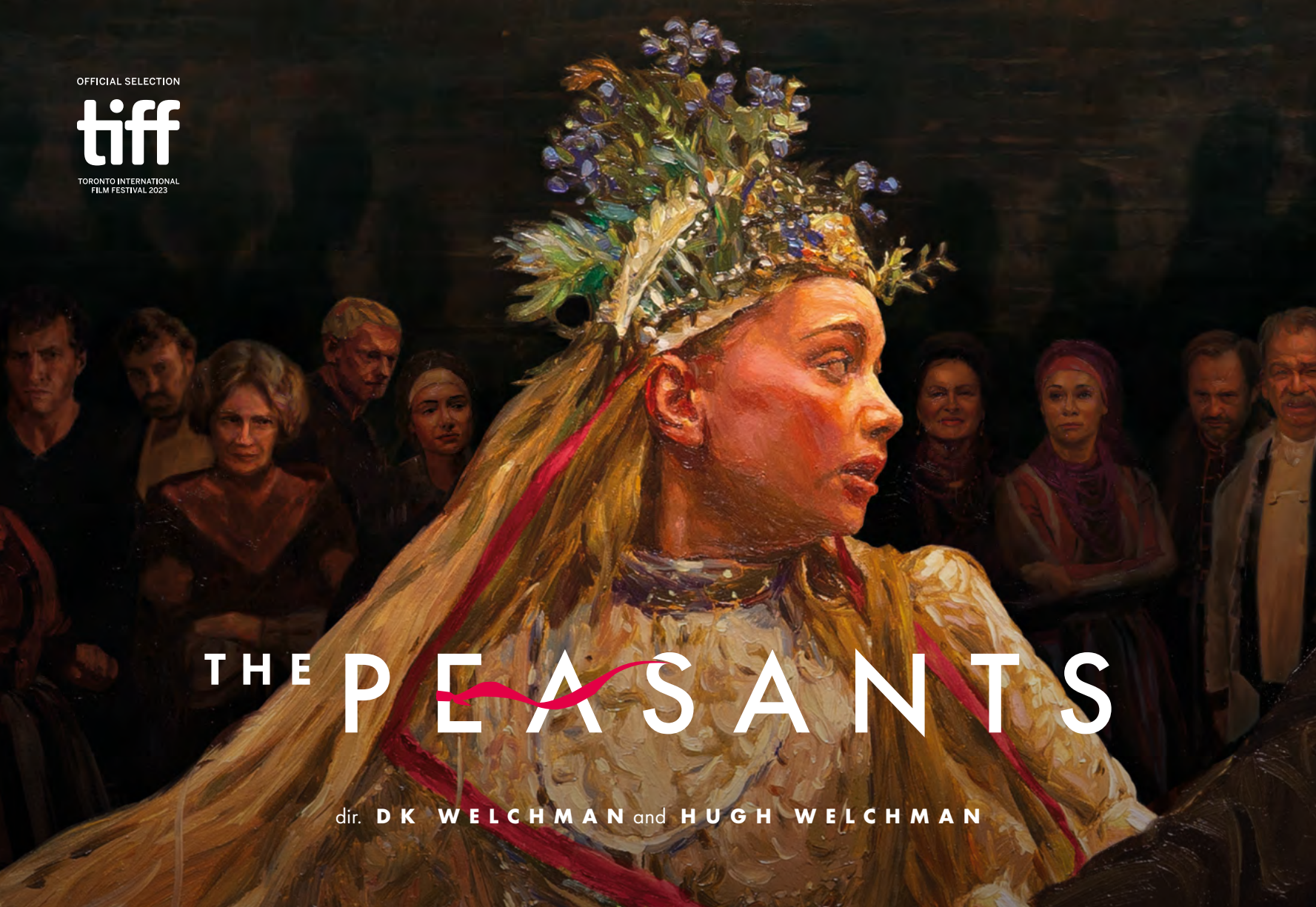
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TORONTO INTERNATIONAL FILM FESTIVAL 2023
THE PEASANTS
dir. DK WELCHMAN and HUGH WELCHMAN

SYNOPSIS

The Peasants tells the story of Jagna, a young woman determined to forge her own path within the confines of a late 19th century Polish village – a hotbed of gossip and on-going feuds, held together, rich and poor, by pride in their land, adherence to colourful traditions and deep-rooted patriarchy. When Jagna finds herself caught between the conflicting desires of the village's richest farmer, his eldest son, and other leading men of the community, her resistance puts her on a tragic collision course with the community around her.

INTERVIEW WITH DK WELCHMAN AND HUGH WELCHMAN

Why did you want to explore Władysław Reymont's novel, which is not that well-known outside of Poland?

