

Summary of the PhD doctoral dissertation entitled:

THE SEARCH OF THE CHARACTER'S PORTRAIT

VISUAL FILM RESOURCES IN A BIOGRAPHIC HISTORICAL DOCUMENT

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In this project, the author demonstrates the various stages of the creative process for the film "The case of Gottlieb Linka. Plebiscite 1920".

The dominant problem faced, was developing the portrait of the title character in a situation where very few historical dependable accounts existed, and extremely scant iconographic material remained. The historical significance of the portrayed figure is beyond reproach, however the demonstration of it proved to be a formidable task. This was largely due to a lack of credible sources nor images. The author reveals the skeletal framework and process undertaken in depicting Gottlieb Linka's character and psychological portrait. She paid heed to significant historical matters during that period. This ultimately gave important context to the construction of the centrally placed star in her film. The unique approach to the above challenges stems largely from the author's role, as she combined the work of a director and a cinematographer. This confluence of roles merged with the author's superior creativity which ultimately led to fascinating workshop conclusions. As a result of the confluence of duties combined with the author's creative competence, fascinating workshop conclusions were revealed. We can now clearly see the thought process that led to the final shape of her work. Not only was it based on historical documentation, but she also gleaned inspiration from other works in the field of film, painting, and literature. Her work clearly depicts the challenges she faced, the key events from Linka's life and ultimately the creative sequence of events she implemented while reconstructing the character of Linka. She utilised the work of scientists and regional activists who were natural continuators of Linka's work as depositaries of his story, as opposed to non-existent information.

The director describes Marian Siwiec utilising a seven-second window at the beginning of the Polish Film Chronicle. The structure of this film and the way it depicts the character of the protagonist provides inspiration to the Author, providing tangible proof that this type of creative process was possible and legitimate. It also drew parallels with the film "Exit Through the Gift Shop" by the mysterious Banksy. The fields of inspiration extending beyond audio-visual works were literary works by Joanna Siedlecka "The Black Bird".

The author verifies the war story of Jerzy Kosiński. The myth he created in "The Painted Bird", allegedly inspired by his biography, and "Black Handbag" by Agata Tuszyńska, whose author uses synecdoche, making a kind of reconstruction of events from micro-traces of the heroine's presence. He recalls the figure of his grandmother and her fate, having only the contents of her handbag at her disposal.

The author of the work also shows the process of searching for visual means to paint Gottlieb Linka's picture in her film. She is artistically inspired by the paintings of Edward Hopper, in which the context explores the characters. It also presents the unique approach of using animation and, for this purpose, refers to the film works that inspired it. The creators used this technique in whole, or in part to describe the character's fate and motivations. These include "The Road to the Other Side" by Anicia Damian, "Another Day of Life" by Raul Fuente and Damian Nenov and "Happy Olo - a cheerful ballad about Olek Doba" directed by Krzysztof Paweł Bogocz and Marcin Macuk.

In this dissertation, the topic of creative resignation, understood as the Creator's responsibility for the image of the protagonist and for the meaning of the work, is highlighted. A skill highlights the courage to make difficult decisions that may ultimately affect the fate of the film. The author abandoned what she considered a poorly chosen creative path.

In this part of the dissertation, the author shows the process that finally led her to abandon the use of animated sequences in the film.

Similarly, the process of reaching the final shape of a simple and clear structure of the work is shown by changing and rejecting subsequent concepts of building the character's image that appear during the work with the screenwriter. In the final considerations, the author emphasizes the importance of the creative decisions she made during the shooting of the film and the importance of the concept of selecting a musical layer complementary to the theme of the film.

The dissertation shows in detail and justifies the importance of the creative process of the work's realization for the author's development as a filmmaker. Facing the difficulties, she had to overcome while working on the film resulted in a higher creative maturity and strengthened workshop awareness.