

A-Level

Art

Example of A* Grade

The Polaroid has an immediate appeal to all and its initial release was revolutionary. To be able to hold in your hands within seconds a physical image of a moment is still remarkable even in this time of smart phones and instant messaging. The Polaroid was originally developed for use in passport photos. As well as a tool to aid Police officers and fire investigators. Their ability to produce an unalterable instant photo was groundbreaking in these fields.

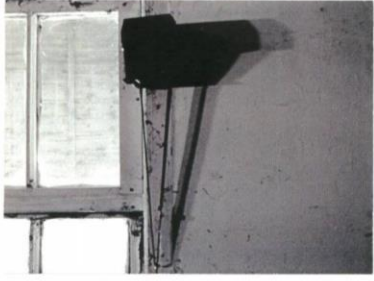
As Polaroid's became accessible to all, filmmakers then discovered their own personal use for the instant photograph. Script writers also often used the Polaroid for a visual representation of their scripts. Film makers such as Wim Wenders uses the instant photograph to encapsulate a unique moment in time, capturing a particular location or shot that is irreplaceable. The self-developing film allows the photographer to have an immediate memory of a specific time.

Wim Wenders used these instant photographs to aid his filmmaking. Many of his Polaroid's were created alongside *The American Friend* and *Alice in the Cities*. The instant photographs record moments during these films, others capture locations he travelled through; small towns, roads and cities. Wenders describes his Polaroids as being "a healthy memory of how things were and what we have lost." Each individual instant photograph has an associated story, they contain an in depth history in a singular picture.

When looking at Wender's collection of Polaroids entitled 'instant stories', you can see the particular emotion and atmosphere that has been captured in a single unchangeable image. The impact of the Polaroid allows the containment of this history, which is unique to one image. The Polaroid helped Wenders to generate ideas before starting the filmmaking process, Wenders also often used the Polaroid as a narrative device within some of his films. In the 1977 film *'The American Friend'*, for instance Dennis Hopper's character uses a Polaroid camera under fluorescent lights whilst spread across a pool table.



Throughout *'The American Friend'* Wenders continuously references the history of the moving image, inserting different forms within the structure of the film. All of which lead up to this point in the film. Hopper incessantly takes Polaroid's of himself with the latest camera. Similarly, in the 1974 film *Alice in the Cities* Wenders makes the Polaroid central to the film. The idea of an 'instant' image is prevalent, Rudiger Vogler carries a Polaroid with him throughout the film. When we first meet his character, he is preoccupied with taking Polaroid's, attempting to connect with the landscape. The Polaroid allows a connection to be built between the two protagonists of the film, there is a sense of melancholy. Wenders also includes a different 'instant' image by using a photo booth. The intimacy of this scene allows an even stronger relationship to be built between Alice and Vogler. *Alice in the Cities* tells the story of a wandering man who becomes obsessed with photographing everything abnormal he sees.



Wenders treats his Polaroid's as a visual notebook, a way of testing out ideas through an irreplaceable image. Wenders writes in his book, "You couldn't help feeling that you had stolen this image-object from the world. You had transferred a piece of the past into the present." This relation between the instant image and film is a theme that runs throughout my project. Similarly, in Wim Wenders work he uses the Polaroid as a continuous symbol, which becomes evident in many of his films. The camera itself becomes a character within the plot. The images are unedited and unchangeable, reflecting a specific moment in time. My project incorporates both the original use (crime scene photographs) and Wim Wenders use of the instant image.

The protagonist of my screenplay and film uses the camera to capture a crime scene, almost being used as evidence. However, the story is more about the journey the protagonist takes and the images he takes on this journey. Each Polaroid reflects the mood of the main character and the nature of the crimes. The images capture a moment in its simplest form. The Polaroid camera becomes an extremely prominent aspect to the plot, adding to the story, and allowing meanings to be shaped.

