

ABSTRACTS

EDITORIAL4

NEW INTERPRETATIONS

Paulina Kwiatkowska THE STRUCTURES OF MEMORY. THE IMAGES OF SPACE-TIME IN ANDRZEJ MUNK'S FILM *PASSENGER*6

Passenger was the last and uncompleted film by Andrzej Munk who died tragically in 1961. The film was finished by Munk's friends and collaborators on the basis of the footage left by the director. It is known that Munk was not fully satisfied with all the material and planned to introduce some changes. The film combines in an unusual way two forms of "records of memory" – photography and film. In a very interesting argument Kwiatkowska juxtaposes and interprets various spaces of remembrance that can be found in the movie.

Rafał Marszałek A BODILESS ENEMY31

The following is the text of Rafał Marszałek's address during the international conference on "The Warsaw Uprising in the Context of Polish-German Relations" (Warsaw, 30 March – 1 April, 2007). Marszałek argues that there is no room for an "absolute enemy" in the selected works by Andrzej Wajda, Kazimierz Kutz and Andrzej Munk of the so-called "Polish Film School" and that the films are free of the hatred to the Germans as invaders and occupiers. What emerge from the films are a toothless enemy and then a bodiless enemy. The thesis is exemplified in *Canal* – the death of the Warsaw insurgents is portrayed in a symbolic language; in *Ostinato lugubre*, the second part of *Eroica*, in which the Germans (as enemy) are not the demonic personification of oppression; in *The Dog* (part of *Cross of Valor*) – the hero saves the life of the dog guarding inmates at an Auschwitz death camp; in *Speed*, one of few war films in the history of cinema that does without the character of a (German) enemy. Marszałek points out that the "dematerialization" of the enemy flows from the special (both psychological and moral) instinct of self-preservation rather than forgiveness.

Sebastian Jagielski THE SPLENDOUR OF MALE RELATIONSHIP. ANDRZEJ WAJDA'S *THE PROMISED LAND* AS A BUDDY FILM37

One of the dominant themes in the work of Andrzej Wajda is the male homo-social desire. In *The Promised Land* it takes on a particularly dangerous form. Placing homosexuality (or more broadly – sexual minority) within a context of tolerant and accepting male community does not fit into accepted narrative of the nation, within which gays are always presented as enemies. Although in the film the ideal body of a Pole is contrasted with the anti-body of a homosexual Jew, the relations between them are not shaped according to the national, anti-gay script. Multicultural male homo-community is an alternative to family life and nation-state identity. In Wajda's film the weaning patriotic ethos clashes with the emerging, future oriented community. The analysis of the male homo-social community is preceded by a presentation and analysis of the American sub-genre of buddy films of the 1970s, to which Wajda directly refers.

Tadeusz Lubelski LITHUANIAN KIN. THE BIRTH OF ADAPTATION OUT OF THE SPIRIT OF COMMUNITY67

To Tadeusz Konwicki, the relationship between the author of a literary text and the author of a film based on the text consists in the "Platonic community of interests". *Here the adaptor uses a classic text not because he has to or has received a commission to adapt it but because it is the text he feels particularly attached to and because in it he finds the elements*

of what he himself would like to put into the original. Lubelski analyses Konwicki's creative activity from the point of view of the latter's love affair with adaptation, and focuses primarily on *The Issa Valley*, based on Czesław Miłosz's novel, and *Lava*, based on Adam Mickiewicz's *The Forefathers' Eve*. Spiritual affinity between Konwicki, Mickiewicz and Miłosz is the key to understanding of his adaptation strategy. The three had roots in the culture of eastern borderland while the Vilnius region was their point of reference. When translating the language of poets into a cinematic medium, Konwicki wanted to share his own "testimony of reading" which was very private, intimate and offered by the fellow artist. The "comradeship" appeared to derive from the metaphorical understanding of Lithuanian kinship that is becoming a state of mind, of memory and identity.

Monika Maszewska-Lupiniak *WAR BEADING UP INTO A RED DOT. AUTOBIOGRAPHICAL DISCOURSE IN ANDRZEJ ŻUŁAWSKI'S THE THIRD PART OF THE NIGHT*95

The author is mainly interested in the chosen aspect of autobiographic dispute, namely a film autobiographism understood as a defined communication attitude of the film author and the audience reaction generated by it. In this paper Maszewska-Lupiniak discusses autobiographism included in the fictional film narration of *The Third Part of the Night* by Andrzej Żuławski. His film, presenting a part of a family history, matches the autobiographic dispute. As a text about Holocaust it creates a universal message – the duality in the film structure makes us think about the relations between a creator and his work, between the ethical conditions of that relation. All that is reflected in the style and poetics of the film, which, in turn, makes the receiver of the story adopt a distant attitude.

