyes', we needed time (Piotr was talking about it already). At the same time, the contracts were signed and there were deadlines. At the time we were supposed to give delivery materials to broadcasters (Autumn 2008), we had just started to be sure how we wanted to do our film. Patience from all parties was necessary.

The other obstacle was in managing archival footage because of its quality, quantity and extent (one week we did transfers in UK, Australia and Germany).

We had many small obstacles every day of the production, but we overcame them because we worked as a team, a real team of people who were supporting each other in weak moments. We were looking for partners, not workers, for every step of the production process (in between we found hard-working and very efficient researcher Elwira Niewiera, great and patient editor Mateusz Romaszkan and composer Maciej Cieślak).

HR: *After winning the Best Mid-Length Documentary award at Hot Docs 2009, you achieved something that hardly any East European documentary film has achieved. You were selected for the IDA's DocuWeeks, and therefore fulfilled the Oscar nomination criteria. How did you find out about this option?*

BK: It's easy. You just need to find such a creative (weirdo in a way) producer as Anna. Are there many like her? No, only one. She had enough craziness to think we can grab the Oscar with a TV doc, to complete their rules in one week, to find the extra money for a 35mm print and promotion, to risk a lot asking all the commissioning editors to postpone broadcasting.

AW: Yes, yes, yes, technically speaking, when I came up with the idea to fight for an Oscar, I just googled: 'Oscar for documentary' and one of the first results was the International Documentary Association's web page with information about DocuWeeks. Of course I found it just after the deadline to apply. It took me some time to convince IDA people to give us a chance. They did, and now we are all very happy.

HR: *And what are you shooting now?*

BK: A feature debut, THE FEAR OF HEIGHTS. The script convinced the best Polish actors and crew people, in 8 months we covered the budget of around 0.8 million Euros, we can shoot on 35mm. A completely different story – personal, based on emotions. Unfortunately I can not sell it in one sentence like the rabbit film.

AW: But trust me, it will be another wise and beautiful film.

PR: I am looking for an interesting project...

AW: Together with three great Polish filmmakers: Jolanta Dylewska, Agnieszka Holland and Andrzej Wajda I'm working on a feature length documentary essay based on a book by Marek Edelman and Paula Sawicka *And There Was Love in the Ghetto...*

HR: *Which films in the past two years can't you stop thinking about?*

BK: THE SECRET LIFE OF ANTS, LION FROM SIBERIA, DEEP BLUE WHALES.

PR: THE RAT-CATCHER.

AW: MARCH OF THE PENGUINS, END OF A MYTH: INTERACTING WITH SHARKS.

HR: *Thank you.*

Hana Rezková, Institute of Documentary Film

Credits

Director:	Bartek Konopka	
Screenwriters:	Bartek Konopka and Piotr Rosolowski	
Director of Photography:	Piotr Rosolowski	
Sound:	Franciszek Kozlowski	
Editor:	Mateusz Romaszkan	
Music:	Maciej Cieslak	
Commissioning Editors:	Katja Wildermuth (MDR)	Dagmar Mielke (RBB/ARTE)
	Jadwiga Nowakowska (TVP)	Jenny Westergard (YLE)
	Wim van Rompaey (Lichtpunt)	Nathalie Windhorst (VPRO)
Co-producer:	Heino Deckert	
Producer:	Anna Wydra	

Production Notes

RABBIT À LA BERLIN was granted a scholarship by the Nipkow Foundation and participated in the Ex Oriente and the Discovery Campus Masterschool workshops. In 2008 the film project was presented at the Docu Talents during the Karlovy Vary Film Festival as one of the 9 most promising documentary films of the upcoming year.

RABBIT À LA BERLIN is a Polish-German co-production of Anna Wydra MS Films, TVP and ma.ja.de filmproduktion, MDR, RBB in association with ARTE, YLE, Lichtpunt and VPRO. The film is supported by Polish Film Institute, MEDIA Programme of the European Union and Andrzej Wajda Master School of Film Directing.

Filmmaker Biographies

Bartek Konopka- Director



Born in 1972. Earned a Masters degree in film science from the Jagiellonian University, Krakow. Studied journalism and worked as a TV/radio reporter for 4 years. In 2002 finished directing department in the Kieslowski WRiTV Katowice Film School and the Andrzej Wajda Master School of Film Directing, Warsaw. Bartek has directed numerous documentaries for TVP, TVN, MTV, VIVA as well as commercials and videoclips. Nominated for prestigious Polityka Passports Award for the best young talent. Received a Ministry of Culture scholarship for artistic achievements. He is currently shooting his full-length feature debut.

