



presents



Alfredo Jaar, *The Eyes of Gutete Emerita*. Photo Helen Doyle, 2008

Frameworks

Images of a Changing World

A film by Helen Doyle

Produced by Nathalie Barton and Ian Quenneville

PRESS KIT

Award for Best Canadian Film, 31st FIFA, Montréal

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Québec, Canada, 2013, HD, colour, stereo, 90 min.

Original idea, researched, written

and directed by

Photography

Sound

Edited by

Visual Effects

Music

Sound Design and Editing

Sound Mix

Produced by

Helen Doyle

Nathalie Moliavko-Visotzky

Olivier Léger

Dominique Sicotte

Guy Lessard

Nigel Osborne

Benoît Dame

Catherine Van Der Donckt

Philippe Attié

Nathalie Barton

Ian Quenneville

*Produced by **InformAction***

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Very short synopsis

Bombarded by thousands of images every day, are we still able to truly see them, especially those of conflict and its aftermath? Helen Doyle takes us on a quest for the meaning of images and discovers a vast palette of contrasting images which shock and compel.

Short Synopsis (125 words)

Frameworks is a quest for the meaning of images. Bombarded by thousands of images every day, are we still able to truly see them, especially those of conflict and its aftermath?

In a constantly changing field, creators of images are developing new visions of the photographic art form and looking for new strategies to capture our attention with significant images. Helen Doyle has chosen the work of several photographers and visual artists who force us to look deeper at the world and at ourselves: she takes us on her quest to discover a vast palette of contrasting images which shock and compel.

With Letizia Battaglia, Nadia Benchallal, Philip Blenkinsop, Bertrand Carrière, Stanley Greene, Alfredo Jaar, Geert van Kesteren, Sera Phouera Ing, Lana Šlezić, Paolo Ventura.

Full-length Synopsis

Frameworks is a quest for the meaning and scope of images. Bombarded by thousands of images every day, are we still able to truly see them, especially those of conflict and its aftermath?

An overdose of images kills the image. In a constantly changing field, creators of images are developing new visions of the photographic art form and looking for new strategies to capture our attention with significant images.

From the seemingly endless ocean of images, Helen Doyle has chosen the work of several photographers and visual artists who force us to look deeper at the outside world and at ourselves. Through encounters with these outstanding creators, Doyle takes us on her quest to discover a vast palette of contrasting images which shock and compel: the visual poetry of Lana Šlezić in Afghanistan, Philip Blenkinsop's almost unbearable imagery of Asia, Alfredo Jaar's monumental installations, Paolo Ventura's miniature re-enactments of war, the photographs of storyteller Stanley Greene in war zones and those of Geert van Kesteren in Irak, with his vision of citizen journalism. We follow Letizia Battaglia's struggle against the mafia in Sicily, Nadia Benchallal's cherished project that starts out in her native Algeria, Bertand Carrière's photographic installation on the beaches of Normandy and Sera Phouera Ing's graphic novel recreations of the genocide in Cambodia.

This is a film for all those who capture innumerable images with their cellphones and digital cameras and share them with us all. It is a film for people who seek to understand our tumultuous world and look for meaning in the challenging work of artists today.

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Notes on the artists

Letizia Battaglia

Letizia Battaglia, photographer and photojournalist, was born in Palermo in 1935. From 1974 to 1991 she was photographer and leader of the photo team of the Palermo daily, *L'Ora*, taking some 600 000 images. Over the years she documented the internal war of the Mafia and its assault on civil society and became the most important photographer in the world on questions relating to the Italian Mafia. Today her images are shown in solo exhibitions all over the world. She was the first European woman to receive the W. Eugene Smith Grant in Humanistic Photography (New York, 1985) and the Mother Jones Photography Lifetime Achievement Award (San Francisco, 1999). In 2007 the German Society of Photography awarded her the Erich Salomon prize, a lifetime achievement award and Germany's most prestigious award. In May 2009 she received the Cornell Capa Infinity Award from the International Center of Photography in New York.

