



Aleksander Bilnik
tak mi źle films

Ciao Varsavia, film still

BIO

Film producer with a background in philosophy and economics. At the Wajda School he took part in the Creative Development programme. He trained at the Warsaw Film School, where he completed a film editing course with postproduction focus. He has also worked as an assistant to filmmaker Paweł Ziemiński, and acted as an invisible extra in the reeds scenes of Johnatan Glazer's „Zone of Interest”.

His practice combines a strong interest in visual storytelling with hands-on experience in development and production. He is particularly drawn to art-house cinema, experimental documentary and artistically ambitious projects exploring unconventional narrative forms and distinctive visual languages. He is currently involved as co-producer of *Sentient Beings*, the second feature film by film-

maker Tenzin Phuntsog - american-mexican-european co-production, with Carlos Reygadas acting as executive-producer.

He is actively engaged in international productions and cross-border collaborations, with a particular focus on independent and auteur-driven cinema with strong festival potential. Outside of film production, he is passionate about analogue photography, and his heart remains in Poland's Bieszczady Mountains.





Miraculous Accident

Assaf Gruber

Germany, Austria / 2025 / 30' / french, polish

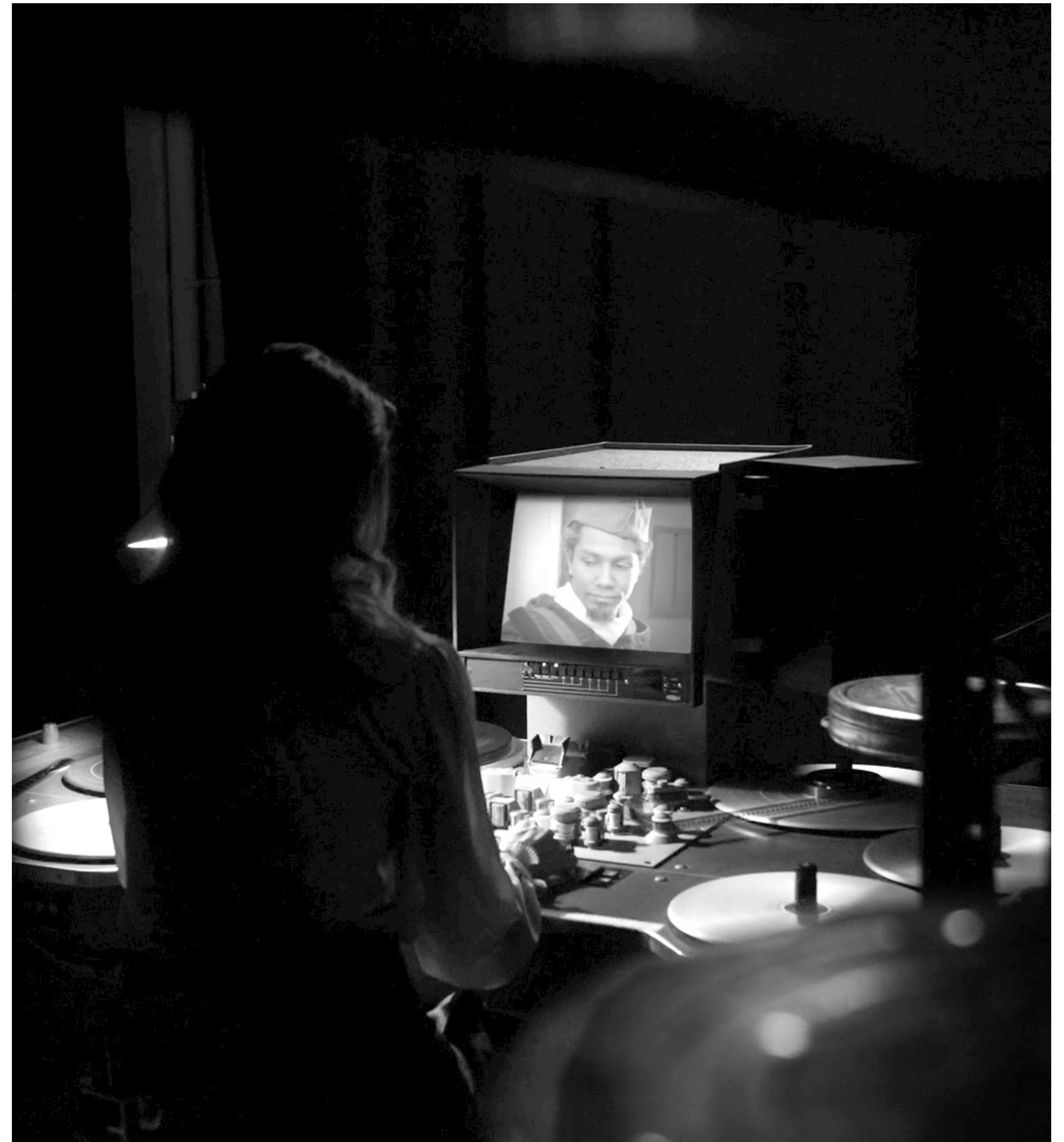
DELEGATE PRODUCER, PRODUCTION MANAGER

A trans-temporal film that tells the love story between Nadir, a Moroccan student, and Edyta, his Jewish editing teacher, at the Łódź Film School in 1968, as well as their shared relationship with Jar-ek, Nadir's best friend and Edyta's protégé. In 2024, Nadir returns to the school to make a film after discovering a letter that Edyta wrote to him from Haifa in 1989. The film mourns the cruelty of nations that give rise to rare miracles – accidental loves – only to crush them before they can flourish. It is inspired by the life of Abdelkader Lagtaâ, a former Moroccan student, poet and filmmaker.

