

'From today painting is dead!' These words, which greeted the discovery of photography, proved far from true.

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The Photographic Image

This section of
9 programs can be
purchased on
VHS for \$1011

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prices on request



The emergence of the medium of photography hastened the development of Modernist art, by clarifying the fact that the aim of art was never mere verisimilitude, and by beginning a fruitful interaction between photography and other arts. The radically cropped compositions of an artist like Degas paralleled effects occurring in photographs, while painters such as Bonnard and Vuillard employed photography in creating their paintings. Much later, photorealist artists (for example, Brendan Neiland) self-consciously emulated photographic effects, and photomontage artists created what were often politically loaded images from photographs. Photography itself, meanwhile, quickly came to be thought of as an art form in its own right, photographers often manipulating their imagery far beyond the bounds of the traditional representational image (see films 660 and 661, pages 213 and 256). Recent decades, too, have seen the emergence of the video camera as an artistic tool, creating worlds of curious, often caustic moving images (see films 618 and 619, pages 184–5).

568 Man Ray
2b Rue Ferou, Paris

This film was made in order to preserve the Parisian studio of the Surrealist artist Man Ray. For twenty-six minutes we are invited to discover what lives on in the silence, under the dust of a place out of time. Since the death of the artist in 1976, everything has remained in place: paintbrushes, canvases, cameras, the darkroom, sculptures, mail, an array of unusual objects, the bedroom. Juliet, Man Ray's muse and companion for over twenty years, remembers. She alone is able to talk about what lives on in the studio. She takes us back to share in his ideas and his friendships – with Duchamp, Giacometti, Breton, Eluard, Paulhan, Dali, and Buñuel. The film is a testimony to a life lived and an art very much alive. It visits, post-mortem, an extraordinary world. The studio was destroyed in December 1989.

Director 26 minutes
François Levy-Kuentz Color
Scenario Age range 14–adult
Stephan Levy-Kuentz VHS \$99
François Levy-Kuentz
Participant
Juliet Man Ray

532 Picasso: A Portrait
The Man behind the Legend

The whole world knows Picasso the genius, but has never been able to agree about Picasso the man. Was he monster or oracle, malevolent or full of wisdom? In 1951 the director Edward Quinn, working as a photographer in the south of France, met Picasso at a ceramics exhibition and was allowed to take his picture. Picasso liked the results and gave Quinn permission to visit and photograph him regularly at home and at work, while he continued painting, drawing, sculpting or relaxing with his family and friends. None of the numerous sessions was set up – Picasso simply carried on with his own life and Quinn observed without interfering. The result is this diary of images, revealing as nothing else could Picasso's fascinatingly vital personality and the way he drew on his everyday experience for artistic inspiration.

Director/Writer 60 minutes
Edward Quinn Black and white
Narrator Age range 14–adult
Roland Penrose Film \$903 Rental \$269
Also available in French VHS \$129

- < 660
Pamela Bone
Begonia and Butterfly
- r 568
Man Ray
Head, after an
'Autochrome'



636 Pleasures and Dangers
Six Women Artists at an Exciting Stage
in their Careers

Six women gaining international success. This film is a portrait of their working lives in England, France and their home country, New Zealand. Pleasures and Dangers provides a lively introduction to new trends in the arts – from painting to animation, from feature films to giant photographs. The work of these artists is bold and colorful. They draw on the widest range of sources, from the images of television and advertising to ancient myths and symbols, and they explore issues of sex and gender in a way that is rich and unpredictable. They are Alexis Hunter, painter; Alison Maclean, film-maker; Julia Morison, painter; Lisa Reihana, animator; Merylyn Tweedie, mixed-media artist; and Christine Webster, photographer.

Director 52 minutes
Shirley Horrocks Color
Writers Age range 16–adult
Shirley Horrocks Film \$903 Rental \$269
Roger Horrocks VHS \$129
Narrator
Angela D'Audney
Original music
Johnathon Besser
Award
Bronze Apple,
Oakland, California

660 Circle of Light
The Photography of Pamela Bone

This film without words is composed of Pamela Bone's unique photographic transparencies. Her talent has been said to 'push photography beyond its own limits, liberating it to the status of an entirely creative art form.' Inspired by nature, and being more responsive to feeling than to thought, Miss Bone has sought to express the mystery and beauty of the inner vision through photographic means alone: landscape has the quality of a dream; children on the sea-shore have a sense of their own enchantment, trees are forboding and strange when night moves in their arms. It took Miss Bone twenty years to find the right technique and so overcome the limitations that photography would impose.

Director/Scenario 32 minutes
Anthony Roland Color
Sound Age range 12–adult
Elsa Stansfield Film \$763 Rental \$199
Delia Derbyshire VHS \$109
Award
First Prize, Cork



661 **Image of Light**
The Photography of Sir George Pollock

'For me, light is the most exciting thing there is... all life depends on it... it actually is the energy which maintains life on earth. As a maker of images, I feel privileged that photography allows me to use the life-giving energy directly in my work. I want to celebrate the joy of light... the objects that I put in front of my lenses are really only devices for controlling light. In one sequence I developed the idea of light and of the colors of light as creative forces. These forces grow, and they're soon strong enough to form an order...'

