

image:

Michaël David André

Augustus Valentinus

Bernard Weber

James Wigger

Stuart Woodman

Thomas Zamolo

text:

Peter Buse



Augustus Valentinus

augustusvalentinus.com/



Still Moving Images:
Photographs of the
disappeared in films
about the "Dirty war" in
Argentina. In HUGES,
ALEX, NOBEL, ANDREA
(2003). Phototextualities:
Intersections of
Photography and
Narrative. Chapt. 3. p64.
University of New Mexico
Press. Albuquerque.

In ways that generally go unacknowledged by commentators, photographs make regular and salient on-screen appearances: they are important devices in film-narration; they are frequently deferred to as the central object of the frame; and they are even “imitated” by films thorough the use of freeze-frames and other aesthetic contrivances.

Catherine Grant

Photography Mis-en-Film:
Autobiographical
(Hi)stories and Psychic
Apparatuses. Translated
by Lynne Kirby. In:
PEDRO, PATRICE (1995).
Fugitive Images: From
Photography to Video.
Chapt. 7. p152. Indiana
University Press.

I think we have never been in a better position to approach a given visual medium than by imaging it in light of another, through another, by another, or like another. Such an oblique, off-center vision can frequently offer a better opening onto what lies at the heart of the system...

Philip Dubois

(Director). Memento.
(2000). DVD three disc
edition (2004). Pathe!

The thing about the title sequence is it gives you a couple of minutes of film where you can really take your time to set something up, which in this case is in real time watching a Polaroid undevelop and fade into nothing, which then leads you into this whole reverse action [of the film].

Christopher Nolan

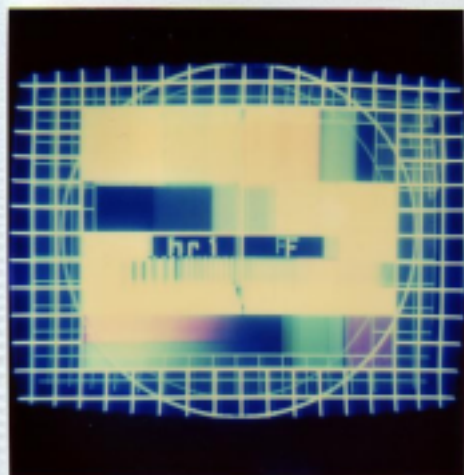
Bernard weber

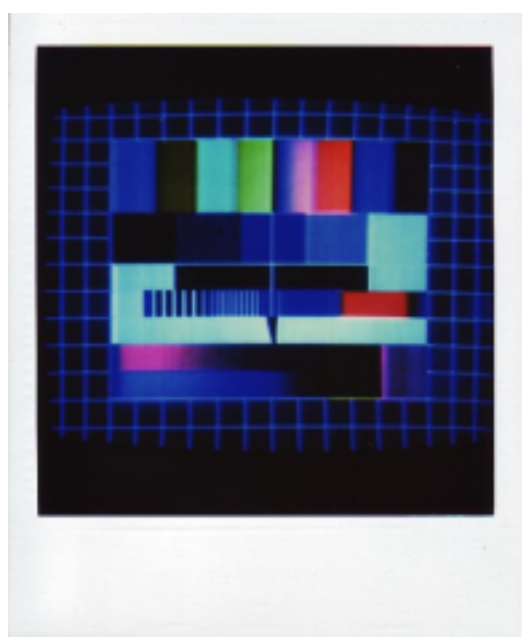
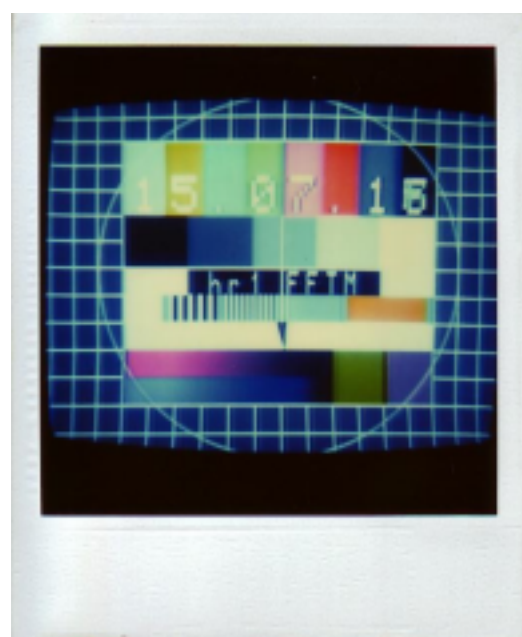
polagrafik.de

