

Making Pictures.
 parade
 fire 3
 sunset
 pre
 10,000 dreams
 Chris party
 charlie's party
 Murder.

233-12
 @ 221 ~~12~~ out.
 442 24 out
 134x2 = 268 then 48 out
 318
 636
 48
 588 48 out

Making Pictures Sequence

plane - airport travelling - hk travelling - Peter takes still
 - Tianjin construction - Tianjin const to end still - 6le EVA
 - CUPA sorting - travelling in car and on China ship truck -
 - wide Jen, Peter, Son & Shippy - Peter and cranes - Peter
 & shipworker - travelling coal - travelling billboard -
 Dam sequence + scoop touring - quiet shot of
 river - hydrofoil - time lapse -

Reprints + new Making Pictures.

- ① TIRE
- ② Roll 1 shot 6 - start from bike in centre frame 48 in 48 still → 2x to end.
- ③ Roll 1 shot 7 - from sky 2x to bike in centre frame 48 still 48 out.
- ④ Roll 1 shot 8 - frame 48 still 48 out.
- ⑤ Roll 1 shot 9 - from sky 2x to woman throwing can into bin.
- ⑥ roll 3 shot 1 - from flare in to Peter taking
- ⑦ roll 3 shot 3 - ^{digital still} 1x print Beijing street ^{2x 48fr still} ^{out to write tail.}
- ⑧ roll 3 shot 4 - 2x print 48fr in 48 still on ghost figure - 48 out after car passes.
- ⑨ roll 3 shot 6 - 48fr in 48 still after fade in on shot → 2x to end. flare out
- ⑩ roll 4 shot 7 - read entire time lapse.
- ⑪ roll 5 shot 3 - airplane.
- ⑫ roll 5 shot 11 → palm trees + buildings 2x fr in from white into black.
- ⑬ roll 6 shot 9
- ⑭ roll 7 shot 1
- ⑮ roll 7 shot 5 48 in 48ff 2x to scoop truck down.

roll 1 slot 6 $14:13 \times 2 = 29 / 1.333 = 22 + 8 = 30$

roll 1 slot 7 $38 / 1.33 = 28.5 + 8 = 37$

roll 1 slot 8 $43 / 1.333 = 32.25 + 8 = 40$ sec

roll 1 slot 9 $49 / 1.33 = 37 + 8 = 45$ sec

roll 3 slot 1 $20 / 1.33 = 15 + 8 = 23$ sec

roll 3 slot 3 $45 / 1.33 = 34$ sec

roll 3 slot 4 $46 / 1.33 = 35 + 4 = 39$ sec NO 9-780

roll 3 slot 6 $28 / 1.33 = 21 + 4 = 25$ sec 256f

roll 4 slot 7 $81 / 1.33 = 61$ sec 146dr.

roll 5 slot 3 $(46 / 1.33) + 4 = 39$ sec $\rightarrow 810$

roll 5 slot 11 $26 / 1.33 = 20$ sec $\rightarrow 792$

roll 6 slot 9 $(40 / 1.33) + 8 = 38$ sec $\rightarrow 720$

roll 7 slot 1 $16 / 1.33 = 12$ sec $\rightarrow 48$

roll 7 slot 5 $(68 / 1.33) + 8 = 59$ sec $\rightarrow 672$

roll 8 slot 9 $(16 / 1.33) + 8 = 20$ sec $\rightarrow 48$

roll 9 slot 7 $(24 / 1.33) + 4 = 22$ sec $\rightarrow 866$

Roll 1 slot 6 - $1:39:27 \rightarrow 1:54:10$ (one fr before speed)

$\frac{99}{28} \times 1.333 = 47 + 13 = 60$ sec $\rightarrow 48$ in 48 ff $\rightarrow 48$ ff $\rightarrow 48$ out

