

X (Unknown Quantity) Presents / RADIANT MATTER / Experiments in Handmade Cinema / Kerry Laitala in Person / Nov 16th / 730 pm / Amherst Cinema / 28 Amity St., Amherst, MA 01002 / TRT ca. 74 min

Robert Schaller, "Triptych," 1996, b&w, silent, 3 min

"An excursion into the world of hand-made film emulsion..." -RS

Kerry Laitala, "The Muse of Cinema," 2006, color, sound, 20 min

"*The Muse of Cinema* is a rowdy frolic through early moving picture technology and illuminates the atmosphere of the darkened theater. Magic lantern slides spring to life as they directly address the audience, highlighting many problems endemic of this time and communicating technical difficulties in the projection booth. In *The Muse of Cinema*, the photochemical properties of the filmic medium have been cultivated over five years using a flashlight, not a camera, to expose the film... *The Muse of Cinema* was also hand processed and toned to provide a meditation on this medium of alchemy and magic." -KL

Louise Bourque, "L'Eclat du Mal/The Bleeding Heart of It," 2005, color, sound, 6 min

"The house that bursts; the scene of the crime; the nucleus. A universe collapses on itself: all hell breaks loose." -LB

Peter Tscherkassky, "Dream Work (for Man Ray)," 2001, b&w, sound, 11 min

"*Dream Work* [uses] contact printing, by which found film footage is copied by hand and frame by frame onto unexposed film stock... to realize the central mechanism by which dreams produce meaning, the 'dream work,' as Sigmund Freud described it: displacement and condensation. The new interpretation of the text of the original source material takes place through its "displacement" from its original context and its concurrent "condensation" by means of multiple exposure. Moreover *Dream Work* positions itself as an homage to Man Ray, who, in 1923 with his famous rayographs... was the first artist to use this technique for filmmaking, exposing the image by shining light through physical objects onto the film stock." -PT

Kerry Laitala, "Conjuror's Box," 2011, color, silent, 6 min

"*Conjuror's Box*... was made using several D.I.Y. collage techniques including: CINEGRAMMING, hand painting, and the re-animation of magic lantern slides. *Conjuror's Box* takes the viewer through the looking glass, to immerse them in a fiery pane of hand-painted wonders. *Conjuror's Box* summons forth primordial images of beauty from the hand-painted imagery to images of transformation, metamorphosis, and chimera to literary and even ancient, biblical references. The fiery hole

X (Unknown Quantity) Presents / RADIANT MATTER / Experiments in Handmade Cinema / Kerry Laitala in Person / Nov 16th / 730 pm / Amherst Cinema / 28 Amity St., Amherst, MA 01002 / TRT ca. 74 min

Robert Schaller, "Triptych," 1996, b&w, silent, 3 min

"An excursion into the world of hand-made film emulsion..." -RS

Kerry Laitala, "The Muse of Cinema," 2006, color, sound, 20 min

"*The Muse of Cinema* is a rowdy frolic through early moving picture technology and illuminates the atmosphere of the darkened theater. Magic lantern slides spring to life as they directly address the audience, highlighting many problems endemic of this time and communicating technical difficulties in the projection booth. In *The Muse of Cinema*, the photochemical properties of the filmic medium have been cultivated over five years using a flashlight, not a camera, to expose the film... *The Muse of Cinema* was also hand processed and toned to provide a meditation on this medium of alchemy and magic." -KL

Louise Bourque, "L'Eclat du Mal/The Bleeding Heart of It," 2005, color, sound, 6 min

"The house that bursts; the scene of the crime; the nucleus. A universe collapses on itself: all hell breaks loose." -LB

Peter Tscherkassky, "Dream Work (for Man Ray)," 2001, b&w, sound, 11 min

"*Dream Work* [uses] contact printing, by which found film footage is copied by hand and frame by frame onto unexposed film stock... to realize the central mechanism by which dreams produce meaning, the 'dream work,' as Sigmund Freud described it: displacement and condensation. The new interpretation of the text of the original source material takes place through its "displacement" from its original context and its concurrent "condensation" by means of multiple exposure. Moreover *Dream Work* positions itself as an homage to Man Ray, who, in 1923 with his famous rayographs... was the first artist to use this technique for filmmaking, exposing the image by shining light through physical objects onto the film stock." -PT

Kerry Laitala, "Conjuror's Box," 2011, color, silent, 6 min

"*Conjuror's Box*... was made using several D.I.Y. collage techniques including: CINEGRAMMING, hand painting, and the re-animation of magic lantern slides. *Conjuror's Box* takes the viewer through the looking glass, to immerse them in a fiery pane of hand-painted wonders. *Conjuror's Box* summons forth primordial images of beauty from the hand-painted imagery to images of transformation, metamorphosis, and chimera to literary and even ancient, biblical references. The fiery hole

becomes a mirror fusion of past and future deaths. “Mene mene tekel upharsin” (“The hand writing on the wall”) is written on one of the magic lantern slides. I used this idiomatic expression as a portent alluding to the demise of 35mm film. As *Conjuror’s Box* was made and finished on celluloid material, this small section of the film is a harbinger of doom for the flickering material...” -K.L.

