



**"AWE INSPIRING! STIMULATES THE SENSES
AND THE CONSCIENCE SIMULTANEOUSLY."**
-HOLLYWOOD REPORTER

EDWARD BURTYNSKY
**MANUFACTURED
 LANDSCAPES**
 A FILM BY JENNIFER BAICHWAL



A ZEITGEIST FILMS RELEASE



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Winner of Best Canadian Feature Film at the 2006 Toronto Film Festival *Manufactured Landscapes* is the striking new documentary on the world and work of renowned artist Edward Burtynsky.

Internationally acclaimed for his large-scale photographs of “manufactured landscapes”—quarries, recycling yards, factories, mines and dams—Burtynsky creates stunningly beautiful art from civilization’s materials and debris. The film follows him through China, as he shoots the evidence and effects of that country’s massive industrial revolution. With breathtaking sequences, such as the opening tracking shot through an almost endless factory, the filmmakers also extend the narratives of Burtynsky’s photographs, allowing us to meditate on our impact on the planet and witness both the epicenters of industrial endeavor and the dumping grounds of its waste.

In the spirit of such environmentally enlightening sleeper-hits as *An Inconvenient Truth* and *Rivers and Tides*, *Manufactured Landscapes* powerfully shifts our consciousness about the world and the way we live in it, without simplistic judgments or reductive resolutions.



EDWARD BURTYNSKY

BIOGRAPHY

Edward Burtynsky is known as one of Canada's most respected photographers. His remarkable photographic depictions of global industrial landscapes are included in the collections of 15 major museums around the world, including the National Gallery of Canada, the Bibliothèque Nationale in Paris, the Museum of Modern Art and the Guggenheim Museum in New York.

Born in 1955 of Ukrainian heritage in St. Catharines, Ontario, Burtynsky is a graduate of Ryerson University and Niagara College. He links his early exposure to the sites and images of the General Motors plant in his hometown to the development of his photographic work. His imagery explores the intricate link between industry and nature, combining the raw elements of mining, quarrying, shipping, oil production and recycling into eloquent, highly expressive visions that find beauty and humanity in the most unlikely of places.

ARTIST STATEMENT

Exploring the Residual Landscape

Nature transformed through industry is a predominant theme in my work. I set course to intersect with a contemporary view of the great ages of man; from stone, to minerals, oil, transportation, silicon, and so on. To make these ideas visible I search for subjects that are rich in detail and scale yet open in their meaning. Recycling yards, mine tailings, quarries and refineries are all places that are outside of our normal experience, yet we partake of their output on a daily basis.

These images are meant as metaphors to the dilemma of our modern existence; they search for a dialogue between attraction and repulsion, seduction and fear. We are drawn by desire - a chance at good living, yet we are consciously or unconsciously aware that the world is suffering for our success. Our dependence on nature to provide the materials for our consumption and our concern for the health of our planet sets us into an uneasy contradiction. For me, these images function as reflecting pools of our times.

ABOUT EDWARD BURTYNSKY

From the foreword to "Burtynsky – China" published by Steidl

"To be rich is to be glorious!" With these words, in 1992 Deng Xiao Ping announced to his countrymen, and to the world, that China was ready to embrace Western lifestyles. In 1978, a national economic revitalization program that began with widespread land reforms and in the early 1980s was further fuelled by the establishment of Special Economic Zones (SEZ). These long-awaited constitutional reforms swept the Chinese population headlong into the optimistic future. While surveying the evolution of SEZ in southern China, the aging chairman made this declaration and in so doing kick-started a developmental process that was stalled in the aftermath of Tiananmen. The impact of Chinese passions to share in our contemporary way of life is plainly felt both in global economics and on the world's ecology.

In this book, Edward Burtynsky presents photographs of the remnant and newly established zones of Chinese industrialization—those places created while realizing the "glory" of wealth for a powerful civilization yearning to move forward and join the ranks of modern nations. Using diplomatic channels, Burtynsky has gained rare access to these sites, creating images that are at once arresting and unsettling. These photographs afford us privileged glimpses of the cast social and economic transformation currently underway in China.

Burtynsky casts a watchful eye over the extreme expressions of Chinese industry. His subjects include the Three Gorges Dam, at present the world's largest engineering project and Bao Steel, China's biggest steel producer. He explores the vanishing dinosaurs of old industrial complexes in the north eastern "rust belt" and shipyards at Qiligang, the single most concentrated area of shipbuilding in the country.

His camera penetrates into entire villages dedicated solely to the recycling of electronic waste, plastics and metals where the painstaking work of sorting is done by hand. We are taken to see the internal vistas of seemingly infinite factory floors such as that of Cankun, the world's largest maker of irons (23,000 employees); Yu Yuan, a sport shoe manufacturer that employs 90,000 and Deda, China's principal chicken processor. Finally, Burtynsky turns his attention to the landscape of sites, zeroing in on the new, tall China of high density centers like Shanghai, where countless skyscrapers quickly replace an older, once graceful incarnation to accommodate the mass influx of new and hopeful urbanites.

As a teenager, Edward Burtynsky worked in huge auto assembly plants and deep in the gold mines of Northern Ontario. Burtynsky, the artist, is informed by these experiences and the training of his master craft. He brings this knowledge of gigantic industrial space to the ground glass of a field camera creating images that find their final expression in the sumptuous largescale color prints that are his signature.