The screenplay that I wrote is titled 'In The Moment' as the protagonist attempts to encapsulate a particular time and atmosphere through each of the images he takes. The title reflects my outlook on the instant camera and the images that it produces. From the screenplay, I took a number of Polaroids that followed the plot, these included both black and white images as well as colour. Many of the Polaroid's were of the inside of a rundown house, these pictures represent what the protagonist has seen and chosen to take photographs of. The main character then goes on a journey taking images of derelict buildings. The script is deliberately ambiguous about the connections between these locations so that the reader is able to make their own inferences about them. Each Polaroid is meant to be viewed as if we are experiencing exactly what the central character has encountered. Leading on from the screenplay and photographs I chose to make a film, although it does not follow the screenplay exactly it allows for a deeper understanding of the plot and idea. Each individual aspect would not work without one another. The film entitled 'In The Moment' has no dialogue, and uses music and sound effects to build on and make suggestions to guide the viewers interpretation. The film helps to create a narrative around both the screenplay and photographs, creating a more layered understanding of the plot.





Piano- 1976



Grate-- 1976



Sink- 1976



Gloves- 1976



Armchair- 1976

Doorway- 1976



Brt. 1976



Second Body Found- 1976



Second Body Found X2- 1976



Garage X2- 1976





Car- 1976



Garage- 1976



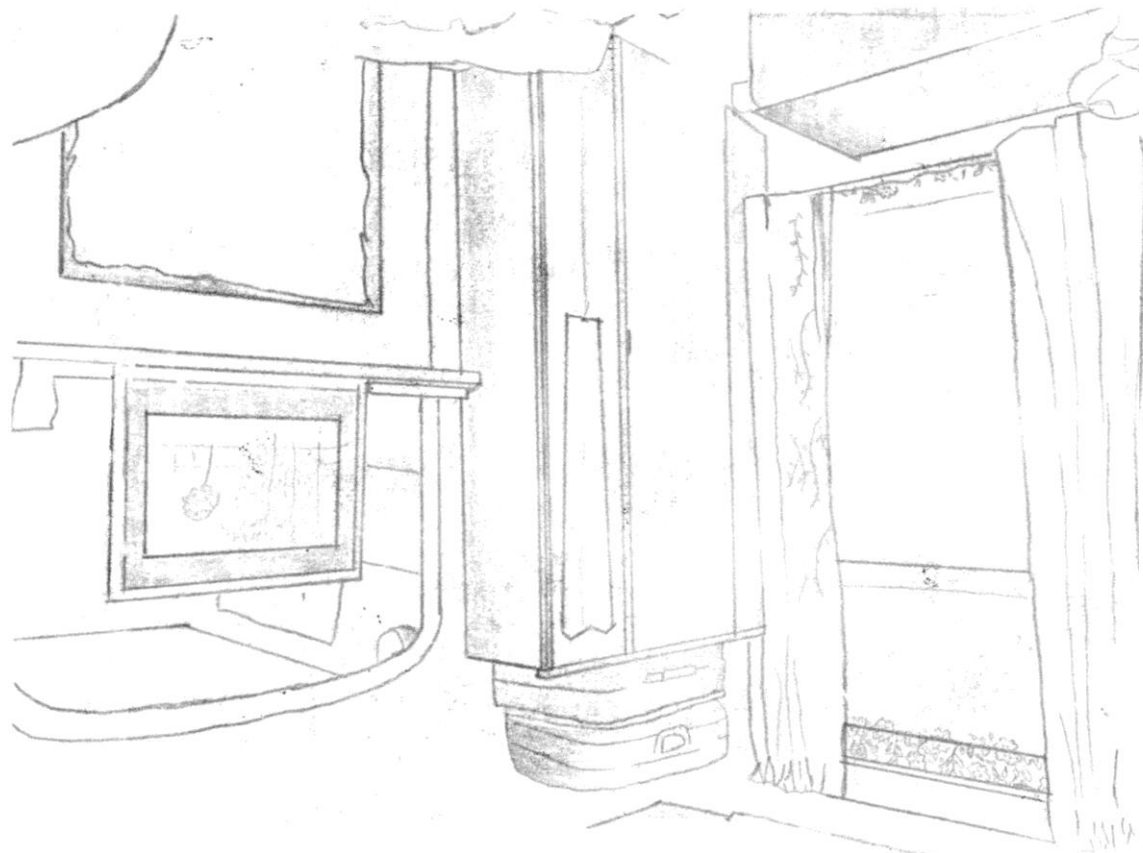
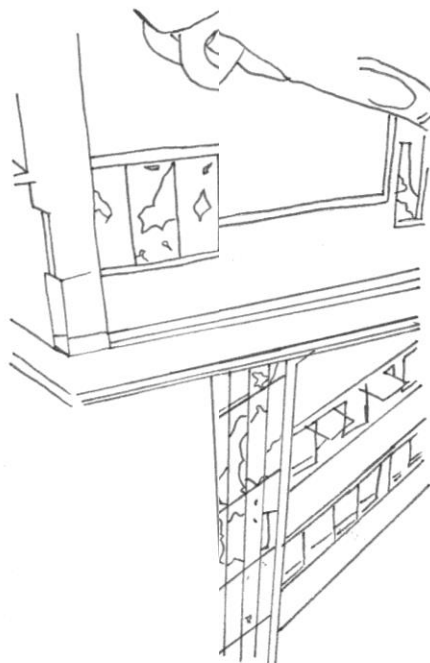
Driving- 1976

