

DOCUMENTARY MOVIE BY NATALIA SIWICKA

POLAND 2024

RUNNING TIME: 76 MIN

# A BOY WHO RUNS

PRESS KIT





## LOGLINE

**NOT a conventional movie about love, hope and the power of humanity.** Here's the Jadczyk family. They are unique. Absolutely extraordinary in their ordinariness. Let go of stereotypes, open your hearts, and prepare for an experience that will stay with you for a long time.



# CREATORS

Written and directed by **Natalia Siwicka**

Cinematography by **Józefina Gocman**

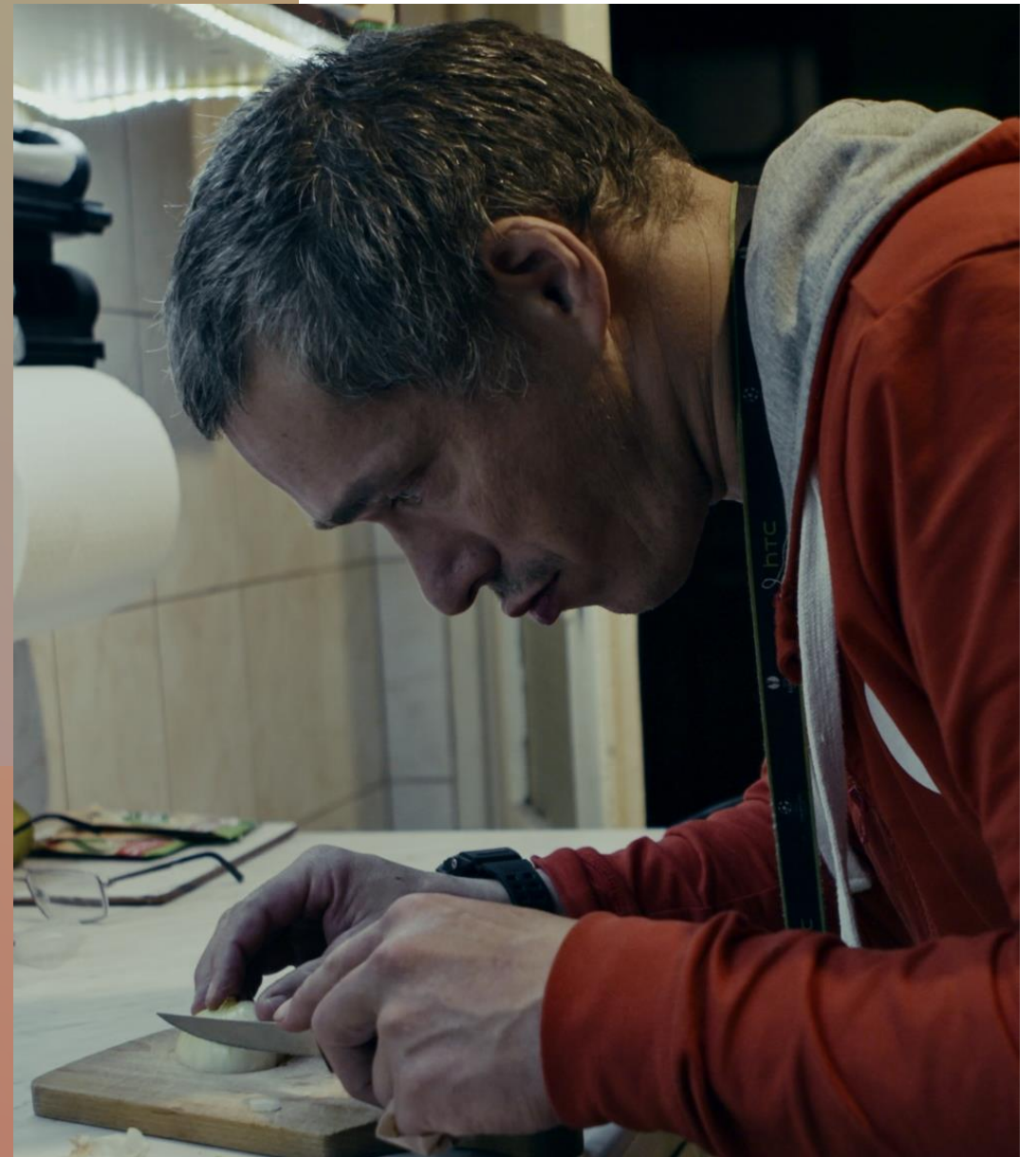
Editing by **Maciej Walentowski**

Music by **Michał Jacaszek**

Produced by **Sylwester Banaszekiewicz, Marcin Kurek**  
from **MediaBrigade**

The project is co-financed by the **Polish Film Institute**.

