

Le Monde

15, rue Falguière, 75501 Paris Cedex 15

JEUDI 27 JANVIER 1994

THE INVESTIGATIVE EYE

There is, on the other hand, a “Bokanowski method,” even if it falls more under poetic art than scientific process—a systematic yet playful investigation of the constituent elements of each second of film. Sound and image, movement and speed, varying represented objects, form and color, the element of story and the immediate sensual impact, pictorial reference and musical counterpoint: all of these combine to produce objects that must be termed films, since they’re projected on a screen, but that bear no relation to what we usually associate with the word.

Is it a work of investigation? Yes, but one in which beauty, sensitivity, humor and anxiety blaze the trail, while Patrick Bokanowski reconstructs, in his way, these fundamental elements, just as one might piece together a face from the exploded fragments of an academic sculpture.

Only his feature film *L’Ange* (1984)—a splendid play of variation, which was largely shot frame-by-frame, with music composed by Michèle Bokanowski—received commercial distribution. It was the pinnacle of a singular body of work, begun in 1972 with *La Femme qui se poudre* (1972), and continued through *La Plage* (1992) and the recent *Au bord du lac*. The evident beauty achieved by Bokanowski should be ample justification for his efforts, but equally inspired is the filmmaker’s manner of working, performing tasks otherwise reserved to engineers and their machines. His films are comprised of composite images created less by a computer than from an artist’s inspiration. Thus they contain a critique—without ostentation, and finally free of attachment to the past—of this new system of images toward which we are marching, willingly or not.

JEAN-MICHEL FRODON

Rétrospective Galerie nationale du Jeu de Paume,
place de la Concorde / mars 1994

JEAN-MICHEL FRODON
THURSDAY, JANUARY 27th, 1994

Galerie Nationale du Jeu de Paume
Place de la Concorde
TEL: 47-03-12-50.