Stan Brakhage, “Dante Quartet,” 1987, color, silent, 6 min

“This hand-painted work six years in-the-making... demonstrates the earthly conditions of ‘Hell,’ ‘Purgatory’... and ‘Heaven’... as well as the mainspring of/from ‘Hell’... in four parts which are inspired by the closed-eye or hypnagogic vision created by those emotional states. Originally painted on IMAX and Cinemascope 70mm and 35mm...” -S.B.

Tomonari Nishikawa, “Lumphini 2552,” 2009, b&w, sound, 3 min

“Images were shot entirely with Nikon F3, a still camera, at Lumphini Park in Bangkok, Thailand. The hand-processed visual shows the organic patterns found in the monumental park... accompanied by the sound from the visual information on the optical soundtrack. Lumphini is named for Lumbini, a Sanskrit word of the birthplace of the Buddha in Nepal, and 2552 is the Buddhist year (Buddha Era) of 2009.” -T.N.

Mark Street, “Fulton Fish Market,” 2003, color, sound, 12 min

“Fulton Fish Market explodes with movement, sound and color between the hours of midnight and 7 AM, Monday through Friday in lower Manhattan. This lyrical, visually vibrant documentary reveals a profoundly tactile material world tucked away in the shadow of the digital age.” -M.S.

Kerry Laitala, “Terra Firma,” 2007, color, silent, 7 min

“*Terra Firma* uses 35mm film materials that have been laboriously mastered from a 1905 nitrate print of a *Trip Down Market Street*, incorporated with other found [and archival] images of San Francisco’s built environment before the 1906 disaster... Some images that have been re-worked are panoramic in scope, and comprised of pans of large format still images taken by Edward Muybridge in 1878... Various hand-made masks delineate and create holes into which other images have been burned. Most of the imagery has been hand processed and contact printed using collage processes... Over 100 hours went into the contact printing of the original Edison perforated, nitrate print, all done by hand using a darkroom timer to expose the fragile film, and transfer it to modern day 35mm film stock. This attempt at re-mastering the print was also entirely hand processed. Commissioned by The Exploratorium.” -K.L.

All films on 35mm / Funded by the English Department and Film and Media Studies Program at Amherst College

becomes a mirror fusion of past and future deaths. “Mene mene tekel upharsin” (“The hand writing on the wall”) is written on one of the magic lantern slides. I used this idiomatic expression as a portent alluding to the demise of 35mm film. As *Conjuror’s Box* was made and finished on celluloid material, this small section of the film is a harbinger of doom for the flickering material...” -K.L.

Stan Brakhage, “Dante Quartet,” 1987, color, silent, 6 min

“This hand-painted work six years in-the-making... demonstrates the earthly conditions of ‘Hell,’ ‘Purgatory’... and ‘Heaven’... as well as the mainspring of/from ‘Hell’... in four parts which are inspired by the closed-eye or hypnagogic vision created by those emotional states. Originally painted on IMAX and Cinemascope 70mm and 35mm...” -S.B.

Tomonari Nishikawa, “Lumphini 2552,” 2009, b&w, sound, 3 min

“Images were shot entirely with Nikon F3, a still camera, at Lumphini Park in Bangkok, Thailand. The hand-processed visual shows the organic patterns found in the monumental park... accompanied by the sound from the visual information on the optical soundtrack. Lumphini is named for Lumbini, a Sanskrit word of the birthplace of the Buddha in Nepal, and 2552 is the Buddhist year (Buddha Era) of 2009.” -T.N.

Mark Street, “Fulton Fish Market,” 2003, color, sound, 12 min

“Fulton Fish Market explodes with movement, sound and color between the hours of midnight and 7 AM, Monday through Friday in lower Manhattan. This lyrical, visually vibrant documentary reveals a profoundly tactile material world tucked away in the shadow of the digital age.” -M.S.

Kerry Laitala, “Terra Firma,” 2007, color, silent, 7 min

“*Terra Firma* uses 35mm film materials that have been laboriously mastered from a 1905 nitrate print of a *Trip Down Market Street*, incorporated with other found [and archival] images of San Francisco’s built environment before the 1906 disaster... Some images that have been re-worked are panoramic in scope, and comprised of pans of large format still images taken by Edward Muybridge in 1878... Various hand-made masks delineate and create holes into which other images have been burned. Most of the imagery has been hand processed and contact printed using collage processes... Over 100 hours went into the contact printing of the original Edison perforated, nitrate print, all done by hand using a darkroom timer to expose the fragile film, and transfer it to modern day 35mm film stock. This attempt at re-mastering the print was also entirely hand processed. Commissioned by The Exploratorium.” -K.L.

All films on 35mm / Funded by the English Department and Film and Media Studies Program at Amherst College