

## PHOTOGRAPHY AND NOSTALGIA. ABOUT THE *COLD WAR* FILM BY PAWEŁ PAWLIKOWSKI

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The cinematographer of the *Cold War* – Łukasz Żal – said that the first film he and the director, Paweł Pawlikowski, watched while preparing to work on the love story of Zula and Wiktor was Andrei Tarkovsky's *Mirror*.<sup>1</sup> During the interview, he indirectly admits that the clips from the last scene of the *Cold War*, depicting a breeze that sets the grassy fields in motion, are a quote from the opening scenes of Tarkovsky's film. Why did the Russian director's film become so pivotal for Pawlikowski at the beginning of his work, at a time when the idea of his own cinematic statement was taking shape? Tarkovsky made no secret of the fact that the *Mirror* is a biographical/autobiographical picture,<sup>2</sup> while at the same time – and this is more significant in the context of Pawlikowski's artistic statement – it is the life story of, above all, the director's mother.<sup>3</sup> The mother is the foremost character in the story. Her presence is outlined as a counterpoint to the absence of the father, whose figure is symbolic.<sup>4</sup> Against the background of the relationship between the two parents

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<sup>1</sup> Czy można być przezroczystym w świecie kina? Z Łukaszem Żalem rozmawia Daria Dąbrowska. [en. Is it Possible to be Transparent in the World of Cinema? Daria Dąbrowska Interviews Łukasz Żal.] Czy można być przezroczystym w świecie kina? Z Łukaszem Żalem rozmawia Diana Dąbrowska – pleograf.pl [accessed on 25.02.2024].

<sup>2</sup> See A. Tarkovsky, *Czas utrwalony* [en. Fixed Time], Warsaw 1991, transl. S. Kuśmierczyk, p. 113.; A. Tarkovsky, *O sobie samym i swoich filmach* [en. On Himself and His Films] [in:] "Film na świecie" [en. Film Around the World], nos. 363-364/1989, p. 71.; M. Tarkowska, *Okruchy zwierciadła* [en. Crums of a Mirror] , transl. J. Gazda, „Kwartalnik Filmowy” [en. Film Quarterly] no. 69-70/1995, pp. 17-49.

<sup>3</sup> K.J. Zarębski, *Zwierciadło* [en. Mirror] *Zwierciadło* (akademiefilmowa.pl) [accessed on 25.02.2024].

<sup>4</sup> S. Kuśmierczyk, *Labirynt "Zwierciadła"* [en. The Maze of the "Mirror"] [in:] idem. *Zagubieni w drodze* [en. Lost on the Way] Warsaw 1999; J. Wojnicka, *Kino sowieckie lat*

appears the figure of a child. The prototypes of Pawlikowski's characters are the director's parents.<sup>5</sup> They bear their names, and the director dedicates the film to his mother and father. In addition, the time of events chosen by the director (late 1950s and early 1960s) is the time of his parents' youth. However, Pawlikowski does not recreate their history, but rather focuses on relationships, break-ups and returns, an uneasy love. In his own words: "My parents were an unusual couple. Their relationship and life's twists and turns – break-ups, returns, going abroad.... All of this was deeply ingrained in me. Their complicated love is, for me, the mother of all love stories, in a way".<sup>6</sup>

Pawlikowski turned to the *Mirror* because he was in search of a way to confront the topic of childhood memories. As I assume, he saw the solution to the problem in the story of Tarkovsky's preparation for shooting the film and the way he used photography. With this text, I want to outline an answer to two questions: what was the purpose of blurring the boundaries between the film and the photographic matter in the *Cold War* and how did the use of photographic measures in the film storyline lead Pawlikowski towards nostalgia?

### Photography as an image of a memory

When one looks at the history of the creation of the *Mirror*, it is hard to resist the impression that the visual layer of the film was extremely important to Tarkovsky. The director began work on the *Mirror* by visiting Yuryevets, hoping that returning to the places where he spent his childhood (and which were to be the main location of events in his film) would trigger his imagination. However, the trip did not make the desired impression on him.<sup>7</sup> It was not until the set design was starting to become real that the moment of revelation came. Tarkovsky decided that he would make the film in the location of Ignatievo, where he used to spend his holidays as a child with his mother. Seweryn Kuśmierczyk writes about the construction of the set design:

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sześćdziesiątych i siedemdziesiątych [en. The Soviet Film in the 1960s and 1970s] [in:] *Kino epoki nowofalowej. Historia kina* [en. Cinema of the New Wave Era. History of Cinema], vol. 3., eds T. Lubelski, I. Sowińska, R. Syska, Cracow 2015, p. 870.