Script: Assaf Gruber
 Photography: Simon Veroneg
 Editing: Assaf Gruber
 Sound on set: Maryla Kłosowska
 Sound: Jochen Jezussek
 Cast: Abdelkader Lagtaâ, Marta Ojrzyńska, Mateusz Górski, Dagmara Bąk
 Production: Guillaume Cailleau (CASK FILMS)
 Financing: steirische herbst, TAXISPALAIS
 Kunsthalle Tirol, Haus der Kulturen der Welt, Berlin Artistic Research Programme

Berlinale 2025
 FID Marseille 2025 (Prix des Lycéen·nes)
 Doclisboa 2025
 MSN Warszawa Kyiv Biennial 2025

[watch film](#) password: Simone





Miraculous accident, film still



Forgotten Solidarities

Assaf Gruber

Germany, Poland / 2026 / 34' / french, arabic, polish, hebrew

CO-PRODUCER, DELEGATE PRODUCER, PRODUCTION MANAGER

Nadir, a Moroccan student at the Łódź Film School in 1968, returns to Poland in 2025 to direct a film drawn from a buried past with two pivotal figures: Edyta, his Jewish editing teacher and lover deported to Haifa during the 1968 purges, and Jarek, Edyta's protégé and Nadir's closest Polish friend.

The film repurposes early student works, once raw exercises, into evidence and spiritual traces, reassembled in Łódź as a fictional accusation against Jarek and projected in Haifa as if summoned by Edyta: a cinematic act of necromancy.

Forgotten Solidarities is a thematically linked companion to Assaf Gruber's earlier film Miraculous Accident. Not a direct sequel, it offers a different cinematic attempt, returning to the same protagonists. This time, the editing lens tightens on how cinema, memory, and intimacy operate within systems of power, where they can morph from co-resistance into manipulation or cult.

