



FILMOPTION INTERNATIONAL
PRESENTS A
FILMOPTION
PRODUCTION



B E D R O C K

WRITTEN AND DIRECTED BY

DIRECTOR OF PHOTOGRAPHY
EDITORS

ORIGINAL MUSIC
SOUND RECORDIST

SOUND DESIGN AND MIX
COLORIST

EXECUTIVE PRODUCERS

PRODUCED BY

© 2025. 15063721 CANADA INC.

KINGA MICHALSKA

HANNA LINKOWSKA
OMAR ELHAMY
PAUL CHOTEL
RADWAN GHAZI MOUNNEH
PETER HOŠTÁK
JANUSZ DĄBKIEWICZ
ALEX LANE
PHILIPPE CARBONNEAU
ANNA GAWLITA
KATARINA SOUKUP
MAYA CADIEUX ROUILLARD
MARTIN CADIEUX ROUILLARD
STEVEN FISCHLER
DANAË ELON
PAUL CADIEUX
ASHLEY DUONG



PHOTOS: GREGORY KARINE SAVARD

BEDROCK

DOCUMENTARY - FEATURE - 103 MINUTES



DIRECTED BY

PRODUCTION

YEAR OF PRODUCTION

COUNTRY OF PRODUCTION

ORIGINAL LANGUAGES

SUBTITLES

FRENCH TITLE

KINGA MICHALSKA

FILMOPTION INTERNATIONAL

2025

CANADA

POLISH, ENGLISH

ENGLISH, FRENCH

ROCHE-MÈRE

IMAGE

RESOLUTION

SOUND

ASPECT RATIO

COLOUR

4K, 6K

5.1

1.78:1 (16:9)

FESTIVALS

MILLENNIUM DOC AGAINST GRAVITY - **WINNER BEST POLISH FILM AWARD**
BERLIN INTERNATIONAL FILM FESTIVAL
DOXA DOCUMENTARY FILM FESTIVAL
MELGAÇO INTERNATIONAL DOCUMENTARY FILM FESTIVAL
FESTIVAL DU NOUVEAU CINÉMA

GERMANY
POLAND
CANADA
PORTUGAL
CANADA



DIRECTED BY
SCRIPT
CINEMATOGRAPHY
EDITING

SOUND RECORDING

SOUND DESIGN AND SOUND MIX
ORIGINAL MUSIC
COLOUR GRADING
EXECUTIVE PRODUCTION

PRODUCTION

KINGA MICHALSKA
KINGA MICHALSKA
HANNA LINKOWSKA
OMAR ELHAMY
PAUL CHOTEL
PETER HOŠTÁK
JANUSZ DĄBKIEWICZ
ALEX LANE
RADWAN GHAZI MOUMNEH
PHILIPPE CARBONNEAU
ANNA GAWLITA
KATARINA SOUKUP
MAYA CADIEUX ROUILLARD
MARTIN CADIEUX ROUILLARD
STEVEN FISCHLER
PAUL CADIEUX
DANAE ELON
ASHLEY DUONG

SHORT SYNOPSIS

BEDROCK IS A PSYCHOLOGICAL JOURNEY ACROSS TODAY'S POLAND THAT WEAVES TOGETHER STORIES OF POLES LIVING ON HOLOCAUST SITES. THROUGH A SERIES OF INTIMATE ENCOUNTERS, THIS POETIC FILM LOOKS AT THE UNSETTLING CONTRADICTIONS PEOPLE LEARN TO LIVE WITH.

LONG SYNOPSIS

BEDROCK DRAWS A PSYCHOLOGICAL PORTRAIT OF POLAND FROM THE PERSPECTIVE OF POLES LIVING ON HOLOCAUST SITES TODAY. THIS OBSERVATIONAL DOCUMENTARY IS A JOURNEY THROUGH A LAND WHERE BONES OF THE VICTIMS AND THE ARCHITECTURE OF EXTERMINATION ARE INTIMATELY INTERTWINED WITH THE PROTAGONISTS' LIVES. A LITTLE GIRL VISITS HER FRIEND IN A PSYCHIATRIC HOSPITAL THAT WAS ONCE A CONCENTRATION CAMP. A YOUNG POLISH JEW TAKES ON AN IMPOSSIBLE TASK OF RESCUING THE REMAINS OF JEWISH VICTIMS FROM DESTRUCTION ACROSS THE COUNTRY. A CATHOLIC FAMILY ARGUES ABOUT POLISH COMPLICITY IN THE POGROM IN THEIR SMALL TOWN AS ITS ANNUAL COMMEMORATION APPROACHES. SOCCER FANS FROM THE VILLAGE OF BIRKENAU CELEBRATE A VICTORY OF THEIR LOCAL TEAM. AS WE FOLLOW PROTAGONISTS NAVIGATING MANY SPACES OF TRAUMA IN THEIR DAILY ROUTINES, LAYERS OF IDENTITY, MEMORY AND COMPLICITY ARE SLOWLY REVEALED. THE FILM EXAMINES ECHOES OF THE VIOLENT PAST TO CONFRONT THE HORRORS OF THE PRESENT.