Roll 1 slot 7 - $1:57:16 \rightarrow 2:16:16$ just after finish

Roll 1 slot 8 - $2:24:23 \rightarrow 2:45:12 = 21:19 = 2 = 43$

$\times 1.333 = 57 + 8 = 66$ sec

Roll 1 slot 9 - $2:47:29 \rightarrow 3:11:26 = 24:27 = 48:24$

$\times 1.333 = 66 + 6 = 72$ sec

Roll 3 slot 1 - $7:24:04 \rightarrow 7:33:12 = 10:08 = 20$

roll 3 slot 3 - $8:47:15 \rightarrow 9:32:08 = 45 / 1.333 = 35$ sec

roll 3 slot 4 - $9:39:15 \rightarrow 10:02:06 = 23 \times 2 = 46 / 1.33$

roll 3 slot 6 - $10:27:03 \rightarrow 10:41:06 = 14$ sec $\times 2 = 28$

roll 4 slot 7 - $13:09:26 \rightarrow 14:31:14 = 81$ sec $/ 1.33$

roll 5 slot 3 - $15:43:23 \rightarrow 16:40:26 = 23 \times 2 = 46 / 1.33$

roll 5 slot 11 - $17:34:48 \rightarrow 17:47:20 = 13$ sec $\times 2 = 26 / 1.33$

roll 6 slot 9 - $22:00:02 \rightarrow 22:20:06 = 20 \times 2 = 40 / 1.33$

roll 7 slot 1 - $22:43:23 \rightarrow 22:51:28 = 8 + 2 = 16 / 1.33$

roll 7 slot 5 - start with workers stepping forward just after f.m. 48 in 48 ff $24:36:08 \rightarrow 25:10:02 = 34 + 2 = 68 / 1.33$ end as ed pts hand on mouth

roll 8 slot 9 - $29:54:15 \rightarrow 29:42:13 = 8$ sec $\times 2 = 16 / 1.33$

roll 9 slot 7 - $31:39:15 \rightarrow 32:03:17 = 24$ sec $/ 1.333$ f in 48 48 ff on chum chipping 48 feet.

Making Pictures V2.

00:00 5:FR "2"
 12:06 = 198FR:08:06 airplane starts
 66:11 title 1
 80:08 2nd title.
 94:02 airport
 135:14 = 2FR:01:31 HK travel
 164:13 = 2637:1:50 Beijing hotel window
 213:01 = 3709:2:22 Peter in demolition zone
 249:01 Tianjin 1
 299:09 Tianjin 2
 346:15 3:51 Billboard
 367:14 Ed + Peter EurPA
 430:07 recycling
 494:02 travelling / Tent + Peter → shipping
 556:12 Peter + ships
 583:04 " 1/2 in worker
 604:07 wide Peter + Ten shipping
 644:02 7:09 Coal travel
 703:11 Dam #1
 775:09 Dam 2 in Dang
 799:14 Dam 3 crew snapping
 822:00 Dam 4 jumper

954:02 Dam 5 workers + ED.
 1040:03 Quiet moment river
 1090:09 = 12:07 hydrofoil
 1128:11 Jen on hydrofoil
 1161:13 Sanjay on hydrofoil
 1184:03 - three lapse
 1237:00 - 13:45 WUSHAN 1 public square
 1267:11 - 14:05 WUSHAN 2 guy squats.
 1294:08 WUSHAN 3 kids on cart.
 1327:00 WUSHAN 4 ~~fall~~ down to Peter.
 1383:01 WUSHAN 5 2 kids walking.
 1407:12 WUSHAN 6 2 guys carrying boy.
 1439:12 WUSHAN 7 girl in parents.
 1472:07 WUSHAN 8 2 boys in dad.
 1504:09 WUSHAN 9 fire
 1537:14 WUSHAN 10 PAN to girl
 1597:07 WUSHAN 11 pan to woman and child
 1656:01 WUSHAN 12 tilt up from city.
 1686:11 title 3
 1702:08 Ed + North
 1709:01 title 4
 1722:11 last fr.

Making Pictures Canada Council Grant Application Fall 2005

Summary

The purpose of this grant is to do post-production work on *Making Pictures*, a thirty minute experimental documentary. It will be a visual essay about looking and framing (How do we see what can't be seen? How do we show the unshowable?), as I follow a film crew making a documentary about Canadian photographer Edward Burtynsky through enormous industrial projects in China.

