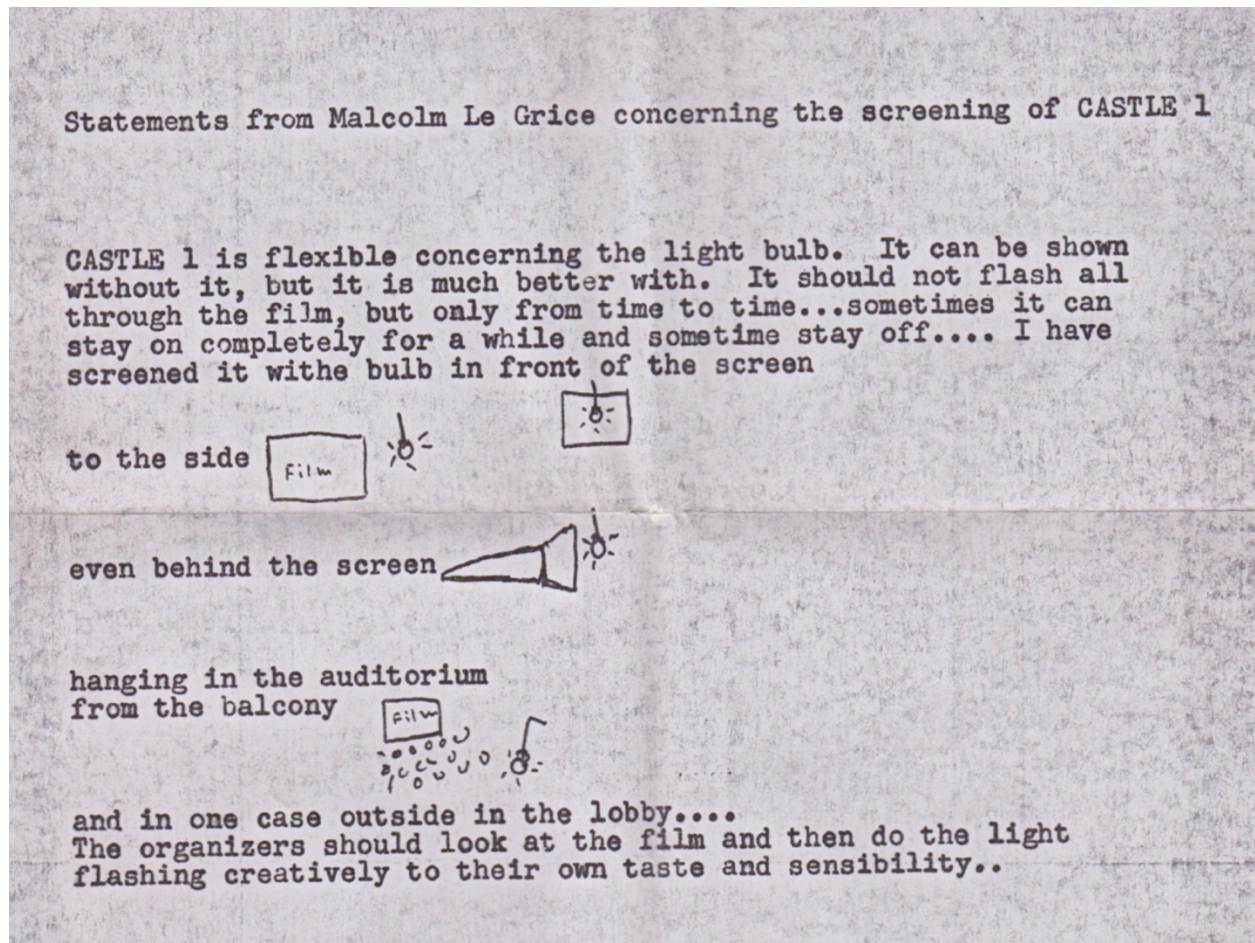


**X (Unkown Quantity) Presents:
PROJECTION INSTRUCTIONS
An Evening of Expanded Cinema
Monday, April 11th, 7:00 PM
A.P.E. Gallery, 126 Main St., Northampton
Admission \$5**



Instructions for Malcolm Le Grice, "Castle One (The Light Bulb Film)," 1966, 16mm film, b&w, sound, 17.25 min. Courtesy of The Film-Makers' Cooperative/The New American Cinema Group, Inc.

