



GILLES PERESS REPÉRAGES ALAIN RESNAIS



PRODUCTION CO.: RITA FILMS

PRODUCER: ERIC MARCIANO

EXEC P.: ALISON CORNYN/LISA USDAN

CARNET DE REPERAGES

MOVIE: ONE WORLD

LOCATIONS:

NEW YORK

NEWARK

BAGHDAD

Like most people I enjoy going to the movies, but I cannot claim that I am particularly influenced by it, or at least not by *what it looks like*.

But I do get *ideas* from the movies. For three years I have been making photographs in Poland, an ambitious (some might say foolhardy) attempt to survey of a country in transition following its accession to the European Union. Each time I visit, a set of early films by Krzysztof Kieslowski accompany me.

These movies describe a place that is politically and economically distinct from the Poland of today, but they are nevertheless a valuable insight into life under communist rule. Kieslowski's series of short films which form the 1988 masterpiece *Dekalog* (*The Ten Commandments*) are probably the most complex and profound evocation of that time, but it was an earlier work, from 1979, which contained - I was surprised to discover - some rather alarming parallels with my own life. This was *Camera Buff*.

The film is often cited as Kieslowski's most autobiographical. Indeed, it marks the point in his career when he stops trying to uncover political scandal (he made several 'straight' documentary films very much in the manner of the hero of *Camera Buff*, Filip Mosz) to concentrate instead on more intimate emotions and experiences. The scene at the end of the movie, where Filip turns the camera upon himself, profoundly marks this shift.

At once I recognized that Filip and I share certain characteristics: a somewhat obsessive personality; a detachment in the way we look at the world; a difficulty in expressing emotion. And we both harbour guilt for failing to successfully balance our work with our personal lives.

In his autobiography Kieslowski writes: 'I feel guilty that I don't give my family enough time and attention, so when I do have time I devote it to family matters with exceptional intensity'. But in *Camera Buff* Filip's delicate *work/hobby/family* balance is challenged by theories about the moral and social responsibility of the artist, a recurrent theme of the movie. By using real-life critics and directors, who play either themselves or *pastiches* of themselves, Kieslowski's own views are made abundantly clear. A judge of an amateur filmmaking competition in which Filip

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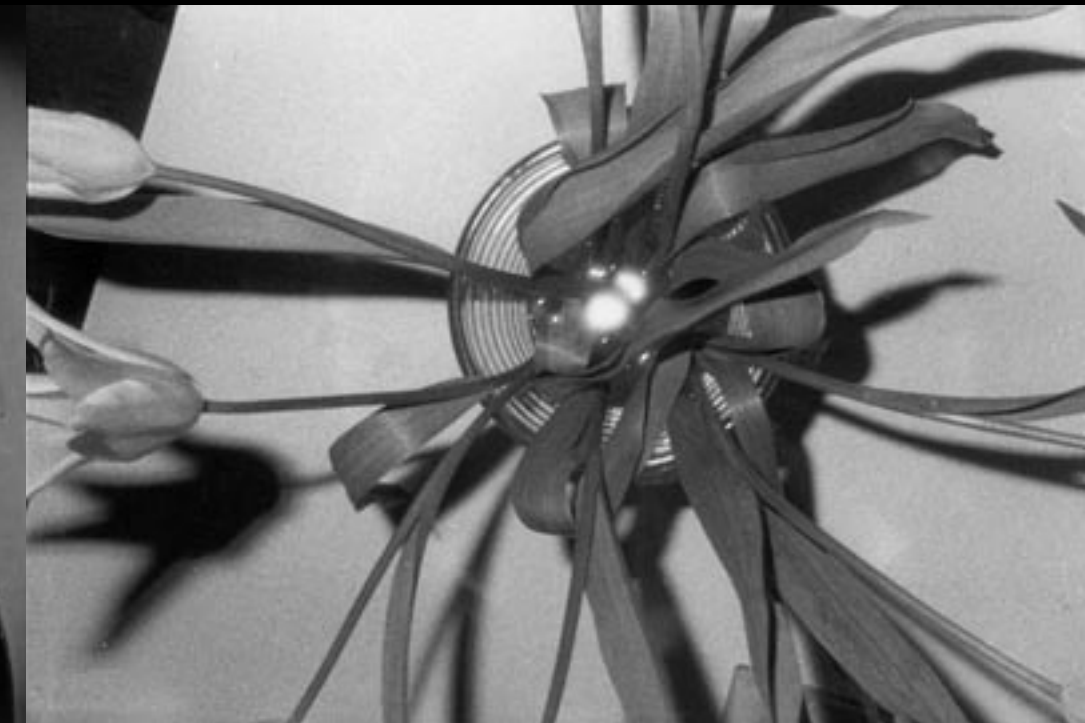
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Gilles Peress



Intérieur nuit, New York.





Extérieur nuit, New York.



Extérieur nuit, New York.



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Intervention d'une brigade anti-terroriste à Bagdad.



(SCRIPT)

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