Stars: **Jan, Beata, Robert Jadczyk & Pysia**



POLSKI  
INSTYTUT  
SZTUKI  
FILMOWEJ

# DIRECTOR ABOUT MOVIE

*I met Józefina Gocman (the cinematographer) during another project. It was her sharp eye that noticed, among the crowds, a couple with cerebral palsy and their able-bodied child. On the way back from documenting that project, instead of discussing the location, Józefina asked me: how is this possible? How does such a family manage? Within just a few days, we had emailed all the centers in Warsaw, announcing that we were looking for such a couple willing to meet and talk with us.*





# DIRECTOR ABOUT MOVIE

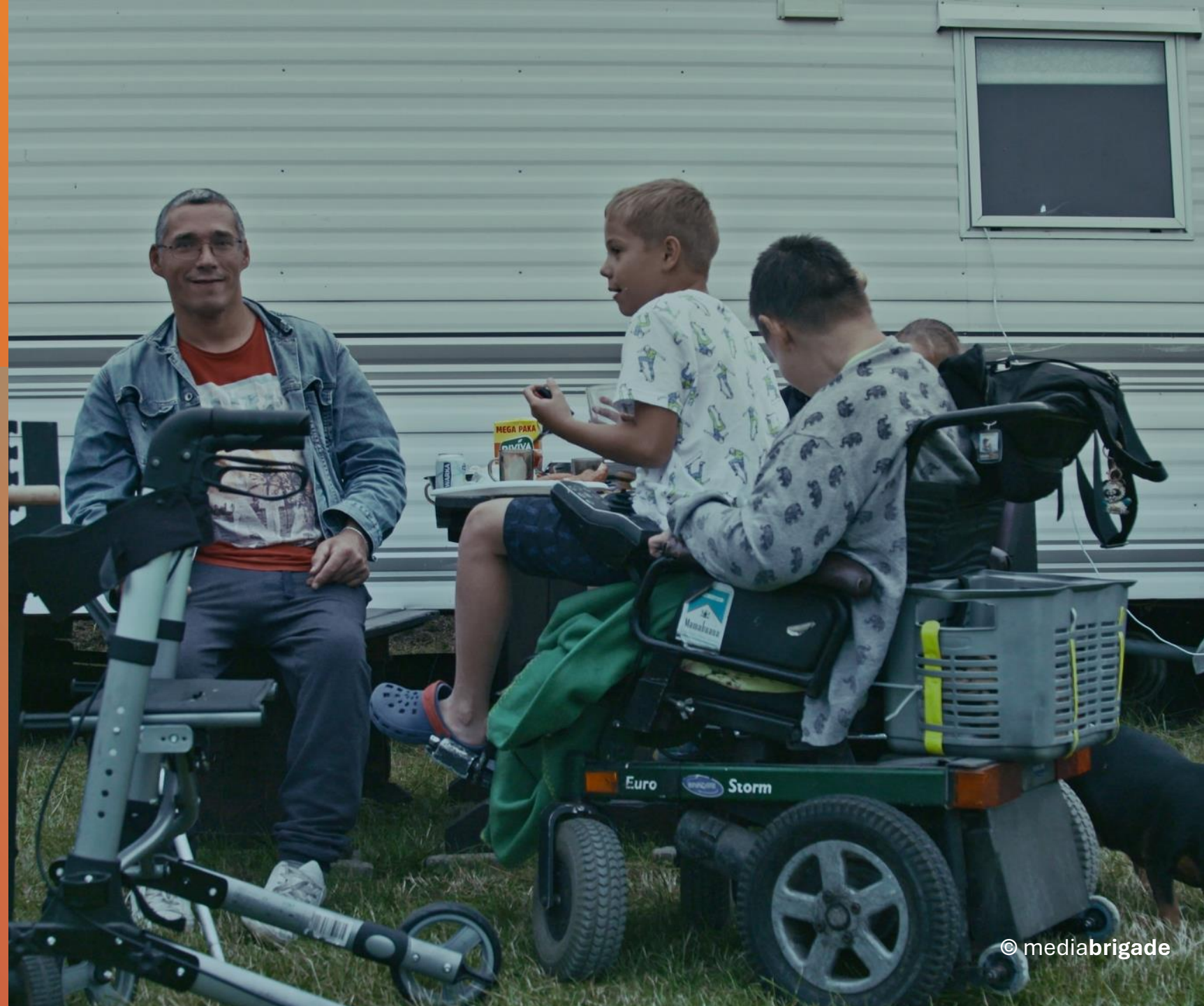
*I remember that moment very clearly. I was running to catch a bus to the airport, heading off on vacation, when I got a call. “Hello, I have a family living in Warsaw’s Gołków district, and they are willing to meet with you”.*