<sup>5</sup> PISF – Na planie „Zimnej wojny” Pawła Pawlikowskiego [accessed on 28.02.2024].

<sup>6</sup> Paweł Pawlikowski: Jeśli „Zimna wojna” spodobała się Nuriemu, rzeczywiście musi być spoko – rp.pl [accessed on 28.02.2024].

<sup>7</sup> Cf. S. Kuśmierczyk, *Labirynt „Zwierciadła”*, op. cit., p. 110.

(...) the Gorchakovs' house has been reconstructed – on the site where the remains of the foundations have survived. In the 1930s, the Tarkovsky family rented a room there. Built on the set of the film, the house was more than just an element of the set design. Authentic old beams and planks obtained from a demolition of two houses, purchased in the area for this purpose by the film-makers, were used in its construction. The field next to the house was sown with buckwheat – just as the kolkhoz farmers did before the war.<sup>8</sup>

As source material to reconstruct the Gorchakovs' house, prepare costumes and props, and create make-up, Tarkovsky used photographs from the family album, whose author was Lev Gornung. "Gornung's photographs", Kuśmierczyk writes, "were also the primary model for framing various individual sets and developing shots".<sup>9</sup> As an example, the researcher cites the first shot in the *Mirror* depicting Mary: "Almost identical is not only the manner of framing, the positioning of the woman's figure, her hairstyle and clothing, but also the landscape spread out before her: the line of the horizon, the meadow and the forest. The density and height of the trees are the same in the film as in the photograph".<sup>10</sup>

Considering Pawlikowski's last two films from an aesthetic perspective, Barbara Kita draws attention to the photographic shots that exist in their

<sup>8</sup> Ibid., p. 111.

<sup>9</sup> Ibid..

<sup>10</sup> Ibid. How immensely powerful were the photographs of Ignatievo for Tarkovsky is evidenced by the story told by the husband of the director's sister, Aleksander Gordon, who shortly before the production of the *Mirror* spent a holiday in Ignatievo and took photographs there. Kuśmierczyk describes the meeting between Gordon and Tarkovsky as follows: "In 1963, after returning from his holiday, Gordon showed Tarkovsky the photographs he had taken. Some of them were quite extraordinary, having double exposure. Gordon, while taking the photographs, forgot to move the film in the camera. Looking at these photographs, it is hard to resist the impression that the people and images of space captured in them exist in two different temporal dimensions: in the present and in some other, mysterious time that has passed and yet is still present. Years later, Gordon wrote down: [*Tarkovsky*] gave me a reserved compliment, and I sensed his concern and hidden agitation, as if I had looked into a room I was not allowed to enter or inadvertently read someone else's letter. Suddenly Andrei said: 'Don't show these photographs to anyone. I want to make a film about Ignatievo'." (S. Kuśmierczyk, *Tarkovsky*. Encyclopedia, entry: *Spowiedź – pierwsza koncepcja „Zwierciadła”* [en. A Confession – First Concept of *Mirror*], Warsaw 2023, p. 324.).

composition.<sup>11</sup> The researcher emphasises that a common practice of receiving a film as such is that we remember it as “single images, frozen frames”.<sup>12</sup> In the case of both *Ida* and the *Cold War*, the director’s decision has reinforced and strongly accentuated this receiving habit, as ‘the filmmaker himself gives us image-fetishes, they are finished, static, close to the image fetish we often seek and desire in film’.<sup>13</sup> As Kita goes on to write, the audience does not have to ‘freeze’ the frames themselves, because the essence of the frames in Pawlikowski’s films is that they evoke the context of a photo or quote a photographic technique (e.g. through their characteristic asceticism, empty frames, long takes or through the appropriate composition of the frame, which is served by: close-ups of faces filling the space or the presentation of fragments of objects or figures<sup>14</sup>). To emphasise the photographic provenance of the image, the director pastes in a black frame, which on the one hand influences the rhythm of the montage and on the other is a kind of “punctuation interval”,<sup>15</sup> suggesting a change of time and place of the action, making the viewer guess what happened in the “wide perspective of the non-frame space”.<sup>16</sup> Such a procedure also refers us back to the experience of looking at a photo album, in which the photographs are arranged – on individual pages – in line with the events they describe. The black interval is a sign of turning the next page of the album. A moment in which we await the further course of events.<sup>17</sup>

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<sup>11</sup> B. Kita, *Przestrzeń kadru/poza kadrem. O fotograficznych ujęciach w „Idzie” i „Zimnej wojnie” Pawła Pawlikowskiego* [en. The Space of the Frame/Outside the Frame. On the Photographic Shots in “Ida” and “The Cold War” by Pawel Pawlikowski][in: “Białostockie Studia Literaturoznawcze” 21/2022.