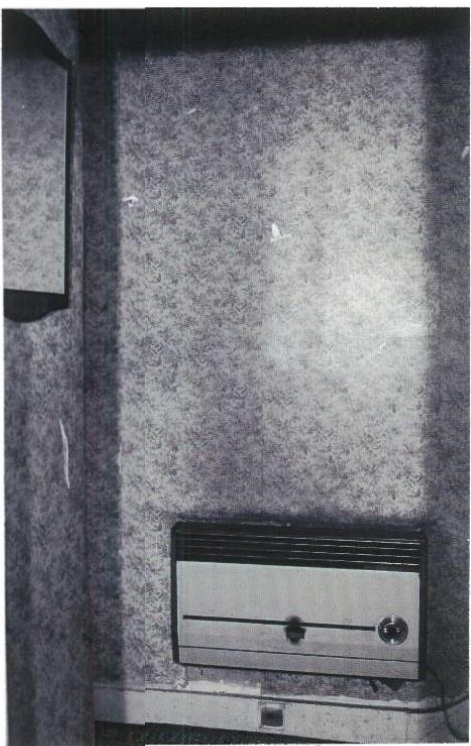
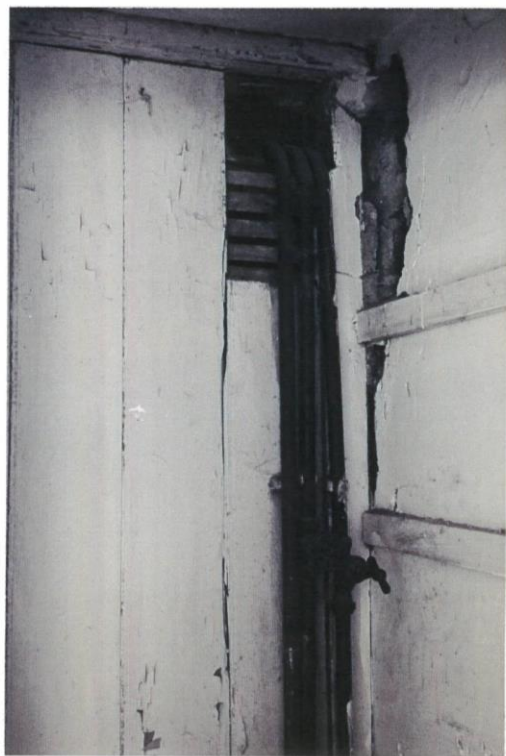
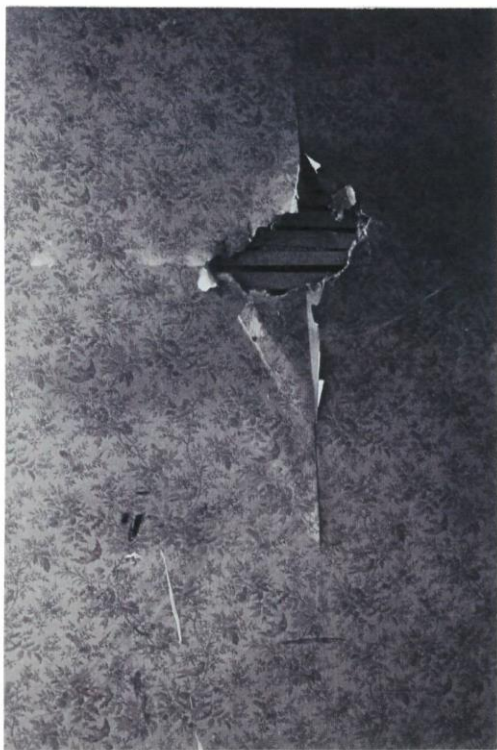


