

My doctoral thesis **Film – Konflikt – Patrycypacja [Film – Conflict – Patricipation]** has been completed to examine whether and to which extent art engaging non-artists can become an instrument of social change. An artistic component of the dissertation is a result of my one-year-long collaboration with AB, who has been suffering a crisis of homelessness for over a decade. My work with AB followed methods employed by documentary film-makers as well as those used in participatory projects. Collaboratively, we sought out scenes from his life having a universal dimension and depicting the experience of homelessness in a different manner than its stereotypical representations and visualisations. A theoretical component of my thesis discusses assumptions and goals socially engaged and participatory art set out to achieve, and juxtaposes them with working methods I am taught at the Wajda School DOK PRO programme for documentary film directors. The section underscores an exchange of methods and ideas between the field of visual arts and those of the theatre and film, as well as an impossibility of a clear-cut delimitation of those fields. In a chapter dedicated to homelessness, I argue for conducting interdisciplinary research engaging scholars from various disciplines and postulate going forward, in the direction of transdisciplinarity. Subsequently, I analyse select examples of film forms created on the basis of filmic documentation of socially engaged activities. Finally, I describe select examples of documentaries and raise the question of kinship between film forms existing in the fields of film and visual arts. Conclusions drawn from my discussion substantiate the choice of method which has led to the creation of the art component, consisting in a video screening and a series of photographic still lifes, into the composition of which I built in artefacts: souvenirs of my collaboration with AB.



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