HW: When we were making *Loving Vincent*, DK was trying to increase my knowledge of Polish culture. She bought me all these famous books, including *The Peasants*. It was the longest by far and we were incredibly busy, so I kept putting off reading it. When I finally went on holidays after the Oscars, I thought: "If I don't read this now, it will never happen." I read it from cover to cover – four times over as it was the 1924 translation in four parts.

Right away, I knew it was a masterpiece. In the vein of Charles Dickens, Thomas Hardy, Émile Zola. Peasant farmers were the backbone of society for over a thousand years in Europe, up until the industrial revolution and beyond. I felt excited to bring this great work to an audience outside of Poland. It deserves it. That's why we also organized a new English translation with Penguin Classics, hoping it will encourage people to read the novel as well.

DKW: I was actually listening to the audiobook while painting my only shot on *Loving Vincent*. I guess I was struck by the beauty of Reymont's descriptions of the village, the seasons and the nature surrounding the peasants. I found the characters engaging and funny, too, much more so than when I was trying to read it as a 17-year-old. It's a book that requires patience and life experience.

You really focus on Jagna this time. It feels like you finally do her justice.

DKW: This was the most important reason to do this story.

It's a great novel with breathtaking descriptions, but what really drew me to the idea of adapting it was Jagna. As a woman, I also have been unfairly shamed so many times in my life. I really identified with Jagna, I really felt for her. At first, she is envied and misunderstood, then mistreated and shamed and finally ostracized: for being pretty, for being dreamy and artistic, for being passionate and, most of all, for questioning the patriarchy which is also backed up by the church.

It was as if she was calling to me. This film is my answer to that call.

Your take on her story is much more empowering than Reymont's novel. Was it your goal from the start?

HW: In the book, you get a sense she wants more than what life can offer her in the village. We wanted to show that and show that all female lives were determined by its hierarchy, but also give it a modern twist.

Jagna is the most memorable character in the novel, but it's a story of this entire community. We really wanted to focus on her desire to express herself. She doesn't care about material things, unlike everyone else around her, obsessed with land and possessions. Her anti-hero lover, Antek, is terrible. He is horrendous to his wife and puts his pride above the needs of his own children, but at the end of the day, the community understands who he is and accepts him. Jagna? She just doesn't fit in.

It doesn't help that she is the prettiest girl in the village. She sticks out, also with her behavior, because she refuses to apologize and keep a low profile. They turn on her. We see it happening way too many times, also in our modern world: these double standards being at play when it comes to men and women, particularly young women just trying to find their way in the world.

What were you looking for when casting the role? There is something very contemporary about Kamila's performance.

HW: We wanted someone with this dreamy, ephemeral nature and artistic sensibility. And also, someone who is extraordinarily beautiful. We didn't just look at famous actresses in Poland, we did open castings in film and acting schools, we met people with no previous acting experience.

People make assumptions about Kamila because of her beauty. They often want to define her because of that, they are jealous and possessive. She has to fight to define herself the way she wants to. She makes for a great 21th century Jagna, because she understands her struggles, but puts them in today's context.

DKW: Or maybe, rather than her being contemporary, the fact is that the world hasn't actually changed all that much. There are still women like Jagna everywhere, experiencing similar issues while navigating the world and its double standards. Especially when it comes to sex.

The Internet and social media have provided a myriad of new ways in which young woman can be stalked, shamed, bullied and preyed upon. I guess we felt this was a relevant story and we wanted the audience to feel that. We never set out to make a documentary about the Polish countryside in the 1890s, we set out to bring the emotions and drama that Reymont has in his novel to our audience now.

Was it a challenge, deciding to embrace all the violence and sexual content? Were you worried it would be too drastic?

DKW: We had to think very carefully about how to convey it. In the book, physical violence is a part of their daily lives. Domestic violence isn't condoned by everyone, but it is accepted. We decided we would only show violence when it's necessary to the story. In terms of sexual content, we have a love quadrangle at the heart of it. It's fueled by passion, jealousy and rage, so sex had to be a part of it too, but we also wanted this to be seen by teenagers. We had to be aware of what was appropriate to allow us to get the required certifications.

HW: There is more violence in the book than in our film, but because the novel is almost 1000 pages long there is just more of everything there. Compared to the lives of most of us today, the world these characters lived in was violent and tough, but they were brought up in that. We show enough to allow the audience to emotionally identify with the impact this violence has on our characters.

It's a very musical film: full of songs, full of dancing. Why do you focus on it so much?

DKW: Yes, it's surprisingly musical.