George Pollock has given 'visual concerts' in Europe, Australia, South Africa and the United States, as well as all over Britain. The film has very little narration.

Director	16 minutes
Anthony Roland	Color
Original music	Age range 12–adult
Keith Winter	Film \$553 Rental \$169
Participant	VHS \$79
George Pollock	

664 **Bernard Faucon: Fables**
A Photographer's Use of Eighty-three Window Mannequins

This film describes the world of Bernard Faucon and the story of the mannequins which appeared in his photographs from 1977 to 1981. In 1989, he assembled, restored, dressed and placed them in front of the camera for the last time. On March 22, 1990, the eighty-three mannequins left France for their final retreat, the Nanasai Museum in Kyoto, Japan. Faucon describes his beginnings and his 'encounters' with his mannequins. Over fifty unpublished photographs are presented.

Director/Scenario	44 minutes
Jean Real	Color
Participant	Age range 12–adult
Bernard Faucon	Film \$833 Rental \$249
Original music	VHS \$119
Pierre Boeswilwald	
Also available in French	

665 **The Fresson Process**
Photo Prints Using Carbon, a Unique Technique Offers Artistic Possibilities

This photographic printing process using coal makes it possible to obtain paper prints that do not deteriorate in light and which have a very special luminosity and grain. The well-known photographers Batho, Horvat, Tourdjman and Faucon discuss this printing process. Bernard Faucon takes a photograph of one of the Lubéron hills, which then reappears in the Fresson studio. Michel Fresson uses this photograph and the subsequent laboratory work on it to comment on and explain the originality and history of the process which was developed by his grandfather and adapted by his father for color printing. Bernard Plossu, again using the Fresson method, traces a black and white print back in time to the moment that the photograph was taken. The key factors that induce many artists to associate their work with the renown and quality of the Fresson tradition are the technical and artistic possibilities which this process offers.

Director/Scenario	30 minutes
Jean Real	Color
Also available in French	Age range 12–adult
	Film \$693 Rental \$199
	VHS \$99

666 Krzysztof Wodiczko: Projections
Transforming Façades of Buildings into
Political, Public Art

The image of a homeless person materializes on a Boston war monument. A swastika suddenly appears on the South African Embassy in London. A city watches skeletal hands play a tuneless dirge on a war museum in Pittsburgh. These are just some of the controversial 'projections' created by Polish artist Krzysztof Wodiczko, who transforms buildings and structures into political, public art. This documentary intercuts scenes of Wodiczko preparing a public projection in Jerusalem in 1991 with other projections in Europe and North America. Each reflects the artist's involvement in a broad range of political issues: a blistering attack in Edinburgh on Margaret Thatcher's economic policies; a reflection on American-Canadian free trade at a Toronto water filtration plant; a street-level protest against the problem of homelessness in New York through a controversial prototype mobile shelter. Interestingly, the only site where Wodiczko is denied permission for a projection is Montreal, at the Promenades de la Cathédrale, despite his participation in the city's Cent Jours d'Art Contemporain. This innovative film reflects the personal and political aspects of Wodiczko's art.

Director/Scenario	55 minutes
Derek May	Color
National Film Board	Age range 14–adult
of Canada	Film \$973 Rental \$289
	VHS \$139

- 666 Krzysztof Wodiczko
The Border Projection,
Part Two,
at Centro Cultural Tijuana
- 5 667 Peter Kennard
Falklands Medal
Photomontage



667 Photomontage Today: Peter Kennard

This video examines one particular tendency in the history of photomontage, the analysis of the world in political terms. The film is divided into three sections. The first looks at the effect of layout and juxtaposition on the meaning of images. It highlights the difference between the 'variety show' of a color magazine, and the impact of a John Heartfield montage, or the slaughterhouse scene in *The Hour of the Furnaces*, in which individual images are made to interact to produce new meanings. The second section examines the mechanics of photomontage construction, and its ability to say more about reality than a simple photograph. The third section considers possible uses for political photomontage, in campaigns, on posters, in books, newspapers and magazines. The video focuses on the work of British photomontagist Peter Kennard, probably best known for his anti-nuclear stance. In each section Kennard talks about his own practice, and shows how some of his photomontages were conceived, constructed and distributed. The film reveals how photomontage can provide a critique of the reality represented in conventional advertising and the media: by unmasking this mediated view of the world it becomes a political act. Kennard's

work is discussed in relation to other photomontagists, such as John Heartfield and Hans Staek who have, in their own ways, used the juxtaposition of images to make political statements. Underlying these practices is the conviction that, in order to use images to change lives, you first have to change the images themselves.

'... best used to stimulate discussion about the difference between propaganda and political art, or as an introduction for high school and college students creating their own photomontages using either cameras or images from magazines. For adults wishing to create montages, this is a needed purchase. There will always be a need for political photomontages. This videotape can be used in art, English, contemporary issues, and photography classes. And for any school wishing to teach thinking skills, this is a needed addition to the collection.'

Video Rating Guide for Libraries, USA

Directors	35 minutes
Chris Rodrigues	Color
Ron Stoneman	Age range 14–adult
Advisors	VHS \$109
Mike Coker	
John Underwood	
Arts Council of	
Great Britain	