Kurzfilm Festival Hamburg 2026

MSN Warszawa Kyiv Biennial 2025

KW Institute for Contemporary Art Berlin 2026

Script: Assaf Gruber

Photography: Simon Veroneg

Editing: Assaf Gruber

Sound on set: Anna Lenarcik

Sound: Jochen Jezussek

Cast: Abdelkader Lagtaá, Marta Ojrzyńska, Mateusz Górski, Dagmara Bąk

Production: Guillaume Cailleau (CASK FILMS), tak mi źle films, IAM, Yusuf Ölmez

Financing: MSN Warsaw, the Visual Culture Research Center, Ribbon International, TAXISPALAIS Kunsthalle Tirol, Berlin Artistic Research Programme, Instytut Adama Mickiewicza

[watch film](#) password: Manon





Forgotten solidarities, film still



Ciao Varsavia

Diletta di Nicolantonio

Italy, Poland / 2025 / 19' / polish, italian

CO-PRODUCER, EXECUTIVE PRODUCER, PRODUCTION MANAGER

“Ciao, Varsavia” unfolds through the intimate perspective of Diana, a 27-year-old whose fragile physique contrasts with a stubborn, defiant will. Fresh from a stay in an eating-disorder clinic, she returns to the gray suburbs of Warsaw, where diet fads, billboards, and mirrors create a constant, unforgiving gaze. The story turns on a lingerie casting for an Italian brand. Diana’s decision to accept or reject it becomes a test of desire, power, and belonging in a world that treats bodies as currency.

The film examines an industry that profits from the insecurities it claims to resolve. Rather than romanticizing vulnerability, it explores how beauty, performance, and visibility shape the choices of young women today. In Diana’s struggle between wanting to be seen and wanting to disappear, the film traces an intimate attempt to redefine the self within an image-obsessed culture.

Festa del Cinema di Roma Alice nella Città 2025
(best short film award)