Project Description

In April, 2005, I was hired by Peter Mettler to assist on a project he was shooting for the documentary filmmaker Jennifer Baichwal. The subject of the film was the landscape photographer, Edward Burtynsky, who was on his way to China to re-visit some of the locations that he had previously photographed and to make new images of how the landscape had been transformed.

Having seen Edward's work, I felt I had a reasonable idea of what to expect. But the scale and density of these landscapes however was exponentially more staggering than any photograph could reasonably communicate. From the largest construction site in the world (the Three Gorges Dam project) we traveled up river past cities in the process of being completely rebuilt. We flew to the world's largest coal distribution centre (an 18 square kilometer coal mountain range) and the largest aluminum recycling facility; the largest ship building facility and the largest factory. In transit between these colossal sites we followed Ed to Beijing and Shanghai where he documented neighborhoods slated for 'urban renewal'—a government term for the demolition of older districts in order to build higher density living space. There we found people living in houses without walls—a tightly knit community that cooked, cleaned and carried out their lives in the small alleyways and streets.

Though I was extremely preoccupied with the technical work that had brought me to these places, there were moments of stillness where I was able to observe the life that teemed within these unbelievable landscapes. I tried to imagine 1.4 billion people existing in the throes of a full-scale industrial revolution. Where coal is still the primary source of electricity generation, the skies are perpetually grey and 50% of the water supply is toxic to the touch. Edward was an encyclopedia of ecological and sociological facts having had contact through his travels with a wide assortment of industrialists, politicians and environmentalists. The hard numbers he dished out between protracted meals sponsored by the local cultural relations people or factory owners seemed to add up to an absolutely unsustainable future. In that sense there was an odd disconnect between these apocalyptic facts and the humanity that we engaged. During the three weeks of intense travel, I cannot recall experiencing hostility or discontent from anyone who inhabited the landscapes that Edward was making pictures of. There were government officials who were against documentary interviews with the hold out groups in Beijing and Shanghai but wherever we went, people were generally curious and open.

With me on the trip was a super-8 camera that I pulled out when the others were waiting for their moments to happen... for their light to change... for more film to come or the rain to go... or waiting around for a yes or a no... Small windows of down-time which came and went very quickly but through them I was able to do my own looking. I saw people working in very strange conditions and living a vastly different experience of time and I also saw in these same spaces an artist and a film crew at work observing. It is this contrast that the film explores. It 'kicks open' questions about 'making'.

"If you plumb your own lifestyle," Burtynsky said, "you realize that you're partaking of these things," the fruits of industry's environmental havoc. "We're all part of the problem. It's well beyond any individual's responsibility, yet we're here. So making this kind of work seems to me a way of kicking open some questions even if I can't offer any answers."

San Francisco Chronicle, July 6th, 2005.

I was not thinking specifically about these issues when I turned on my little camera. I was only interested in reacting to the moment... trying to preserve a trace of the awe I felt bearing witness to these unbelievable scenes. In three weeks of racing from one site to another, I never reached a point of desensitization and would return to the hotel in the evening feeling completely overwhelmed by what I'd seen.

Upon returning to Toronto, I hand-processed the super-8 footage as a negative and made some test positives to 35mm with an optical printer. (a sample of this footage is included as support material). I also began to experiment with freeze frames and fades in and out of whiteness. I would find a frame near the head of a shot which expressed one pole—a woman tying rebar at the dam—and would let it play as a still for a few seconds. Abruptly, the image would come alive - the extreme grain of hand-developed super-8 creating a sense of movement between frames—and pan to an opposite pole like Edward taking a photograph or Peter lining up a shot or one of the crew taking a digital still and would then freeze and hold the image and send it into a white oblivion. Through this process, I became aware that a dialog was emerging between the observers and the observed.

I sense that the film will end up as a critique of the documenting process. My camera managed to see both things going on at the same time: people working with cameras and people working with concrete and steel. It makes the observers seem completely out of place in the landscape (which they are). My movie is about the act of looking, how do we look at these events in the world, at these people living lives which are in some deep, unshakeable way, incomprehensible to us? Edward Burtynsky provides one answer, which combines formalism and activism in the process of making his art. He brings these scenes to attention over and over again whenever his photographs are exhibited. And yet. The man with the large format camera. The one standing above it all, hard at work, but not working like the woman who is busy pouring concrete all day at the Dam.

