

## A B S T R A K T

The doctoral thesis concerns the living process of direction of the feature film *Horse Tail*. Its aim is to answer the question of what I take the living process of directing to be, why I chose to work specifically in this way, and to analyse the components of this method, with particular emphasis on the presence of non-professional actors as its most important element. I begin the thesis with a reflection on my maturation as a film maker inspired by directors–experimentators. The next part of the thesis is theoretical and referential in character. I cite examples of the work of directors who treated film-making as a living process – from non-classical attitudes to script construction (Carlos Reygadas, Andrei Tarkovsky, Werner Herzog, Anna and Wilhelm Sasnal), through opening up to constant searching and experiment while in the process of film-making (Werner Herzog, Olivier Laxe, Jonathan Glazer, Andrei Tarkovsky), to working with non-professional actors (Pier Paolo Pasolini, Robert Bresson, Bruno Dumont, Werner Herzog, Carlos Reygadas, Krzysztof Wojciechowski). I then focus on my work on the film *Horse Tail*, beginning with a description of the process of scriptwriting, followed by the next stage – deciding to work as part of a living process, open to experiment, improvisation and work with non-professional actors (a decision resulting from my experiences while making the experimental film *Dziura* [The Hole]). I describe the preparations – identifying the characters, rehearsals and location scouting – as the most important element of the process. I also introduce my system of working with actors on set, the process of world construction and responsively reacting to situations brought on by reality – e.g. the decision on natural scenography; realising visions that appeared on set. In the thesis, I describe a process of editing and postproduction that is very complex and open to exploration, and took three years, during which I also did more takes, decided to introduce archival VHS materials to the film, and chose to discard side plots. In the thesis, I use the motif of the horse tail as an ambiguous metaphor for fate and my need to express feelings in art through eroticism. The conclusion concerns my motivations and the cost of production of a film made as part of a living process. My need for openness to exploration during this work and the yearning for authenticity were imperative, and I did not really consider it possible to make my film in any other way. I am also coming to the bitter conclusion that this kind of work based on the living process is not accepted by producers, given that its realisation stretches out in time and the final result is unknown. There are few creators who can allow themselves this kind of filmmaking in the age of streaming platforms, which seek to provide primarily commercial entertainment. It is, however, a path that fulfils me as a creator, and I would like to continue on it.