When we were writing the script, we were inspired by all these descriptions of various celebrations and of Boryna and Jagna's wedding, where the guests were drinking and dancing for three days. These are the people with tough lives, who work incredibly hard, but they also know how to celebrate the cycle of life. They love their clothes, their music and they surely love their dancing. We should all dance more!

We felt that the nature also needed musical accompaniment. Sometimes, it had to speak for the characters, when they aren't articulate enough or they don't feel empowered. Our close collaboration with composer Łukasz "L.U.C" Rostkowski was crucial. His passion for the project has been an integral part of this film.

HW: In the book, there are so many references to music and dancing. I loved the fact that you don't just see the small-minded side, the gossipy side, the feuding. You see how artistic these people are and how they express themselves with passion.

Can you tell me about your visual inspirations? And the idea to incorporate some recognizable paintings into the story?

DKW: The fact that Reymont was a Young Poland author [modernist period in Polish visual arts, literature and music] gave us an opportunity to connect his prose to the work of these painters. The Young Poland movement covers many art forms and styles, but at its core, it's about celebrating Polish identity and culture, and showing Poland as strong and vibrant, even though at that time it was occupied by foreign empires. We reached for the works of Polish oil painters from the late 19th and early 20th century, and combined that with 21st century film and animation techniques.

We draw on the works of over 30 painters here, from Michał Gorstkin-Wywiórski to Ferdynand Ruszczyc, but most of all, we are quoting Józef Chełmoński of the realist school. In his later works, when he was back in Poland, the Polish countryside was full of pathos and beauty, which was a perfect fit for what we were trying to achieve visually. The look I created for the film with Piotr Dominak, who was also my Head of Painting on *Loving Vincent*, drew on our own art education. We grew up with these paintings, we are still passionate about them and this film gives us a chance to share that passion with audiences in Poland and throughout the world.

HW: Reymont was known as a Young Poland writer, but there is some magical realism in his descriptions. They are so poetic. We felt there was something harmonious about referencing all these painters to bring his vision to life. That's something live-action simply couldn't do. You couldn't get the same emotions.

Do you think it's a good time for adult animation? I assume the market has changed since Loving Vincent and its success.

DKW: I'm not sure it's a good time, but it's a time. Since *Loving Vincent,* there have been maybe two other films that achieved commercial success and several that did well critically. Before, they were isolated oddities. Now, they form a little village of oddities, surrounded by the urban sprawl of children and family animation.

HW: After *Loving Vincent*, which was the most successful Polish film of all time in terms of box-office and the third most successful adult animation ever, many distributors and sales agents were thanking us, saying the world was more receptive to adult animation. But people also kept asking if we were going to do *Loving Vincent 2*. What they meant was: "Are you going to do that for other artists as well?"

We wanted to find something else to show what our painting animation technique can do in film. Bringing to life a 1000-page novel seemed like a new challenge and an opportunity to show that it can work emotionally as well. *The Peasants* is on a whole different scale to *Loving Vincent*. We have dances and battles. Every frame took twice the time, because of the more realistic style and the dynamic camera movements we employ in this film.

DIRECTORS

DK WELCHMAN

a graduate of the Academy of Fine Arts in Warsaw, awarded the *Minister of Culture scholarship* for special achievements in painting and graphics 4 times. Upon graduation, DK became interested in film and animation, and directed 5 short films before her first feature film, the Oscar-nominated *Loving Vincent*.

Filmography:
Loving Vincent, 2017, Feature
Little Postman, 2017, Short
Chopin's Drawings, 2017, Short
Świadek Czasu, 2006, Documentary
Serce na dłonie, 2006, Short

HUGH WELCHMAN

co-wrote and directed *Loving Vincent* with his wife DK Welchman (formerly Dorota Kobiela). The film grossed $43 million at the international box office and was nominated at the BAFTAs, Golden Globes, and for an Academy Award. Previously Hugh won an Oscar for Best Short Animation for producing BreakThru Film's *Peter and the Wolf*.

DIRECTOR'S STATEMENT

DK WELCHMAN

I had my first contact with *The Peasants*; in high school, at the age of 17, because it is required in all schools in Poland. I came back to this many years later when I was listening to an audiobook while painting a shot for my previous film, *Loving Vincent*. Listening to it as an adult was a completely different experience. What struck me as an animator and director were the elements that didn't impress me as a teenager: his tour de force description of a year in community life; the poetic artistry of descriptions of nature; and the proud and challenging struggles of the characters in the novel, interspersed with meticulously observed moments of tenderness and poignant personal tragedies.

I saw how I could respect what Reymont had created with such piety and love; how to show these intricate descriptions of nature, this delight in life, nature, earth, and human nature: by turning them back into a feature film made in our painting animation technique.