Letizia Battaglia is also a film director and ecologist (she was City councillor for the Green Party in Palermo from 1985 to 1987 and contributed to the conservation of the historical centre of Palermo). She founded Edizioni della Battaglia and, in 1991, the magazine *Mezzocielo*, produced entirely by women. In 2003 she published *Passion Justice Freedom – Photographs of Sicily*. In the list of 1000 women named for the Nobel Peace Prize, she was nominated by Peace Women across the Globe.

Nadia Benchallal

Nadia Benchallal is an award-winning Franco-Algerian photographer who lives in Paris. She studied photography at the International Center of Photography (ICP) in New York. She has worked for international magazines and newspapers among which *Le Monde*, *Geo*, *El País*, *Time Magazine*, *Die Zeit*, *La Repubblica della Donna*, and *Newsweek*. In 1992, she embarked on series of black and white photographs about the lives of Algerian women, which inspired a larger project about women in the Muslim world. Since then she has travelled to document women's lives in Bosnia, Palestine, Jordan, Lebanon, Turkey, Burma, Iran, Japan, Malaysia and Saudi Arabia.

Her work has been widely exhibited. Her awards include a Visa d'Or from Perpignan in 1994, a W. Eugene Smith Fellowship, and a *Mother Jones* grant. She also received a "European Eyes on Japan" grant with which she documented the life of women in Gunma State in the Japanese heartland in 2001. She is currently working on *Sisters*, her project about the lives of Muslim women.

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Philip Blenkinsop

Blenkinsop has been described as "one of the most essential photographers of his generation" (Christian Caujolle, *Le Monde*). Since taking residence in Southeast Asia in 1989, Blenkinsop's name has become synonymous with forgotten conflicts and the photography of injustice. He has become a strong voice in the pro-advocacy debate within the media. Blenkinsop is adamant that the photographer should never censor scenes through the camera. "Photographers are both witness and messenger. Our responsibility must always lie with the people we focus on, and with the accurate depiction of their plight, regardless of how unpalatable this might be for magazine readers."

Amongst other accolades he was awarded Amnesty International's Photojournalism Prize for Excellence in Human Rights Journalism. Monographs of his work include *The Cars That Ate Bangkok* (White Lotus) and *Extreme Asia* (Photo Poche Société).

Blenkinsop sits on the advisory board of the Program for Narrative and Documentary Practice at The Institute for Global Leadership, Tufts University, USA. In 2011 he opened the 2snakestudio (a working/exhibition space for art/photography installations) in Bangkok's Chinatown, which houses his permanent installation, The Lulik Haunt, overflowing with many of his own intricately worked pieces. In September 2012 Blenkinsop was bestowed with an Honorary Fellowship from the Falmouth University College in recognition of his services to the world of photojournalism.

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Bertrand Carrière

Based in Longueuil, Bertrand Carrière was born in Ottawa in 1957.

Over the last 30 years, Bertrand Carrière has produced a large body of photographic work that is varied and very personal. Using time, memory, landscape and history as starting points, he explores reality for its fictional potential and autobiographical echoes. He is the recipient of a number of grants from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec. His works have been exhibited and published across Canada, in the United States, in Russia, in Europe and in China.

In 2003 he directed *913*, a 30 minute documentary film dealing with the memory of the Dieppe raid of 1942 and his recent photographic work in that region of Normandy. In 2005 he received the Prix de création en région from the Conseil des arts et des lettres du Québec. Represented by the Stephen Bulger Gallery in Toronto and the Simon Blais Gallery in Montreal, and distributed by l'Agence Vu in Paris, Carrière's work is present in many private and public collections , including Le Cirque du Soleil, Alcan, the Canada Arts Council Art Bank, la Bibliothèque Nationale de Paris, The Canadian Center for Architecture, the Cinémathèque québécoise, Encontros da Imagem, Braga in Portugal, the Loto-Québec Collection, The National Gallery of Canada, / MCPC, Le Musée National des Beaux-Arts du Québec, La Maison Européenne de la Photographie, Paris, The Houston Museum of Fine Arts au Texas. Bertrand Carrière teaches photography at André-Laurendeau College in Montreal.