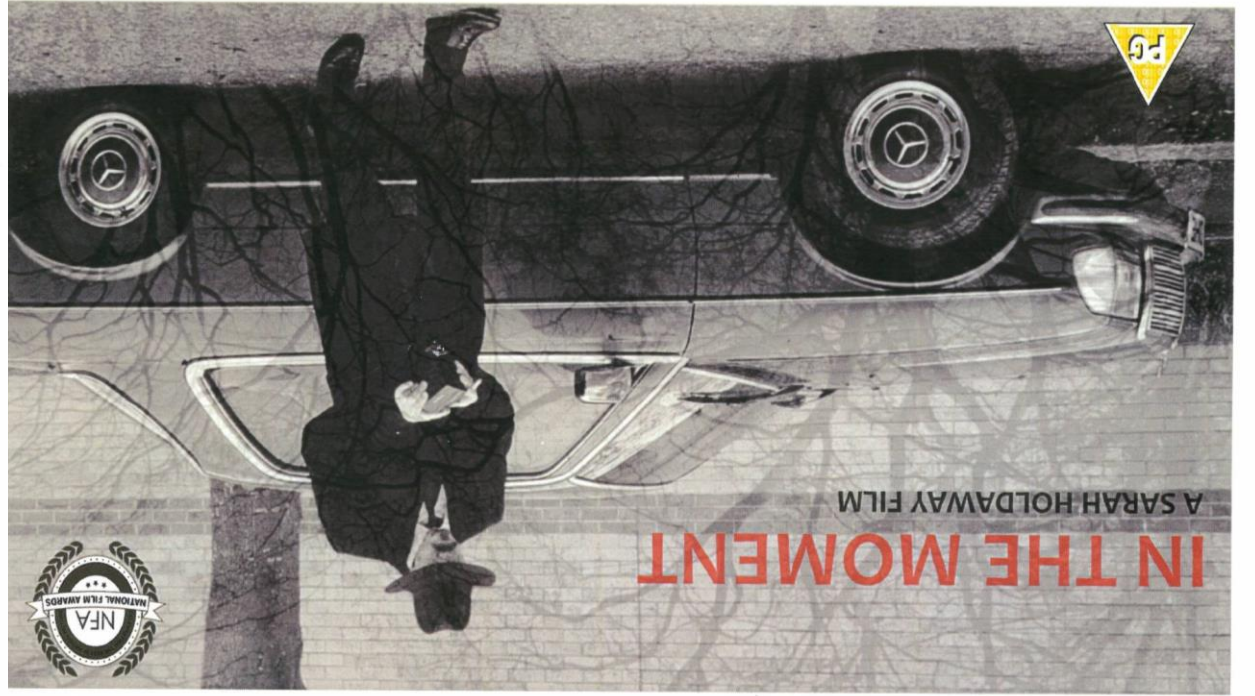
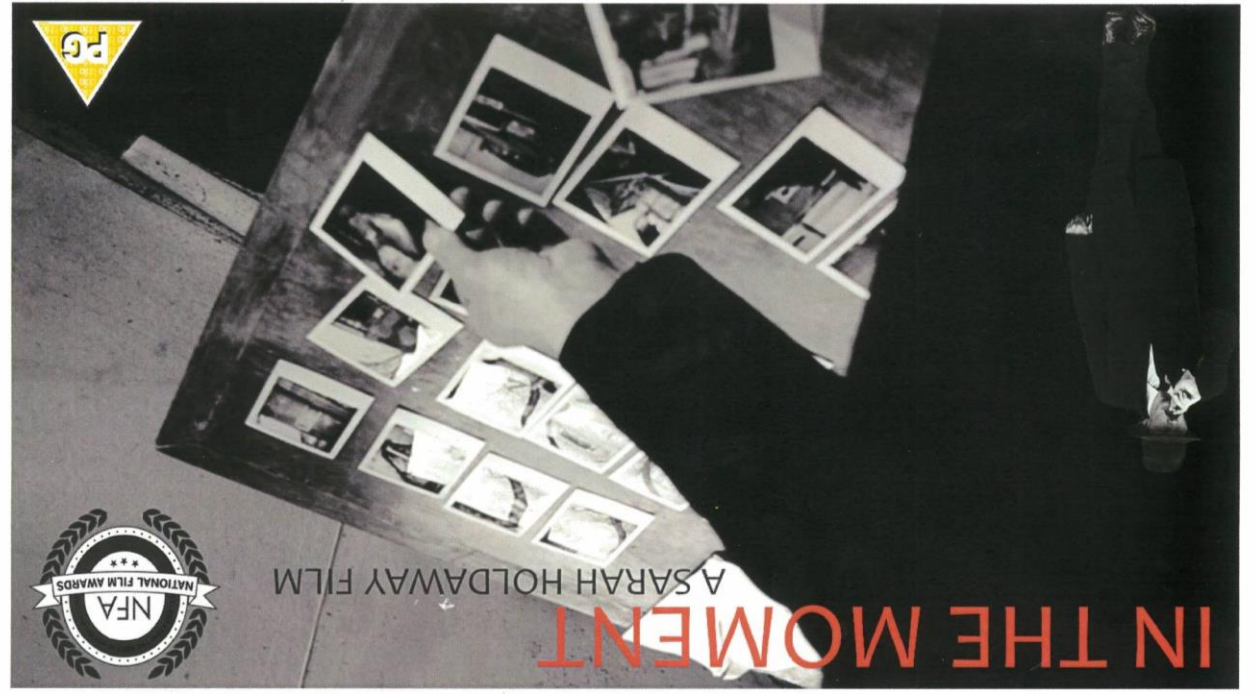