David di Donatello nomination

Script: Diletta di Nicolantonio

Photography: Matteo Cocco

Editing: Alessio Rivellino

Music: Andrea Guerra

Sound on set: Wojciech Plaza

Sound: Luca Anzellotti

Cast: Carlotta Gamba, Fortunato Cerlino,

Violetta Arlak

Production: Diletta di Nicolantonio (Timber Pro-

duction), Lorenzo Skibinski (Three Lions Pro-

duction), Aleksander Bilnik (tak mi źle films), Teo

Casani, Sara Serraiocco

Financing: Regione Lazio



[watch film](#) password: pastapomodoro





Ciao Varsavia, film still



Chôra

Klaudia Szott

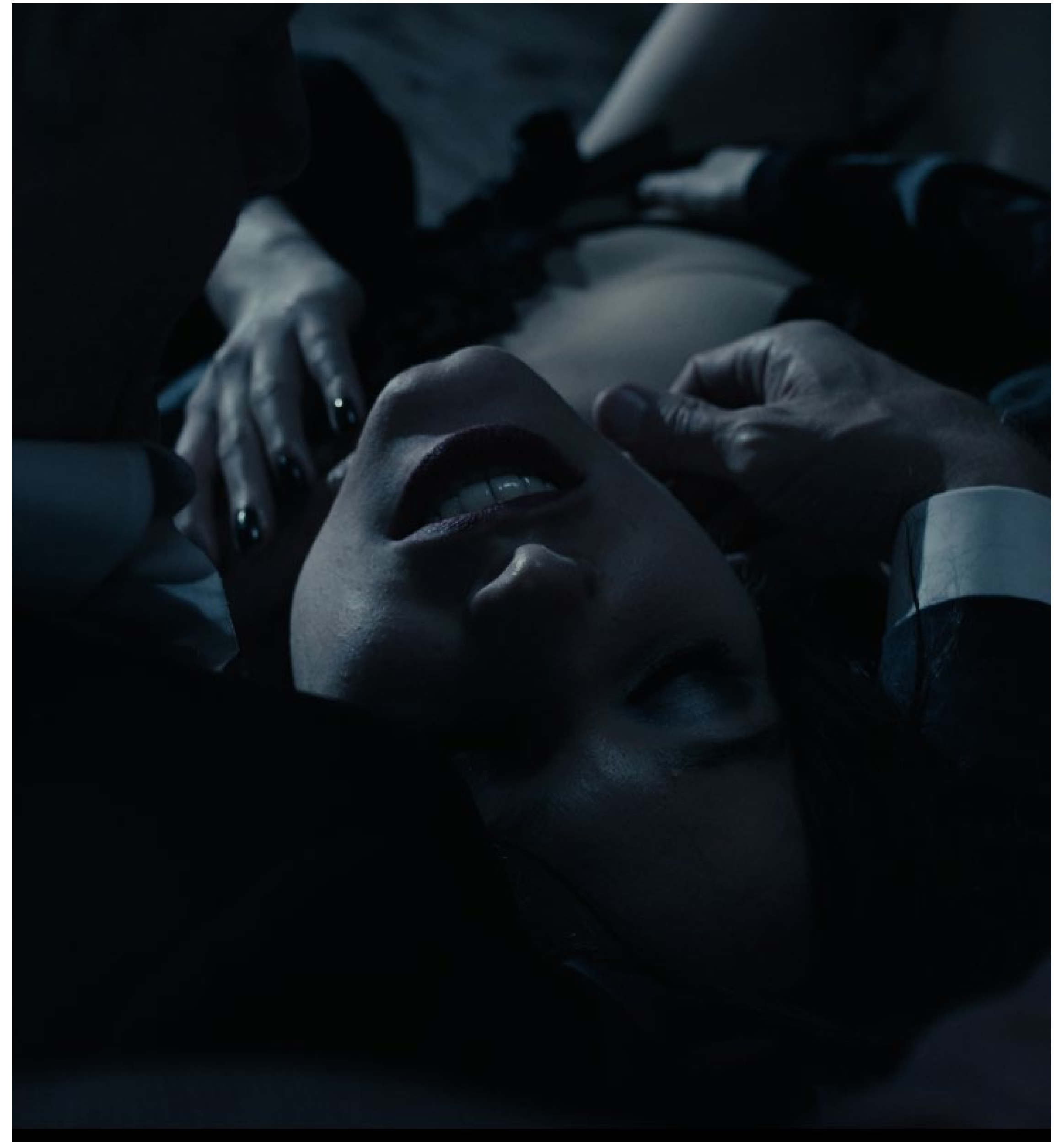
Poland / 2026 / 20' / polish

DELEGATE PRODUCER

Doma constructs herself as a “femme fatale.” Her online persona, erotic self-confidence, and carefully maintained control over her image become a survival strategy in a world marked by economic violence and social disintegration. As reality begins to intrude on this meticulously constructed persona, the boundary between performance and authentic experience gradually starts to blur. The crumbling tenement building she lives in begins to reveal a history of its own.

FPFF Gdynia 2026

Script: Klaudia Szott, Wiktoria Kruszczyńska
Photography: Augustyn Bardian
Editing: Julia Michalczyk
Music: Agata PLK Polak
Sound on set: Wojciech Plaza
Sound: Robert Sędzicki
Cast: Wiktoria Kruszczyńska, Andrzej Chyra, Halina Rasiakówna
Production: PWSFTviT
Financing: PWSFTviT, PISF





Chôra, film still

Non Omnis

Magdalena Kuśmierczyk

Poland / 2027 / 16' / polish

CO-PRODUCER, DELEGATE PRODUCER

Non Omnis is a story about professional burnout told as a grotesque black comedy. A vast inner emptiness takes on a material form, manifesting itself as the physical decay of Konstanty, a forty-year-old Polish language teacher.