I was delighted with the idea of adapting this book in this technique, which would allow both the story to be told and the nuances of detailed poetic descriptions of nature that are so significant in the novel and are so much a part of the work. Shooting a feature-length film with actors and then repainting frame-by-frame in post-production would allow both of these aspects – tense personal dramas and painterly visions – to be combined in a coherent way.

After years of working on a film about Vincent van Gogh, I also felt a strong need to tell a story about women: to show their struggles and passion, and strength. Jagna and Hanka are both distinct and important characters in Polish literature, each representing different values, but both connected by their struggles in a society very much defined by men. Their gender reflects negatively on their position in a male-driven society and causes them to struggle in life in the village of Lipce. There is incredible realism in the portrayal of Reymont's character. He shows deep understanding, admiration and sympathy for these people, never rejecting the truth about his faults and weaknesses. Jagna is an expression of faith in the freedom of the individual, but at the same time, it symbolizes the tragedy and rejection that such a person can encounter in a small community.

Reymont's *The Peasants;* stands out from other realistic novels because it not only tells about the hardships of peasant life but also shows something more. Throughout the four seasons in which the story unfolds, many tragedies happen to both individual characters and the entire village. Peasants protect their rights with great passion. Even though they fight unevenly and are often on the losing side, they always try to defend their freedom and the right to be the masters of their destiny.

However, Reymont is far from idealizing Polish peasants. It shows that they can be greedy, proud, petty, jealous, and intolerant. From the point of view of history, these features have often determined the fate of our nation.

I think this is a great novel that deserves an extraordinary and innovative adaptation. It deserves to be rediscovered not only nationally but also internationally – and is rightly recognized for what it is – one of the great works of European prose. I understand how challenging it is, especially at the script level where we take 1,000 pages of prose and distill it into a 100-minute movie. There were important cuts made in the script while staying true to the source material. I tried to introduce modern methods of storytelling into my structure and associate them not only with the rhythm of the seasons, as in the novel, but also with the characters who influence the lives of others. I wanted to show the synergy of the characters with their influence on each other; sensuality, sexuality, and brutality of their world, and the contrast with the superior majesty and beauty of nature.

PRODUCER

SEAN BOBBITT

Sean grew up in Kansas City, Missouri and then graduated from the University of Virginia with B.A. in International Relations. Two weeks after graduation in 1991 he went to Poland with the Peace Corps where he spent two years in a small town near the Ukrainian border. Following his Peace Corps assignment, he stayed in Poland where he worked as a journalist and then helped set up Silver Screen cinemas, a leading multiplex operator in Poland where he held positions as Director of Finance and then CEO.

During his time at Silver Screen, Sean met Hugh Welchman who was producing *Peter & the Wolf*, and once he sold his company, he came on board Hugh's next production *Magic Piano & The Chopin* Shorts as a co-producer. In 2012, Hugh showed Sean the trailer for his next project *Loving Vincent*, and Sean was immediately hooked on the project, and accepted Hugh's invitation to join him as his business partner in BreakThru.

PRODUCTION NOTES

While *The Peasants* incorporates the same painting animation technique made popular with our previous film *Loving Vincent*, our approach to the painting animation for *The Peasants* varied significantly from Vincent. With *The Peasants* the heart of the film is Wladyslaw Reymont's epic story, and the painting is a device to draw viewers into and immerse them in the world of the Polish countryside in the late 1800s. Therefore rather than focusing on showing as many actual paintings as possible, the artists from whom we drew inspiration were used more to help in creating a mood and atmosphere.

The over 100 painting animators who worked on the film did so on specially designed PAWS units (Painting Animation Work Stations), which Breakthru developed for *Loving Vincent,* in four studios in Poland, Serbia, Lithuania, and Ukraine.

Despite the film being animated, all of the characters in *The Peasants* are played by actors. These actors worked either on sets specially constructed to look like real locations, or against green screens, with matte paintings being composited in, along with computer-generated animation, after the shoot. For the purpose of layout, we created the village of Lipce in the Unreal engine to give the actors a sense of location while shooting against the sea of green. The live-action shoot took place primarily at Transcolor in Warsaw, and select scenes were shot on location. The experienced film crew included cinematographers Radosław Radczuk (*Nightingale, Babadook, Suicide Room*), Kamil Polak (*The Lost Town of Switez*), and Szymon Kuriata. The footage from the live-action shoot then becomes the reference footage for the painting animators.

