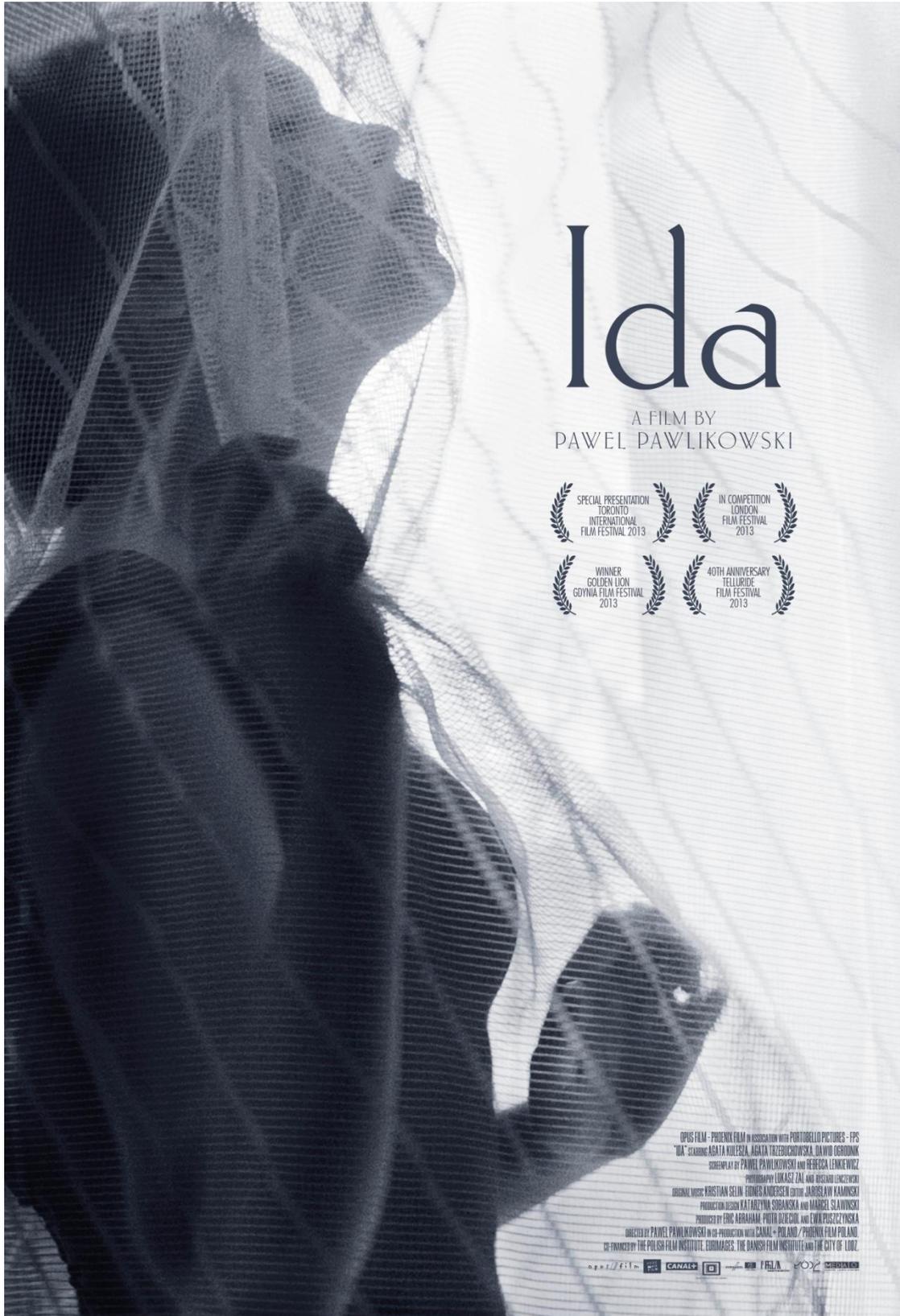


Persmap



IDA

Een film van Pawel Pawlikowski

Polen 1962. Anna staat op het punt om haar geloften af te leggen bij de kloosterschool waar ze ooit werd opgenomen als wees. Maar alles verandert als blijkt dat ze nog familie heeft, Wanda, de zus van haar moeder. Voordat ze haar geloften kan afleggen, begint ze samen met Wanda een zoektocht naar haar verleden. Anna komt er achter dat ze van Joodse afkomst is en dat haar echte naam Ida luidt. Ze wordt geconfronteerd met de grimmige waarheid over haar familie en hun ontberingen tijdens de nazi-bezetting van Polen. Ida staat voor een moeilijke beslissing; teruggaan naar het klooster of een nieuwe weg inslaan?