Since 1978, Burtynsky's subjects have variously ranged from mines, quarries, recycling depots and oil fields, to refineries and shipbreaking yards. His detailed and precisely rendered works document the changing relationship of humankind to nature through the industrial landscapes we have built. Neither celebrating nor condemning industry, Burtynsky's photography mediates between the life we lead and the places we create that allow us to live this life.

Over the past three years, Edward Burtynsky has focused his efforts and experience upon similar subjects; this time we see a dedicated commonality. All his industries of choice are located in the vast manufacturing heart of China. Here we find the broadreaching visual survey of a society striving to provide a "better life" for its citizens.

JENNIFER BAICHWAL

DIRECTOR/PRODUCER

Jennifer Baichwal was born in Montréal and grew up in Victoria, British Columbia. Her first feature documentary, *Let it Come Down: The Life of Paul Bowles*, premiered at the Toronto International Film Festival in 1998 and won a 1999 International Emmy for Best Arts Documentary.

The Holier It Gets documents a trek Baichwal took with her brother and two sisters to the source of the Ganges river with her father's ashes. The film won Best Independent Canadian Film and Best Cultural Documentary at Hot Docs 2000. *The True Meaning of Pictures* is a feature length film on the work of Appalachian photographer Shelby Lee Adams. The film premiered at the Toronto International Film Festival in 2002 and played at the Sundance Film Festival in 2003.

Baichwal, along with Nick de Pencier, was commissioned in 2003-4 to make 40 short films on artists who have been supported over the past four decades by the Ontario Arts Council. These include writer Michael Ondaatje, artist Michael Snow, pianist Eve Egoyan and playwright Judith Thompson.

Manufactured Landscapes, her latest film, is a co-production between Mercury Films, Foundry Films and the National Film Board of Canada. It premiered at the Toronto International Film Festival in September 2006 and will have its US premiere at the 2007 Sundance Film Festival.

Baichwal's next project, another collaboration with Nick de Pencier and Daniel Iron, is *Act of God*, a feature documentary on the metaphysical effects of being struck by lightning. It was commissioned by The Documentary Channel and began production in fall 2006.

NICK DE PENCIER

PRODUCER

Nick de Pencier is a director, producer, and director of photography working in performing arts, documentary, and dramatic film. He is President of Mercury Films Inc., which he co-founded with Jennifer Baichwal.

After making short films while at McGill University in the late 1980s, he moved to New York City and was a researcher for a number of documentaries for PBS. Back in his native Toronto, he spent several years working in production on feature films.

In documentary, he produced and photographed the documentary feature *Let It Come Down: The Life of Paul Bowles* which won the International Emmy Award for Best Arts Documentary in 1999. In 2002 he produced and shot the documentary *The True Meaning of Pictures* about the work and world of Kentucky photographer Shelby Lee Adams, which premiered at the Toronto International Film Festival and then played at the Sundance Film Festival. This was followed in 2003 by *Hockey Nomad* based on Dave Bidini's best-selling book *Tropic of Hockey* about hockey in unlikely places around the globe. He has also recently co-directed, produced and photographed for the TVOntario a series of 40 short profiles on artists who have received Ontario Arts Council grants over the past 40 years.

After producing *Manufactured Landscapes*, he is currently directing the High Definition feature documentary *Four Wings and a Prayer*, about the migration of the Monarch butterfly. He is also in preproduction with Jennifer Baichwal for *Act of God*.

DANIEL IRON

PRODUCER

After graduating from Osgoode Hall Law School in Toronto in 1987, Daniel Iron was legal counsel at Telefilm Canada for five years after which he joined and eventually became a partner at Rhombus Media. At Rhombus, Iron produced the acclaimed feature film, *Long Day's Journey Into Night*, directed by David Wellington, co-produced the Oscar-winning *The Red Violin* from Francois Girard, and produced the award-winning *Last Night*, directed by Don McKellar. More recently, Iron co-produced *Clean*, the most recent feature from Olivier Assayas. Independently, Iron executive-produced Jennifer Baichwal's acclaimed documentary, *Let it Come Down; the Life of Paul Bowles*.

In January 2004, Daniel left Rhombus to create his own production company, Foundry Films Inc.

With Jennifer Baichwal and Nick de Pencier's Mercury Films he produced *Manufactured Landscapes* and is also in preproduction on their *Act of God*.

PETER METTLER

CINEMATOGRAPHER

Over the last 20 years, Peter Mettler has consistently produced works which elude categorization. Melding intuitive processes with drama, essay, experiment or documentation, Mettler's unique and startling vision merges the forms of cinema with other disciplines to move audiences beyond the material realm. His films, all of which have garnered prizes and been the subject of international retrospectives, include the dramatic feature film, *The Top of His Head* (1989); *Tectonic Plates* (1992), a feature-length adaptation of the play by Robert Lepage; the feature documentary, *Picture of Light* (1994); the 30-minute lyrical diary, *Balifilm*; and the stunning lucid and personal portrait of our times, the feature *Gambling, Gods and LSD* (2002).



MANUFACTURED LANDSCAPES

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Produced by

NICK de PENCIER

DANIEL IRON

JENNIFER BAICHWAL

Mercury Films Inc. and Foundry Films Inc.

in co-production with the National Film Board of Canada

and in association with TV Ontario

Canada | 2006 | 90 mins | Color | 35mm | In English
1.85:1 aspect ratio | Dolby 5.1 Surround sound

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