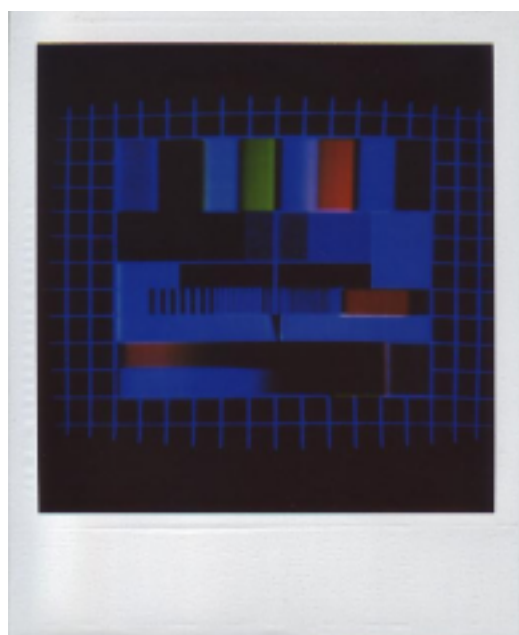


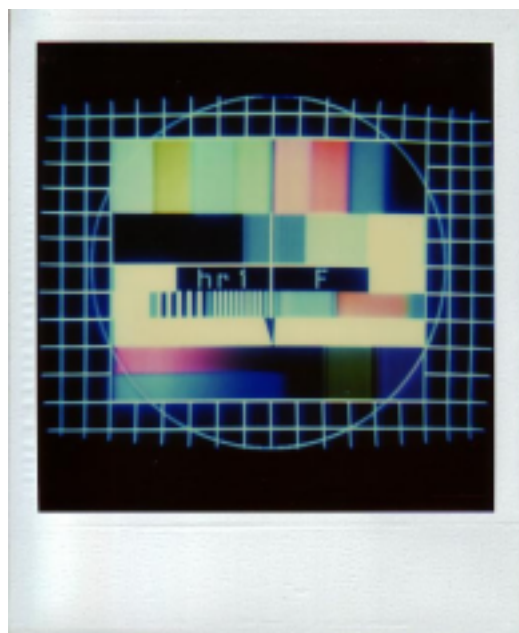
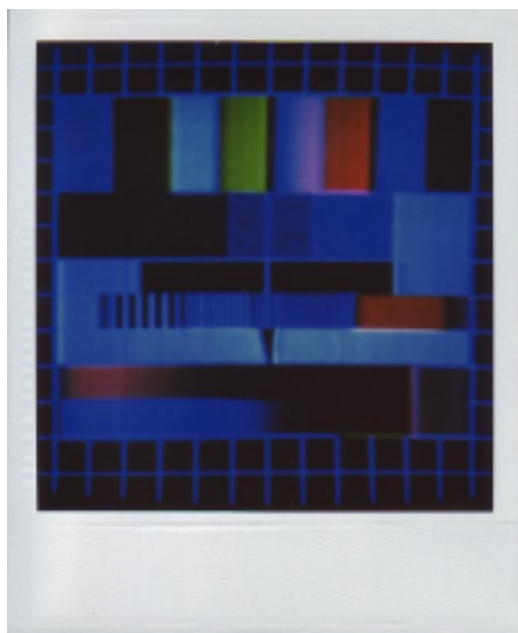