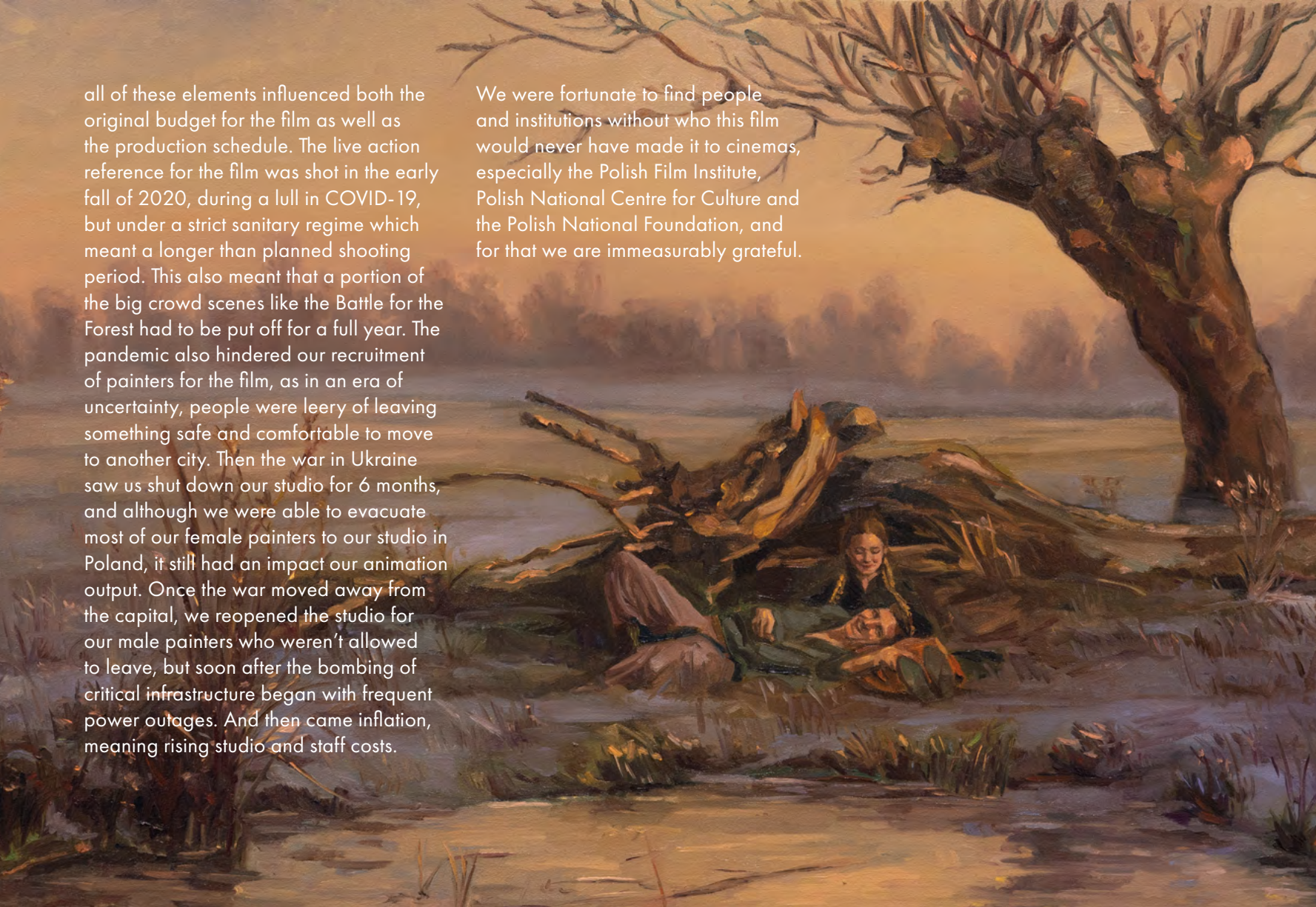
The painting animators then use this reference footage and paint over this with reference to the style (brushstrokes, colours, level of detail) set by the design paintings to paint the first frame of their shot on canvas, sized 67cm by 49cm. They then animate the shot by painting the subsequent keyframe, matching the brushstrokes, colour, and impasto of their previous frame, for all parts of the shot that are moving. At the end, they are left with a painting of the last frame of the shot. Each frame is recorded with a Canon 6D digital stills camera at 6k resolution.

The keyframes created by the oil painting animators are then sent to the inbetweening process which takes the style and brushstrokes of the original oil paintings and adding some digital brushstrokes to come up with the inbetweened frames. The amount of oil painting done per shot varied from every frame to every 4 frames at 12 frames per second.