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Stanley Greene

Stanley Greene was born in New York in 1949, and as a teenager was a member of the Black Panthers, an anti-Vietnam War activist and a founding member of SF Camerawork, an exhibition space for avant-garde photography.

Greene studied at the School of Visual Arts in New York, and at the Image Works in Cambridge, Massachusetts. An encounter with W. Eugene Smith turned his energies to photojournalism. He began photographing for magazines, and worked as staff photographer for the New York Newsday. In 1986 he moved to Paris and by chance he was on hand to record the fall of the Berlin Wall, which made him a much-sought-after photojournalist.

His most well known body of work is his coverage of the war in Chechnya, from which he released the book *Open Wound* (Trolley) in 2003. Greene was awarded a Katrina Media Fellowship from the Open Society Institute in 2006. In the summer of 2010, he exhibited images of Katrina's devastation and the aftermath in a truck-exhibition that drove from Houston to New Orleans in collaboration with Kadir van Lohuizen. In 2009, he released *Black Passport* (Schilt Publishing), compiled by Teun van der Heijden, and winner of the 2011 GOLD Deutscher Fotobuchpreis. He has won five World Press Photo awards and is a recipient of the Eugene Smith Humanistic Grant. In 2011, he won the Getty Grant for Editorial Photography for his project on e-waste. Stanley is based in NYC and Paris. His work is represented by Agence Noor.

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Alfredo Jaar

Alfredo Jaar is an artist, architect and filmmaker who lives and works in New York. He was born in Santiago, Chile. His work has been shown extensively around the world. He has participated in the Biennales of Venice (1986, 2007, 2009), Sao Paulo (1987, 1989, 2010) as well as Documenta (1987, 2002) in Kassel. Important individual exhibitions include the New Museum of Contemporary Art, New York, Whitechapel, London, and the Museum of Contemporary Art in Chicago, as well as the Museum of Contemporary Art in Rome, and Moderna Museet, Stockholm. A major retrospective of his work took place in summer 2012 at three institutions in Berlin: Berlinische Galerie, Neue Gesellschaft für bildende Kunst and the Alte Nationalgalerie.

He has realized more than sixty public interventions around the world. He recently completed two important public commissions: the Geometry of Conscience, a memorial located next to the just opened Museum of Memory and Human Rights in Santiago, Chile, and Park of the Laments, a memorial park within a park sited next to the Indianapolis Museum of Art. More than fifty monographic publications have been published about his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. In 2006 he received Spain's Premio Extremadura a la Creación.

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Geert van Kesteren

Geert van Kesteren (born 1966) is a photographer based in Amsterdam. His photography is acclaimed for its cinematic feel of storytelling, with a camera that gives insights into the psyche and soul of conflict. His landmark books, *Why Mister, Why?* and *Baghdad Calling* about the war in Iraq serve as a new model for the possibilities of engaged and innovative documentary. He is the recipient of several major fellowships from the Mondriaan and D&M Foundations and was awarded the Infinity Award 2009 in Photojournalism from the International Center of Photography in New York.

His work is represented in the collection of the Dutch Photo Museum and Rijks Museum and presented in most major international magazines, including *Newsweek*, *Stern*, *The Independent* and *GEO Magazine*. Van Kesteren's photographs have been featured in numerous solo and group exhibitions, including Recontres d' Arles, Visa d'Or, the British Museum, the Barbican Art Gallery and the Brighton Photo Biennial. His first monograph, *Mwendanjangula! Aids in Zambia*, was published by Mets & Schilt in 2000. Since then Geert van Kesteren has published *Why Mister, Why?* (2004) and *Baghdad Calling* (2008). Both books, reflecting on the war in Iraq, became instant classics. Van Kesteren was a nominee at Magnum Photos (2005-2008) and since 2006 has been on the Advisory Board of World Press Photo.

