

## **Titel: MARIA MUSS PACKEN**

Regie: Filip Antoni Malinowski

### **Websites:**

[www.soleilfilm.at](http://www.soleilfilm.at)

[www.mariamusspacken.at](http://www.mariamusspacken.at)

Kontakt zwecks online-screening & Presse-Materialien: [office@soleilfilm.at](mailto:office@soleilfilm.at)

### **Trailer:**

<https://vimeo.com/58025713>

### **Kinostart Österreich:**

22. März 2013

### **Synopsis:**

DE

MARIA MUSS PACKEN ist ein berührender Film über ein altes polnisches Ehepaar und ihren Kampf gegen den drohenden Verlust ihrer Wohnung.

#### SYNOPSIS

Ein ungewöhnliches polnisches Ehepaar: Auf der einen Seite MARIA (81) mit zeitlos-lebendigem Humor und ungebrochenem Optimismus - auf der anderen ihr Ehemann TADEUSZ (80), ein stiller Wissenschaftler und Fatalist. Nachdem die beiden über 66 Jahre in ihrer Wohnung gelebt haben, werden sie nun dazu gezwungen auszuziehen. Für beide gilt es gegen ihre persönliche Katastrophe zu kämpfen, doch langsam dringen dadurch kaleidoskopartig vergangene Erlebnisse wieder hervor. Ihr Enkel Filip, zugleich der Regisseur des Films, kehrt aus Wien zurück um ihnen in dieser schwierigen Situation zu helfen.

MARIA MUSS PACKEN ist ein Film über Gerechtigkeit und Gleichheit aber auch über die Bewältigung von Schicksalsschlägen – mit ungebrochener positiver Lebenseinstellung und Humor. Eine Parabel über das Altwerden und Jungbleiben.

ENG

A unique Polish couple in their 80s. After living for 66 years in their flat they are forced to move out. While Maria is an extraordinary spirit full of undominable optimism and vitality - Tadeusz is a silent scientist and a fatalist. Now they have to fight their existential disaster that unveils the touching stories of their life and casts a shadow over their present. It's a film about justice and equality - the crisis of morality in past and present modern society, as well as about how to get old --- staying young.

### **Kritik und Kommentare:**

#### **Unabhängiges Filmfest Osnabrück**

*Berührende Dokumentation über ein ungewöhnliches polnisches Ehepaar, das im hohen Alter seine vertraute Heimat verlassen muss. Maria (81), eine lebenslustige und stets optimistische Frau, und ihr Ehemann Tadeusz (80), ein stiller Wissenschaftler und Fatalist, sind gezwungen ihre Wohnung, in der sie 66 Jahre zusammen gelebt haben, zu verlassen. Sie können sich die Miete, die von dem neuen Hauseigentümer verlangt wird, nicht mehr leisten. Vor dem Hintergrund dieser persönlichen Katastrophe tauchen schmerzvolle Erinnerungen an vergangene Zeiten wieder auf, die exemplarisch für die Leiden vieler Polen stehen. Ihr Enkel, zugleich der Regisseur dieses Films, steht ihnen bei und begleitet sie in diesen schwierigen Momenten. „MARIA MUSS PACKEN“ ist nicht nur ein Film über Gerechtigkeit und Gleichheit, sondern darüber hinaus eine aktuelle Beschreibung der sozioökonomischen Veränderungen und des Mentalitätswandels, die sich in Polen vollziehen und unter denen vor allem die ältere Generation leidet.*

#### **Artur Liebhart - Direktor Planete DOC Festival & Against Gravity, Warschau**

*In keinem post-sozialistischen Land hat man die Menschen auf so brutale Weise dem Wohnungsmarkt hilflos ausgeliefert, wie in Polen.*

*Obwohl der erste polnische Premier Tadeusz Mazowiecki in einem Expose von 1989 sich ausdrücklich für die Fortführung der sozialistischen Verpflichtungen ausgesprochen hat, so herrschte bald danach*

in Polen ein "Wilder Osten". Die Regierungen in der Tschechischen Republik, Ungarn und im vereinigten Deutschland nahmen hingegen die Mieter in Schutz, da sie genau wussten, dass die Gesellschaft ein Minimum an sozialer und psychologischer Sicherheit in Form der Wohnung haben muss.

**Michał Oleszczyk, Filmkritiker & Journalist, Warschau**

Gerade eben sah ich Ihren Film "Eksmisja" und meiner Meinung nach ist er unvergleichbar. Es ist der beste polnische Dokumentarfilm, den ich in den letzten Jahren gesehen habe. Er ist eindrucksvoll gedreht und konstruiert und ich möchte nur, dass Sie das wissen.