PROJECTION INSTRUCTIONS is a modular program of 16mm films from the collection of the FilmMakers' Cooperative. The works in this program involve special instructions to the projectionist that reconfigure the traditional architecture between projector, screen, and spectator, and underscore the performative dimensions of cinematic exhibition. In this version of the program, dual-projection works by Storm De Hirsch, Takahiko Iimura, and Paul Sharits will be presented with Malcolm Le Grice's *Castle One (The Light Bulb Film)* (1966), which involves a flickering light bulb hung in the room, and Guy Sherwin's *Railings*, an optical sound film designed to be screened with the projector lying on its side. The instructions that accompany these films are highly varied, ranging from carefully-ordered diagrams and performance scripts to statements emphasizing flexibility, improvisation, and contingency. Yet each film approaches projection as a malleable form, an area of artistic work that is profoundly open to creative intervention.

Featuring:

Storm De Hirsch, “Third Eye Butterfly” (1968) color, sound, 10 min

“Where is the light coming from? The flavor of the colors are succulent to the long vision in the soul. How can dust cover the arrows of light? How can darkness favor oblivion in the face of light? The variations of soul-touch exist in the auras of illumination. The Great Eye dominates.” S.D.H.

Takahiko Imura, “A Dance Party In The Kingdom of Lilliput Nos. 1 and 2” (1964/66) black and white, sound, 13 min

“The first version of this title (#1) shows a mysterious “Mr. K” (played by the Japanese performance artist Sho Kazakura) as he goes about various, seemingly random activities (running up stairs, punching a stranger in the stomach, urinating, etc.), which are presented as separate chapters. The second version (#2) uses the same footage as the first version, but reorganizes the chapters in a different order, while also adding scratches, erasures, and hole punches to the picture. The two versions are projected side by side, creating strange overlaps, divergences, and interactions between the two screens throughout the projection.” T.I.

Paul Sharits, “Shutter Interface” (1975) color, sound, 25 min

“The experience of the work is literally dazzling.... In a simple, elegant and convincing way, SHUTTER INTERFACE realizes an ancient dream – a dream we know Eisenstein shared – of removing the barriers between sight and sound to create compound synesthetic sensations that become the basic psychic materials for a continual and perfect sensual ravishment.” -Stuart Liebman

Malcolm Le Grice, “Castle One (The Light Bulb Film)” (1966) black and white, sound, 17.25 min

“The most evident feature of this movie is that it is projected alongside a bare flashing lightbulb which has itself been filmed and appears within the movie. The major portion of the film, however, is composed of secondhand images which are largely drawn from T. V. documentary of an unspectacular kind, but which thematically are concerned with the 'surface' of the industrial institution and political world. The sound is a 'scramble' of the various commentaries, music and dialogue of the collaged film which gradually becomes identified with their respective images during the course of the film. The awareness of the audience is returned to their actual situation (viewing a film) by reference to the bulb and the perceptual problems which its flashing creates.” M. L. G.

Guy Sherwin, “Railings” (1977) black and white, sound, 9 min

“One of a series of films that investigates qualities of sound that can be generated directly from the image track. The images that you see are simultaneously scanned by the optical sound reader in the projector, which converts the into sound. This particular film makes use of the aural effect of visual perspective; the steeper the perspective on the railings, the closer the intervals of black and white, and the higher the frequency of sound. I also wanted to find out what freeze frames and visual strobe would 'sound' like. Visual strobe is created both in the camera (camera shutter v. railings) and in the printer (printer shutter v. slipping frames).” G.S.

TRT 75 min

This program is funded by the English Department at Amherst College, with additional support from the Film and Media Studies Program. It is curated by Josh Guilford.