DIRECTOR'S STATEMENT

I WAS BORN AND RAISED IN POLAND, AND I AM NOT JEWISH. I MADE THIS FILM BECAUSE THE HISTORY OF THE HOLOCAUST IS ALSO THE HISTORY OF POLAND. *BEDROCK* IS MY DEBUT FEATURE. THE SIX-YEAR JOURNEY OF MAKING THIS FILM OPENED MY EYES TO A POLAND I HAD NOT KNOWN BEFORE. THE FACT THAT, AS POLES, WE ALL LIVE ON JEWISH GRAVES IS NOT A METAPHOR. THE REMAINS ARE IN OUR LAND, IN THE RIVERS, AND IN THE AIR.

HOW CAN WE LIVE IN SUCH A COUNTRY WITH RESPECT FOR BOTH THE LIVING AND THE DEAD? ESPECIALLY KNOWING THAT DURING THE WAR, POLES WERE VICTIMS, WITNESSES, AND SAVIORS BUT ALSO PERPETRATORS. WE READILY SPEAK ABOUT THE SUFFERING POLES EXPERIENCED UNDER NAZI GERMANY, WHILE OUR COMPLICITY IN THE MURDER OF JEWS, AS WELL AS THE APPROPRIATION AND DESTRUCTION OF JEWISH LIFE AND SPACE, IS OFTEN OMITTED OR DENIED. POLES COMMITTED POGROMS BEFORE, DURING, AND AFTER THE WAR. EIGHT DECADES HAVE PASSED, AND THE COUNTRY SEEMS TO HAVE MOVED ON. YET THE PAST CONTINUES TO WEIGH ON NEW GENERATIONS – AND AT THE CENTER OF *BEDROCK* LIES A VITAL QUESTION ABOUT MEMORY: HOW DO WE REMEMBER, AND TO WHAT END?

IN THE FILM, A RABBI COLLECTING THE BONES OF JEWISH VICTIMS SAYS, “I HOPE THIS WILL HELP. HELP YOU AND HELP US.” TO ME, HE NAMES THE FUNDAMENTAL FUNCTION OF REMEMBRANCE, TO SUPPORT GRIEF, TO OFFER RELIEF, TO MOVE TOWARD HEALING. YET TOO OFTEN COMMEMORATION IS MISUSED TO MAINTAIN A STATUS QUO OF FEAR AND TO CULTIVATE A PERMANENT SENSE OF VICTIMHOOD.

THIS DYNAMIC IS EMBODIED BY PEOPLE WE MEET IN THE FILM. A POLISH GRANDMOTHER FROM JEDWABNE ATTENDS BOTH THE PRAYER FOR THE JEWISH VICTIMS OF THE POGROM AND THE NATIONALIST COUNTER-DEMONSTRATION. SHE CARRIES TWO WOUNDS: THE SUFFERING HER COMMUNITY ENDURED UNDER NAZI OCCUPATION, AND THE SUFFERING THAT SAME COMMUNITY INFLICTED ON ITS JEWISH NEIGHBORS. AS I WATCH HER STRUGGLE TO CHOOSE A SIDE, I FEEL THAT THIS HIGHLY POLITICIZED COMMEMORATION IS DESIGNED TO FEED OFF HER PAIN AND KEEP HER WOUNDS FURTHER APART.

ON THE OTHER HAND, FILIP, A JEWISH MAN WHO WITNESSES THE DAILY DEVASTATION OF JEWISH GRAVES – STRUGGLES TO FIND COMFORT IN COMMEMORATION AT ALL. WATCHING HIM, I FELT HOW REMEMBRANCE CAN SOMETIMES TURN INWARD. I SEE HIM AS SOMEONE FOR WHOM MEMORY NO LONGER OFFERS GROUNDING, ONLY THE RISK OF BECOMING ALL-CONSUMING, A TENSION THAT SURFACES MOST CLEARLY WHEN THE WEIGHT OF HIS WORK LEADS HIM TO TRAIN WITH A GUN.

A DIFFERENT POSSIBILITY EMERGES AT THE MONUMENT IN JEDWABNE, WHERE A YOUNG POLISH MOTHER TELLS HER SMALL DAUGHTER, “WE SHOULD LOVE AND RESPECT EACH OTHER.” WITH THESE SIMPLE WORDS, SHE INTERRUPTS THE CYCLE OF COMPETING TRAUMAS. FOR ME THIS IS HOW MEMORY BECOMES AN ETHICAL ORIENTATION TOWARD THE FUTURE, NOT A PRISON OF WOUNDS. AND BY NO MEANS CHOOSING A DIFFERENT FUTURE IS AT THE EXPENSE OF REMEMBERING THE PAST. IT ASKS NOT ONLY WHAT WE OWE THE PAST, BUT HOW WE CHOOSE TO LIVE WITH ONE ANOTHER NOW.