**Bartek Konopka, Regisseur (Rabbit a la Berlin, Fear of Falling)**

Es ist in Polen die Zeit gekommen für Regisseure die in den 80er Jahren aufgewachsen sind und auf die Vergangenheit und das System ohne Trauma und ohne einen der bisher geltenden polnischen Selbstkonzepte blicken können. Wir sind diese neue Generation.

**Vida Simon, Bildende Künstlerin, Kanada**

I just wanted to let you know I loved the film. I found it very moving, and rich in the way it moves through so many layers, themes (gentrification, home, post WWII, ageing, family, storytelling, gardening, pleasure, struggle, political and personal change...). It feels like a privilege to be let into these people's lives from such an intimate perspective. Aesthetically I liked its spaciousness, rhythm, sound, the use of still images, the quietness of the filmmaker's "voice"... Thank you! All the best, Vida

**Robert de Clerq, Pensionist, Wien**

Dein Film und das Schicksal Deiner Großeltern haben mich tief ergriffen Ich spüre das Bedürfnis, Deinen Großeltern (in Deinem Wege) etwas zu schreiben aus Sympathie mit was sie, wie so viele, von Krieg und Totalitarismus haben erleiden und immer noch als Folgen erleiden müssen. Unzählige Abertausende von Menschen haben aber 'nur' alle möglichen Kollateralschäden von Krieg und Totalitarismus erlitten, wurden aber nicht als 'Verletzte' wahrgenommen, wie Deine Großeltern, und bekamen i.A. nicht die geringste Unterstützung, Wiedergutmachung usw. Der deutsche evangelische Theologe und Widerstandskämpfer Dietrich Bonhoeffer (noch im April '45 auf ausdrücklichen Befehl Hitlers gehängt) hat in den 1930er Jahren schon gesagt, daß künftige Kriege nicht nur die Leiber, sondern auch die Seelen der Menschen töten würden. Recht hat er in Übermaß bekommen.

**Jürgen Karasek - Produzent**

Eine Kinodoku mit 15.000,- Euro Budget.

**Kurzbiografie Regie:**

Regisseur Filip Antoni Malinowski, geboren 1982 in Polen, lebt bereits seit über 20 Jahren in Wien, wo er Bildende Kunst und Film- und Medienwissenschaften studiert hat. „MARIA MUSS PACKEN“ ist sein erster Dokumentarfilm und zugleich eine persönliche Geschichte über seine Herkunft.

**Filmografie:**

2013 Novemberlichter, Kurzspielfilm, 30min, AT (Produzent)  
2012 Eksmisja - Die Ausweisung, Dokumentarfilm, 72min, AT-PL (Regie, Produzent)  
2011 Love Trips, Dokumentarfilm, 65min, AT-CH (Produzent)  
2008 Warten auf den Mond, Spielfilm, 72min, AT (Produzent, Kamera)

**weitere Info:**

original VtIe: MARIA MUSS PACKEN  
poln. VtIe: EKSMISJA  
int. VtIe: RESETTLEMENT  
director: Filip Antoni Malinowski

length: 72min  
genre: feature documentary  
year: 2012  
country: austria/poland  
language: polish, german  
subVtles: english, german, russian

website: [www.eksmisja.at](http://www.eksmisja.at)

Polish premiere:  
02.06.2012 52. Krakow Film FesVval  
Austrian premiere:  
03.12.2012 This Human World Film FesVval  
World Premiere:  
Unabhängiges Filmfest Osnabrück

producVon: Soleil Film GmbH  
Mollardgasse 45-47/31, A-1060 Wien, Austria

co-producVon: Malina Film  
[www.malinafilm.pl](http://www.malinafilm.pl)

email: [office@soleilfilm.at](mailto:office@soleilfilm.at)  
phone: +436508204846  
website: [www.soleilfilm.at](http://www.soleilfilm.at)

credits:

realisaVon: Filip Antoni Malinowski  
producers: Filip Antoni Malinowski, Jürgen Karasek, Carlo Pisani  
ediVng: Filip Antoni Malinowski, Julia PonVller  
camera: Filip Antoni Malinowski  
music: Thalija