To make *The Peasants*, we had to survive a global pandemic, a war in Ukraine where 30% of our painters were meant to work, and rampant inflation, reaching 25% at its height. Of course

all of these elements influenced both the original budget for the film as well as the production schedule. The live action reference for the film was shot in the early fall of 2020, during a lull in COVID-19, but under a strict sanitary regime which meant a longer than planned shooting period. This also meant that a portion of the big crowd scenes like the Battle for the Forest had to be put off for a full year. The pandemic also hindered our recruitment of painters for the film, as in an era of uncertainty, people were leery of leaving something safe and comfortable to move to another city. Then the war in Ukraine saw us shut down our studio for 6 months, and although we were able to evacuate most of our female painters to our studio in Poland, it still had an impact our animation output. Once the war moved away from the capital, we reopened the studio for our male painters who weren't allowed to leave, but soon after the bombing of critical infrastructure began with frequent power outages. And then came inflation, meaning rising studio and staff costs.

We were fortunate to find people and institutions without who this film would never have made it to cinemas, especially the Polish Film Institute, Polish National Centre for Culture and the Polish National Foundation, and for that we are immeasurably grateful.



DIRECTOR OF ANIMATION

PIOTR DOMINIAK

Piotr graduated from the Lodz Academy of Fine Art, and did whatever jobs were offered to him that involved painting: shop signs, murals, and theatre sets. When there weren't painting jobs Piotr worked at casual jobs, including being a grill chef, to leave himself free should any painting jobs come up. He painted the backdrops for BreakThru Films' *Peter and the Wolf*.

Following this he was appointed Head of Painting Animation on Dorota Kobiela's short film, *The Little Postman*, and subsequently was chosen to fill the same role for *Loving Vincent*. He now continues to serve as Head of Painting at BreakThru.

PAINTERS NOTE
THE VISUAL STYLE
OF THE PEASANTS

DIRECTOR OF ANIMATION

PIOTR DOMINIAK

Our starting point is the painting style of the Young Poland period, but the visual style is much more than that, we also drew inspiration from the Hague and Barbizon schools. *The Peasants* is the essence of half a century of European painting at the turn of the 19th and 20th centuries. The leading artists who inspired us were Józef Chełmoński, Ferdynand Ruszczyc, Jan Stanisławski, Julian Fałat, Leon Wyczółkowski, Piotr Michałowski, Jules Breton and Jean-Francois Millet.

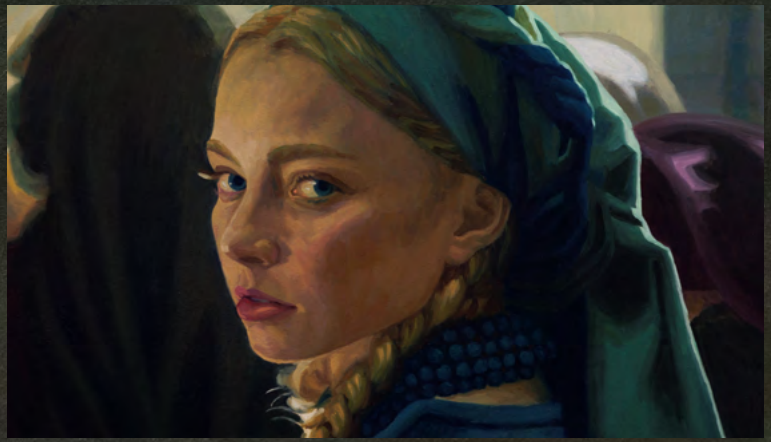
In our previous film, *Loving Vincent* each of the characters had their representation in van Gogh's painting. For most shots, we used ready-made painting quotes, such as *Starry Night*, *Night Café* or *Ravens over the Fields*. In *The Peasants* you will also see well-known works like *The Gleaners* by Millet, but mostly we are looking for our way amidst the paintings of the masters.

We have a database of several hundred painting inspirations from the turn of the 19th and 20th Centuries. Each famous artist painted a little differently, each of our painters also has their painting style. The visual style of *The Peasants* was developed over time and we tried not to lose too many of the painting quotes, to convey a fascinating story, showcase the great acting, and to combine everything into a coherent, visually captivating whole.

PAINTING PROCESS

CAST

KAMILA URZĘDOWSKA
is an upcoming film and television actress born in 1994 in Poland. In 2020 she received a degree from The Academy of Dramatic Arts in Wroclaw. She has appeared in TV series including *Ślad* (Polsat), *Żmijowisko* (Canal+), and *Komisarz Alex* (TVP).
Selected Filmography:
How Became a Gangster. True Story, 2019, dir. Maciej Kawulski
25 Years Of Innocence, 2020, dir. Jan Holoubek