Script: Magdalena Kuśmierczyk

Photography: Paweł Grabarek

Editing: Michał Lejczak

Sound on set: Małgorzata Mędrek

Sound: TBC

Cast: Sebastian Pawlak, Rozalia Mierzicka,
Barbara Dziekan, Bogusława Schubert, Piotr Bąk

Production: Studio Munka

Financing: Studio Munka, TVP, Canal+

postproduction





Non Omnis, film still

Dermani dūr

Daniel Kötter, Miedya Mahmud

Germany, Poland / 2027 / feature / german, kurdish / documentary

CO-PRODUCER, DELEGATE PRODUCER

Since the 1990s, Salah Mahmud, a former Kurdish Peshmerga fighter and bus driver, has kept a medication in his refrigerator in the German city of Hagen. Within the family, it was always euphemistically referred to as a “sedative.” Twenty-five years later, during a stay in the Kurdish city of Halabja (Iraq), the author, Miedya Mahmud, googles the name of her father’s medication: Atarax is used to treat the long-term effects of chemical attacks on victims. German companies supplied Saddam Hussein’s regime with the chemical weapons and the technology required for their production in the 1980s. Only in Germany, Salah Mahmud could obtain secure access to this medication. The migration stories of Miedya and her father, Salah Mahmud, and thus also the stories of Germany’s continued responsibility for the situation in Iraqi Kurdistan to this day, must be rewritten.

Thirty-five years after fleeing Saddam Hussein’s poison gas attacks for Germany, Salah Mahmud drives a minibus through the landscapes of the Kurdistan Region in northern Iraq toward the Iranian border; accompanied by his adult child Miedya Mahmud and a rotating cast of passengers, he revisits the sites where violence left its mark—a psychogeography of the entanglements between Germany and Kurdistan, unfolding as a cinematic journey through time.

Script: Daniel Kötter, Miedya Mahmud

Photography: Daniel Kötter

Editing: TBC

Sound on set: Marcin Lenarczyk

Sound: TBC

Production: Road River Films

development





Dermani d'ur, film still

Greetings from the Strike

Julia Karwan-Jastrzębska

Poland / 2028 / 70' / polish

PRODUCER, PRODUCTION MANAGER

Between 2016 and 2023, Poland was swept by a wave of mass protests against attempts to further restrict abortion law, known as the Women’s Strike. The film revisits seven women who organised demonstrations in both major cities and small towns, where speaking out publicly often meant coming into conflict with family members, employers and local communities.

Several years later, the protagonists are grappling with the consequences of those decisions: job loss, violence, mental health struggles, addiction and relationship breakdowns, but also the emergence of a new sense of identity and agency. Archival footage from the protests is interwoven with scenes from their everyday lives, creating an intimate portrait of what remains after a social uprising, when the crowds have disappeared from the streets and political reality has not changed as expected.

Rather than a film about the Women’s Strike itself, it is a story about the lasting transformation of those who chose to speak out, and about contemporary Poland, where politics reaches into the most private areas of life..

Script: Julia Karwan-Jastrzębska
Photography: Kamila Serwicka
Editing: TBC
Sound on set: Anna Lenarcik
Sound: TBC
Production: tak mi źle films
Finansing: TBC

development





Greeting from the Strike, still

Sentient Beings

Tenzin Phuntsog

US, Mexico, Poland, Estonia / 2028 / feature / tibetan, mandarin, spanish

CO-PRODUCER

In Tibetan Buddhism, Sem Chen—Sentient Beings—names all souls capable of love, loss, and rebirth. This is a film that expands our understanding of this concept by following two souls and other beings in their orbit as they incarnate in multiple bodies across multiple lifetimes. Sonam and Dawa (our main characters) keep finding and losing each other across deep time. Love, loss, tender acts of care, starting a family, falling in love, growing old, searching for meaning — in one lifetime Norbu, an AI sentience emerges and is tasked with the impossible promise to bring them together in future lives, carrying the cumulative historical and emotional burden across deep time.

Guggenheim Fellowship
SFFILM FilmHouse Residency

Script: Tenzin Phuntsog

Photography: TBC

Editing: TBC

Sound on set: TBC

Sound: TBC

Production: Carlos Reygadas (Splendor Omnia Studios, Mexico), Plateaux Films, USA

development



Norlha Nikki McClarron, photography



Graveyard of horses, Xiaoxuan Jiang, film still



Thank you!
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