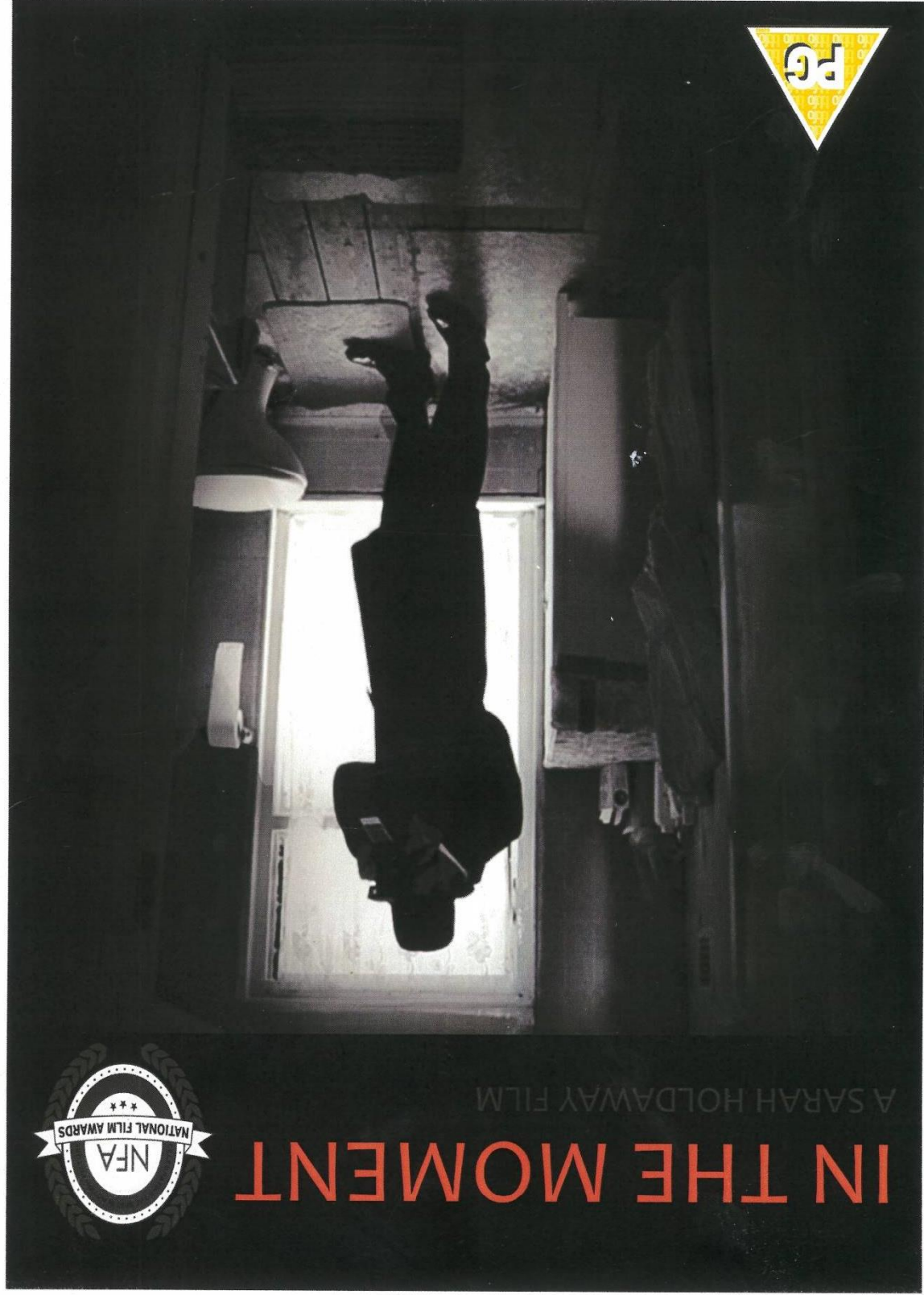
First body found- 1976