Thomas Zamolo

latelierp.com/









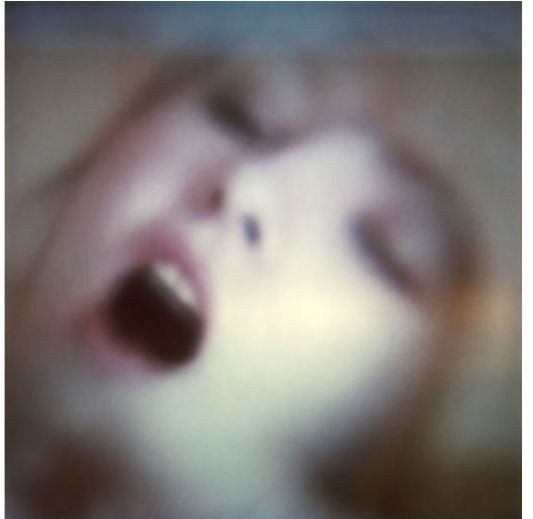
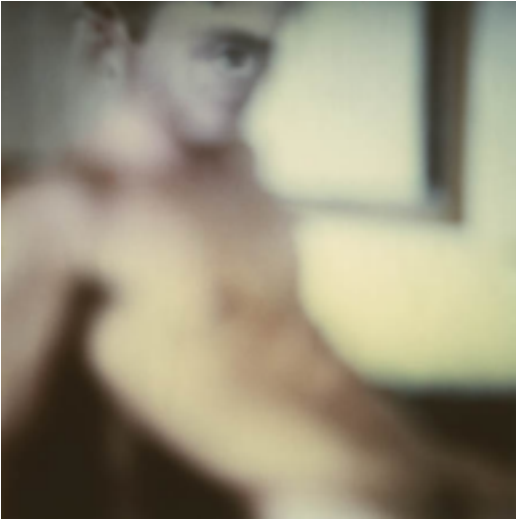


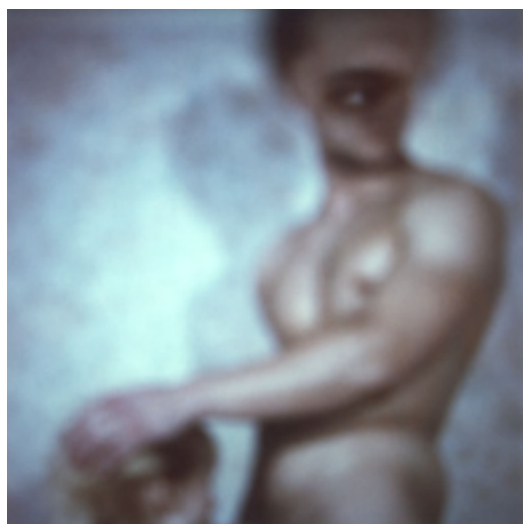


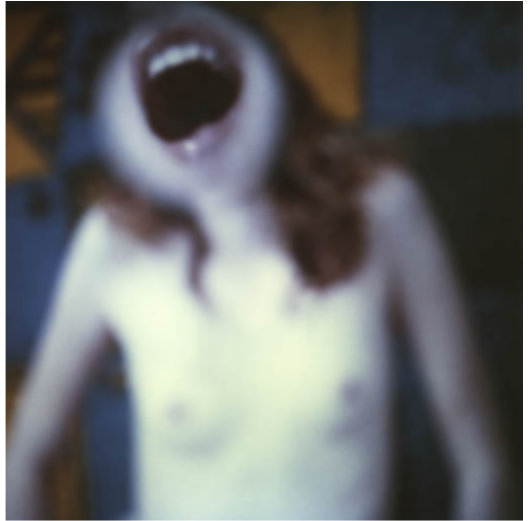
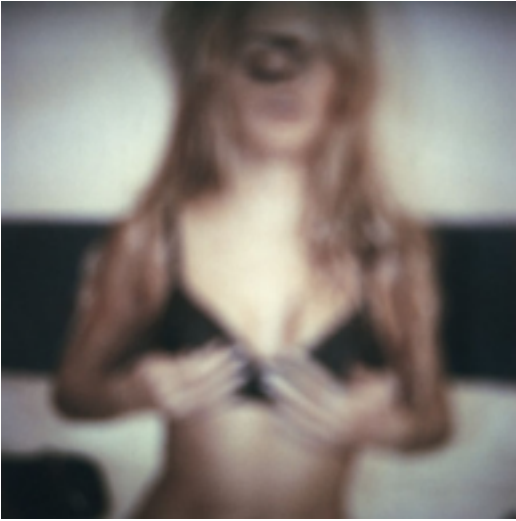