ROBERT GULACZYK
is a film, television, and theatre actor born in 1983. In 2006 he got a degree from The Academy of Dramatic Arts in Wroclaw. Robert Gulaczyk has appeared in many television series including *Pierwsza Miłość* (Polsat), *Signs* (Polsat), *Father Mateusz* (TVP), *Chyłka* (TVN). He is the president of the off-theater foundation and a member of the Board of the Polish Actors Trade Union. A theater he is playing at is Helena Modrzejewska Theatre in Legnica and has appeared in over 60 different roles.
Selected Filmography:
Loving Vincent, 2016, dir. Dorota Kobiela, Hugh Welchman
Autsajder, 2017, dir. Adam Sikora

CAST

MIROSŁAW BAKA
is a film, television, and theatre actor born in 1963 in Ostrowiec Świętokrzyski, Poland, and residing in Gdynia, Poland. He began his film acting career with a lead role in Krzysztof Kieślowski's *A Short Film About Killing*, and has played in over 70 films and TV series. Mirosław Baka has appeared in over 50 theatrical roles. In 2014 he was awarded with the medal of the Ministry of Culture and National Heritage „Gloria Artis".
Selected Filmography:
A Short Film about Killing, 1987, dir. Krzysztof Kieślowski
On the River that's Not There, 1991, dir. Andrzej Barański
The Crowned-Eagle Ring, 1992, dir. Andrzej Wajda
Boys Don't Cry, 2000, dir. Olaf Lubaszenko
Reich, 2001, dir. Władysław Pasikowski
The Call of The Toad, 2005, dir. Robert Gliński
Battle of Westerplatte, 2013, dir. Paweł Chochlew
Walesa: Man of Hope, 2013, dir. Andrzej Wajda
Run Boy Run, 2013, dir. Pepe Danquart
Jack Strong, 2014, dir. Władysław Pasikowski
Courier, 2019), dir. Władysław Pasikowski
Legions, 2019), dir. Dariusz Gajewski

PRODUCERS

BREAKTHRU PRODUCTIONS
is known for its groundbreaking, artistic, and commercially successful animations. The Company's founder Hugh Welchman – co-wrote and directed *Loving Vincent* with his wife DK Welchman (formerly known as Dorota Kobiela). Due to both the critical and financial success of that film, which was the first fully painted feature film, Breakthru is continuing to explore new forms of expression using the medium of painting animation to demonstrate the versatility of the technique and how painting animation can work to enhance storytelling.

CO PRODUCERS

DIGITALKRAFT
was founded in 2003 by Ivan Pribićević, who brought together highly experienced freelance artists from around the region. The company is committed to producing and supervising high-quality, value-added projects. We take pride in having the highest standards of CGI design and production, compositing and special effects. In production, we are dedicated to animated and genre films.

ART SHOT
founded in 2012 by Agnė Adomėnė, Art Shot is a Lithuanian animation production company, focused on development and international coproduction of artistic animated films. High production value, artistic sensibility and international collaboration are the three main principles of the company. Art Shot produced films have been recognised internationally at festivals like Sundance, Toronto, Annecy, Rotterdam, Clermont-Ferrand and multiply awarded, including 2 Lithuanian Film Academy Awards.

BREAKTHRU FILMS

DIGITALKRAFT
ANIMATION/POSTPRODUCTION

Art SHOT

CO PRODUCERS

CANAL+ POLSKA S.A.

CANAL+ Polska is a leading producer and broadcaster of premium and thematic channels, as well as being an aggregator offering a unique combination of premium content (films, TV series, sports events, lifestyle and kid's content), modern technology and broad distribution, via linear and online services.

CANAL+ is also a major producer of films and series in Poland, including such acclaimed productions as *Bread and Salt* by Damian Kocur, Agnieszka Smoczynska's *Silent Twins* and the upcoming *Green Border* by Agnieszka Holland.

Successful premium Original series include The King of Warsaw, The Teach, Raven, Klangor, and Black Daisies. The production division of CANAL+ overlooks the development of new ideas, the production and postproduction process, to festival appearances, and international distribution.

CANAL+ Poland productions have been aired and streamed in many countries and awarded at multiple festivals, both at home and abroad. Just to name a few, Klangor has been awarded at CannesSeries, and King of Warsaw gained a cinematography award at PSC gala and has been nominated for C21's International Drama Awards.

CANAL+ Poland nurtures new talent by sponsoring scriptwriting programs, like Atelier Scenariuszowe and Doc Lab, and by funding prizes in festival competitions, including Koszalin Mlodzi i Film Festival short film competition and Docs Against Gravity festival pitching program.

