

Chapter 3 undertakes the topic of the Greek population's diversity and the emergence of two separate genocides—Pontiac Greeks and the Greeks of Asia Minor—as a result. The resolutions of the Greek Parliament regarding the 1994 (Pontus) and 1998 (Asia Minor) genocides, as well as the separate remembrance days assigned to each, symbolize this dual genocide narrative. One important consequence of these “new” genocide concepts and the demand for recognition is that it seriously clashed with the classical historical memory processes of both the Greek left and right. As a result, a serious debate emerged on whether the cases of the Pontiac and the Asia Minor Greeks represented genocide or not. The book summarizes these debates in a compelling manner.

Chapter 4 addresses the international component of the topic. In 2004, Greece declared January 27 as Holocaust Remembrance Day. Naturally, this compelled Greece to confront its own Nazi history. Remembering previous genocides in which Greeks were victims was easy; however, when it came to the Holocaust, it was different. The issues of Nazi collaboration and/or being bystanders in genocide emerged as important questions within the debate. Needless to say, the Greeks' role in the Armenian Genocide also came into the forefront. The classical myths of a “familial and religious kinship” and a “shared fate of victimhood” with the Armenians became seriously questioned.

The issue was complicated further by the Greek neo-Nazi movement Golden Dawn denying the Holocaust, while simultaneously orchestrating campaigns for the recognition of the Pontiac and Asia Minor genocides. Chapter 5 and 6 debate the emergence of this cosmopolitan memory among the Greek diaspora communities, particularly in the USA. The diaspora Greeks took the cases of the Holocaust and the Armenian Genocide as examples. The 1919–22 occupation of Anatolia by the Greek army, however, and the destruction that ensued, remained serious obstacles to the narrative depicting Greeks solely as victims. Thus, this dimension of history was completely left out of the contemporary publications. This was a result of the diaspora community's need for a unified Greek identity, for which the concept of a homogenized Greek Genocide became very useful.

The academic discourse regarding the recognition of the Greek Genocide is the last point discussed by the author. The debates between those who label every massacre and deportation as genocide in solidarity with the suffering victims and the academics who stick to their scholarly values and distinguish meticulously between distinct methods of mass murder are elucidated effectively. Ultimately, the book successfully demonstrates how the concept of genocide, instead of denoting a real event in history, is a product of various political needs, how it creates historical distortions, and how it is used and manipulated. The Greek example illustrates how difficult it still is to construct a memory based on universal values that shares in the pain of all those who suffer around the world.

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Visions of Avant-Garde Film: Polish Cinematic Experiments from Expressionism to Constructivism. By Kamila Kuc. Bloomington: Indiana University Press, 2016.

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“A history of Polish avant-garde film exists in fragments” (ix), is how Kamila Kuc begins her book *Visions of Avant-Garde Film: Polish Cinematic Experiments from*

Expressionism to Constructivism. Filling these lacunae is especially difficult in the case of avant-garde film before 1945, the period Kuc is interested in: the very notion of avant-garde film has often been misused by artists, critics, and later, film historians. More importantly, out of very few completed films only three survived to date. Some of the lost or unrealized projects have been recently reconstructed on the basis of documents, scripts, interviews, and stills. Such filmic reconstructions offer an important tool for the history of Polish avant-garde cinema.

The approach proposed by Kuc, based on recent works by Ian Christie, Guliana Bruno, Pavle Levi, seems somehow similar. The author examines existing films from different perspectives, carefully explores notes and scripts to reconstruct both the lost works and the projects that had never been realized. She also adopts Levi's concept of cinema by other means and interrogates cine-poems, cine-novels, visual art, and/or critical and theoretical writings. After a brief introduction into the key elements of definitions of avant-garde and the most important aspects of Polish history and culture at the turn of the nineteenth century, Kuc divides the book chronologically into two parts: the "protocinematic phase" (1896–1918), and the relationships between Polish art movements and avant-garde film (1918–45). The author refers to actualities of early cinema and the first Polish critical texts on film, treating cinematography as a record of reality and a source of history (Zygmunt Korosteński and Bolesław Matuszewski). Next, the author describes the first attempts to grasp the specificity of the film medium in different literary and critical works (including Karol Irzykowski's early play), as well as the first experiments in the field of avant-garde animation by Feliks Kuczkowski, inspired by expressionism and formism. Kuczkowski is also the author of the concept of synthetic-visionary film that should not use any naturalistic, photographic records of reality.

