

EDITORIAL

The first special issue of “Kwartalnik Filmowy” in English was prepared in the framework of the “National Programme for the Development of the Humanities”. We would like to treat this publication as an opportunity to share internationally the noteworthy research tendencies in Polish film studies concerning our national cinema, to indicate interesting phenomena in this cinema, and to present “Kwartalnik Filmowy” as an important, nationally unique field of reflection on film, which encompasses all academic centres of film research in Poland.

The first section is devoted to new interpretations of Polish film masterpieces. It is said that every generation writes its own history of the cinema. Thanks to temporal distance, these works can be liberated from their old circumstantial political and cultural contexts, so that new values can be found in them. Paulina Kwiatkowska performs a sophisticated formal analysis of Andrzej Munk’s *Passenger*, referring to the concept of space-time and to Mikhail Bakhtin’s theory of the chronotope in order to reveal the protagonist’s subjective perspective. Rafał Marszałek points out a certain surprising feature of films of the Polish school, namely that in the case of German perpetrators in uniforms filmmakers refrain from concrete character figurations for the sake of visual generalisation and symbolism; the author of the paper interprets this a result of a deep war trauma. As seen by Sebastian Jagielski, Andrzej Wajda’s *The Promised Land* is a buddy film – due to the complex, homo-social relationship of the main protagonists. In the essay by Tadeusz Lubelski, Tadeusz Konwicki’s film adaptations of literary works are discussed as an evocation of the spirit of the cultural, emotional and axiological rather than national community. Monika Maszewska-Lupiniak’s text talks about the autobiographical aspects of *The Third Part of the Night* by Andrzej Żuławski. Agnieszka Morstin offers a reflection on Krzysztof Kieślowski’s *The Double Life of Veronique*, radically counter to the previous, well-established readings of his work.

Today, Polish documentary cinema is sometimes more exploratory than fiction cinema. This is testified by papers presented in section two of the present volume. Tomasz Łysak treats Dariusz Jabłoński’s *Photographer* as a point of departure for posing questions about truth in the documentary and in photography, in relation to the Holocaust. Also Mikołaj Jazdon’s essay refers to photography as a documentary material employed in film. Using the example of Marcin Koszałka’s *Being*, Sebastian Liszka takes up the question of creational and conceptual values of the documentary film. Beata Kosińska-Krippner writes about the devaluation of documentary genres due to tendencies present in the mass culture of television.

The last section of the present volume is devoted to experimental tendencies and explorations in search of a new language in film. Anna Taszycka writes about the works of a pair of extraordinary Polish artists, Franciszka and Stefan Themerson, and Marcin Giżycki about the use of graphics, film and photography in the art of the Constructivists. Jacek Świdziński recalls the innovative explorations of Józef Robakowski, who registered the transformations of Polish reality in an offbeat way. Marcin Maron investigates the features of the characteristic Aesopian realistic convention in the cinema of moral anxiety, seeing it as a vehicle of value systems. Karolina Kosińska’s text refers to another paradox – that of non-representation – and points out the absence of women’s narratives in Polish war films. Finally, Grzegorz Nadgrodkiewicz, Ewa Ciszewska and Jadwiga Mostowska write about *Ode to Joy* by Anna Kazejak-Dawid, Jan Komasa and Maciej Migas, treating it as an example of a significant new tendency in Polish cinema after the political breakthrough of 1989.

For us, the electronic issue of “Kwartalnik Filmowy” is also an important experiment and an attempt to reach a wider audience. We count on your feedback and hope for a fruitful dialogue and other forms of cooperation.

The Editorial Staff of “Kwartalnik Filmowy”