

**Photocinema:
The Creative Edges
of Photography
and Film**

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Photocinema: The Creative Edges of Photography and Film

**Edited by
Neil Campbell and
Alfredo Cramerotti
with Huw Davies
and Jane Fletcher**



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Foreword

A note from the
editors to the reader:

Photograph/cinema/word

‘Street Front in Butte, Montana’



Early morning,
not a soul on the streets of Butte, Montana.
It was as if I had walked into my favorite painting
of Edward Hopper:
“Early Sunday Morning”, painted in 1930.
It was Sunday, indeed.

Fig. 1.1 ‘Street Front in Butte,
Montana’, Wim Wenders

‘Blue Range’, Butte, Montana



I found out later
that this building had once been a brothel.
A red light district
to really get the blues ...

Fig. 1.2 ‘Blue Range’, Butte,
Montana, Wim Wenders

‘Entrance’, Houston, Texas



Why do so many parking structures
look so ugly,
if they can look so perfect, too?

Fig. 1.3 ‘Entrance’, Houston,
Texas, Wim Wenders

Why begin this book on *Photocinema* with these images and words by Wim Wenders? Neil Campbell, co-editor of this volume, suggests that there is a clue in the first image overleaf where “Connections” is writ large across the photograph itself.

Accepting the photograph’s invitation to make connections, we follow their lines of flight wherever they might take us: for Campbell, to Robert Frank’s “Parade—Hoboken, New Jersey” and Stephen Shore’s street scenes; for me, more to David Lynch’s films; for Wenders, to the paintings of Edward Hopper:

For me that painting [“Early Sunday Morning”] stands in a very exciting relation to film and photography. I’ve seen it many times ... each time I thought, next time I visit, the picture will have changed: maybe there will be someone crossing the street, say. It’s a painting you expect will suddenly jerk into life and change, have different light, something. It’s a painting in suspense, or in suspension. It has great affinities with photography ... [and] they are like the beginnings of American films. (Wenders 2001: 419)

With most of Wenders’ films, the idea comes from a place, rather than a story. Every place has a story to tell, and every story begins with a place.

Like the tradition of *haiku* that he loosely follows above, each word/picture is intended to surprise through juxtaposition, connecting place and affect in unexpected and fresh ways. Key to a *haiku* is the concept of the “cutting” or *kireji* within the poem; cutting the stream of thought, it suggests parallels between the preceding and succeeding phrases, or, as Wenders employs it here, through the intersection of words and images, to expand perception imaginatively, creatively, connectively. In the words of Deleuze and Guattari, to “give the picture the power to leave the canvas” (1994: 188).

The same “connections” are present throughout the Critical Photography series; in particular, the idea that the combination of imaging and writing, simultaneously addressing in a parallel way the same area of investigation, generate a sort of “third space”. As in the *Picture Haikus*, this approach helps to expand the perception (and the tradition) of imagining and writing, and of cinema and photography.

In fact, I would argue that the space generated by *Photocinema* is much bigger than the sum of its parts: a space where the aesthetics of the final image queries the choice in the act of capturing that

picture; where images collide and thoughts fly, words are moulded and perceptions heightened, movements expanded and meanings multiplied.

This book presents an approach to visual culture that engenders a pronounced dynamism, by creating a space or an occasion for different “systems” to interact and feed each other, whereby suddenly something new is born out of a kind of dialectic. And, it enables the viewer to make the connections from various juxtapositions and begin describing and delineating the bigger picture.

Alfredo Cramerotti
Editor Critical Photography series
and Co-Editor of *Photocinema*

Neil Campbell
Co-Editor of *Photocinema*

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Authors' Biographies

Victor Burgin is an artist and writer. He is Professor Emeritus of History of Consciousness at the University of California, Santa Cruz; and Emeritus Millard Chair of Fine Art at Goldsmiths College, University of London. Burgin's theory books include *Parallel Texts: interviews and interventions about art* (2011), *Situational Aesthetics* (2009), *The Remembered Film* (2004), *In/Different Spaces: place and memory in visual culture* (1996), *The End of Art Theory: criticism and postmodernity* (1986), and *Thinking Photography* (1982). The most recent books devoted to his visual work are *Components of a Practice* (2008), published by Skira, and *Victor Burgin: Objets Temporels* (2007), published by the Presses Universitaires de Rennes. A new monograph on his work, *Projective*, will be published by Black Dog in 2013.

David Campany writes and curates. Recent books include *Photography and Cinema* (Reaktion Books, 2008), *Jeff Wall: Picture for Women* (MIT/Afterall, 2010), *Gasoline* (Mack Editions, 2013) and *Walker Evans: the Magazine Work* (Steidl, 2013). In 2010 he co-curated Anonymes: unnamed America in Photography and Film for Le Bal, Paris. Two shows of Victor Burgin's work curated by David will open in London in 2013. He has published over a hundred essays and writes regularly for *Aperture*, *Source* and *Frieze*. He teaches at the University of Westminster, London.

