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A Ph.D., cultural historian, recently dealing with the performative aspect of computer games and the history of Polish polar expeditions. Author of books: *Film – Historia – Turystyka* (2016) and *Powstanie kozackie 1648–1658. Studium z historii wizualnej* (2019). Co-editor of the book *Film a historia. Szkice z dziejów wizualnych* (2019). An author of over ten scholarly articles. He has discovered a film reportage *To Torell Land* directed by Witold Biernawski (1934). A member of the Polish Society for Film and Media Studies and the Polish Society of Game Studies. A lecturer at the Polish Film Academy.

Włodzimierz Puchalski

(1909-1979)

– Naturalist and Artist

between Lower Silesia

and Svalbard

The author adopted the methodological assumptions of visual history, art history and cultural studies. Another helpful sub-discipline is the history of natural sciences: so far, Włodzimierz Puchalski's work has been dealt with mainly in terms of art or nature (regarding him as the author of nature films). Landscape as a category linking humanities and natural science can also make us familiar with Puchalski's life and legacy. Puchalski was born in the south-eastern borderlands of the Second Polish Republic; he became famous as a photographer even before World War Two. After the war he made mainly nature films, mostly filming birds. Three films connected with Lower Silesia come from the late 1940s: *Ptasia wyspa [Birds' Island]*, *Ziemia Kłodzka [Kłodzko Area]* and *Na śnieżnym szlaku Karkonoszy [On the Snowy Trail of the Giant Mountains]*. In the first of them the author reported on the life of birds on one of the islands on lakes near Milicz (in a poetic convention, to the accompaniment of Edward Grieg's music). The other two were screened during the *Exhibition of the Regained Territories* in Wrocław in 1948: they can be interpreted as propaganda reportages, which bring closer the culture, history and tourist attractions of selected places in south-western post-war Poland. In all three of them, one can hear the optimism that heralds socialist realism, also evoking the post-war enthusiasm.

In 1957-1958 Puchalski went to Spitsbergen: as the leader of a group of filmmakers, he accompanied naturalists on an expedition organized on the occasion of the International Geophysical Year (the second team of filmmakers was led by Jarosław Brzozowski). The trip bore fruit with five

films, three of them colour ones. They were recently released, and the film *Wśród gór i dolin Arktyki [Mounts and Vales of the Arctic]*, with English subtitles, was screened in February 2020 during the celebrations of the centennial of the Svalbard Treaty in Spitsbergen (along with a pre-war film *Do Ziemi Torella, [To Torell Land]* and Jarosław Brzozowski's film *Szczybergi*). During his stay in Svalbard, Puchalski became friends with a geomorphologist from Wrocław, Professor Alfred Jahn. As a filmmaker working for the Educational Film Studio, he set up the Biology Division there, headed by the Wrocław-based biologist Jan Susłowski. After Puchalski's death (1979), a documentary film about him was made, titled *Polarne wyprawy Włodzimierza Puchalskiego [Włodzimierz Puchalski's Polar Expeditions]*, with retired professors Alfred Jahn and Stanisław Siedlecki, close friends, as its consultants (the latter led the Polish expedition in 1957-1958 and "starred" in the pre-war film *To Torell Land* as a member of the 1934 Polish expedition). If we add to the above examples of artistic and natural relations the fact that Puchalski was a biologist by education and that he popularized knowledge in this field in accessible publications for children and young people, we can see a smooth transition and the possibility of correspondence of these fields (humanities and natural sciences). Moreover, within the framework of visual history it is possible to trace the above aspects of the history of science. ●