IDA is een ontroerend en intiem drama van de veel bekroonde regisseur Pawel Pawlikowski (MY SUMMER OF LOVE, LAST RESORT).



Land: Polen – Jaar: 2013 – Genre: Drama – Speelduur: 80 min.

Releasedatum: 27 maart 2014

Distributie: Cinéart

Meer informatie over de film:

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Persmap en foto's staan op: www.cinéart.nl

Persrubriek - inlog: cineart / wachtwoord: film

Logline

Anna, a young novitiate nun in 1960s Poland who, on the verge of taking her vows, discovers a dark family secret dating back to the years of the Nazi occupation.

Synopsis

Poland 1962. ANNA is a beautiful eighteen-year-old woman, preparing to become a nun at the convent where she has lived since orphaned as a child. She learns she has a living relative she must visit before taking her vows, her mother's sister WANDA.

Together, the two women embark on a voyage of discovery of each other and their past. Her aunt, she learns is not only a former hard-line Communist state prosecutor notorious for sentencing priests and others to death, but also a Jew. ANNA learns that she too is Jewish - and that her real name is IDA. This revelation sets ANNA, now IDA, on a journey to uncover her roots and confront the truth about her family.

IDA has to choose between her birth identity and the religion that saved her from the massacres of the Nazi occupation of Poland. And WANDA must confront decisions she made during the War when she chose loyalty to the cause before family.

Written by Paweł Pawlikowski and Rebecca Lenkiewicz, and directed by Pawlikowski (*Last Resort, My Summer of Love*), the film stars Agata Trzebuchowska as IDA.



Director's statement

IDA is a film about identity, family, faith, guilt, socialism and music. I wanted to make a film about history, which wouldn't feel like a historical film; a film which is moral, but has no lessons to offer; I wanted to tell a story in which 'everyone has their reasons'; a story closer to poetry than plot. Most of all, I wanted to steer clear of the usual rhetoric of the Polish cinema. The Poland in IDA is shown by an 'outsider' with no axe to grind, filtered through personal memory and emotion, the sounds and images of childhood.

Cast

Wanda	Agata Kulesza
Anna	Agata Trzebuchowska
Lis	Dawid Ogrodnik
Szymon	Jerzy Trela
Feliks	Adam Szyszkowski
Mother Superior	Halina Skoczyńska
Singer	Joanna Kulig
Kaśka	Dorota Kuduk
Bronia	Natalia Łągiewczyk
Marysia	Afrodyta Weselak
Barman	Mariusz Jakus
Waitress	Izabela Dąbrowska
Policeman	Artur Janusiak
Neighbour	Anna Grzeszczak
Father Andrew	Jan Wojciech Paradowski
Official	Konstanty Szwemberg
Prosecutor	Paweł Burczyk
Wanda's Lover	Artur Majewski
Pianist	Krzysztof Brzeziński
Bass player	Piotr Siadul
Guitarist	Łukasz Jerzykowski
Drummer	Artur Mostowy

Crew

Producers	Eric Abraham Piotr Dziecioł Ewa Puszczynska
Director	Paweł Pawlikowski
Screenplay	Paweł Pawlikowski Rebecca Lenkiewicz
Directors of photography	Łukasz Żal Ryszard Lenczewski
Production design	Katarzyna Sobańska Marcel Sławiński
Editor	Jarosław Kamiński P.S.M
Costume design	Aleksandra Staszko
Art director	Jagna Dobesz
Make-up	Anna Niuta Kieszczyńska Tomasz Sielecki
Original music	Kristian Selin Eidnes Andersen
Line producer	Magdalena Malisz
Co-producer	Christian Falkenberg Husum
Associate Producer (Denmark)	Sofie Wanting Hassing
Production manager	Karolina Aleksa
Legal services	Billy Hinshelwood Jacek Bienias
Stills photographers	Sylwester Kaźmierczak Liliana Milewska
Storyboard	Katarzyna Bogdańska
Assistant editor	Wojciech Janas
Digital post production	DI FACTORY
DI FACTORY producers	Jędrzej Sabliński Julia Skorupska
DI technical supervisor	Kamil Rutkowski
Digital grading	Michał Herman
Computer effects	STAGE 2 Radek Rekita
SFX producers	Robert Stasz Michał Truszkowski
Compositing	Jarek Kapuścinski
Post-production co-ordinator Poland	Małgorzata Bereźnicka
Sound post-production	MINISTI FILM
Supervising sound editor and re-recording mixer	Claus Lynge
Sound editor and re-recording mixer	Andreas Kongsgaard
Sound editor	Michael Dela
Foley artist	Martin Langenbach
Music-mix consultant	Kristian Selin Eidnes Andersen
Playback recording	TOYA STUDIOS Mateusz Kosman
Assistant music editor	Robert Sędzicki Lars Rasmussen