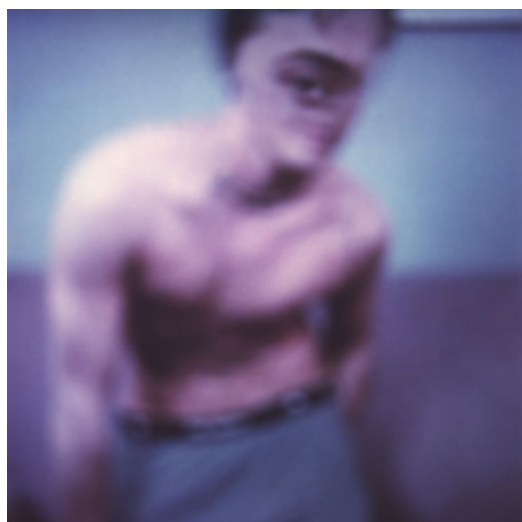
Michael David André

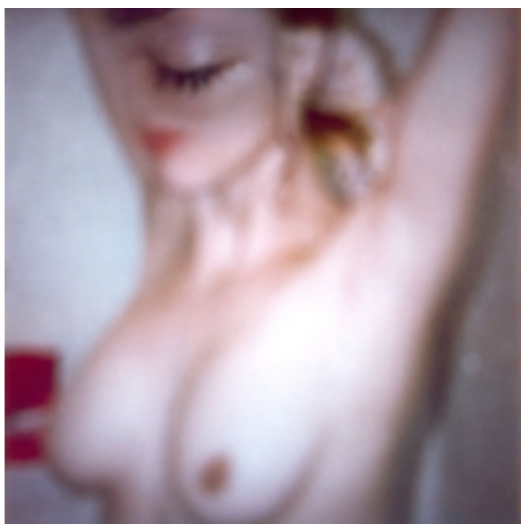
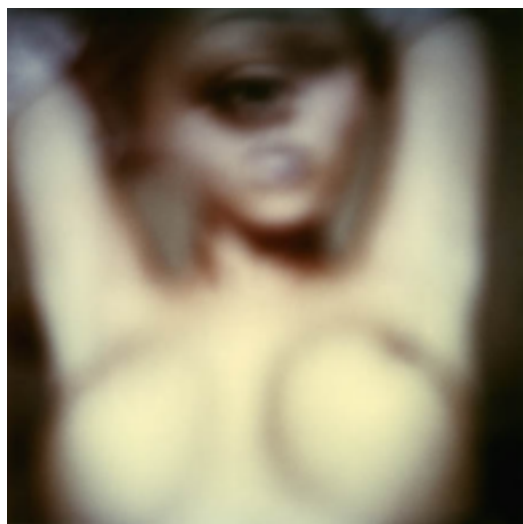
michaeldavidandre.com/

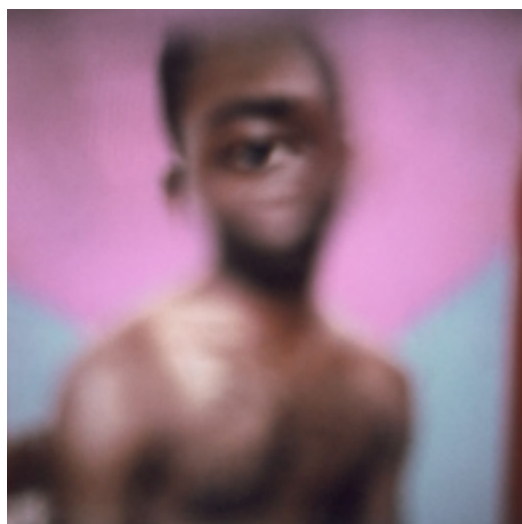






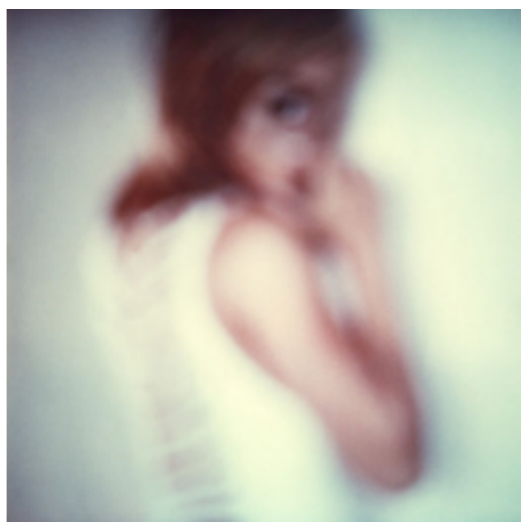
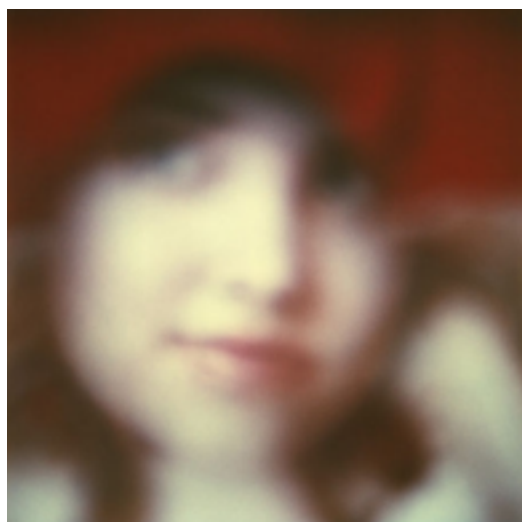