Agnieszka Morstin *THE STORY OF A CERTAIN ILLUSION. THEORIES OF KITSCH AND THE DOUBLE LIFE OF VERONIQUE BY KRZYSZTOF KIEŚŁOWSKI* ...109

In the first part of the article the author presents three theories of kitsch: Hermann Broch's, Abraham Moles' and Milan Kundera's. These form the theoretical basis for the analysis of Krzysztof Kieślowski's *The Double Life of Veronique*, which forms the body of the second part of the article. In the analysis Morstin focuses on exaltation, the primacy of the aesthetics, on the so called religion of beauty and aesthetical lie. In the conclusion the author argues that the analysis of the film allowed her to identify terms that belong to the dictionary of kitsch of the highest order. At the same time she maintains that the kitsch one is dealing with is not dangerous, as we are able to easily identify and formulate an insightful critique of the phenomenon. This means that our awareness of kitsch is higher than it was in the first half of the 20th century. Nowadays kitsch is no longer lived through. Rather it is used in different styles and art forms that offer both cheap thrills or exalted aesthetic experience such as in the case of Kieślowski's film.

TOWARDS THE DOCUMENTARY

Tomasz Łysak *ON THE IMPOSSIBILITY OF BELIEVING IN THE DOCUMENTARY. DARIUSZ JABŁOŃSKI'S PHOTOGRAPHER*128

Colour slides of the Łódź Ghetto were found in Vienna in 1987. They were taken by Walter Genewein, the Austrian chief accountant of the Ghetto. In 1998, Dariusz Jabłoński made use of the story of Genewein and his slides to shoot the documentary film *Photographer*. Jabłoński juxtaposed two realities: the world of a smoothly operating enterprise portrayed by the Austrian and the reality recalled by Arnold Mostowicz, the Jew and one of the few Ghetto survivors. As Genewein and Mostowicz tell two different stories their views have to differ as well. Hence, Mostowicz's disagreement with the reality documented by Genewein and the belief that it is a distorted picture which by no means corresponds with the remembrance of the place. Łysak tries to unravel the mystery of the points of view and understand the truth of the two sides. He also tries to take a closer look at the notion of a "documentary" and explore its possibilities as an objective record of reality. Łysak tries to analyse clichés of the pictures connected with the remembrance of the Holocaust (e.g. image of the gate of the Auschwitz camp with the inscription *Arbeit macht frei*) and the mechanisms governing a destruction of the clichés and habits (colour used in the portrayal of the Holocaust on the slides taken by Genewein).

Mikołaj Jazdon STARRING: PHOTOS. ON POLISH ICONOGRAPHIC FILMS MADE FROM PHOTOS 140

Short iconographic films made from photos constitute a separate trend of the Polish school of documentary. It has been expanding with new titles over several dozen years. *Fleischer's Album* (1962) by Janusz Majewski and *A Working Day of Gestapo Man Schmidt* (1963) have taught Polish documentary filmmakers how to explore the possibilities of this form of film art. The two documentaries played a pivotal role in paving the way for a whole series of films based on pictures taken by the German troops and officials from World War 2, which presented the private look of the Nazis on the war and its victims. The subject matter of films made from pictures was gradually broadening. These films told the story of the Holocaust and of lack of the victims' look on the Holocaust, embalmed in photography. Films on the Polish resistance movement were also made, with particular emphasis on the Warsaw Uprising. The turn of the 19th and 20th century became the subject of documentaries at the turn of the 1970s and 1980s. Pictures used in almost all of Kazimierz Karabasz's films are regarded as a medium enriching the documentary with a new reality dimension that cannot be captured by the camera. His films, *Summer in Żabno* (1977) and *Portrait in a Drop of Water* (1997), show that films made from photos are perfectly suitable for depicting the present day.

