



## Picture Start

Christopher Doyle

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Curated by Noah Cowan.

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"The picture starts . . . when the trailers are done? When the first shot is 'in the can'? When something someone says connects an image to a thought that suggests a resolution of that theme that you never could quite find form for. . . and you start to write, to imagine, to project? Pictures start all the time all day long in the way i live and work. They evolve in the making, they grow in unexpected intent, they come back thru the experience shared in the process and the after-process. Your words often restart the picture in a way i never knew."

— Christopher Doyle, 2009

Legendary cinematographer Christopher Doyle has worked on some of the most ravishing films ever made, including the Wong Kar Wai masterpieces *In the Mood for Love* and *Happy Together*, and has collaborated with many of the world's leading directors: Phillip Noyce, Gus Van Sant, Stanley Kwan, Chen Kaige, Barry Levinson, James Ivory, Pen-ek Ratanaruang, Zhang Yimou, Neil Jordan and Edward Yang. During this time, he has saved odd scraps – outtakes, camera tests, still photos, mistakes and plain goofs. These "unframed" elements have found their way into Doyle's art practice, especially his celebrated collages. *Picture Start* sees a new direction for his work, using enhanced film transparencies from his career behind the camera matched with superimposed text from conventional film leader (words like "Start," numbers, guidelines, etc.). The domination of printed film directives on top

of Doyle's exquisite (often previously unseen) images suggests a memorialization, like a personal seal or "chop" on his history of collaborations. It is fitting, then, that *Picture Start* – a world premiere here in Toronto – is dedicated to and inspired by Doyle's long-time friend and Asian cinema champion Wouter Barendrecht.

The show will also feature a short video loop, expanding on and adding dimension to the collage work.

■ Noah Cowan



Christopher Doyle was born in Sydney. At eighteen, he left Australia to travel the world, eventually moving to Taiwan to study Mandarin. There, he shot his first film, *That Day on the Beach* (83), directed by Edward Yang. His groundbreaking collaboration with Wong Kar Wai,

beginning with *Days of Being Wild* in 1996, established his reputation as a cinematographer. He went on to work with other celebrated directors in Asia and abroad on such notable films as Phillip Noyce's *The Quiet American* (02) and Gus Van Sant's *Paranoid Park* (07). His directorial work includes the feature *Away With Words* (99), a segment in the omnibus film *Paris, je t'aime* (06) and *Warsaw Dark* (08). He has exhibited his visual art, often combining text, photography and collage, in galleries around the world.