Peter Buse

Senior Lecturer in English, Salford University..

Reviews editor, new formations:

lwbooks.co.uk/journals/newformations/contents.html

**On the move:
Polaroid between film
and photography.**

Is the Polaroid integral a still or a moving image? A photograph or a movie?

... the films themselves weren't just representing Polaroid photography, but were self-consciously exploring the significance of the technology as a cultural form.

In the five or so years that I have spent researching and writing on the history and meanings of Polaroid photography, I have assembled quite a long list of films in which Polaroid images appear. I'm not sure what to do with the list though. I've written in passing about individual films – The Texas Chainsaw Massacre and its Polaroid-ing hitch-hiker; Amelie and the recycling of Polaroid as kitsch; Wenders' The American Friend and Dennis Hopper's 'bath' of integrals; an abandoned two pages on Memento for an essay about Polaroid and digital. I turned to these films because they were good to think with. By this I mean that the films themselves weren't just representing Polaroid photography, but were self-consciously exploring the significance of the technology as a cultural form. They helped me to theorize the Polaroid image because they were theorizing it themselves. Does it matter that this happened in films?

... the Polaroid image,
propelled, spit, ejected so
noisily from the camera,
it moves all by itself,
halfway between
photography and cinema.

A photograph in a film asserts its otherness to that film by not moving. This is most strikingly, eerily, clear in those usual suspects – *Blow-Up* and *La jetée* – the latter an absolute limit case. Laura Mulvey (*Death 24x a second*) and Garrett Stewart (*Between Film and Screen*) have plenty to say about this tension between stillness and movement and give abundant examples of photography in films. The only Polaroid integrals mentioned by either are those in *The Terminator* and *Thelma and Louise*. Stewart has a number of stunning insights about the function of photographs in both, but for all intents and purposes, for him, the Polaroid integral is like any other still image. But of course it isn't: the Polaroid integral, unlike the blown-up prints in *Antonioni* or the family snaps hoarded by a maniacal Robin Williams, moves of its own accord. To be sure, in *Blow-Up* and *One-Hour-Photo* the still images have the capacity to violently move their beholders, but the Polaroid image, propelled, spit, ejected so noisily from the camera, it moves all by itself, halfway between photography and cinema.

The Polaroid integral –
Edwin Land's gift to the
road movie.

Why does a Polaroid appear in a film, what is its difference from other photography? Why Polaroid and not just a conventional still image? There are many possible reasons, but in the cases of *The Terminator* and *Thelma and Louise* the reason is banal, a mere expediency of plotting. In *The Terminator* the Polaroid snap of Sarah Connor is taken on the road as she escapes from a doomed civilization, leaving behind its dependence on computers and machines, but also its professional photo finishing. At the start of *Thelma and Louise* Louise (Sarandon) takes a Polaroid snap of the pair which rematerializes only at the end of the film as the car takes flight over the Grand Canyon. What happened in between? They took to the road, trying to escape a rotten social structure, a complicit law, and professional photo finishing... What (pre-digital!) most distinguishes Polaroid from other forms of photography? The miniaturized laboratory concealed inside the camera and the miraculous chemical pod in each print, which combine to eliminate the need for human intervention in print-developing. The Polaroid integral – Edwin Land's gift to the road movie.