Séra

Séra was born in Phnom Penh, Cambodia, in 1961. Upon completing with honors his graduate and postgraduate studies in art and the science of art at the Sorbonne University, he devoted himself both to teaching and art. An artist as protean as he is consistent, Séra's work finds expression in a multitude of fields -sculpture, drawing, painting, engraving, and graphic novels. As a first hand witness of the Cambodian genocide, he authored an emblematic trilogy of novels recounting this tragedy: *Impasse et rouge* (1995, réédition 2003), *L'eau et la terre* (2005), *Lendemain de cendres* (2007). Since 1999 he has directed several writing workshops for graphic novels at the Institut Français in Phnom Penh, as well as more engaged workshops primarily focusing on the aspect of visual art; notably, *Les Ateliers de la mémoire* (*Workshops on Memory*). The latter, which took place at the Bophana audiovisual centre, served as an active and cathartic revisiting of the painful history of Cambodia by involving young people in the work of remembering a past which is at once as familiar as it is unknown. Through the uniquely expressive language of graphic novels, Séra seeks to extend beyond a simple transmission of the historical record from one generation to the next by offering to the Cambodian youth an opportunity to grasp their own history through artistic creation.

His work has been extensively exhibited both individually and collectively throughout France and Cambodia. In April 2012, the Institut Français in Phnom Penh marked its 20th anniversary with a spectacular exhibition dedicated to the vast painted work of Séra; while in Paris a few months later, the Galerie Oblique presented over a hundred of his drawings, storyboards, and watercolours alongside large canvas paintings exhibited for the first time.

Additionally, Séra is known for his painting through intensive public performances. He has been awarded numerous grants and fellowships, most significantly, from the Centre National des Lettres of France. He has maintained a valued teaching position at the Sorbonne since 1989 and in 2012 was named Educational Director of the Phare Ponleu Selpak School in Battambang, Cambodia. Currently, Séra is conducting ongoing research for his PhD.

Lana Šlezić

Lana Šlezić was born in Canada of Croatian parents in 1973. After studying photojournalism at Loyalist College, Ontario, she began her career in 2000 working for *The Globe and Mail* and the *Toronto Star*. In 2002, unsatisfied with the nature of daily newspaper work, she decided to freelance. Canadian photographer Larry Towell became her mentor. She travelled to Bosnia for a project on landmine victims and photographed Mennonites in Canada. In a short time she contributed to several major magazines – National Geographic, Newsweek, Time and others – and her work was exhibited in a number of countries: Canada, Ireland, Italy, the Netherlands, France, the United States, the UK, Croatia, and Turkey. She easily compares with the most talented of the new generation of photojournalists.

When she chooses what she will photograph, it is always because of an emotional or intellectual connection to an issue or a story. In 2004 she went to Afghanistan where she lived 2 years, to document the daily life of Afghan women. The result was her first book of photographs, *Forsaken*, which became the focus of an exhibition and was rated as one of the Top Ten Photo Books by the *American Photo Magazine* in 2008. '*Forsaken* tells the stories Afghan women cannot tell themselves', she says. Lana Šlezić has also lived in India, with her husband and two children, and has created several photographic projects there. She is now based in Toronto.

Among the awards she has received are a World Press Photo Award (Portrait Story) for her series *A Window Inside*, as well as an International Photography Award in the US and the Luis Valtuena Award for Humanitarian Photography in Spain.

Paolo Ventura

Paolo Ventura was born in Milan, Italy in 1968. He has been called one of the most interesting story tellers in the art world today – using photography to carefully construct his narratives. Like all good narrators, Paolo Ventura was raised on stories. He recalls that his father, a children’s book author and illustrator, “was always inventing stories for me and my brothers”. His grandmother’s stories of life during the Second World War had a great impact on his first work, *War Souvenir* and they continue to resonate with his more recent bodies of work including *Winter Stories*, *The Automaton* and *Behind the Walls*.

Ventura’s work has been exhibited worldwide, including at the Venice Biennial and is part of major private and public collections including the Museum of Fine art in Boston, The Library of Congress and the Museum of Contemporary Art in Rome.

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Nigel Osborne

Nigel Osborne was one of the inspiring figures of Helen Doyle's film **The Messengers**, of which he also composed the music. They renew their partnership for the music of **Frameworks**.

Nigel Osborne is a composer and musician whose work has been featured in most major international festivals and performed by many leading orchestras and ensembles around the world. The theatre has always been an important focus for him. There has been a celebrated series of music/dance collaborations and in opera and music theatre.

