
Abstracts

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Abstracts

Joanna Walewska
**“Today’s Sputnik or Laika are puppies in comparison to the rise of radio ...”
The enchanted and astonished tell about their first encounters with the radio**

Agnieszka Haska and Jerzy Stachowicz
In search of modernity – an imaginary Poland

This article takes as a point of departure a collection of letters sent to the Polish Radio in which listeners remembered their first experiences of listening to the radio in the late 1920s. Some of the analysed letters were written before the 11 World War, but a majority of them was sent to Polish Radio in reply to two campaigns entitled “Listeners write history of Polish Radio” that were organized in late 1950s and next in 1970s. The analysis of these letters, combined with the study of press materials from the period, allowed the author to present how did some new listening practices and phantasms grow in relation to the new medium.

Key words: radio, Polish Radio, listening practices.

Restoration of Poland’s sovereignty as the Second Polish Republic in 1918 was the beginning of the process of unifying three different regions, which had previously been part of different countries. The main idea was to build one and powerful country and gain respect (and fear) on the international level. This project of imagined future can best be seen in the interwar science-fiction literature, in which military power intertwines with technical advancement and colonial expansion. The article deals with the elements of this project – from visions of new borders, modern cities and new citizens, through wars (especially with the East) to colonial and space expansion.

Key words: interwar Poland, science-fiction, modernity, colonialism, imperialism.

Małgorzata Radkiewicz
Women writing about “cinema, radio and theatre” in the “Awangarda” magazine of Lviv

In my article I present results of my research that has been done within the “PIONEERS WITH A CAMERA” project, financed by the National Science Centre. The main goal of the article is to show women’s involvement in the film culture of Lviv in 1930s, embodied in the Film Club “Awangarda”. As active members of the “film society” consisted of film critics and researchers, but also artists and filmmakers, women were authors of numerous articles published in the “Awangarda” magazine on – as the title explained – the issue of cinema, radio and theatre”.

The combination of research perspectives, including women’s studies and film studies, allowed me to examine archival press materials in terms of women’s creativity and emancipation, understood as openness for new technologies, and participation in visual culture, both as consumers and creators. What makes the Galician context important is the fact that that was the part of Poland where the first Polish cinematoscopes arrived and then developed at the highest rate, especially in Cracow and Lviv. My article and the project as a whole are particularly focused on women’s participation in the development of Polish cinema from the perspectives of film studies, history, culture and anthropology.

Key words: women, cinema, film criticism, avant-garde, modernity.

Andrzej Dębski
In and outside the metropolis – cinemas in Lower Silesia before the year 1945

The article addresses issues of regional cinema history in the case of Lower Silesia before the year 1945 and enlivens the discourse on the relationship between metropolis (Wrocław) and periphery. The development and growing significance of cinemas in local communities is shown on the examples of Strzelin – then a city of several thousand residents – and Kloster Street in Wrocław. Discourse of metropolis and periphery is expanded by the examples from Świdnica (“the first stationary cinema in Silesia”), Polanica Zdrój (“the biggest cinema in Kłodzko County”) and Bolesławiec (“the first city in Lower Silesia in which sound films were projected”). The article is concluded with a description of Historical Database of Cinemas in Lower Silesia, which – being a tool for data capturing and analysis – constitutes a substantial support for traditional methods of research in humanities.

Key words: Lower Silesia, Breslau, Wrocław, Regional Cinema History, Early Cinema, Wei-

Marta Piestrzenie- wicz The popularity of the cinematogra- phy and culture in Piotrkow before the First World War

mar Cinema, Cinema in the Third Reich, Me-
tropolis and Periphery, Historical Database of
Cinemas in Lower Silesia.

In the 19th century Piotrkow was a town where Polish and Jewish society lived together. Poles, however, presented a greater percentage of the whole society, that was 60%. Since 1867 the development of economy and culture was directly associated with the administrative functions of the town. Those who organized the cultural life in the town were mainly the intellectuals. They initiated a great number of social enterprises as well as formed the public opinion. Moreover, the news from Warsaw exerted the direct influence on the cultural life of the town. The capital city of Poland affected Piotrkow in nearly each sphere of life. The Warsaw press was subscribed and the Warsaw repertoire of theatres and cinemas was imitated.

The social and cultural life of the Piotrków society was flourishing especially during the carnival. There were dancing evenings, balls and masquerades organized considerably for charity. Since the early spring people owed the entertainment and the opportunity for amusement to the gardens of the town where concerts and lots of people's games with fireworks took place. In the summer wandering acrobats, magicians and jugglers were coming into the town. They were putting up their tents, menageries, circuses, theatres as well as museums of curiosities laying, in that way, groundwork for the appearance of the cinema. When, at the beginning of the 20th century, the cinematograph came into existence, the optical spectacles became less popular. In Piotrkow two cinematographs were working until the First World War. One of them was called 'Magic' and the other one 'Victoria'. The audience in movie-theatres consisted of 300 – 400 people. In the cinematographs people watched not only films but also plays as well as circus and cabaret shows and performances. The most popular were adventure films and dramas. Films gave the audience a great amount of experience and emotions, but first of all they taught and socialized people.

Key words: early cinema, local history, history of popular culture, polish cinema.

Julia Harasimowicz Janusz M. Brzeski's "montage of magazines". The graphic design for "Ilustrowany Kuryer Codzienny" publishing house

A basic attempt in this article is to analyze graphic projects of Janusz Maria Brzeski for the Polish publishing house "Ilustrowany Kuryer Codzienny". Brzeski, one of the most unconventional artists in the interwar period in Poland, created layouts of two important magazines for mass public. The earlier one, a controversial weekly "Tajny Detektyw" ("Secret Detective"), concerned a schematic, crude content. The extremely dynamic and modern layout, based mainly on the photomontages and photocollages, emphasized short articles and created an effect of the organic unity with text. After the magazine's cancellation caused by the protests of the conservative elite of these days, "Tajny Detektyw" was replaced by "As" – the illustrated weekly magazine for women. This Brzeski's second project was a Polish equivalent to the French photojournal "Vu". This evidential inspiration, the connection of visual strategy of the Avant-garde and popular culture points toward new perspectives for the interpretations of Janusz M. Brzeski's artwork.

Key words: photo magazine, illustration, photomontage, visual communication, rotogravure.