The American Friend (Wim Wenders, 1977)
Blow-Up (Michelangelo Antonioni, 1966)
Le fabuleux destin d'Amélie Poulain (Jean-Pierre Jeunet, 2001)
La jetée (Chris Marker, 1962)
Memento (Christopher Nolan, 2000)
One-Hour-Photo (Mark Romanek, 2002)
The Terminator (James Cameron, 1984)
The Texas Chainsaw Massacre (Tobe Hooper, 1974)
Thelma and Louise (Ridley Scott, 1991)

Peter Buse, 'Photography Degree Zero: Cultural History of the Polaroid Image', *new formations* 62 (2007)

Peter Buse, 'Surely Fades Away: Polaroid photography and the contradictions of cultural value', *Photographies* 1: 2 (2008)

Peter Buse, 'The Polaroid Image as Photo-object', *Journal of Visual Culture* (forthcoming, 2010)

Peter Buse, 'Polaroid into Digital', *Continuum: Journal of Media and Cultural Studies* (forthcoming, 2010)

Laura Mulvey, *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion, 2006)

Garrett Stewart, *Between Film and Screen: Modernism's Photo Synthesis* (Chicago: Chicago UP, 1999)

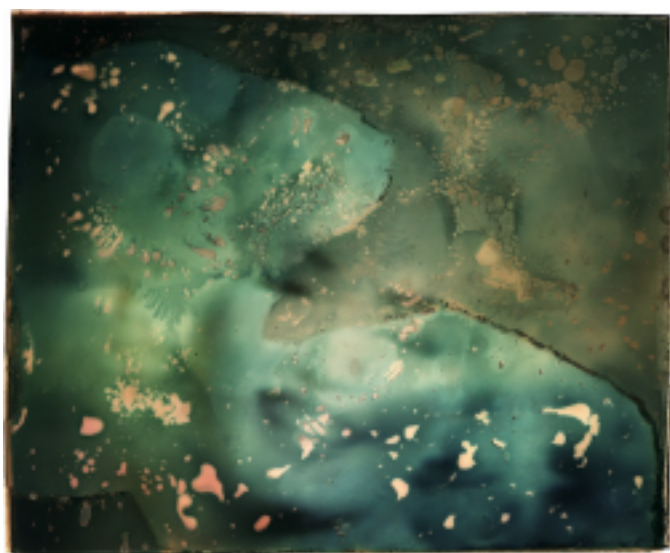
Stuart Woodman

doubleplusgoodbooks.blogspot.com/

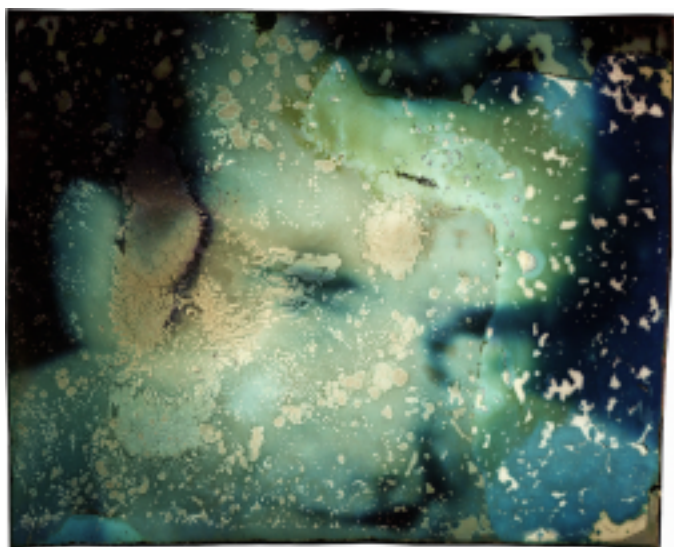


James Wigger

jameswigger.com/







next issue / submissions

The next issue will concern **collage** or **performance** or **sculpture** - depending on which receives the most submissions.

The theme is, as ever, open to wide interpretation. This can also be taken to mean that the work need not utilise integral photographs. For example, illustrations of integral photographs or stills from film(s) in which the integral photograph features are acceptable. That the work should relate and engage with the medium in some way is the important point here.

Number of images: 1 - 12. Image size: preferably scaled at 1:1. 72 dpi. For larger works (collage, for instance) : maximum height: 504 pixels / 7 inches. Maximum width: 396 pixels / 5.5 inches (integral borders included). Other requirements - please email.

pentimento.squarespace.com
seancousin@gmail.com

a pentimento / polarama production. s. cousin 2010.

all work used by permission. copyright remains with the individual author/artist.

