



HOPE

**BY
STANISŁAW
MUCHA**

THE MATCH FACTORY

HOPE



SYNOPSIS HOPE BY STANISŁAW MUCHA

When a deeply moral and well-respected art historian steals an invaluable painting from a church, righteous and fanatic Francis records the crime on video to blackmail the perpetrator. Much to the thief's bafflement, the young man is not interested in money but demands that the piece of art be returned to its original place. The borders between idealism and madness blur when it is revealed that Francis' brother is in jail and his girlfriend has to tolerate Francis' bizarre self-afflicted tests of courage ...





STANISŁAW MUCHA DIRECTOR

Born in 1970 in Nowy Targ, Poland, Stanisław Mucha studied acting at the Federal Theater Academy “Ludwik Solski” in Kraków. After initial successes as an actor, Mucha left Poland to study directing at the The Film & Television Academy (HFF) “Konrad Wolf” in Potsdam-Babelsberg. He became well-known for his quirky documentary ABSOLUT WARHOLA (2001) tracing the origins of the US pop artist Andy Warhol to Poland, Slovakia and the Ukraine. HOPE is Mucha’s first feature film.



DIRECTOR'S COMMENTS

DIRECTOR'S HOPE

HOPE is the story of extortion. An acclaimed art historian and moral authority steals a precious painting from a church... and is caught by a young fanatical do-gooder.

Hope. You know: "the mother of the stupid", "hope springs eternal", etc. I think that hope is an indispensable element of life. In every life; in my life too. While observing reality I feel as if there is no hope, as if it should be invented as fast as you can. In my film the young blackmailer is the embodiment of hope. This makes me smile, and I'm happy for him and keep my fingers crossed for his plan. He acts on instinct and therefore his blackmailing comes to a surprisingly successful end. I envy him for his naïvete that sometimes even borders on the immoral. In the corrupt world of to-day he is, to me, a true ray of light. This is what I wanted to capture on film and then share with the audience.

HOPE takes place in my home country, in Poland, where it is difficult for most people to hope for anything.

AUTHOR

I met Krzysztof Piesiewicz, scriptwriter and lawyer, in a pizzeria in Karlovy Vary in 2002 where he had just seen my film **ABSOLUT WARHOLA**. He gave me a script to read. It was **HOPE**. I was blown away! We spoke on the phone night after night. I had deliberately been waiting for a truly evocative screenplay and suddenly it had fallen right into my lap.

Piesiewicz is now also my dramatic adviser. I noticed that he is only interested in precise criticism; remarks that describe the problem accurately. His experience in writing and dramaturgy is very important to me.

After having made my documentaries, the story of **HOPE** is very close to my heart because **HOPE** has a tragicomic essence and Charlie Chaplin is my favourite "documentary" filmmaker. Just imagine you were a righteous thief. You plan a robbery using all your heart and cunning. While you are carrying out your honourable mission, some young upstart films you secretly with a camera that isn't even his. Then the kid has the audacity to come to you and doesn't ask you for money or a big car, no, instead he simply wants you to give your precious loot back. That's the moment the tragic becomes comic; don't you think? It's the way I see the world, and besides, my life seems to follow that kind of course anyway.

FROM DOCUMENTARY TO FICTION

My documentaries **ABSOLUT WARHOLA**, **THE CENTER (Die Mitte)** and **REALITY SHOCK** don't necessarily depict reality but rather show my reactions to it. This is the reason why I never thought about there being a choice between documentaries or drama. All of my films tell a concrete story. Before making films myself I was an actor in theatre and film and a director's assistant. Ever since I decided to become a director I am a happy man; it allows me to bring a sense of lightness to my stories no matter the subject. This, to me, is one of the most important aspects of filmmaking. *Stanisław Mucha*

PS: By the way, I'm living in the small city of Hof in Bavaria (Germany) where every second car drives around with the licence-plate number **H0-PE**. That's not a bad sign is it?

CAST

Franciszek/Francis

RAFAŁ FUDAŁEJ

Klara/Clare

KAMILA BAAR

Benedykt/Benedict

WOJCIECH PSZONIAK

Ojciec/Father

ZBIGNIEW ZAPASIEWICZ

Sopel/Inspector Sopel

ZBIGNIEW ZAMACHOWSKI

Michał/Michal

GRZEGORZ ARTMAN

Trener/Trainer

JERZY TRELA

Gustaw/Gustav

JAN FRYCZ

Matka/Mother

DOMINIKA OSTAŁOWSKA

TECHNICAL DATA

FORMAT

35 mm / 1:1,85 / Colour /

Dolby Digital

LENGTH

101 mins

ORIGINAL LANGUAGE

Polish

SUBTITLES

English





CREW

DIRECTOR

STANISŁAW MUCHA

SCRIPTWRITER

KRZYSZTOF PIESIEWICZ

PRODUCERS

REINHARD BRUNDIG

RAIMOND GOEBEL

ZBIGNIEW DOMAGALSKI

CINEMATOGRAPHER

KRZYSZTOF PTAK

EDITOR

JACEK TARASIUK

SUPERVISING EDITOR

PETER PRZYGODDA

MUSIC

MAX RICHTER

ART DIRECTOR

ANNA WUNDERLICH

A PRODUCTION OF

**PANDORA FILM,
STUDIO FILMOWE
KALEJDOSKOP**

IN CO-PRODUCTION WITH

**TELEWIZJA POLSKA,
CANAL +,
WDR, HR, ZDF/3SAT**

WITH SUPPORT OF

**FILMSTIFTUNG NRW,
EURIMAGES,
POLSKI INSTYTUT SZTUKI
FILMOWEJ,
FILMFÖRDERUNGS-
ANSTALT, BKM**



KRZYSZTOF PIESIEWICZ SCRIPTWRITER

Krzysztof Piesiewicz, born 1945 in Warsaw, is a lawyer, screenwriter, and politician. In 1985 Piesiewicz became Kieślowski's co-writer for all of his films to come. Their screenplay for the **THREE COLOURS** trilogy was nominated for an Academy Award in 1995. During the last months of Kieślowski's life, they worked on a screenplay for another trilogy consisting of **RAJ** (Paradise), **CZYŚCIEC** (Purgatory) and **PIEKŁO** (Hell). Two of these films have been realised after Kieślowski's death in 1996: **HEAVEN** (2002) with Cate Blanchett by Tom Tykwer and **L'ENFER** (2005) with Emmanuelle Béart by Danis Tanovic. Piesiewicz's screenplays have been translated into 10 languages and published in print. He was also a member of the jury at the Cannes Film Festival in 1996. The screenplay for **HOPE** is part of the latest trilogy written by Piesiewicz: Faith, Hope, and Love.



**WORLD SALES
THE MATCH FACTORY GMBH**

**SUDERMANPLATZ 2
50670 COLOGNE / GERMANY
TEL +49 221 292 102-0
FAX +49 221 292 102-10**

**EDUARD-SCHMID-STRASSE 13
81541 MUNICH / GERMANY
TEL +49 89 2000 120-0
FAX +49 89 2000 120-10**

**E-MAIL: INFO@MATCHFACTORY.DE
WWW.THE-MATCH-FACTORY.COM**