In addition to composing, he is one of Britain's foremost workshop leaders and animateurs. He supports many projects worldwide that use music and the creative arts to help disadvantaged children and those suffering from trauma as a result of war. His recent projects have included work in Uganda, Palestine and Bosnia and Herzegovina. He runs the Summer Music Camp in the Balkans in partnership with the University of Pula, University of Edinburgh, Opera Circus, Ulysses Theatre Festival on Brijuni, Croatia every year in July.

In December 2007 Nigel Osborne received the Freedom Award from the International Centre for Peace in Sarajevo for Bosnia for his work in helping the country find stability and in helping to heal the damage caused by the war, particularly with children and young people. He teaches at Edinburgh University.

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HELEN DOYLE, FILMMAKER

Bio

Independent filmmaker Helen Doyle was one of the founders in 1973 of Vidéo Femmes in Quebec, where she co-directed *CHAPERONS ROUGES*, a film about rape. It was a prizewinner at the Second Annual Video Open. In 1981, with Nicole Giguère, she co-directed *C'EST PAS LE PAYS DES MERVEILLES*. After leaving Vidéo Femmes, she continued her reflection on women, madness and creativity with the film *LES MOTS MAUX DU SILENCE* which won the Gri-gri d'or at the Festival Folie-culture in Nice in 1982. She pursued her exploration of form in video with *LES TATOUAGES DE LA MÉMOIRE* (1985) and *LA PERDITION DE MARIA*, the first part of a trilogy *UN JOUR J'IRAI EN IRLANDE*.



In 1986, *LE RÊVE DE VOLER*, a documentary on the creation of a remarkable aerial ballet with a young Quebec trapeze artist won the Golden Sheaf award at the Yorkton Festival. In 1994, *JE T'AIME GROS, GROS, GROS (I LOVE YOU REAL BIG)*, won two Géméaux including the prize for the best auteur documentary as well as the André-Leroux prize for the best short film at the Rendez-vous du Cinéma québécois.

With *LE RENDEZ-VOUS DE SARAJEVO* (1997), Doyle goes in search of a clear-minded youth in the maze of after-war. Produced by the National Film Board of Canada, premiered at the Festival du cinéma et des nouveaux médias de Montréal, it was a finalist at Hot Docs in Toronto in 1998. An essay on taste and its pleasures, *PETITES HISTOIRES À SE METTRE EN BOUCHE* (1998), was a finalist at Yorkton in 1999. The same year, a retrospective of her work was presented at the Quebec Museum of Civilization.

In 2003, with *LES MESSAGERS / THE MESSENGERS*, Helen Doyle takes us on a journey of discovery as we meet unforgettable, inspiring artists whose work denounces war and barbarity in our time. Nominated at Banff Rockie Awards and at the Géméaux Awards, this documentary was presented in many festivals: Festival du Nouveau Cinéma (Montreal), Vancouver, Ann Arbor, Copenhagen, Nyon's Visions du réel...

Helen has founded her own production company – *Tatouages de la mémoire* – to materialize a haunting project, *SOUL MURMUR (SOUPIRS D'ÂME)*, which represents “*a very pure author-driven approach to the theme of the search for identity*”. Released in 2004, *Soupirs d'âme* won prizes at the

FIFA (Montreal), the Festival International de Films de Femmes de Créteil and the Yorkton Golden Sheaf Awards; it was selected at the Tel-Aviv and Ramallah Festival and at Camera Dance in Toronto.

In 2008, Helen Doyle released *BIRLYANT, A CHECHEN STORY*, that she produced and directed. In this feature documentary, about the life of the female Chechen singer, Birlyant Ramzaeva, she presents a different vision of the Chechen conflict, the consequences of war and the tragic destiny of a people. *BIRLYANT, A CHECHEN STORY* was selected at the Festival International de Films de Femmes de Créteil (France), the Flying Broom Festival in Ankara (Turkey), the Tbilissi International Film Festival (Georgia) and the Golden Apricot International Film Festival in Yerevan (Armenia).