WHEN I BEGAN WORKING ON THIS FILM, I HAD NO IDEA IT WOULD LEAD ME TO WITNESS NEW CYCLES OF VIOLENCE TO WHICH OUR LAND ONCE AGAIN IS A WITNESS. AS WE WERE FILMING IN EASTERN POLAND IN 2022, A MASSIVE WALL TOPPED WITH BARBED WIRE WAS ERECTED AT THE POLISH-BELARUSIAN BORDER, DENYING REFUGE TO BLACK AND BROWN MIGRANTS FLEEING WARS AND PERSECUTION. THESE NEW “OTHERS” FOLLOW THE FOOTSTEPS OF JEWS WHO ONCE HID IN THE SAME PLACE DURING WORLD WAR II. AS ME AND MY CREW WALKED THROUGH BIAŁOWIEZA FOREST ACROSS SITES OF JEWISH MASS GRAVES, WE WERE FACED WITH A REAL FEAR OF COMING ACROSS THE BODIES OF MIGRANTS. FOR US, THIS CONNECTION WAS IMMEDIATE AND VISCERAL. IMPOSSIBLE TO IGNORE. THIS IS NOT ABOUT COMPARING ONE SUFFERING TO ANOTHER. IT IS ABOUT BLOOD SPILLED IN THE SAME GROUND. ABOUT RECOGNIZING PATTERNS AS WARNING SIGNS. BUT FOR MANY VIEWERS, THIS JUXTAPOSITION FEELS UNSETTLING.

WE HAVE BEEN TAUGHT TO UNDERSTAND THE HOLOCAUST AS A SINGULAR EVENT – OFTEN DESCRIBED AS INCOMPREHENSIBLE AND OUTSIDE HISTORY. ACKNOWLEDGING ITS UNPRECEDENTED SCALE AND HONORING ITS VICTIMS IS ESSENTIAL. BUT WHEN IT IS DISCUSSED ONLY WITHIN A SINGLE, UNCHANGEABLE FRAME, IT BECOMES DISCONNECTED FROM CRITICAL REFLECTION – AND TO ME, THAT IS ALWAYS DANGEROUS.

THE HOLOCAUST WAS UNPRECEDENTED – BUT NAZISM IS NOT AN ABERRATION OF EUROPEAN “CIVILIZATION.” IT GREW OUT OF A LONGER HISTORY OF VIOLENCE SHAPED BY COLONIAL THOUGHT, NATIONALISM, RACIAL SUPREMACY, AND SYSTEMATIC DEHUMANIZATION – IDEOLOGIES FIRST TESTED AND NORMALIZED THROUGH EUROPE’S COLONIAL PROJECTS. PLACING THE HOLOCAUST WITHIN THIS BROADER REFLECTION DOES NOT DIMINISH JEWISH SUFFERING. IT INSISTS THAT CONFRONTING ANTISEMITISM MUST GO HAND IN HAND WITH FIGHTING ALL FORMS OF RACISM.

AS POLISH JEWISH PHILOSOPHER ANDRZEJ LEDER ARGUES, DESANCTIFYING THE HOLOCAUST – REMOVING IT FROM THE REALM OF TABOO AND INEXPRESSIBILITY – IS NOT A DANGER, BUT AN OPPORTUNITY. IT ALLOWS US TO THINK ABOUT MASS VIOLENCE SERIOUSLY AND RATIONALLY, TO RECOGNIZE THE CONDITIONS THAT MADE IT POSSIBLE AND NOTICE WHEN THEY REEMERGE BEFORE IT’S TOO LATE.

THROUGHOUT THE MAKING OF *BEDROCK* AND SINCE ITS RELEASE, I HAVE BEEN WITNESSING HOW EASILY FEAR CAN BE WEAPONIZED TO JUSTIFY VIOLENCE – AND HOW THESE CONDITIONS TRAVEL ACROSS TIME AND PLACE. WHEN I WATCH MY FILM TODAY, I CAN’T HELP BUT THINK OF GAZA. DEHUMANIZATION IS THE FIRST STEP OF EVERY GENOCIDE. PERHAPS ONLY BY RESISTING, AT ALL COSTS, THE TEMPTATION TO DEHUMANIZE ANYONE – VICTIMS OR PERPETRATORS – CAN WE BEGIN TO BREAK THIS CYCLE. ATROCITIES ARE NOT COMMITTED BY MONSTERS, BUT BY PEOPLE WITH AGENCY. RECOGNIZING THIS OFFERS NO JUSTIFICATION FOR UNFORGIVABLE CRIMES, BUT IT DEMANDS ACCOUNTABILITY. IT ALSO CONFRONTS US WITH THE DISTURBING PROXIMITY BETWEEN OURSELVES AND THOSE WHO COMMIT THEM. IT IS WITHIN THIS SHARED AND UNSETTLING HUMAN SPACE THAT I WANT MY VIEWERS TO LINGER.