The second part of the book comes back to Irzykowski's oeuvre, this time to analyze the concepts of cinema in *Tenth Muse*. Irzykowski praised animation as a realization of "the film of pure movement" (58), and was particularly interested in films that could explore filmic qualities and concentrate on movement as such. Later, the author unpacks the influences of futurism in several film projects (including Themersons' *Calling Mr. Smith* that in Kuc's opinion "can be characterized by the same futurist and Dada-like rebellious attitude toward Western civilization" [73]), and filmic tropes in futurist literary practice, namely cine-poems and cine-novels that prove futurist interest in cinema. The next chapter is devoted to discourses connected to the concepts of photogénie, montage, and the interrelations between film and music, which clearly link Polish artists and critics with the wider European scene. Kuc looks at these discourses in order to analyze films and unmade projects. The final chapter brings to light influences of constructivism, defined by the relationships to social problems. Here, the author describes, among others things, the art of political intervention, photomontage, and the usage of montage in films, ending this chapter with a discussion of abstract film.

Undoubtedly, Kuc has managed, through the analysis of a wide array of materials, to show the complex character of cinematic experiments in Poland, casting light on many previously underrated phenomena. Her account is situated in the broad context of the Polish and international avant-garde scene (the book's rich bibliography is worthy of note), so the reader could understand how the experiments were rooted in different traditions and complicated historical and cultural circumstances. It is sometimes difficult to clearly distinguish, however, whether Kuc points to direct influences and inspirations or presents general similarities or loose associations. It would be instrumental to reconstruct a little more precisely the knowledge of the avant-garde film and activity of institutions dedicated to it in Poland, namely what films were screened in Poland and what films were reviewed in the press. The book only partially addresses such questions.

Kuc's ambitious project provides a comprehensive view of Polish avant-garde film before 1945, making a solid contribution to the experimental cinema field of studies and showing how illuminating an account based on sources other than realized films can be for early avant-garde cinema.

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Miłosz: A Biography. By Andrzej Franaszek. Ed. and trans. Aleksandra and Michael Parker. Cambridge, Mass.: Belknap Press of Harvard University Press, 2017. 526 pp. Chronology. Notes. Bibliography. Index. Photographs. Maps. \$35.00, hard bound.

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There must be few biographical subjects as difficult as Czesław Miłosz. Not only was his life marked by historical upheaval and peregrination from babyhood on, but it was also exceptionally long and complex. Andrzej Franaszek's thousand-page biography was published in Polish in 2011, and English-language readers now have a crystal-clear translation. Aleksandra and Michael Parker avoid any sense of strain or idiomatic oddity that might cause estrangement from the original text: amazingly, the book reads as if it were composed in English. Nowhere have the original author or translators cried out for recognition—they agree to let Miłosz himself occupy our attention.

Merely 500-odd pages in length, there are no superfluous details in this book, but it keeps close focus upon the significant events of Miłosz's life. And yet here is also a potential problem. Franaszek enjoys storytelling, and chooses his details with an eye to their evocative potential; in their drive to produce a succinct translation, the Parkers must condense yet further. It is a pleasure, though, to encounter details that add texture to the story: for example, when Miłosz journeys to burnt-out Warsaw in 1945, he locates his old apartment. He finds a few torn, trampled book covers. A copy of *Three Winters*, the volume that first made his name, is found pierced with a bullet hole. Miłosz digs these fragments out of the rubble with no small sense of irony: "It looked a little stupid in the background of the ruins. . . . What was the point in looking for the rest of my books? I felt revulsion at the sight" (234). Revulsion because they had been sullied by the monstrous war, because all the world's masterpieces cannot not stop a tank, because literary connoisseurship seems ludicrous in the face of genocide, or because his personal life had become so thoroughly violated by history? Is the urge to salvage such fragments ultimately rejected, since it will never result in triumphant restoration?

Franaszek does not shy away from issues at the heart of contemporary debates over Miłosz's character. To write a purely laudatory biography would be easier, but he puts several hard questions front and center in his exposition: for instance, in his first American years, working as a well-salaried attaché of the People's Republic of Poland did Miłosz "consciously suppress certain knowledge that came to light in order not to think too much about his own situation, which decades later he would recognize as 'perilous, incredible, illogical, immoral, indescribable'"? (265). How should we judge the will to live in safety and basic comfort? Readers may already know that Miłosz was denounced for cowardice and opportunism. They may not, however, be able to imagine the extraordinary complexity—emotional, political, logistical—attendant upon his dramatic defection from the communist regime in 1951. The Parkers manage to retain a few vivid details that enable us to imagine the prosperous, naïve America