*Two weeks later, we arranged to meet the Jadczyk family – Robert, Beata, Jaś, and Pysia – for coffee at a patisserie in downtown Warsaw. Our meeting was... I’m still searching for the right word, as none seem adequate. The meeting was very sincere and genuine. We lost track of time as hours passed while we talked smoothly – just about life. We found we had so much in common, far more than with people who might seem “closer” to us at first glance. It gave both me and Józefina a lot to think about.*

*We left the café, sat down on the curb, and knew right then that we wanted to introduce this family to the world and share what we felt during that first meeting. And so, we spent many years together. After a few days of documenting with a photo camera, we swapped it for a video camera. I’m grateful to the Jadczyk family for that meeting, one of the most important in my life.*

# ABOUT MOVIE

The Jadczyk family is unique. Both parents have cerebral palsy, but their son, Jaś, is completely healthy. He is just reaching an age where the differences in his family start to bother him. He notices that his mom and dad don't look and move like the parents of his peers. He begins to distance himself from them, especially his mother, who is more disabled, moves with more difficulty, and speaks less clearly. Jaś struggles with two conflicting emotions – the desire for social acceptance and the strong need for his parents' love.



# ABOUT MOVIE

It's true, Jaś sometimes gets angry. He expresses emotions of frustration, and even dominance over his mother, which partly stems from the fact that she moves around the house on the floor while he is always standing above her. This gives him a sense of "power". However, he is not left to face this alone – he has beautiful role models. His father provides him with immense support and love. They go on vacations together, tinker, and cook. His dad always finds a way to keep up with his son. On the seaside promenades, his father rides the scooter while Jaś follows him along on a go-kart.

Robert and Beata have loved each other since the moment they met. Their relationship has had its ups and downs, but it is full of love, flirting, and laughter. They are not the kind of family that stays at home as one might assume at first glance. Quite the opposite, they live very actively. Beata goes swimming and attends church, and Robert, in addition to his job, plays as a DJ once a month at the local community center. Their home is full of life. Above all, both of them have a great sense of humor that adds color to the routine of everyday life.

Jaś carries the weight of additional responsibilities, which is inevitable, but his parents never take advantage of him or burden him. Most of what he does comes from the boy's empathy, sensitivity, and sense of duty.

„A Boy who runs" is a film about the journey toward acceptance, showing the process that reveals how, despite their differences, the Jadczyks are a fully-fledged, loving family.



# INTERVIEW WITH THE DIRECTOR OF PHOTOGRAPHY

**How much time did you spend with the Jadcak family?**

We spent a lot of time with them, even years.

**How and did you try to help the family get comfortable working with the camera? How long did this process take?**

I think it was a very intuitive process. Especially at the beginning, our intentions, sincerity, and openness are crucial. Each of us has our own internal boundary of intimacy that should be respected. Not only the protagonists were getting used to the camera, but we were also getting used to them, learning about them, observing them closely, and deciphering them. It was important that they felt we weren't intruders in their lives. Over time, we got to know each other better and built trust. I've always believed that this initial moment is an incredible adventure, one that helps us grow as creators, as observers of someone else's life. For a while, we truly become part of someone else's world. The process of getting to know the Jadcak family was very calm. Natalia developed a wonderful connection with them, and they trusted her deeply. Thanks to that, we were able to be with them in almost every situation. Natalia and I talked a lot, analyzing and trying to understand both them and their world. Thanks to the Jadcak family's openness, we knew a lot about their everyday life, their worries, joys, and just their daily reality. I believe that the more knowledge you have, the better you can understand another person.



