

Contents

Preface	ix
Acknowledgments	xv
Introduction	1
Part I. Protocinematic Phase: The Pioneers (1896–1918)	9
1 “The Cinematograph” and Historical Consciousness: Actualities as the Earliest Experiments with Film in the Polish Territories	11
2 Discovering Medium Specificity: The First Polish Claims for Film as Art	24
3 The Earliest Polish Experiment with Artist Film: Feliks Kuczkowski’s Animation in the Context of the International Avant-Garde	34
Part II. Polish Avant-Garde Movements and Film (1919–1945)	53
4 Karol Irzykowski’s <i>Tenth Muse</i> : Animated Film as the Highest Form of Film Art	55
5 The Theoretical Apparatus: Polish Futurism and Avant-Garde Film	67
6 Polish Avant-Garde Films, Discourses, and the Concept of Photogénie	93
7 Polish Avant-Garde Film and Constructivism	112
Conclusion	139
Notes	143
Bibliography	181
Index	225