Neil Campbell is Professor of American Studies and Research Manager at the University of Derby, UK. He has published widely in American Studies, including the books *American Cultural Studies* (with Alasdair Kean), *American Youth Cultures* (as editor) and co-editor of *Issues on Americanisation and Culture*. He has published articles and chapters on John Sayles, Terrence Malick, Robert Frank, J.B. Jackson, Wim Wenders, D.J. Waldie and many others. He has recently edited the essay collection *Land and Identity* (Rodopi, 2011). His major research project is an interdisciplinary trilogy of books on the contemporary American West. The first two are *The Cultures of the American New West* (Edinburgh, 2000) and *The Rhizomatic West* (Nebraska, 2008) and the final part, *Post-Westerns: Cinema, Region, West* is due in 2013.

Louise Clements is Artistic Director of QUAD a centre for contemporary art and film, as well as being the Co-Founder and Artistic Director of FORMAT International Photography Festival in Derby, one of the UK's leading contemporary photography and media festivals. She has curated 6 editions of the biennale festival including PHOTOCINEMA and RIGHT HERE RIGHT NOW. As a curator, since 1998 she has initiated and curated many commissions and exhibitions of international and emerging contemporary art, including several major mass participation projects. She has recently been awarded the Milapfest fellowship 2012/13. Louise regularly writes about photography for catalogues and magazines in both print and online media including: *Creative Review*, *Next Level*, *South Korean Photography* and is Editor at Large/writer for www.1000wordsmag.com, and co-editor of *Hijacked III* Aus/UK. She is an international portfolio reviewer, Juror and nominator at festivals, awards and galleries extensively throughout Europe, America and across Asia.

Alfredo Cramerotti is a writer, curator, editor and artist working across a variety of media such as TV, radio, publishing, Internet, media festivals, photography, writing and exhibition making. He directs MOSTYN, Wales' leading contemporary art centre, co-directs AGM Culture, roaming curatorial agency, and CPS Chamber of Public Secrets, media & art production unit (co-curator of Manifesta 8, the European Biennial of Contemporary Art, Region of Murcia, Spain, 2010; curator of the Maldives Pavilion at the 55th Venice Art Biennial, 2013). Alfredo is also co-curating the Wales in Venice Pavilion at the 55th Venice Art Biennial in 2013. He is Research Scholar at the European Centre for Photography Research, University of Wales, Newport, Visiting Lecturer in various European Universities among others Nottingham Trent University, University of Westminster London, HEAD Geneva and Dutch Arts Institute, and Editor of the Critical Photography book series by Intellect Books. His own publications include the book *Aesthetic Journalism: How to inform without informing* (2009) and *Unmapping the City: Perspectives of Flatness* (2010).

Huw Davies is a photographer, filmmaker and curator. He is currently Dean of the Faculty of Arts, Design and Technology and Professor of Lens Media, at the University of Derby. He co-founded the Berwick Film & Media Arts Festival in 2005. Its most recent edition Pictures in Motion (2012) explored the relationship between the still and moving image.

Jane Fletcher is a writer and curator, and is currently sub-editor for *NextLevel* Magazine. She writes regularly for the photographic press as well as for exhibition catalogues, photographic encyclopaedias and anthologies. She has a PhD in Photography History and Theory.

Tan Lin is the author of over ten books, most recently, *Heath Course Pak*, *Bib. Rev. Ed*, *Insomnia and the Aunt*, and *7 Controlled Vocabularies and Obituary 2004 The Joy of Cooking*. He is the recipient of a 2012 Foundation for Contemporary Arts Grant, a Getty Distinguished Scholar Grant and a Warhol Foundation/Creative Capital Arts Writing Grant to complete a book on the writings of Andy Warhol. He is working on a sampled novel, *Our Feelings Were Made By Hand*. He is an Associate Professor of English and Creative Writing at New Jersey City University.

Rachel Moore teaches in the Media and Communications Department at Goldsmiths, University of London. She received a Guggenheim Fellowship for her project, 'In the Film Archive of Natural-History' which investigates the use of old movies and footage to produce new meanings in film practice, a portion of which was published as 'Love Machines' in *Film Studies* no 4. She is the author of *Savage Theory, Cinema as Modern Magic* (Duke, 2000) and a monograph on Hollis Frampton's (*nostalgia*) (Afterall, 2006) as well as articles on Patrick Keiller, James Benning, and Kenneth Anger.

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Andy Warhol, *Screen Tests*. Courtesy © The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.

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