2010 **FEAR OF HEIGHTS** - director, co-writer/ feature film – in production

- **Hartley-Merrill award for the best script 2009**

2009 **RABBIT À LA BERLIN** - director, co-writer/ documentary

Awards:

- **Oscar nomination for the Best Short Documentary, Academy Awards 2010**
- **Best Mid-Length Documentary**- Hot Docs, Toronto, Canada 2009
- **Magic Hour Award**- Planete Doc Review, Warsaw, Poland 2009
- **Grand Prix – Golden Hobby-Horse**, Krakow Film Festival, Poland 2009
- **Jury Special Prize**- Włodzimierz Puchalski Nature Film Festival, Lodz, Poland 2009
- **Golden Starfish Award for the Best Film of Conflict & Resolution**- Hamptons International Film Festival, USA 2009
- **Silver Eye Award** for Best Mid-Length Documentary- Jihlava International Documentary Film Festival, Czech Republic 2009
- **Golden Teeth for the Best Documentary**- Polish Film Festival in America, Chicago, USA 2009
- **The Best Documentary Award “Jańcio Wodnik”**- Polish Festival of the Film Art “Prowincjonalia”, Września, Poland 2010

2007 **KINGS OF DOWNTOWN** - director / tv series / producer: Studio Kalejdoskop for TVP1

2006 **THREE FOR THE TAKING** - director, co-writer / feature film / TVP / producer: the Andrzej Wajda Master School of Film Directing

Awards:

- **Grand Prix and Best Actress Award** – European Short Film Festival, Brest, France 2007
- **Best Feature Award** – Slamdance on the Road; Poland 2007
- **Best Debut Award** – IDSAFF Message to Man; St. Petersburg, Russia 2007
- **Best Short Feature Film and Best Screenplay Award** – TOFFIFEST, Toruń, Poland 2007
- **Best Short-Film Award** – Polish Film Festival, New York, USA 2007
- **Best Short-Film Award** – Debut Film Festival; Koszalin, Poland 2007
- **Best Film Award & Audience Award** – Short Film Festival, Warszawa, Poland 2007

2005 **SCENES FROM THE WARSAW UPRISING** - director, writer / TV drama

2004 **THE GOAT WALKER** - director, co-writer with Piotr Rosolowski / documentary

Awards:

- **Planete Docu Prize** – Berlin Film Festival, Germany 2004
- **Audience Award** - DokumentART Neubrandenburg, Germany 2004
- **Audience Award** - ISFF Krakow, Poland 2004
- **Audience Award** - Toffi FF Torun, Poland 2004
- **Best Documentary** – “Prowincjonalia” Wrzesnia, Poland 2004
- **Best Documentary** - New Horizons Film Festival Cieszyn, Poland 2005

Piotr Rosolowski- Cinematographer & Co-Scriptwriter



Born in 1977. Earned a Master of Arts degree in film and television cinematography from the University of Silesia, the Krzysztof Kieslowski Department of Radio and Television. Since 2002 he has been working as an independent cinematographer in Poland, Germany and Switzerland. He is also a co-author of the documentary films *The Goat Walker* and *Rabbit à la Berlin*. His camera work was awarded at the following festivals: Etiuda&Anima Short Film Festival Krakow, Poland 2004, Camera Award for the film *Good Morning Sweetheart* ISFF Krakow Poland 2006, Special Mention for Cinematography for the documentary film “7x Moskwa” at the Festival International du Cort Metrage Poitiers , France 2008, *Award for best cinematography*” for the film *Auf der Strecke* which was nominated for an Academy Award for Best Short Fiction Film in 2008.

2009 **DIE WAHRHEIT ÜBER DRACULA** – documentary /in post-production / director Stanislaw Mucha

2009 **RABBIT À LA BERLIN** – documentary /director Bartek Konopka
Director of photography, co-writer & co-author Piotr Rosolowski

Awards:

- **Oscar nomination for the Best Short Documentary, Academy Awards 2010**
- **Best Mid-Length Documentary**- Hot Docs, Toronto, Canada 2009
- **Magic Hour Award**- Planete Doc Review, Warsaw, Poland 2009
- **Grand Prix – Golden Hobby-Horse**, Krakow Film Festival, Poland 2009
- **Jury Special Prize**- Włodzimierz Puchalski Nature Film Festival, Lodz, Poland 2009
- **Golden Starfish Award for the Best Film of Conflict & Resolution**- Hamptons International Film Festival, USA 2009
- **Silver Eye Award** for Best Mid-Length Documentary- Jihlava International Documentary Film Festival, Czech Republic 2009
- **Golden Teeth for the Best Documentary**- Polish Film Festival in America, Chicago 2009
- **The Best Documentary Award “Jańcio Wodnik”**- Polish Festival of the Film Art “Prowincjonalia”, Wrzesnia, Poland 2010

2009 **SPACE SAILORS** – documentary /director Marian Kiss
Director of photography: Lars Barthel/Romania / Piotr Rosolowski/Poland

2008 **KEIN ORT** – documentary / director Kerstin Nickig
Director of photography: Piotr Rosolowski /Poland
Andre Frenzel /Ukraine, Germany

2007 **AM GALGEN** – short film /director Pascal Bergamin

2007 **AUF DER STRECKE** –short film /director Reto Caffi

Awards:

- **Oscar nomination for the Best Live-Action Short Film, Academy Awards 2008**
- **Student Oscar - 35th Annual Student Academy Award for “Honorary Foreign Film”** – Academy of Motion Pictures Arts & Sciences, Beverly Hills, California
- **Grand Prix** -Festival International du Court Metrage Clermont-Ferrand, France 2008
- **Swiss Film Prize, 2007**
- **Best Student Film** -International Aspen Shortsfest, USA
- **Audience Award** - Kinofest Lünen
- **Best Narrative Short Flm** - Brooklyn International Film Festival, New York
- **Audience & Main Jury Award** – Short Film Festival, Hamburg, Germany
- **Student Jury Prize** - ISFF Krakow, Poland
- **Best European Short Film** - "Lutins du Court métrage" Paris, France
- **Award for Best Cinematography** - Festival International des Ecoles de Cinema, Poitiers, France

2006 **KINGS OF DOWNTOWN**–TV series / director Maciek Migas

2006 **THREE FOR THE TAKING**– short film / director Bartek Konopka

Awards:

- **Grand Prix and Best Actress Award** – European Short Film Festival, Brest, France 2007
- **Best Feature Award** – Slamdance on the Road, Poland 2007
- **Best Debut Award** – IDSAFF Message to Man, St. Petersburg, Russia 2007
- **Best Short Feature Film and Best Screenplay Award** – TOFFIFEST, Toruń, Poland 2007
- **Best Short-film Award** – Polish Film Festival, New York USA 2007
- **Best Short-Film Award** – Debut Film Festival; Koszalin, Poland 2007
- **Best Film Award; Audience Award** – Short Film Festival, Warszawa, Poland 2007

2005 **7X MOSKWA** – short documentary / director Piotr Stasik

2005 **MAENNER AM MEER** – short film / director Reto Caffi

2004 **THE GOAT WALKER** - director, co-writer with Piotr Rosolowski / documentary

Awards:

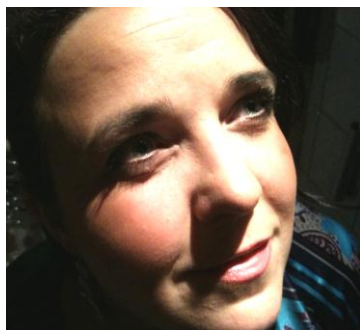
- **Planete Docu Prize** – Berlin Film Festival, Germany 2004
- **Audience Award** - DokumentART Neubrandenburg, Germany 2004
- **Audience Award** - ISFF Krakow, Poland 2004
- **Audience Award** - Toffi FF Torun, Poland 2004
- **Best Documentary** – “Prowincjonalia” Wrzesnia, Poland 2004
- **Best Documentary** - New Horizons Film Festival Cieszyn, Poland 2005

2004 **GOOD MORNING SWEETHEART** – short film /director Małgorzata Kędzierska

Awards:

- **Audience Award**- Etiuda & Anima Festival, Krakow, Poland 2004
- **Award of Polish Filmmakers Association** – Etiuda & Anima Festival, Krakow, Poland 2004
- **Award for Best Cinematography** – Etiuda & Anima Festival, Krakow Poland 2004

Anna Wydra- Producer



Born in 1979. Producer and production manager of many well-awarded documentary and fiction films. A participant of Discovery Campus Masterschool, EKTRAN Program and the Ex Oriente Program. Awarded Best Producer prize at the 2009 Krakow Film Festival for her work on *Rabbit à la Berlin*. She runs the production company OTTER FILMS.