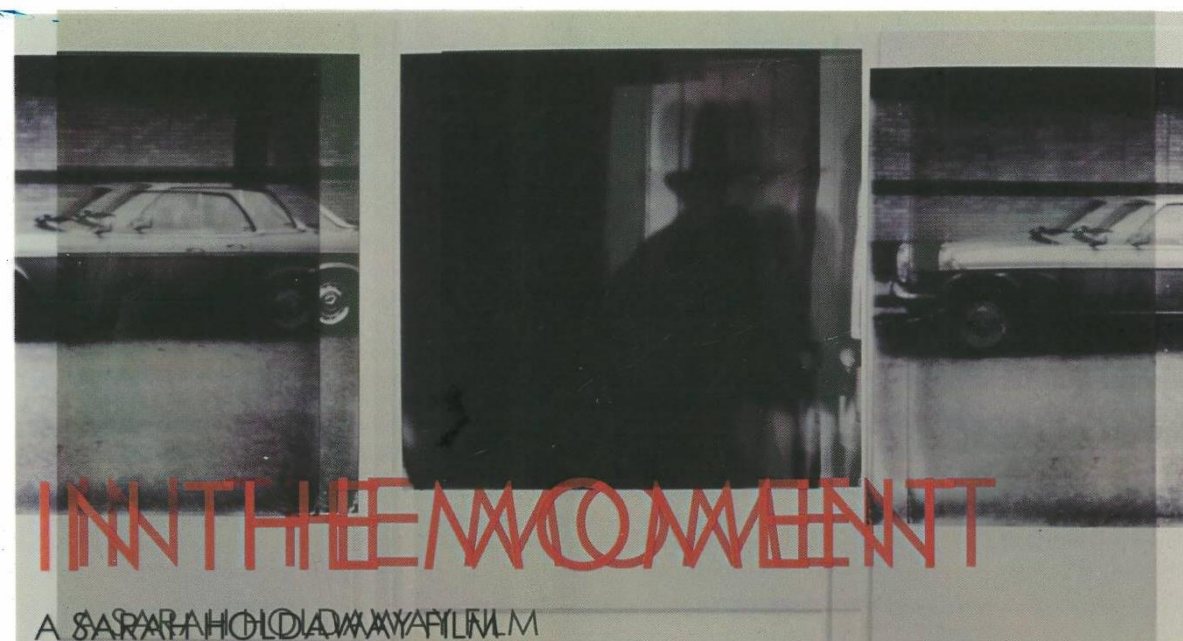
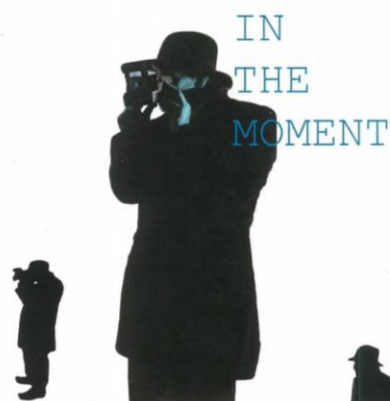
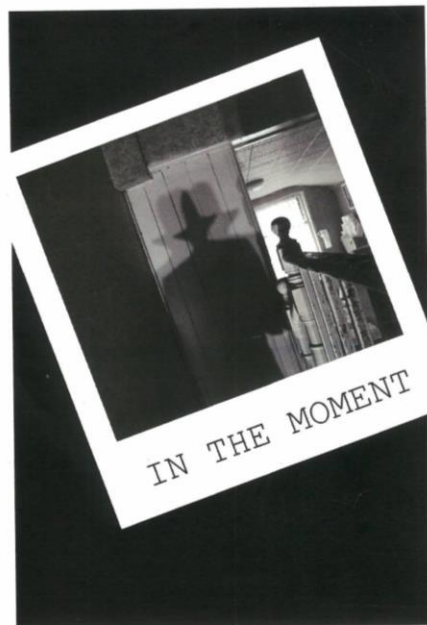