<sup>12</sup> Ibid., p. 96.

<sup>13</sup> Ibid..

<sup>14</sup> Por. ibid., p. 96 and the following.

<sup>15</sup> Ibid., p. 103.

<sup>16</sup> Ibid..

<sup>17</sup> An interrupted narrative, the poetics of fragments is the category through which Wojciech Nowicki describes photographs: ‘The twisted truth of photography exists solely in what we are given to see; photography does not explain the world, but shows torn-out images, like pages from a book, where the text begins in half a word and ends just as abruptly. Photography allows us to see that it was just so, but does not explain why. It does not patiently explain.’ (W. Nowicki, *Dno oka. Eseje o fotografii* [en. The Bottom of the Eye. Essays on Photography], Wołowiec 2010, p. 76.). Pawlikowski’s black interval seems to refer to the album of family photographs used by Tarkovsky.

The visual layer is extremely important for Pawlikowski's work; the cinematographer of the *Cold War* even stresses that Pawlikowski is a filmmaker who thinks primarily through images. It was this level of the work that already came to the fore at the stage of writing the script. In his account of the preparation of the film's documentation, Żal recalls that it consisted, among other things, of looking at archive materials and photographs which document the turn of the 1950s and 1960s.<sup>18</sup> The filmmakers thus did plenty to visually anchor the world presented in a specific time for the viewer.

Why does Pawlikowski follow Tarkovsky with an erasure of the boundaries between photography and film? According to Bogusław Skowronek, a significant reason (though, obviously, not the only one) for the representation of photography in cinema "concerns the fundamental problem of the truth of the photographic image. An image that in reception continues to have the status of a certificate of material reality".<sup>19</sup> The researcher points out that this reception works despite the awareness that the assumption is apparent. The viewer, tired of the lie provided by digital simulations, in the search for the tangible structure for pictorial authentication of the world subconsciously believes in the strength of photographic realism. Kita sees the problem in a similar way when she contemplates the reasons why Pawlikowski chose to invoke the photographic medium in the film. In her opinion, both the use of the black and white format and the photographic shots bring the feature film closer to a documentary (from which, nota bene, Pawlikowski's work derives) and "in accordance with the cinematographic tradition, creates the impression of an authentic record of reality".<sup>20</sup> The strength of this impression is evidenced by the words of the director himself, who recalls in an interview: "Setting up the images for *Ida* and the *Cold War*, I often had this *déjà vu*: 'Gee, I know this'. I felt that I was part of the world I was telling a story about".<sup>21</sup> For

<sup>18</sup> Czy można być przezroczystym w świecie kina? Z Łukaszem Żalem rozmawia Daria Dąbrowska. Czy można być przezroczystym w świecie kina? Z Łukaszem Żalem rozmawia Diana Dąbrowska – pleograf.pl [accessed on 25.02.2024].

<sup>19</sup> B. Skowronek, *Fotografia i jej filmowe reprezentacje* [en. Photography and its Cinematic Representations], "Studia de Cultura II", *Annales Universitatis Paedagogicae Cracoviensis*, v. 103/2011, p. 103.

<sup>20</sup> B. Kita, *Przestrzeń kadru/poza kadrem...*, op. cit., p. 98.

<sup>21</sup> Paweł Pawlikowski: Jeśli „Zimna wojna” spodobała się Nuriemu, rzeczywiście musi być spoko – rp.pl [accessed on 10.03.2024].

