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***Where We Are Not* – A Biographical Screenplay about Jarosław Iwaszkiewicz as an Example of a Post-Queer Form**

SUMMARY

The doctoral dissertation I present focuses on an analysis of the creative process behind the screenplay for the biographical film *Tam, gdzie nas nie ma* (*Where We Are Not*), based on the love story of Jarosław Iwaszkiewicz and Jerzy Błeszyński. The project represents an attempt to apply the principles of post-queer theory in screenwriting practice, understood here as a critical, affective, and formally experimental tool.

In the first part, using an autoethnographic approach, I outline the social, political, and cultural context in which I decided to tell a queer story set in 1950s Poland. I focus in particular on the role of the artist as a participant in public debate and on the potential of the queer voice as an intervention into dominant representational models.

The second, theoretical-historical part reconstructs the evolution of the concept of queer in relation to broader cultural transformations of the late twentieth century. I examine key phenomena that shaped queer theory: the sexual revolution of the 1960s, the conservative backlash of the 1980s, and the consolidation of LGBT+ communities in the 1990s. A central focus is the New Queer Cinema movement, which radically reshaped representations of queerness in the 1990s through aesthetic resistance, narrative experimentation, and political urgency. At the same time, I argue for the need to shift toward a post-queer perspective — understood as a search for narrative languages attuned to ambiguity, relationality, and affect. To this end, I draw on the work of contemporary theorists such as Sara Ahmed, José Esteban Muñoz, and David V. Ruffolo, whose concepts — emphasizing the complex interplay of body, space, temporality, and emotion — form the basis of my own proposal for a post-queer cinema.

The third part documents my creative process, carried out according to the methodology of practice-as-research. I describe how, in writing the screenplay, I deliberately avoid dominant tropes in queer cinema, such as the mythologization of coming out, the aestheticization of trauma, or the fetishization of suffering. Instead, I propose post-queer strategies: an affective reading of source materials (Iwaszkiewicz's letters and diaries), and a portrayal of the protagonists' relationship as affirmative but also complex and grounded in social and existential reality.

The characters — Jerzy as well as the female figures — are constructed in a non-stereotypical and multidimensional way, with attention to their agency, subjectivity, and the historical context they inhabit.

The dissertation is complemented by a reflection on an earlier project — the stage play *Życie intymne Jarosława* (*The Intimate Life of Jarosław*). Comparing the two works allows me to trace the evolution of my formal and narrative strategies — from a theatrical convention based on quotation and fragmentation, to a cinematic form open to affect, visibility, and non-linear temporality. Both projects demonstrate how queerness can function not only as a theme, but also as a method of thinking about storytelling, representation, and human relationships.