

BTS PHOTOGRAPHIE

ANGLAIS - U. 2

Session 2005

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Durée : 2 heures

Coefficient : 2
—

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L'usage d'un dictionnaire bilingue est autorisé

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Dès que le sujet vous est remis, assurez-vous qu'il est complet.

Le sujet comporte 5 pages, numérotées de 1/5 à 5/5.

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1. Document A : “Richard Buswell” *B&W Magazine for Collectors of Fine Photography*, June 2004.

Write an account of the article on Richard Buswell, underlining the following aspects of his work: subject matter, influences, artistic approach and favourite themes.

(about 220 words)

(12 points)

2. Document B : text on Sid Reynold’s photograph from *B&W Photolab : Processing and Printing* by Julien Busselle.

Translate both paragraphs.

(8 points)

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Document A

RICHARD
BUSWELL

No ideas but in things," wrote William Carlos Williams, the American Modernist poet who crafted his poems while pursuing a career as a pediatrician in the backwater of Paterson, New Jersey. Williams would have appreciated the thing-ridden (and philosophically rich) images created by another talented medical man, photographer Richard Buswell.

Like Williams, Buswell is powerfully committed to a particular place. He has spent his working life in Helena, Montana, the town of his birth, conjuring out of the stuff of western Montana—abandoned homesteads, derelict ranches, ghost towns—a resonant and universal art.

Like Williams, Buswell seeks in the most common of materials (in his case, the detritus left behind

by pioneering miners, farmers, and townsfolk) new forms and new visions, "the world of the imagination, wholly our own." When Buswell was a child, his parents were avid "ghost-towners," and the abandoned artifacts they encountered during visits to these forlorn, intriguing places activated the child's imagination.

But unlike the countless amateur photographers who snap portraits of these windswept places, Buswell is never looking for the expected, the easily sentimental. Deeply influenced by Williams' associates in the visual arts, American Modernist painters like John Marin, Marsden Hartley, Georgia O'Keeffe, and Charles Demuth, Buswell finds an austere beauty in the simple arrangement of objects. Always pushing his compositions to the verge of abstraction, he

uncovers astonishing harmonies in stacks of boiler pipe or arrays of coffee pots, in knotty pine, cobwebs, moss, and milky window glass.

Certain early abstractions by another American Modernist, photographer Paul Strand—see, for example, *Porch Shadows*, *Wire Wheel*, *Chair*, or *Bowls*, all 1916—might serve as models for Buswell's grounded compositions of objects closely seen. And yet Buswell brings something new to this tradition, a sense of history and memory and precisely rendered place. Strand's images seem downright slick and emotionally neutral in comparison to the richly abraded, bubbled, corroded textures Buswell brings to our close attention.

Though he is no documentarian—he is more a poet of the ignored or the hidden—Buswell doesn't intend his photographs simply as formal studies. He wants to commemorate "the people who lived then—the austerity, the harshness, the isolation." These portraits of objects (and by extension, people) are not touched by nostalgia, but rather by tenderness. They convey a sense of the sacredness of ordinary lives.

Noted Montana memoirist and filmmaker Annick Smith writes that Buswell's images "evoke stories," often about loss. In an odd way, too, these austere and tender images stimulate memories, even if we've never set foot on a specific homestead. They call us to reflect on our own stories, our own losses. Art historian Maggie Mudd writes: "[Buswell's] message, whether encased in dusty beauty or brilliant western light, is this:

the silence of the frontier is a testimony.... What moves through is destined to perish. Only the way, the passage, matters."

Like William Carlos Williams, Richard Buswell takes us deep inside a culture, its darkneses and its resonances. "Driving down for illumination into the local," he achieves, as Williams wrote of Charles Sheeler, "a subtler particularization, the abstract if you will, but left by the artist integral with its native detail."

Despite his busy medical career and raising a family, Richard Buswell has always found time for his art and his persistent vision. Today, his images reside in the collections of more than 100 museums, including the National Galleries of Scotland, the Smithsonian, Boston's Museum of Fine Art, the Corcoran, George Eastman House, and the Library of Congress. An exhibition of his photographs, *Silent Frontier: Icons of Montana's Early Settlement*, is currently touring nationally, and two books of his photographs, *Echoes: A Visual Reflection* (1997) and *Silent Frontier* (2002) have been published by the University of Montana. —Richard Newby

■ PRINT INFORMATION
Archivally processed, selenium-toned gelatin silver, printed by the photographer on graded, fiber-based paper in approximately 8x10 size. Prices start at \$600.

■ CONTACT INFORMATION
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Document A (suite)



BLACKSMITH'S TOOLS, JEFFERSON COUNTY, MONTANA - 2001

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Document B



Sid Reynolds

Print: Busy Harbour

This print by Sid Reynolds captures the activity in a fish market as boxes of herrings are unloaded. The atmosphere was heightened by the creeping mist in the harbour, making careful exposure essential. Sid is never one for taking the easy way out when it comes to getting the image he wants. He uses a 6 x 6cm twin lens reflex camera even on a boat in stormy seas, when many would opt for an auto-focus camera, or stay at home!

Print Details

Sid used an enlarger with a condenser light source for this print. All his exhibition work is made on fibre-based paper; he has a particular fondness for Agfa Record Rapid. For reproduction, however, Sid made this print on Ilford Ilfospeed, a fixed-grade resin paper. Exposure was 30 seconds at f8 with grade 4 paper developed in Ilford PQ Universal.

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