Tarkovsky, the test of whether his reconstruction of the Gorchakovs' house – based on the photographs – was close to reality took place when his mother arrived on the set of the *Mirror*:

When we brought my mother, who had spent her youth in this very place and in this house, her reaction – the moment she saw the house – exceeded my wildest expectations. I immediately knew that we were on the right track – the house evoked in her the same feelings that we intended to express in the film....<sup>22</sup>

The use of the photographic medium by Pawlikowski in his film is not accidental. As photography has at its disposal a potential for aggregating the past, that is much greater than that of a film, and it is this potential that the director wants to capitalise on. Moreover, photography extracts individual moments from the stream of time and allows them to be reassembled in the arrangement of an album, creating the impression of immediate access to the past. Meanwhile, the clue of the *Mirror* indicates that the relationship between photography and reality is incredibly close. By archiving the past, pausing, creating a record of reality, photography constructs an image of a memory. In the following, I will try to prove that Pawlikowski clearly links that memory with nostalgia.

### **Nostalgia as an aesthetic dimension of the *Cold War***

Talking about the work on the *Cold War*, Pawlikowski says in an interview:

(...) it's a story about my parents' generation, or even to some extent it's about my parents. So I'm looking for something that I know from somewhere, but which I want to see accurately, beautifully, expressively on screen. The older I get, the more escapist my cinema becomes. Although I retreat to times that are not particularly joyful, yet I retreat from today and feel that it was more interesting there, it was stronger, more expressive, the characters were more defined. I have a sort of nostalgia for the past, for a world that wasn't brimming with noise, information, and redundant colours. Lately, I've been looking for a simplification in cinema to somehow reduce everything: the width of the frame, the amount of information and also the amount of colours. But this "black and white", I didn't

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<sup>22</sup> A. Tarkovsky, *Czas utracony [en. Lost Time]*, op. cit., p. 95. Seweryn Kuśmierczyk, a researcher of Tarkovsky's oeuvre, confirms that he also experienced a similar feeling when he browsed through photographs from the Russian director's home archive collected in Florence and compared them with the film frames (cf. footnote 10. to the text: "Labirynt Zwierciadła" [in:] S. Kuśmierczyk, *Zagubieni w drodze. Film fabularny jako obraz doświadczenia wewnętrznego*, Warsaw 1999).

want it to be grey. I wanted it to be expressive, that sort of dramatic, contrasting. I try to make the film as colourful as possible for a black and white movie.<sup>23</sup>

In another interview, he adds: “I don’t think nostalgia is the driving force behind my films, it is not the reason for which I make them”.<sup>24</sup> Thus, nostalgia in Pawlikowski’s films is primarily related to the director’s artistic and aesthetic decisions rather than to the story he tells. Marek Zaleski, placing nostalgia in the aspect of forms of memory, points out that nostalgic aesthetics is an aesthetics of sublimity, it is a beauty that causes pain. According to the researcher, nostalgia is a kind of sensibility that places the ideal in the past. Nostalgia is a form of worldview. Nostalgia does not describe the object, it is not a feature of the object, the source of nostalgia is the subject. “When we speak of nostalgia,” the researcher writes, “we are talking about one’s relation to the past and to the objects immersed in it, and therefore about one’s perception”.<sup>25</sup> Through his observations of the emerging images for *Ida* and the *Cold War*, Pawlikowski reveals that he has experienced something that he knows and that brings him into the story he is creating. The experience described by the director is astonishingly close to the situation with Proust’s madeleine<sup>26</sup> and, as with Proust, stems from sensory perception.<sup>27</sup> Sławomir Sikora, when explaining this experience, writes:

A memory has to be recognised: and recognition is about identifying, that is, finding equivalence between what is outside in the present experience and

<sup>23</sup> PISF – Na planie „Zimnej wojny” Pawła Pawlikowskiego [accessed on 28.02.2024]

<sup>24</sup> Cannes: Paweł Pawlikowski o romantycznej nostalgii za „zimną wojną” (hollywoodreporter.com) [accessed on 20.03.2024].

<sup>25</sup> M. Zaleski, *Formy pamięci* [en. Forms of Memory], Gdansk 2004, p. 11 and the following.

<sup>26</sup> The authors of the volume *Antropologia pamięci. Zagadnienia i wybór tekstów* [en. Anthropology of Memory. Themes and Selection of Texts], commenting on the legitimacy of including a fragment of Marcel Proust’s novel *In Search of Lost Time* in a collection devoted to memory, note that “(...) the scene in which Marcel reaches for a madeleine (...) has been the starting point for countless scholarly narratives on (...) nostalgic memory” *Antropologia pamięci. Zagadnienia i wybór tekstów*, ed. R. Chymkowski, P. Dobrosielski, P. Majewski, M. Napiórkowski, P. Rodak, R. Sulima, Warsaw 2020, p. 81]. The motif of nostalgia in Proust’s works is also touched upon by Anna Jarmuszkiewicz in her book *Tropy Prousta* [en. On Proust’s Tracks] [A. Jarmuszkiewicz, *Tropy Prousta. Problemy recepcji literackiej w literaturze polskiej po 1945 roku* [en. On Proust’s Tracks, Problems of Literary Reception in Polish Literature after 1945], Cracow 2015].