2010 **AND THERE WAS LOVE IN GHETTO** - feature documentary /director J. Dylewska,
Producer Anna Wajda

2009 **RABBIT À LA BERLIN** – documentary /director Bartek Konopka
Director of photography, co-writer & co-author Piotr Rosolowski

Awards:

- **Oscar nomination for the Best Short Documentary, Academy Awards 2010**
- **Best Mid-Length Documentary-** Hot Docs, Toronto, Canada 2009
- **Magic Hour Award-** Planete Doc Review, Warsaw, Poland 2009
- **Grand Prix – Golden Hobby-Horse,** Krakow Film Festival, Poland 2009
- **Jury Special Prize-** Włodzimierz Puchalski Nature Film Festival, Lodz, Poland 2009
- **Golden Starfish Award for the Best Film of Conflict & Resolution-** Hamptons International Film Festival, USA 2009
- **Silver Eye Award** for Best Mid-Length Documentary- Jihlava International Documentary Film Festival, Czech Republic 2009
- **Golden Teeth for the Best Documentary-** Polish Film Festival in America, Chicago 2009
- **The Best Documentary Award “Jańcio Wodnik”-** Polish Festival of the Film Art “Prowincjonalia”, Września, Poland 2010

2009 **ALL THAT I LOVE** / feature film /director J. Borcuch /production manager

2008 **THE FOOTBALL FATHER** /short documentary /director M. Józwiak /executive producer,
production manager

2007 **BECAUSE OF LOVE** / feature film /director L. Wosiewicz /executive producer, production manager

2007 **ARIA DIVA** /short film /director A. Smoczyńska/ executive producer, production manager

2007 **WHAT IT'S LIKE TO BE MY MOTHER** / short film /director N. McGettigan /
executive producer

2006 **THREE FOR THE TAKING**– short film / director Bartek Konopka / production manager

Awards:

- **Grand Prix and Best Actress Award** – European Short Film Festival, Brest, France 2007
- **Best Feature Award** – Slamdance on the Road, Poland 2007
- **Best Debut Award** – IDSAFF Message to Man, St. Petersburg, Russia 2007
- **Best Short Feature Film and Best Screenplay Award** – TOFFIFEST, Toruń, Poland 2007

- **Best Short-film Award** – Polish Film Festival, New York 2007
- **Best Short-Film Award** – Debut Film Festival; Koszalin, Poland 2007
- **Best Film Award; Audience Award** – Short Film Festival, Warszawa, Poland 2007

2006 **THE JOURNEY** / short film /director Dariusz Glazer/ production manager

Awards:

- Best Picture Award, European Short Film Biennale Ludwigsburg, Germany 2007
- Special Award, Young Filmmaker's International Filmfestival CINEFEST, Miskolec, Hungary 2008

Mateusz Romaszkan- Editor, Co-Writer



Born in 1979. He taught himself editing while working on student research, short clips and reportage pieces. He currently works as a freelancer. A minimalist, he is focused on the essence of story-telling.

Heino Deckert- Co-Producer



Born in 1959. Graduated from dffb Berlin (German Film and Television Academy). Since 1991 he has been an independent producer and managing director of ma.ja.de. filmproduktion, a production company for documentaries (*Staub* by Hartmut Bitomsky, *The 3 Rooms of Melancholia* by Pirjo Honkasalo, *Revue* by Sergei Loznitsa). Since 2003, he's worked as the managing director of Deckert Distribution, a world sales company for documentary films. Since 2005, he's also worked as the managing director of ma.ja.de. fiction, a production company for the fiction films of documentary filmmakers. Heino Deckert lectures on production and distribution of documentaries for organizations such as EDN and Ex Oriente and is group leader of Eurodoc. He was chairman of the European Documentary Network (EDN) from 2006-2008.

Maciej Cieślak- Composer



Born in 1969. A graduate of the Academy of Music in Gdańsk, a guitarist and vocalist of a youth band Ścianka with which he has recorded several discs and played concerts at home and abroad. Creator of theater and film music, a respected music producer, the owner of the Adam Mickiewicz legendary record studio in Sopot. He is currently living in exile in Warsaw.