Driving- 1976



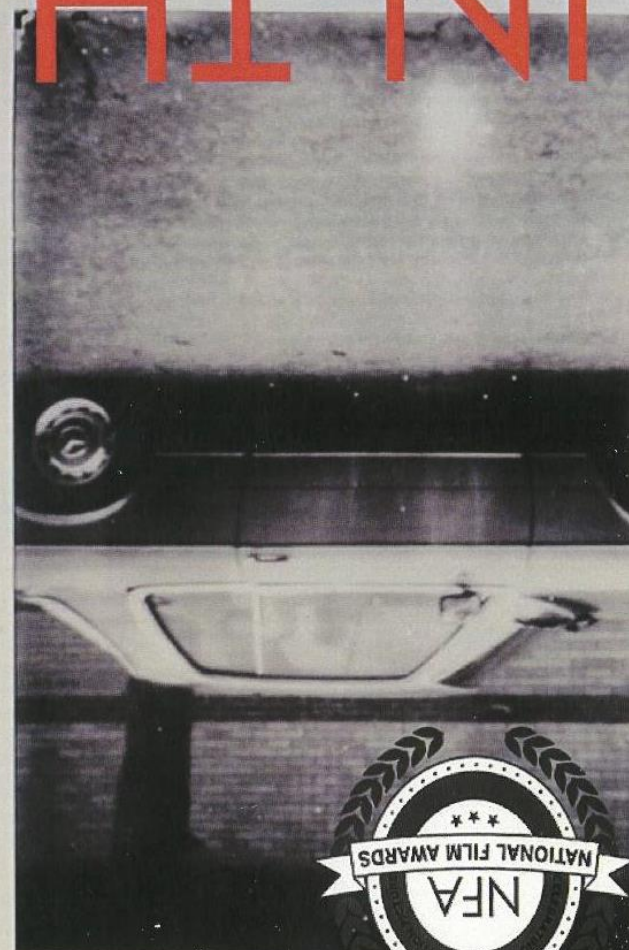
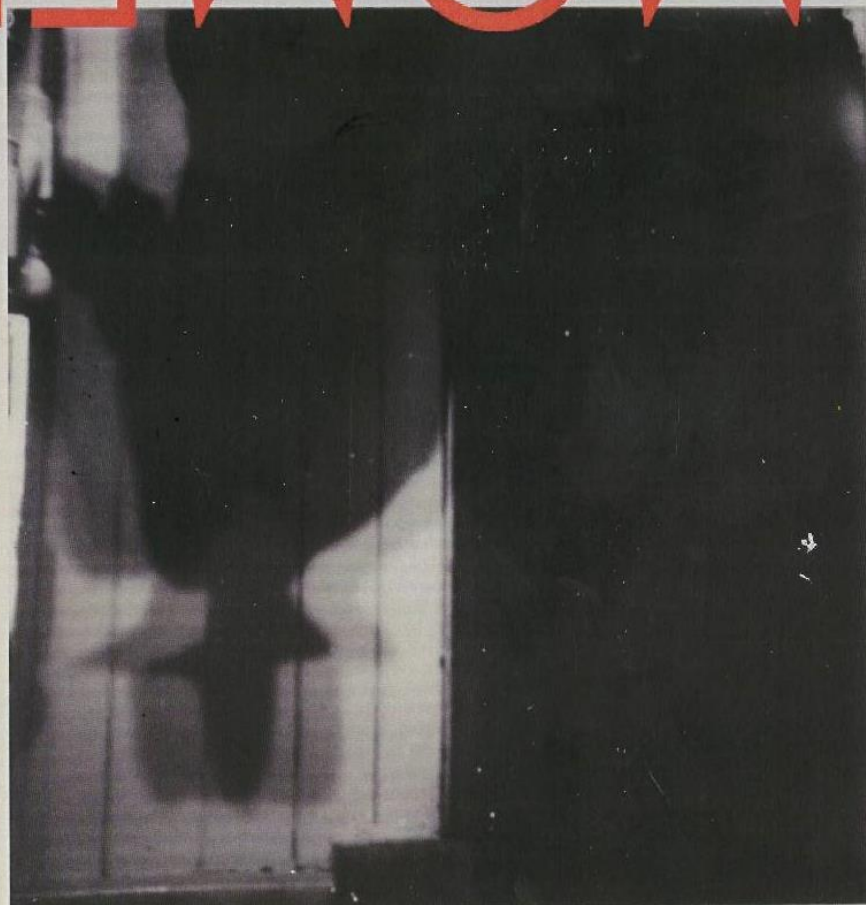
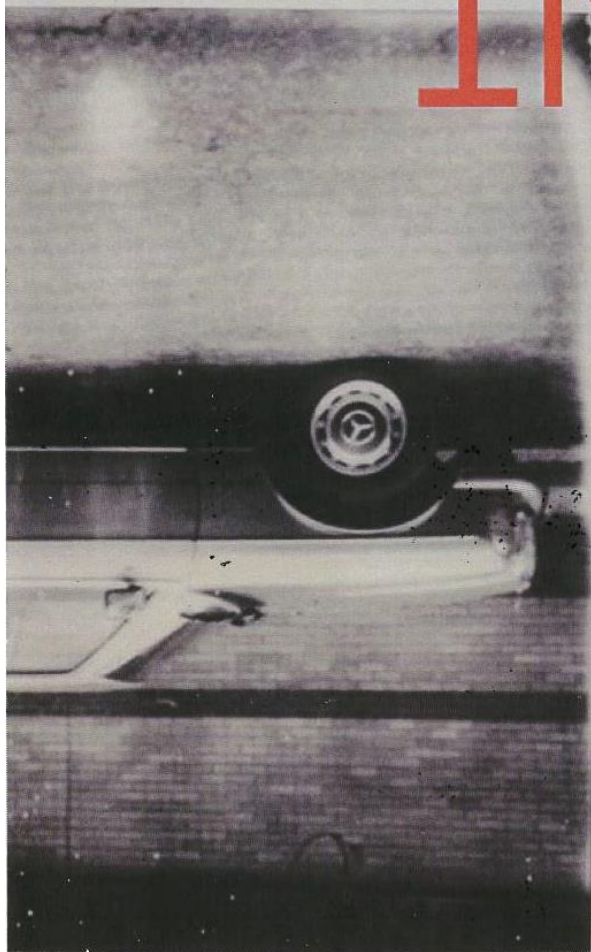






A SARAH HOLDAWAY FILM

IN THE MOMENT





Suitcases- 1976



Window- 1976



Landing- 1976



Abandoned- 1976



Ornaments- 1976

Flooring- 1976



Kitchen- 1976



Suitcases X2- 1976



Staircase- 1976



Peeling wallpaper X2- 1976