Cellist
Music clearance
Songs recorded by
Bass player
Guitarist
Drummer
Saxophonists

Henrik Dam Thomsen
Anna Bilicka
Pianist Krzysztof Brzeziński
Piotr Siadul
Łukasz Jerzykowski
Artur Mostowy
Michał Kobjek
Zbigniew Żeno
Dawid Ogrodnik

Vocals

Joanna Kulig

II Reżyserzy / 1st AD

Marcin Mayzel
Wiktor Mentlewicz
Mariusz Włodarski
Tomasz Nowak

Operator kamery / Camera operator



Interview with Pawel Pawlikowski

WHAT ARE THE ORIGINS OF « IDA »?

IDA has multiple origins, the most interesting ones are probably not quite conscious. Let's say that I come from a family full of mysteries and contradictions and have lived in one sort of exile or another for most of my life. Questions of identity, family, blood, faith, belonging and history have always been present.

I'd been playing with the story of a Catholic nun, who discovers she's Jewish for years. I originally set it in '68, the year of student protests and the Communist Party sponsored anti-Semitic purges in Poland. The story involved a nun a bit older than Ida, as well as an embattled bishop and a state security officer and the whole thing was more steeped in the politics of the day. The script was turning out a little too schematic, thrillerish and plotty for my liking so I put «IDA», aside for a while and went to Paris to make « THE WOMAN IN THE FIFTH ». I was in a different place at the time.

When I came back to « IDA », I had a much clearer idea of what I wanted the film to be. With my co-writer Rebecca Lenkiewicz we stripped the whole thing back, made it less plotty, the characters richer and less functional. Ida became younger, more inexperienced, more of a blank slate, a young girl on the brink of life. Also we moved the story to '62, a more nondescript period in Poland, but also a time of which I have most vivid memories, my own impressions as a child - unaware of what was going on in the adult world, but all the more sensitive to images and sounds. Some shots in the film could have come from my family album.

WHERE DID THE CHARACTER OF WANDA COME FROM?

When I was doing my post-graduate degree at Oxford in the early 80's I befriended Professor Brus a genial economist, a reformist Marxist, who left Poland in '68. I was particularly fond of his wife Helena, who smoked, drank, joked and told great stories. She didn't suffer fools gladly, but she struck me as a warm and generous woman. I lost touch with the Bruses when I left Oxford, but some 10 years later I heard on BBC News that the Polish government was requesting the extradition of one Helena Brus-Wolinska, resident in Oxford, on the grounds of crimes against humanity. It turned out that the charming old lady had been a Stalinist prosecutor in her late twenties. Among other things, she engineered the death in a show trial of a completely innocent man and a real hero of the Resistance, General "Nil" Fieldorf. It was a bit of a shock. I couldn't square the warm, ironic woman I knew with the ruthless fanatic and Stalinist hangman. This paradox has haunted more for years. I even tried to write a film about her, but couldn't get my head around or into someone so contradictory. Putting her into Ida's story helped bring that character to life. Conversely, putting the ex-believer with blood on her hands next to Ida helped me define the character and the journey of the young nun.

MUSIC SEEMS TO PLAY A BIG ROLE IN THE FILM

Yes, the pop songs were key from the start. They were fatally imprinted on my childhood memory. They really colour the landscape. Coltrane and stuff came from my adult self. Incidentally, the late Fifties and early Sixties were great for jazz in Poland. There was a real explosion: Komeda, Namyslowski, Stanko, Wroblewski... Apart from telling Ida's story, I wanted to conjure up a certain image of Poland, an image which I hold dear. My country may have been grey, oppressive and enslaved in the early Sixties, but in some ways it was 'cooler' and more original than the Poland of today, and somehow more universally resonant. I'm sure that lots of Poles with a chip on their shoulder, and there are many, will fail to notice the beauty, the love that went into our film - and will accuse me of damaging Poland's image, by focusing on the melancholy, the provincial, the grotesque... And then there's the matter of a Polish farmer killing a Jewish family... there's bound to

be trouble. On the other hand, there's also a Stalinist state prosecutor of Jewish origins, which might land me in hot water in other quarters. Still, I hope the film is sufficiently specific and unrheterical to be understood on its own terms.

HOW DID YOU CAST IDA?