Elwira Niewiera – Researcher, Assistant Director



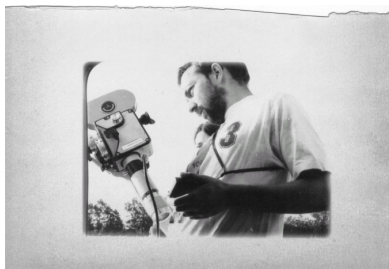
Born in 1976. writer of documentary films *Kaninchenstunde* (2005), *Bulgarian Stories* (2006), *Your Street My Street* (2008) and social and educational projects. Involved in the Berlin association Rejs e.V. and Polish fund “New America.”

Michał Ogórek - Commentary



Born 1955. Journalist and columnist at *Gazeta Wyborcza* since 1990 (among others, a weekly column *Ogórek na niedzielę*), satirist, writer of TV programs. His most significant books are *Przewodnik po Polsce* [*A Guide to Poland*], *Polska między wierszami* [*Poland Between the Lines*] (together with Ilona Morżo), *Najlepszy Ogórek czyli kalendarz na każdy dzień* [*The Best Ogórek* [which in Polish means ‘Cucumber’], *That Is the Everyday Almanach*].

Grzegorz Korczak / Valium4kids– Picture Postproduction



Born in 1981. Master of film arts (graduated from the Theater and Film School in Łódź as cinematographer). Writer of 20 feature and documentary short films and video clips and animations (3D, 2D, clay) and of other video art forms. His work has been presented and awarded at numerous film festivals in Poland and abroad (New York, Tokyo, Berlin, Paris, Prague, Madrid, Barcelona, Oberhausen, Camerimage) and on television (Canal+, Kino Polska, TVP, American television CSS and in other stations). He is the founder of the film group valium4kids.

Franciszek Kozłowski / Ucho Studio – Sound Postproduction



UCHOSTUDIO, consists of Franciszek Kozłowski, Michał Bagiński and Teresa Bagińska. The UCHO producers are among others the authors of the sound setting of TVP Kultura, Discovery Channel, Discovery Science. They created the sounds for hundreds of TV, radio and cinema commercials, for such clients as Veroni Mineral, Kinder Bueno, Heyah, Simplus, Wprost Light, Samsung, Real, Finamo, Dziennik Polska, BGŻ and for many others. They have co-produced the sound for shows and the framework settings for the National Geographic and Discovery World channels.



Rabbit World Tour

Rabbit à la Berlin screened at the following festivals:

- **Visions du Reel**; Regards Neufs, Nyon, Switzerland; April 2009
- **Hot Docs**, International Spectrum, Toronto, Canada; May 2009
- **Planete Doc Review**, Magic Hour Competition, Warsaw, Poland; May 2009
- **Krakow Film Festival**, Polish Competition, Krakow, Poland; June 2009
- **Libertas Film Festival**, Documentary Competition, Dubrovnik, Croatia; June 2009
- **Documentary in Europe**, Bardonecchia, Italy; July 2009
- **ERA New Horizons**, Polish Short Film Competition, Wroclaw, Poland; July 2009
- **Ińskie Lato Filmowe**, Ińsko, Poland; August 2009
- **DWA BRZEGI**, Kazimierz Dolny, Poland; August 2009
- **DocuWeeks** (showcase), New York, USA ; August 2009
- **Festiwal Filmow Fabularnych w Gdyni**, Gdynia, Poland; September 2009
- **WFO - Włodzimierz Puchalski Nature Film Festival**, Lodz, Poland; September 2009
- **Vilnius IDF**, Lithuania; October 2009
- **Cinéma Verité IDF Tehran**, Iran; October 2009
- **2morrow Film Festival Moscow**, Russia; October 2009
- **Hamptons International Film Festival**, USA; October 2009
- **Festival Camera Obscura**, Bydgoszcz, Poland; October 2009
- **Prix Europa (Category TV Documentary)**, Berlin, Germany; October 2009
- **DMZ Korean International Documentary Festival**, South Korea; October 2009
- **DOK Leipzig**, Germany; October 2009
- **Jihlava International Film Festival**, Czech Republic; October - November 2009
- **Free Zone Belgrade Human Rights Film Festival**, Serbia; November 2009
- **Mar del Plata International Film Festival**, Argentina; November 2009
- **All About Freedom Film Festival**, Gdańsk, Poland, November 2009
- **RIDM - Rencontres Internationales du Documentaire de Montréal**, Canada; November 2009
- **Polish Film Festival in America**, Chicago, USA; November 2009
- **Camerimage**, Lodz, Poland; November - December 2009
- **The Art of Document in Europe Film Festival**, Warsaw, Poland; November – December 2009
- **This Human World Human Rights Film Festival**, Vienna, Austria; December 2009
- **Zagreb Human Rights Film Festival**, Croatia; December 2009
- **Alpe Adria Cinema Trieste**, Italy; January 2010
- **Polish Festival of the Film Art “Prowincjonalia”**, Września, Poland; January 2010
- **The Twin Cities Gold Film Festival**, Woodbury, Minnesota, USA; February 2010