In March 2008, Helen Doyle received the *Bourse de carrière en cinéma (Grant for Achievement in Cinema)* from the Conseil des arts et des lettres du Québec. The following year, the Cinémathèque québécoise organized a retrospective of her work.

Helen Doyle is also exploring new avenues of creation. In spring 2010, she performed her *dramalog 64 kilos* at La Maison d'Europe et d'Orient in Paris, in association with the French actress Elodie Chanut. At the same time, also in France, she exhibited some of her large format photographs printed on fabric.

In 2011, she received from the CALQ the Grant for the Studio du Québec in Rome, where she worked on her project: *Appunti sur Pasolini, poète civil ...incivil (Sur les traces de Pasolini)*.

A box collection of her work and a monograph is in preparation with Vidéo femmes and Les Éditions du Remue-ménage.

Frameworks, Images of a Changing World (Dans un océan d'images j'ai vu le tumulte du monde), produced by InformAction, about the meaning of images, is her latest feature documentary. «*In this ocean of images, I've tried to find the ones that compel us to look at the world in a different way and, maybe, help us to understand the turmoil of the world.*» (Helen Doyle)



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InformAction is one of Canada's leading documentary production companies, specializing in point of view and creative documentaries directed by some of the best filmmakers in Canada. Founded in Montreal in 1971, InformAction produces single documentaries and mini-series on social issues, art and popular culture, international affairs and human rights for Canadian prime-time television and for theatrical release. Many have won awards and all are distributed internationally. InformAction has done several successful international coproductions with Europe, in particular with France.

Some of InformAction's signature titles: **Frameworks, Images of a Changing World** (feature documentary by Helen Doyle, 2013), **Trains of Life** by André Melançon (2013), **Planet Yoga** (feature documentary by Carlos Ferrand, 2011), **Unlikely Treasures** and **Small Wonders** both by Tally Abecassis, **Battle of Wills** by Anne Henderson (2009), **Seeking Refuge** by Karen Cho (*1st Award* – Toronto Human Rights DocFest 2010, Gemini-Award nominee for *Best Directing*), **A Dream for Kabul** by Philippe Baylaucq (*ReelAward for Outstanding Canadian Doc 2009*, Gemini-Award nominee for the *Donald Brittain Award for Best Social/Political Documentary*), coproduced with the National Film Board of Canada, **American Fugitive: The Truth about Hassan** by Jean-Daniel Lafond (prix Gémeaux nominee), **The Magic Touch** by Carlos Ferrand (3 *Gémeaux Awards* 2005, including *Best Cultural Documentary*), **East End Kids** (Prix Gémeaux and Prix Jutra nominee) and **The Moon and the Violin** (*Best Canadian documentary Hot Docs* 2003), both by Carole Laganière, **The Art of Time** by Philippe Baylaucq (Prix Gémeaux and Gemini Award nominee) and **The Messengers** by Helen Doyle (2003).

InformAction also supports emerging directors: **En attendant le printemps** by Marie-Geneviève Chabot (2013), **Roger Pelerin, là où l'on s'arrête en passant** (Prix Gémeaux nominee), **Sans réserve** (*Best Mid-length Documentary Award 2008* by Québec Critics Association) by Patrick Pellegrino, **La Vie après la shop** by Vincent Audet-Nadeau and **The Genocide in Me**, by Araz Artinian (both nominated for *Best Social Documentary* at the Gémeaux Awards 2006).

Producers Ian Quenneville and Ian Oliveri joined the company 12 years ago and teamed up with senior producer and co-founder of the company, Nathalie Barton. Nathalie was documentary representative on the board of the Quebec Producers Association (Association des producteurs de films et de télévision du Québec) from 1994 to 2002, served five years on the executive of Women in Film in Quebec (Femmes du cinéma, de la télévision et des nouveaux médias) and was Chair of the Observatoire du documentaire (The Documentary Network) from 2008 to 2011. Ian Quenneville is currently documentary representative on the board of APFTQ and Ian Oliveri is co-chair of Doc Québec (Quebec chapter of Documentary Organization of Canada).

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