#### **FesDvals:**

Krakow InternaVonal Film FesVval (compeVVon)  
Unabhängiges Filmfest Osnabrück (compeVVon)  
This Human World Human Rights FF (compeVVon)  
Planete DOC Warsaw (2013)  
goEast Wiesbaden FF (compeVVon, 2013)  
OFF Plus Camera Kraków (2013)  
Polish Film FesVval of America Chicago  
OFF Cinema FesVval Poznań (compeVVon, awarded)  
FilmPolska München  
Sea?le Polish Film FesVval  
FesVwal Mediow Łódź (compeVVon, awarded)  
Cinema Perpetuum Mobile FF Minsk  
TNR Tarnowska Nagroda Filmowa (2013)  
Diagonale (2013)

#### **Preise:**

SPECIAL JURY PRIZE – FesVwal Mediow – Lodz, Polen  
HONORABLE MENTION – OFF Cinema Poznan, Polen  
WÜRDIGUNGSPREIS DER BILDENDEN KUNST – Akademie d. Bild. Künste Wien

## Screenings:

Kino Przychodnia Squat Warsaw, Squat Rozbrat Poznań, Kinokunstmuseum Bern, Happening na Stolarskiej Poznań, Fialta Centre Belarus, Polnisches InsVtut Düsseldorf

## Director's Statement:

### **ABOUT THE FILM - A VIEW FROM OUTSIDE**

The idea for this film's narraVve starVng point became more concrete aZer watching the Austrian film "[The End of Neubacher Project](#)" by Marcus Carney. It's a story about a young auteur--filmmaker going back to the home and history of his Carinthian grandparents, discovering their unbroken Nazi-a fitude. In this case I wanted to make **a filmic journey in the opposite direcDon** and to film a story about the life of my Polish grandparents. Since I emigrated to Austria twenty years ago, this is also a 'homecoming story'.

When our family received the message on the end of the tenancy of Maria and Tadeusz, we had to realise that a place we had called "Home" is in danger - a place where not only most of our family grew up, but a place that had hosted our childhood Vme and many good and bad moments. It was the place we had grown 'into' and that had become a?ached to us as nothing else - **we had to come to terms with the fact that this place could possibly vanish for ever**. This feeling was unacceptable.

My mother and I had already moved out from that flat many years ago, but for our oldest ones, Maria and Tadeusz this place meant not only up to 66 years of memories - it was truly present in their life every day, ever since.

It became clear to me, there were two points that had to be portrayed. First of all I had to document our home with all its personal history a?ached, and secondly I had to try to change up the mind of the new landlord. **It all started in August 2010.**

The iniVal concept for the film was for a **documentary essay** of 30 minutes. But as unknown family--stories from the past unveiled during the shoot, it became clear to shiZ the iniVal concept towards a more classic documentary narraVon that could be accessible to a wider audience, although some off-text-based parts were kept from the essayisVc phase of the film.

The shoot was an on-going endeavor and in 2011 it was possible to rise funding through the Austrian Ministry of Art and EducaVon, that was open to support a Poland-focused project dealing also with the **Austrian past** in a rather direct way.

In-between my own invesVgaVve approaches to find out who the new owner was, progressed, but to talk to this person's conscience proved simply impossible. The (wealthy) **polish householder** (with a German name) was hiding behind her company that consisted only of a post---box and some a?ached lawyers. These ones effecVvely protected her from any kind of confrontaVon by execuVng her will to the extremes. Therefore it was never possible to confront her with the consequences of her acVons - that two people might loose their health or even life through her psychological pressure and the missing of any kind of empathy towards them -two old and sick, helpless people.

Having grown up and being educated in [socially protecVve Austria](#) since 1990, I am sVII polish while having an outside perspecVve on Poland itself. I was wondering how could people of this age get thrown out from their apartment? Of course there is a law for tenant protecVon, but it is made in a way, that **if somebody wants to evict another person, he can do that**. One of quibbles is to state that the owner himself wants to live in the flat. In this case he has to provide a subsVtute flat to the tenant - but there is no clear rule when he has to do that, regarding the end of contract. He can basically show up on the last day of the tenancy with a **subsDtute flat of the size of 10m2 per person** and if one hasn't cleared the flat yet, a court case for expulsion can follow. It is obvious that this is not acceptable for the sensibiliVes of old people. Especially taking in consideraVon that many old people in Poland are so poor, that affording a lawyer is just a totally abstract concept.

During the polish **socialist period** flats were distributed centrally by the state, same as Maria received her flat. There was private property, but one didn't have any rights for it. So for example the owner of a house couldn't live in his place. People were used to live in one flat for decades, which gave them a sense of security.. **In the 90s** the rights were turned around and ownership is highly protected now. This led to a highly **agressive**

**situat**ion between fresh owners and old tenants.

There are also reported cases where (old) tenants are being passively harassed by the owners by methods that put their health and life directly under risk. For example by flooding freezing water on the staircases in winter, or by shutting down with no explanation the water and electricity, or by grotesque renovation methods making life impossible, etc. In any case: People are executing their will **inside a legal basis**.