After looking high and low all over Poland among young actresses and drama students, I ended up choosing a complete amateur, a girl who'd never acted in her life and didn't even *want* to act - a rare find these days. A director friend of mine, Malgosia Szumowska, who knew I was desperate and running out of time, saw Agata in a Warsaw cafe. She rang me on the spot, I was in Paris at the time, so I asked her to secretly take a picture of Agata on her iPhone and send it over. On the face of it, the girl was totally wrong, a striking hipster with a baroque hairdo, vintage clothes and ultracool demeanour. Hardly material for a nun. But she did look interesting and I really was desperate. It also turned out Agata was a militant feminist, wasn't sure about the existence of God and definitely had no time for the Church in Poland. In the audition I took away the make up, the hair, the hipster accoutrements and had a closer look: she was spot on. There was something timeless about her and touchingly authentic, as if untouched by the media and general narcissism of today. She had the face of an earnest child, but also an air of strength and calm intelligence. Some of the producers and financiers were extremely dubious about employing someone who'd never acted before and didn't even *want* to be an actress. They kept sending me worried e-mails before and during the filming, but in the end the risk paid off brilliantly. I can't imagine anyone else playing this part. I think she enjoyed the experience too, but it's pretty clear that she'd rather be a director than an actor.

Agata Kulesza who played Wanda is also a woman of rare strength and integrity. But in other ways she was the polar opposite of the younger Agata. A real virtuoso who combined a thorough theatre training with great energy, totally devoted to her metier. To play the quickwitted, conflicted, manic, melancholy Wanda she had to pull out all the stops, while staying focused and restrained and avoiding bravura. A difficult balance to strike.

For the young saxophonist Lis I wanted an actor who could really play the saxophone and also look and feel like someone from the Sixties. Not easy these days. Generally speaking young male actors tend to be either pretty boys or masculine thugs. It's difficult to find young men who are at once masculine, sensitive, intelligent, witty and charming. Dawid Ogrodnik was all these things. Above all, he felt authentic. He turned up at the casting session with a hangover. He'd won some award and he'd had been celebrating all night. He didn't have a sax, but turned up with a clarinet he'd borrowed from a mate. There was something touching in the way he was trying to screw the clarinet together and about his confusion when his phone started ringing in one of his pockets. He couldn't find it at first, then produced some old battered mobile to explain to his friends he was about to start an audition... I tried him out with Agata Trzebuchowska. They talked, they danced, they felt good together.

Biography Pawel Pawlikowski

Pawel Pawlikowski is a Polish-born, UK-based, BAFTA Award-winning filmmaker. He was born in Warsaw but left Poland at the age of 14 to live in Germany and Italy, before moving to the UK in 1977. He studied literature and philosophy at London and Oxford and started making films in the mid 1980's. Pawel's early work was in documentaries for the BBC. His best known documentaries from that period include ***From Moscow to Pietushki***, ***Dostoevsky's Travels***, ***Serbian Epics*** and ***Tripping with Zhirinovsky*** which between them won an Emmy International, Prix Italia, the Grierson and two Royal Television Society Awards alongside many other prizes around the festival circuit. In 1998 Pawlikowski moved into fiction with the small budget made-for-TV film ***Tweekers***, which he co-wrote and directed with Ian Duncan and is strongly rooted in his early experience with documentary. This was followed by two full length features, ***Last Resort*** and ***My Summer of Love***, both of which he wrote and directed and which both won BAFTAs, as well as other awards at festivals around the world.

Filmography

- 2011 *La Femme du Vème* (Haut et Court, Film4, 2011) with Kristin Scott Thomas and Ethan Hawke
- 2004 *My Summer of Love* (BBC/Apocalypso, 2004) with Emily Blunt and Natalie Press
- 2000 *Last Resort* (BBC, 2000) with Emily Blunt and Natalie Press



Interview with Agata Trzebuchowska

HOW DID YOU GET INVOLVED IN THIS FILM, AND HOW IMPORTANT HAS THIS EXPERIENCE BEEN FOR YOU?

I got involved accidentally. I was spotted by Polish director Malgorzata Szumowska in one of the Warsaw cafes. She told me about Pawel Pawlikowski's movie and encouraged me to contact him. After a few meetings and rehearsals it turned out that I was to play the part of Anna even though I had no previous acting experience.

Acting in „Ida” was an important experience for me. I was given the opportunity to work on a unique film – and I felt this uniqueness even though I'm not a person from the industry.

The atmosphere was both professional and intimate; the entire crew were completely devoted to the story they were helping to tell.

I think about it as a multi-dimensional „adventure”, since my memory of it is still very fresh and vivid, I find it impossible to analyze its impact on my life. But I know it will have an impact.