- **Special screenings of the Oscar® 2009 nominees, USA, February / March 2010:**
 - Eighty-Second Academy-Nominated Documentary Shorts, Museum of Modern Art, NY;
 - “DOCS!”, Academy’s Samuel Goldwyn Theater, Beverly Hills;
 - Montclair Underdog Film Festival, New Jersey;
 - ”DOCS!”: National Archives’ McGowan Theater, Waszyngton;
 - IDA DocuDays, The Paley Center for Media, New York
 - IDA DocuDays, Beverly Hills, Writer’s Guild Theater, Los Angeles
- **24th annual Academy Awards Short Film festival**, Wichita Public Library, USA; March 2010
- **Ambulante IDF 2010**, Mexico; February – May 2010
- **Ankara International Film Festival 2010**, Turkey; March 2010
- **Bucharest Human Rights Film Festival 2010**, Romania; March 2010
- **Sofia International Film Festival**, Bulgaria, March 2010
- **3rd Vistula Polish Film Festival in Russia**, Moscow, Russia, April 2010
- **GLIMMER: The Hull International Short Film Festival**, Hull, United Kingdom; April 2010
- **Mediawave Film Festival Györ**, Szombathely, Oriszentpeter, Hungary; April / May 2010
- **achtung Berlin Film Festival**, Berlin, Germany; April 2010
- **Festival filmPOLSKA, Berlin**, Germany; April 2010
- **DOXA Documentary Film Festival**, Vancouver, Canada; May 2010
- **Mendocino Film Festival**, Mendocino, USA; May 2010
- **Palm Springs International ShortsFest**, USA; June 2010
- **Golden Apricot International Film Festival**, Yerevan, Armenia; July 2010



Awards

- **Oscar nomination for the Best Short Documentary, Academy Awards 2010**
- **Best Mid-Length Documentary**, Hot Docs, Toronto, Canada 2009
- **Magic Hour Award**, Planete Doc Review, Warsaw, Poland 2009
- **Grand Prix – Golden Hobby-Horse**, Krakow Film Festival, Poland 2009
- **The Bronisław Chromy Sculpture**, Best Producer of Polish short and documentary films for **Anna Wydra** at Krakow Film Festival, Poland 2009
- **Golden Starfish Award for the Best Film of Conflict & Resolution**, Hamptons International Film Festival, USA 2009
- **Silver Eye Award**, Best Mid-Length Documentary at Jihlava International Documentary Film Festival, Czech Republic 2009
- **Golden Teeth Award for Best Documentary**, Polish Film Festival in Chicago, USA 2009

Press Quotes

“The movie is arty and stylish and weird, mixing historical footage with dramatic shots of rabbits in an odd, novel way that often feels as much like fiction as documentary.”

-Steve Pond, *The Wrap*

“The film is funny, witty, perverse, and yet seems perfectly balanced. Konopka plays the viewers' emotions with a skill of a virtuoso.”

-Marta Brzezińska, *Filmweb*

“The cult of Agnès Varda and Chris Marker will cherish Bartek Konopka and Anna Wydra's RABBIT À LA BERLIN, a bewitching documentary about the wild rabbits that took residence and prospered within the well-guarded strip of earth of the Berlin Wall and what happened to the critters after the fall of the wall in 1989.”

-Ed Gonzalez, *The House Next Door*

“An allegorical study of a totalitarian system. The rabbits are used as a device to burrow into recent east European social history. Just as the rabbits were expelled from their makeshift Eden when the Berlin wall came down, many in the Soviet bloc had to adjust to the strange new post-communist world.”

-Geoffrey MacNab, *The Guardian*

“A sly rumination on humanity's ability to shift its attention and transform its passion.”

-Brad Schreiber, *Huffington Post*

“Spans the sorrowful history of socialism...in a harrowing, and sometimes downright cute, parable...an allegorical storybook about the Wall.”

-Melanie Sevchenko, *Dox* magazine