Sebastian Liszka I'LL GET RID OF MY BODY. ON MARCIN KOSZAŁKA'S AND JERZY NOWAK'S *BEING* 159

In the article about *Being* (*Istnienie*, 2007), a documentary by Marcin Koszałka, the author tries to reconstruct the cultural tropes present in the film. In his analysis he considers the overlapping points of reference present in the film and film viewing experience, namely that of the director-camera operator, actor-hero and viewer-interpreter. Using the ideas of ethics in legal and medical discourse, memory, film aesthetics, references to baroque dance macabre and a postmodern ambience the author creates an image of a decline of a particular form of artistic representation of world and people.

Beata Kosińska-Krippner BETWEEN FACT AND FICTION. DOCUMENTARY TELENOVELA, OR DOCUSOAP POLISH STYLE 169

The article deals with documentary soap operas, or the Polish version of docusoaps. This is a television genre that is a hybrid of observational documentary and elements typical of soap operas. In the introduction the author presents up to date research on docusoaps: she defines, following Margaret Lünenborg, the conditions that had to be met, in order for the genre to come into the existence, and she shows the circumstances in which it first appeared. She refers to the work of Richard Kilborn in order to present characteristic features of docusoap, and she uses the staging strategies for reality TV described by Elisabeth Klaus and Stephanie Lücke, in order to show staging strategies in docusoaps. In the main part of the article Kosińska-Krippner presents a short history of documentary soap operas, classification of its various types and the analysis of its components. She then defines this genre and describes its features. In the conclusion the author compares docusoaps and documentary soap operas, and shows the similarities and differences between the two genres, she also comments upon the value and usefulness of this genre.

SIGNS OF TIME – IN SEARCH OF FORM

Anna Taszycka AN UPSIDE-DOWN WORLD.

THE ADVENTURE OF A GOOD CITIZEN BY FRANCISZKA AND STEFAN THEMERSON AS A PORTMANTEAU FILM 190

Taszycka presents an analysis of *The Adventure of a Good Citizen* (1937) based on a back-to-front showing of the film. Themerson himself, in a letter to Clyde Jeavons, suggested that showing the film backwards might be an interesting idea. Taszycka argues that not only is the backwards projection of the film possible, but it opens up the film to new interpretations. The author points to the well thought and coherent concept of the film as a whole (understood as a combination of showing the film in the conventional way and backwards) and the auto-thematic character of the film, showing its surfictional nature. *The Adventure...* can also be placed in a wider context thanks to its circular structure, where the beginning can

also be the end of the film (and *vice versa*). This shows that Themersons were ahead of their time, as their film is a precursor of structural films and expanded cinema made decades later. Additionally, Taszycka shows that *The Adventure...* is a sort of a film palindrome that reveals its meaning both in the conventional and backwards projection. In order to describe the film – according to its structure – Taszycka also uses the metaphor of a portmanteau. Two identically symmetrical parts (the same ones, but not identical) of the portmanteau film create a new being, that has an autonomous existence.

Marcin Giżycki CONSTRUCTION – REPRODUCTION. GRAPHICS, PHOTOGRAPHY AND FILM IN POLISH CONSTRUCTIVISM203

Giżycki deals with the problem of an interest in photography and film, shown by Polish avant-garde artists from its beginnings. According to Giżycki, photomontage, film, prints made of typographic elements, and first of all film collage were the means that were perfectly suitable for the realisation of Constructivist ideas. One of the basic aims of Constructivism – to turn towards new materials – could be put in practice through the use of finished and prefabricated elements. Giżycki traces the way in which the artworks were evolving from the “literary quality” of the early photomontages of Mieczysław Szczuka, Teresa Żarnower’s abstract and geometric compositions, Stefan and Franciszka Themerson’s films, inspired by Constructivism *Pharmacy* (1930) and *Europa* (1932) and Jalu Kurek’s (*Rhythmic Calculations*, 1932) into typically collage-montage films of Janusz Maria Brzeski (*Sections*, 1931; *Concrete*, 1933) or his anti-Utopian and anti-industrial series of photomontages *Birth of a Robot* (1934). Giżycki also points out that after a period of Utopian projects by artists relishing a regained freedom, the Constructivists expressed through art their, mostly left-wing, political beliefs.