I MADE *BEDROCK* BECAUSE I BELIEVE IN THE POWER OF CAREFUL, ATTENTIVE OBSERVATION. CINEMA SLOWS US DOWN. IT ASKS US TO BE PRESENT – WITH IMAGES, WITH FEELINGS, WITH ONE ANOTHER. IN A WORLD INCREASINGLY SHAPED BY NEW FORMS OF FASCISM, WHERE SPEED AND SIMPLIFICATION ENABLE DEHUMANIZATION, PAYING ATTENTION MATTERS. IT BECOMES A FORM OF RESISTANCE.

KINGA MICHALSKA



BLM ZZ029

KINGA MICHALSKA



© ALEKSANDER SALSKI

BIOGRAPHY

KINGA MICHALSKA IS A POLISH QUEER VISUAL ARTIST AND FILMMAKER BASED IN TIOHTIÁ:KE / MOONIYANG / MONTREAL. THEIR WORK EXAMINES ISSUES OF MEMORY, IDENTITY, DISPLACEMENT, AND THINGS THAT HAUNT US. THEY ARE INTERESTED IN THE PERIPHERY OF WHO AND WHAT MAKES HISTORY. KINGA HOLD A BA IN CULTURAL STUDIES FROM THE UNIVERSITY OF WARSAW AND AN MFA IN PHOTOGRAPHY FROM CONCORDIA UNIVERSITY. THEIR WORK HAS BEEN SHOWN IN MULTIPLE EXHIBITIONS AND FILM FESTIVALS IN CANADA, POLAND, UK, KOREA, SWITZERLAND, ITALY, AND GERMANY.

FILMOGRAPHY

BEDROCK, 103 MIN, DOCUMENTARY, 2025

VAMPIRES, IT'S NOTHING TO LAUGH AT, 36 MIN, DOCUMENTARY, 2023





INTERNATIONAL SALES

FOUNDED OVER 45 YEARS AGO BY VISIONARY MARYSE ROUILLARD, FILMOPTION INTERNATIONAL IS A LEADING CANADIAN DISTRIBUTOR AND GLOBAL SALES AGENT. THE COMPANY CURATES A DIVERSE PORTFOLIO OF FEATURE FILMS AND DOCUMENTARIES, BRINGING THEM TO AUDIENCES ACROSS CANADA AND WORLDWIDE. IN ADDITION TO DISTRIBUTION, FILMOPTION ENGAGES IN PRODUCTION, CO-PRODUCTION, AND OFFERS FULL PRODUCTION AND POSTPRODUCTION SERVICES. THROUGH COLLABORATIONS WITH QUEBEC, CANADIAN, AND INTERNATIONAL PRODUCERS, IT HELPS FINANCE AND SHAPE COMPELLING PROJECTS. RECENT HIGHLIGHTS INCLUDE *I SHALL NOT HATE* (CPH:DOX 2024) AND *BEDROCK* (BERLINALE 2025).

[WEBSITE](#) | [FACEBOOK](#) | [INSTAGRAM](#)

Filmoption

DISTRIBUTION

LES FILMS DU 3 MARS (F3M) PROMOTES QUEBEC AND CANADIAN AUTEUR FILMS NATIONALLY AND INTERNATIONALLY. FROM IDEATION THROUGH THE FINAL CUT AND ONTO THE SCREEN, WE PUT OUR EXPERTISE TOWARD HELPING OUR MEMBERS MARKET AND DISTRIBUTE THEIR WORK. A LEADER IN THE DISTRIBUTION OF FEATURE DOCUMENTARIES, F3M ALSO PROMOTES WORKS OF EVERY GENRE AND LENGTH. WE STRIVE TO CULTIVATE A TASTE FOR ORIGINAL WORKS OF QUALITY AMONG OUR VIEWERS WHILE ENSURING REPRESENTATIVITY BASED ON THE PRINCIPLES OF EQUITY, DIVERSITY AND INCLUSION (EDI).

[F3M.CA](#) | [FACEBOOK](#) | [INSTAGRAM](#) | [BLUESKY](#) | [LETTERBOXD](#) | [YOUTUBE](#)

SYLVAIN LAVIGNE | DISTRIBUTION@F3M.CA | +1 514-523-8530

MEDIAS RELATIONS

CAROLINE ROMPRÉ | [PIXELLEX COMMUNICATIONS](#) | CAROLINE@PIXELLEX.CA | +1 514-778-9294

F3M

pixellex