WHO IS ANNA? WHO IS IDA?

Anna is a nun, an orphan who knows nothing about her roots. She has spent her entire life in a convent and all that she cares about is her faith. She has no earthly life, the only one that she knows is a religious one.

I've never thought about Ida as a separate person. She's more a point of reference that enables me to look at myself from a different perspective. I guess that Ida represents the person I might have been, the life I might have led. Not only does Ida allow me to taste the „real” world, full of agony and ecstasy but it also enables me to confirm or test the decision I ultimately take.

WHAT RELATIONSHIP WAS CREATED BEFORE AND DURING FILMING WITH PAWLIKOWSKI AND WITH THE OTHER ACTORS?

I knew Pawel Pawlikowski from his „My Summer of Love” - a film which played an important role in my teenage life - so it was clear to me that he was a superb director, but I also quickly discovered that he's a fascinating and open-hearted person too.

While getting to grips with the screenplay, before we started filming, I realised that part of Anna was still something of an enigma even to the director himself. I must confess I was a bit anxious about it but this quickly disappeared when the filming began.

What amazed me most in working with Pawel Pawlikowski was his calmness, which masked a determination to achieve perfection and an incredible intuition - both gave me a strong feeling of trust and confidence. During the filming we didn't need many words. Pawel and I shared a common understanding of Anna's character and story.

Agata Kulesza (Wanda) played an equally important role for me. In some way our relationship was similar to the one Anna and Wanda formed during their journey - fortunately we didn't have any ideological conflicts.

WHAT ARE YOUR BEST MEMORIES OF THE SET?

There were many, but what I often think about are the scenes we were shooting with the Wartburg - a totally unpredictable car that provided a lot of fun and adrenaline - especially for the production crew. The Wartburg was also the only place where the temperature was bearable - winters in Poland can be really freezing - so sitting inside and waiting for what would happen the next moment was pure pleasure.

Agata Kulesza as Wanda

Filmography

2013	Ida	Dir. Pawel Pawlikowski
	Drogowka	Dir. Wojciech Smarzowski
	Love	Dir. Slawomir Fabicki
2012	Women's Day	Dir. Maria Sadowska
	Krew Z Krwi, Tv Series	
	All Mateusz's Women	Dir. Artur Baron Więcek
2011	Love	Dir. Sławomir Fabicki
	Nigdy Się Nie Dowiesz	Dir. Jan Kidawa Błoński
	Prawo Agaty Tv Series	
	Deep Water Tv Series	
	Ki	Dir. Leszek Dawid
	Rodzinka.Pl Tv Series	
	Rose	Dir. Wojciech Smarzowski
2010	Suicide Room	Dir. Jan Komasa
	Father Mateusz Tv Series	
	Flying Pigs	Dir. Anna Kazejak
2009	39&Half Tv Series	
	Decalouge 89+ : Real, Tv Series	Dir. Rafał Samusik
	Sons Tv Series	
	Trading Sexes	Dir. Konrad Aksimowicz
2008	Expecting Love	Dir. Łukasz Karwowski
	Expecting Love, Tv Series	Dir. Łukasz Karwowski
	Hela Under Fire Tv Series	
2006	What The Sun Has Seen	Dir. Michał Rosa
	Fundacja	Dir. Filip Bajon
	The Nanny Tv Series	
	The Journey	Dir. Dariusz Glazer
	Pensjonat Pod Różą Tv Series	
	Fortuna Czyha W Lesie	Dir. Ryszard Maciej Nyczka
2005	Solidarity, Solidarity	Dir. Filip Bajon
	A Thousand Sigh Park	Dir. Ryszard Maciej Nyczka
2003	Seven Stops On The Way To Paradise	Dir. Ryszard Maciej Nyczka
	Generation 2000, My Fried Chickens	Dir. Iwona Siekierzyńska
2001	The Spring To Come	Dir. Filip Bajon
1996	Poznań 56	Dir. Filip Bajon
	Die Strassen Von Berlin	Dir. Werner Masten
	Liebling – Kreuzberg	Dir. Vera Loebner, Werner Masten, Heinz Schirk
1993	Człowiek Z...	Dir. Konrad Szolajski

David Ogrodnik as Lis

Filmography

2013	Ida	Dir. Pawel Pawlikowski
	Chce Sie Zyc	Dir: Maciej Pieprzyca
2012	Prawo Agaty.	Dir: Maciej Migas & Patrick Yoka
	Jestes Bogiem	Dir: Leszek Dawid
2010	Majka	Dir: Jaroslaw Babazek
	Cisza	Dir: Slawomir Pstrong