Jacek Świdziński BETWEEN NOSTALGIA AND MELANCHOLY. VIDEO PERFORMANCE *FROM MY WINDOW* BY JÓZEF ROBAKOWSKI – AN ATTEMPT AT RECONSTRUCTION AND ANALYSIS217

The author reconstructs the conceptual aspect of Józef Robakowski’s performance, which is the genesis of the film *From My Window*. Through treating a film camera set against a window as a prop in the performance, Robakowski analyzed the relationship between individual subject and the external world. In the movie made in 1999, material filmed over 21 years was used by Robakowski in order to illustrate a fictional, nostalgic account full of persons and events from the socialist period of Poland and the early Third Polish Republic. At the same time, by hinting at the manipulation, Robakowski forces the viewer to be critical towards the proposed versions of history. According to Świdziński, the video performance dealing with the relations of the subject with the outside world is marked by the division between nostalgia and melancholy. This reflects the condition of the human subject as a being always situated “in between”.

Marcin Maron HEAD OF MEDUSA, OR REALISM IN FILMS OF THE CINEMA OF MORAL ANXIETY231

The article discusses the films belonging to the Cinema of Moral Anxiety (1976-1981) as the most characteristic examples of realism in film in Polish cinematography between 1945 and 1989. The main aim of the early feature films of Krzysztof Kieślowski, Agnieszka Holland, Feliks Falk, Janusz Kijowski, and the work by Andrzej Wajda, Krzysztof Zanussi and Janusz Zaorski that can be classified as Cinema of Moral Anxiety, was a critical description of reality. This description was possible, thanks to skillful handling of the medium of photographic realism and realism in staging. The first part of the article presents in brief the historical and cinematographic context of the origins of the Cinema of Moral Anxiety. The second part discusses the major films of the movement in terms of the relationship between the strategies used in them and the process of creation of their critical and descriptive character. The order of the argument is set out by the achievements of four film cinematographers: Sławomir Idziak, Edward Kłosiński, Jacek Petrycki and Krzysztof Wyszyński. The following are the key issues: how does photographic realism manifests itself in film? How does it define their aesthetics and what is its impact on the creation of the director’s reflection upon socio-political context of the time? What are the limitations and difficulties associated

ABSTRACTS

with the aesthetics of realism? The third part of the article deals with the relationship of the realist aesthetics of the films belonging to the Cinema of Moral Anxiety movement with the moral reflection contained within them. The article concludes with some reflection upon typical protagonists of the films of the Cinema of Moral Anxiety.

Karolina Kosińska THAT WHICH IS ABSENT. ACCOUNTS AND MEMORIES OF WOMEN FROM THE WARSAW UPRISING AS READY-MADE BUT NOT USED FILM SCENARIOS257

In Polish feature films about the Warsaw Uprising there are no women. They of course appear as nurses, civilians or liaison officers. But they are always part of the background, seen, but not looking, symbolic in their presence, and never the active heroines; always serving, and never independent or autonomous. If they are the heroines of the drama, then they are part of someone else's drama, and are not given a voice of their own. Their narratives and accounts of life, even everyday life, are left unsaid, hidden behind grand and epic narratives of the heroes. The article is about women's "micro-narratives", the memories of women who lived in Warsaw and participated in the Warsaw Uprising in 1944. The memories give us a chance to see the Uprising in a different light, one that includes the women's perspective and experience of the Uprising. Women's accounts, due to their graphic nature and their uniqueness appear to be ready-made but not used film scenarios.

Grzegorz Nadgrodkiewicz, Ewa Ciszewska, Jadwiga Mostowska THREE VOICES ON THE *ODE TO JOY*283

In this three-part article its authors attempt to discuss one of the most exciting debuts in the Polish cinema of the recent years – *Ode to Joy* (2005). The first text, corresponding with the first part of the feature, examines the content of Anna Kazejak-Dawid's etude entitled *Silesia (Śląsk)*. Grzegorz Nadgrodkiewicz makes a subjective evaluation of the degree to which the etude withstood the test of time and tries to decide to what extent the generational criterion may be useful in interpreting the etude. Commenting on Jan Komasa's episode, entitled *Warsaw (Warszawa)*, Ewa Ciszewska focuses on Poland's social stratification during transformation and on its consequences for the young. Also analysed is the manner in which hip-hop culture is represented here. The third text discusses Maciej Migas's episode *The Sea (Morze)*. Jadwiga Mostowska focuses on the key plots, motifs and, first of all, on the central character to depart from generational tropes in favour of a reflection on the film itself – a work of art of the young director who wants to tell a story.

BIBLIOGRAPHIC NOTE	303
NOTES ON CONTRIBUTORS	304
ABSTRACTS	307
TABLE OF CONTENTS IN FRENCH	312