

**Iwo Sulka**

## **History of widescreen format: technology and aesthetics**

### **Summary**

This dissertation describes the history of widescreen and provides analyses of selected widescreen films. Chapter one goes back to the early days of the cinema when the standards of film registration were first established. Chapter two focuses on the widescreen experiments that took place in Europe in 1920s. Chapter three describes the story behind Abel Gance's *Napoleon* (*Napoléon vu par Abel Gance*, 1927) and contains an analysis of its experimental panoramic scenes. Chapter four outlines the attempts at introducing widescreen in American film industry after the transition to sound and includes analyses of two widescreen films from that era. Chapter five presents the economical, cultural and social changes in the United States of the 1940s and 1950s that caused the development of widescreen format. Chapters six, seven and eight provide a detailed study on the development of the three most important widescreen processes: Cinerama, CinemaScope and Todd-AO. Finally, chapter nine, is a brief essay on the influence of the new, wider frame on the aesthetics of American films in years 1953-1959.

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Iwo Sulka