A second passage of looking is provided by Peter Mettler, busy lensing the documentary about Burtynsky. In a few minutes he will expose hundreds of feet of 16mm colour film, which will require more money to buy, process and print, than many of its subjects will make in a month's hard labour. But the moment is waiting and Peter is busy flowing into it, raising his camera towards Burtynsky and his subjects, delivering frames in which these daily spectacles can be presented to the first world. What my movie will offer is a third frame, in which some balance will be attempted between viewer and viewed, between the subjects of the look, and the apparatus which produces it.

In the cinema, we watch a moment or two of what some people do their entire life. How are these moments cut from their context, reframed in larger narratives of looking, and to what end? What is the need for these voyages of "discovery" and revelation, and how to balance the political requirement of witness with a class struggle between those who are paid to look and those who lack the means of their own representation.

While all of my original material was gathered on super-8 I would like to finish this film on 35mm, continuing my own practice with 35mm and converting it into a home movie medium. Super-8 remains a difficult gauge to project, and now that I've processed all the footage as a negative, making super-8 prints is impractical. As a filmmaker, I am dedicated to maintaining the integrity of my materials, and would like to keep the project in a film environment. This also has to do with scale. My camera was the smallest, most portable, most unobtrusive recording device on 'set'. I was able to skip in and out of the larger, difficult set ups required in order to frame the spectacles which surrounded us. Using this small camera reduces the magnitude of this experience, makes it more intimate, delivers it back to a single body, a single experience. This footage lacks the "objective" stare of a 35mm panorama, it never suggests: this is how it is, forever, but instead, "This is how I saw it, at this moment." The scale is first person and handheld, and this is an important counterweight. However, in its presentation mode, it is important that this small scale is changed once again, to the large scale 35mm image. It won't look anything like a Technicolour spectacular however, the size of the grain and quality of line will ensure that, simply a

handsomely presented home movie, a movie made by looking through the home, the place where I live, where I have learned my seeing, and which I bring to this other place. This passage of looks, from home to China for instance, is reflected in the passage from super-8 to 35mm.

Most of my work in the past three years has been in 35mm, including *The Almanac* (52 minutes, 2005); *ten thousand dreams* (6 minutes, 2004); and *Farewell* (2 minutes, 2003). As a filmmaker my daily experience has always been the foundation of my work, careful daily observation recorded as precisely as I can manage. I often work with a small, hand-cranked 35mm camera which I use to reproduce events which are close to me, my newly born son Charlie for instance, remains a persistent subject. As projection standards continue to fall for 16mm, I feel I have been pushed to embrace 35mm, and have worked hard to de-mythologize its larger than life status, to bring it down to size. In my living room I have a small 35mm projector, and often have friends over to watch rushes, which appear on a wall about five feet away, in an image which is smaller than most people's TV sets. I don't need to crush people with the size of these pictures, but their picture quality is very important, the nuances of texture are most fully conveyed by this medium, which has been used very effectively to reproduce "life-like" "naturalistic" moments, but which can also be used for other things. For instance, I have maintained an interest in filmic materials from the very beginning of my making, experimenting with many emulsions and chemical formulations and re-photography. In 35mm the full texture and granularity of the material's handling is evident, the trace of the hand is not disguised or buried but becomes even more evident, and this is important. Not simply to show an image, but to show my showing. To show as well the truth in materials, to accord attention not only to what is inside the frame, but to the frame's construction, which demarcates so much of what can and cannot be represented.

I would like to ask the Council for support to optically print the super-8 material to 35mm; for time to organize a structure for the images (to edit); to create an inter-negative of the 35mm hand-processed master positive; to create a soundscape for the film based on ambient recordings that I made during the trip with a stereo microphone (some of which can be heard under the support material clips); and finally to make a 35mm exhibition print along with a digital master for preview distribution.