CANAL+

MAZOWIECKI INSTYTUT KULTURY

The Mazovia and Warsaw Film Fund operates within the structures of the Mazovian Institute of Culture since 2010. Our goal is to support film projects: fiction, documentaries or animations, produced in Warsaw and Mazovia region which can contribute both to the touristic and economic promotion of the region. The decisive criteria for receiving financial support are the film project's cultural and artistic significance for Warsaw and Mazovia, as well as the number of the shooting days, the participation of filmmakers and entrepreneurs and the proportion of the budget spent in the region.

As a result MWFF has supported more than 100 titles that have undoubtedly contributed to the prestige and interest in the city and region.

Mazovia. heart of Poland

CO PRODUCERS

NARODOWE CENTRUM KULTURY

The National Centre for Culture Poland (NCCP) is one of the largest cultural institutions in Poland with a broad scope of operation. The NCC organises national and international events, such as festivals, concerts, reviews, and conferences. It conducts educational, research, and exhibition activities, including the management of the Kordegarda Gallery, where it presents works by leading Polish artists. The NCCP actively supports the development, promotion, and professionalisation of culture and commemorates important events and persons in Polish history. It manages national subsidy and scholarship programmes, providing support to institutions, organisations, and artists. The NCCP publishes books, games, and records and produces films (including pioneer VR projects), podcasts, and murals on culture. In 2021, the NCC was honoured with the Visegrad Prize by the ministers of culture of the V4 countries (Czechia, Hungary, Poland, and Slovakia) for the organisation of the International Music Festival of Central and Eastern Europe 'Eufonie'. The NCC is also the laureate of the Złoty BohaterON 2021, a prestigious Polish award for the popularisation of history and the strongest leading brand in the cultural sector in the Top Marka 2021 and 2022 media rankings.

NATIONAL CENTRE FOR CULTURE

SKP ŚLUSAREK KUBIAK PIECZYK SP. K.

SKP is a comprehensive law firm specialising in advising the creative, media, new technology, life science, and science and business innovation sectors. SKP law firm has gained significant recognition and acclaim for its in-depth expertise in the film industry. The founders, Maciej Ślusarek and Maciej Kubiak have supported Polish Oscar nominees, producers of streaming hits, and winners of leading film festivals. The SKP team has experience in handling projects produced and licensed for the biggest streaming platforms in the world and has supported producers on more than 150 audiovisual projects (films, series, TV programmes). The total value of budgets for audiovisual projects on which the SKP team worked for producers last year exceeded PLN 600 million.

SKP Ślusarek Kubiak Pieczyk

PREMIERE

World Premiere:	Toronto International Film Festival 2023 Special Presentations

FILM INFORMATION

Original Title:	Chłopi
International title:	The Peasants
Genre:	oil-painting animation
Countries of production:	Poland, Serbia, Lithuania
Language:	Polish
Year:	2023
Duration:	114 min.
Picture:	oil painted animation
Exhibition format (DCP):	1998x1080
Framerate (DCP):	24
Aspect Ratio:	1:85
Sound:	5.1
Available Format:	DCP

CREW

Director:	DK Welchman (aka Kobiela), Hugh Welchman
Screenplay:	DK Welchman, Hugh Welchman
Cinematography:	Radosław Ładczuk, Kamil Polak, Szymon Kuriata
Director of Animation:	Piotr Dominiak
Editing:	DK Welchman, Patrycja Piróg, Miki Węcel
Production Design:	Elwira Pluta
Production Manager:	Artur Polański, Bartosz Jodłowski, Anna Karcz-Bartkowska
Costume Design:	Katarzyna Lewińska
Music / Composer:	Łukasz "L.U.C" Rostkowski
Sound on set:	Michał Jankowski, Mariusz Bielecki
Sound design:	Michał Jankowski
Casting:	Ewa Brodzka
Hair and Make-Up:	Waldemar Pokromski Mirosława Wojtczak
Costume Designer:	Katarzyna Lewińska
Digital Post:	Łukasz Mackiewicz, Michał Janicki

CAST

Kamila Urzędowska, Robert Gulaczyk, Mirosław Baka, Sonia Mietielica, Ewa Kasprzyk, Cezary Łukaszewicz, Małgorzata Kożuchowska, Sonia Bohosiewicz, Dorota Stalińska, Andrzej Konopka, Mateusz Rusin, and Maciej Musiał

Produced by:
Chłopi Sp. z o.o., Breakthru Films
(*Loving Vincent*)

Producers:
Sean Bobbitt and Hugh Welchman

Co-produced by:
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Breakthru Productions Sp. z o.o.,
Canal + Polska S.A., Narodowe Centrum Kultury, Mazowiecki Instytut Kultury,
SKP Ślusarek Kubiak Pieczyk Sp. k.

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Jelena Angelovski, Art. Shot: Agne Adomene

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From the creators of Oscar-nominated
Loving Vincent

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