# INTERVIEW WITH THE DIRECTOR OF PHOTOGRAPHY

**You captured many special moments from this family's life. Did you leave the camera in their home? If not, how did you achieve that sense of naturalness and intimacy?**

It's truly amazing that we were able to be so close to Robert, Beata, and Jasiek for such a long period. They allowed us into their world. We trusted them, and they trusted us. Everyone had good intentions. We never left the camera in their home. I think they simply accepted us as part of their lives during the time we were with them. For Natalia and me, their disability wasn't that significant. Of course, it affects their lives, but what mattered most was who they are inside and how they build their family. After all, they face the same issues as many of us – whether the child has good grades at school, planning a long-awaited vacation, shopping, work, dreams...

**What were your biggest challenges working on this movie?**

The biggest challenge was keeping up with them. They mainly move around in their electric wheelchairs. We had to do a lot of running with all the equipment – me with the camera, Natalia with the tripod, and Kacper Karpowicz with the sound. We often had to try to get ahead of them to set up the camera, which was sometimes quite funny. In Serbinów, for the scene where Robert and Jasiek go for a ride, the only solution was to rent a family bike with a couch, something like a tourist rickshaw. Natalia pedaled, trying to keep up with them, and I was able to film, which must have looked pretty comical. The important thing was that we had smiles on our faces, and Natalia tapped into almost superhuman strength. The scenes with intense emotions were also a challenge. It's not easy to witness people's suffering, especially when you see a child crying, but you keep filming. You're so close, seeing everything in such detail. But it's important that after those tough moments, there are also moments of joy and happiness.

# INTERVIEW WITH THE DIRECTOR OF PHOTOGRAPHY

**What did meeting such extraordinary people as the Jadczak family mean to you personally? Did it leave any lasting impact on you?**

I believe that documentary subjects always appear at the right moments in our lives. They might have something to show us, answer our questions, help us grow, open or close a chapter in our lives, or simply teach us something. The Jadczak family is truly exceptional. For me, the time spent with them showed me how much is possible. It showed how strong a person can be and how, sometimes, accepting life as it is can be significant. You cannot give up. Physical limitations obviously make everyday life more difficult for Beata and Robert, but they don't take away their ability to be themselves or to build a family. Just going to the store for Beata is a 90-minute ordeal to get down the stairs – and that's only one way. There are many such challenges in their lives, but that doesn't mean you should give up. When you witness this, you really start to appreciate what you have. You begin to see your own problems in a different light. It all gives you strength and energy. I think that's what I would like to thank Beata, Robert, and Jasiek for – for showing me that the most important thing is how we treat each other, for better or worse, and how much strength a person can have. You must not give up.





# ABOUT CREATORS

**Natalia Siwicka**, born in Warsaw, Poland, studied in National Film School in Lodz. Gathered her experience working as assistant director, and 1AD, with the leading Polish directors such as Anna Jadowska, Tomasz Wasilewski. She has two shorts on her credit "Wanna" and "16.03". The last one, travelled the world to more than 40 international film festivals and received numerous favorable reviews. Including winning awards at the 16th Mbank New Horizons International Film Festival and at the 21st BIFAN International Film Festival in Korea, for best director.



**Józefina Gocman** is in a unique class of cinematographers – a Polish woman on the rise looking to bring an Eastern European perspective to the West. When it comes to color and light, her trademark lies at the intersection of vibrancy and simplicity. When on a project, she works the details to exhaustion. She says preparation is her strongest ally and she never leaves anything to chance. Now based in New Orleans, Louisiana, her career has spanned the world – from her early days at Krzysztof Kieslowski Film School to work on feature films, documentaries, music videos, and commercials in Germany, Spain, Columbia, the U.S. and more. She's collaborated with notable artists, such as Oscar-nominated Tomasz Baginski, and she's worked on multiple award-winning projects, such as Kos-Krauze and Krauze's "The Birds Are Singing in Kigali" (2017), which showed at the Chicago International Film Festival. Her latest project saw her traipsing through the heart of the Mississippi Delta as Director of Photography on the feature film "Love Dog" (2022), which premiered at Locarno Film Festival.





A woman is seated in a wheelchair inside a mobile phone store. She is wearing large, colorful headphones and holding a smartphone to her ear. She is looking towards the camera with a slight smile. The store is filled with various mobile phone accessories and promotional signs. A sign for 'PLAY' is visible on the right, offering a 'Bonus 100z' for calls and SMS. The background shows shelves stocked with phone cases, chargers, and other accessories.

# CONTACT

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