There must be a fault in a system that allows these actions to take place to this extent without real-life protective laws. Only a broken society is lacking the instruments to re-charge responsibilities and to make such actions clearly **intolerable** and punishable.

After being part of this struggle for months I could directly observe the loss of health and energy Maria and Tadeusz faced in the end. Sometimes it seemed that in another way history is repeating itself and we can be glad to have made a right choice in the present: **To take a step back and to be able to afford it.**

But what about other people who don't share the same luck?

F. Malinowski, May 2012

**further reading (polish):**

["89-letni, schorowany i ledwo widzący mieszkaniec budynku czuje się nękanym przez właściciela i nie wyobraża sobie przeprowadzki do lokalu socjalnego. Pan Józef Rolny, weteran Armii Krajowej, do Opola trafił w 46-tym roku i od tamtej pory tu mieszka. Zna lokal jak własną kieszeń, co istotne, bo bardzo słabo widzi."](#)

**DIRECTOR'S STATEMENT - INTO THE TOPIC**

Every day, we are forced to ask ourselves what choices to make. How to live in a self-centered world where everybody has to look after himself? How to advance and balance instances of competition and the wish for social harmony?

'Do people really wish for equality and fairness in regards to other human beings?' This was a driving question in **Kieslowski's** Decalogue film-series and in his later trilogy. Although it is hard to accept, the answer was over and over negative.

Since the downfall of the **eastern-block Socialism**, with its ideals backed by a **dictatorship**, we have learned that equality can't be forced by any kind of system. In fact, it must be the individual's responsibility to practice modesty and the free choice of 'taking less' in order to 'gain more'. But still the question remains: Where does the **'winning zone'** end and where does loss begin?

If a state based on a **free market** is the answer to our deserved wish for individual freedom and it is considered the most 'democratic'-approach to adopt to people's needs in opposition to a dominant state - why haven't we become a society of social peace? Does the constant pressure to grow, gain and exploit in a free market already occupy our minds and sense of responsibility?

With these questions in mind, the film does not only follow the actual tragedy of a home being ruthlessly taken from two old people, it traces a personal story of inequality that began **even before 1945** when Maria Malinowska (born Konieczna) moved into the flat after serving forced labour as a child during the Nazi occupation of Poland.

Both Maria's and Tadeusz's characters couldn't be more opposing embodying the extremes of optimism versus pessimism. Nevertheless they were both deeply influenced by injustices and the discriminating violence they suffered during former fascist rule. Their legacy of experience and reflexes is our **personal history**.

In a dialectical parallel structure the film tells three intimate personal stories about individuals who regardless of the system of rule they lived under, had the free choice to use their current power over other people for, or against humanity.

During **Nazi occupation** society was divided through racial lines. After that in the **Stalinist Regime** a small political elite controlled whole countries forcing them to adopt their narrowed visions of a 'better society'. In today's capitalist Poland the distance between the powerful and the powerless - the lost generations of the radical **Chicago-style** transformation in the 90s- is still shocking. Life is measured and people are divided by

the quantification of material wealth and thus for many this seems the main and often only goal to achieve genuine security and stability in life.

Following the film we've to realise that in a society having a 'Laissez-Faire' attitude towards people that take an anti-social actions in the name of 'economical freedom', there will always be victims. **Neo-libertarian** politicians can't hope for individual modesty to prevail in a hard-edged materialism-driven society. In the same way many people couldn't overcome their primal and selfish instincts during the occupation. For [Friedrich von Hayek](#) the Austrian economic philosopher of the so called Austrian School "a social free market, will be never a free market and a social democracy won't be a democracy." Hayek's fear of a totalitarian state either fascist or communist is similar to the unpopularity of socialist political parties of central European, former east block countries. Nevertheless, it needs to be economically and politically reconsidered if a socially united and equal society isn't more "wealthy" and vital, then the richness of a privileged class on the cost of the bottom line people.

If this film and the characters presented can **influence** anybody to see more clearly what choices in life are worthless and help point out the ones that really count, it would have reached its goal. It would be great if this got through. Thus, as references, I would like to mention "[Un question humaine](#)" by Michael Klotz shown at the Viennale Film Festival and the theatre play "[\(A\)Pollonia](#)" by Krzysztof Warlikowski co-produced and shown by the Wiener Festwochen, that both influenced my view on this project - thank you.