

Leon Schiller's National Film School
in Łódź

PhD Studies

Doctoral Dissertation
in the field of Film and Theater Arts
in the area of Film Directing

Magdalena Szymków

**Reconstruction of time, place and experiences in a documentary film through found footage,
based on the film *The Occupation 1968. I am writing to you, my love.***

Promoter:
Prof. dr hab. Maria Zmarz-Koczanowicz

Additional Promoter:
Dr Kuba Mikurda

Summary

The dissertation presents the context of the creation and reception of a documentary film with the use of archival found footage materials, which is the subject and artistic work of the doctorate, and its theoretical, historical and artistic foundation.

The issue raised in the title of the work related to the reconstruction of time, place and experiences in a documentary film through the use of found footage materials, is presented in relation to the film that is the artistic work of the doctorate, the director's artistic path and the definition of found footage film itself and its historical, aesthetic and subversive context.

The first part of the work presents the author's interests and film choices that fit in with the considerations on the use of archival materials in documentary films.

The second part presents the historical context of the art of (audio) visual recycling from its inception to today's documentary, experimental and essayistic film forms. It is about the birth of films that use the already existing visual materials, their development in relation to the presented arts of modernism, avant-garde, neo-avant-garde and postmodernism, and their reflection in philosophical critical reflection. A typology based on thematic, formal and referential contexts is proposed as well.

The third part describes the process of creating the doctoral film *Okupacja 1968. I am writing to you, my love*, and how it fits into the tradition of found footage film, its definition and contexts. There are presented film tools, references and artistic concepts used by the director to create it. It is analysed the methodology of working on a film, the challenge of which was to combine an intimate film document with formal found footage assumptions and to place it in a historical and sociopolitical context.