<sup>27</sup> According to Gilles Deleuze, “voyeuristic” looking is one of the elements of Proust’s “holy trinity” [cf. G. Deleuze, *Proust and Signs*, transl. M.P. Markowski, Gdańsk 2000, p. 133, cf. also A. Jarmuszkiewicz, *Tropy*, op. cit. p. 247].

what is inside, what is embedded in us as a memory. Usually we focus on what is outside. It is necessary, however, “for the act of imagination or recollection to bring out that inner, true part of the sensation, so that it appears ‘pure and disembodied’, detached from the external object [...]” Then “the former equivalent appears in all its entirety [...], as if the hidden work of memory consisted precisely in the preparation of this encounter. Our only task is then to recognise the sameness of the past and the present, and to find ourselves in this sameness”.<sup>28</sup>

Zaleski adds that in the case of art, nostalgia is an attribute of a work that sets itself up to represent the unrepresentable. “Beauty perceived as nostalgic is an allusion to something that does not allow itself to be fully present”.<sup>29</sup> So how does Pawlikowski attempt to overcome the inability to represent nostalgic beauty in the *Cold War*? The intensity of the experience of recollection in Proust’s work is characterised by a momentary suspension of time. The freezing of time constitutes the foundation on which memory develops.<sup>30</sup> Pawlikowski freezes time in the aesthetic dimension of his film through the use of the matter of photography. This is a conscious action on the part of the director, somewhat against the nature of film, for which movement is a constitutive feature. This action, however, opens up the cinematic statement towards (nostalgic) memory. Christian Metz notes, “Both movement (in film – I.T.-J.) and size (of images – I.T.J.) imply time, in contrast to the timelessness of photography, comparable to the timelessness of unconsciousness and memory.” The apparent immobility of the image in the *Cold War*, the apparent suspension of time, the evocation in the film of the medium of photography functions as a Proustian madeleine.<sup>31</sup>

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<sup>28</sup> S. Sikora, *Fotografia. Między dokumentem a symbolem* [en. Photography. Between a Document and a Symbol], Izabelin 2004, p. 76. The quotations in this excerpt are from Proust’s Time, transl. J. Prokop, [in:] *Sztuka interpretacji* [en. Art of Interpretation], selected and ed. H. Markiewicz, vol. II, Wrocław 1973, pp. 124, 126.

<sup>29</sup> M. Zaleski, op. cit. p. 15. Przemysław Czapliński also writes about powerlessness and the encounter with the impossibility of representation in the context of nostalgia [P. Czapliński, *Wzniosłe tęsknoty. Nostalgie w prozie lat dziewięćdziesiątych* [en. Sublime Longings. Nostalgias in the Prose of the 1990s], Cracow 2001, pp. 17-18.

<sup>30</sup> Por. A. Jarmuszkiewicz, *Tropy Prousta*, op. cit., p. 193.

<sup>31</sup> He straightforwardly writes of Guilian Bruno’s photography in this way: “[...] photography is memory... In the age of postmodernism, memories are not Proustian madeleines but rather photographs” [G. Bruno, *Ramble City: Postmodernism and Blade Runner*, “October 41”



When analysing the symbolic functioning of photography in Proust's text, Sikora notes that the passage with madeleines does not explain the novel. However, what the protagonist finds is strongly intertwined with the definition of photography, namely the discovery of a fragment of time and a piece of space.<sup>32</sup> The photographic fragmentation of time and space is visible in Pawlikowski's film on two levels. Firstly, in the context of the frame composition, when an object or person is cut off and the fragment remaining outside the picture frame becomes a sign of what cannot be captured by the video camera, which, similar to a photo camera, has been immobilised. Secondly, in the context of an overall narrative subdivided with black intervals. The viewer has no access to the fragments of time and space that describe the fate of the characters. The pasted black frame obscures them, omits them. In Proust's work, one may also find omitted or "undeveloped" memories because, as he himself writes: the past, "is flooded by an uncountable number of film plates that lie useless because intelligence has not 'called' for them".<sup>33</sup> Meanwhile, such a formal solution introduces the viewer into a situation known, for example, from Wiesław Myśliwski's *Widnokrąg* (en. *Horizon*) – looking through a family photo album. The viewer is confronted with the necessity to conform to a rough knowledge, where "probable is real",<sup>34</sup> because the narration resembles "a monologue of a man who substituted ad hoc entreties in place of selection, and did so because he decided that what was salient was life, continuity, not events",<sup>35</sup> Przemysław Czapliński described Myśliwski's *Widnokrąg* as "an epic of fulfilled nostalgia", because inventing an adequate language to conduct a nostalgic narrative makes it possible to make the past world present.<sup>36</sup>

