

A BOY WHO RUNS.

A documentary by: Natalia Siwicka

Running time: 78 min

Poland 2024





You can run
free, when
you accept
your burden.





CREATORS

Written and directed by: NATALIA SIWICKA

Cinematography by: JOZEFINA GOĆMAN

Editing by: MACIEJ WALENTOWSKI

Music by: MICHAŁ JACASZEK

Produced by: SYLWESTER BANASZKIEWICZ

MARCIN KUREK

From MEDIABRIGADE

The project is co-financed by THE POLISH FILM INSTITUTE





SYNOPSIS

Jaś Jadczak, is growing up in a unique family, both of his parents have cerebral palsy, while he is a young healthy boy. He is just reaching an age where the differences in his family start to bother him. „A Boy who runs" is a film about the journey toward acceptance, showing the process that reveals how, despite their differences, the Jadczaks are a fully-fledged, loving family.

Are you able to accept the dissimilarities?





A FEW WORDS FROM THE DIRECTOR

I remember that moment very clearly. I was running to catch a bus, when I got a call. “Hello, I have a family living in Warsaw’s, 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. 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 CREATORS



NATALIA SIWICKA, born in Warsaw, Poland. She studied at the Polish National Film School in Łódź and has been involved in the film industry since 2008. She has been working in many departments to gain experience in the art of film making. Being passionate about creating life behind the main characters, she selectively chosen film projects that she had involved herself as a 1st AD. Natalie cooperated with the top young polish directors, appreciated by the international film industry, such as Tomasz Wasilewski, Katarzyna Rosłaniec, Anna Jadowska, or Igor Devold. Directed two shorts "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.





ABOUT CREATORS

Jozefina Gocman, is in a unique class of cinematographers--a Polish woman on the rise looking to bring a 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 Tomaz 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.





INTERVIEW WITH THE DIRECTOR OF PHOTOGRAPHY

HOW MUCH TIME DID YOU SPEND WITH THE JADCZAK 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 THE 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 Jadczyk 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 Jadczyk 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 Sarbinowo, 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.



INTERVIEW WITH THE DIRECTOR OF PHOTOGRAPHY

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.

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 Jadczyk 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 Jasiak 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.





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**A Boy
Who Runs.**



POLISH
FILM
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