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1987, vol. 41, no. 1, p. 73; quoted in M. Michałowska, *Obraz utajony. Szkice o fotografii i pamięci*. [en. *The Latent Image. Sketches on Photography and Memory*], Cracow 2007, p. 47.

<sup>32</sup> S. Sikora, *Fotografia. Między dokumentem a symbolem* [en. *Photography. Between a Document and a Symbol*], op. cit., p. 75.

<sup>33</sup> M. Proust, *In Search of Lost Time* vol. III, translated by T. Żeleński (Boy), M. Żurowski, J. Rogoziński, Warsaw 1979, p. 868, quoted after: S. Sikora, *Fotografia. Między dokumentem a symbolem*, op. cit. p. 74.

<sup>34</sup> P. Czapliński, *Wzniosłe tęsknoty* [en. *Sublime Longings*], op. cit., pp. 57-58.

<sup>35</sup> *Ibid.*, p. 59.

<sup>36</sup> Thus, according to Czapliński, Myśliwski accomplishes the impossible with his text: he brings nostalgia to the point of fulfilment.

Suspended time, space depicted in fragments, empty film frames, but also black and white colours are Pawlikowski's route to the simplification he desires, they are an anticipation of an escape into the past from a world filled with noise, information and unnecessary colours. Consequently, the aesthetic dimension of the cannon becomes a sign of nostalgia.

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As Svetlana Boym writes, nostalgia is "(...) a desire for another time – the time of our childhood, the slower rhythms of our dreams"<sup>37</sup> Conceived in this way, nostalgia is a rebellion against the "modern notion of time",<sup>38</sup> because the nostalgic person wants to transform history into a private (or collective) mythology. He or she wishes to enter time as one enters space. Therefore, "the past of nostalgia (...) is not even past".<sup>39</sup> Pawlikowski blurs the distinction between film and photography and uses the potential inherent in photography to document reality in order to access memory. The film-photography relationship also opens up the possibility of aesthetic simplification, which the director sees as a way towards nostalgia. This has further consequences. The journey that Pawlikowski begins in photography leads through nostalgia towards a myth.<sup>40</sup> The mythic nature of the *Cold War*, however, already requires a separate reflection.

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<sup>37</sup> S. Boym, *Nostalgia jako źródło cierpienia* [en. Nostalgia as a source of suffering], translated by I. Boruszkowska, [in:] "Ruch Literacki" [en. Literary Movement] Z. 1/2019., p. 100.

<sup>38</sup> Ibid..

<sup>39</sup> Ibid..

<sup>40</sup> In the interview quoted at the very beginning of this text, the director reveals that the story of Zula and Wiktor is based on the story of his parents, and that the complicated relationship between the parents is, in the director's perception, "the mother of all love stories".

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## Photography and Nostalgia.

### About the *Cold War* Film by Paweł Pawlikowski

The text attempts to answer the question: why does blurring the lines between film and photography play such a significant role in Pawlikowski’s movie, and how does the use of photographic solutions in the cinematic narrative lead Pawlikowski towards nostalgia. Starting from Andrei Tarkovsky’s film *Mirror* – which served as inspiration for Pawlikowski – and its anchoring in photography, the author tries to demonstrate that both directors utilize

the inherent ability of photography to capture reality, thus making it possible to reach the image of the given memory. Furthermore, the use of photographic solutions in the film results in simplification, which, in Pawlikowski's perspective, constitutes a sign of nostalgia.

**Keywords:** photography, nostalgia, memory, *Cold War*, Paweł Pawlikowski, Polish cinema

**Słowa kluczowe:** fotografia, nostalgia, pamięć, *Zimna wojna*, Paweł Pawlikowski, kino polskie

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