



HANDMADE FILM IN THE DIGITAL AGE

EDITED BY **SCOTT MACKENZIE** AND **JANINE MARCHESSAULT**

PROCESSES CINEMA

Your Film Farm Manifesto of Process Cinema

Philip Hoffman



21.1
Tinting and toning workshop. Counterclockwise: Karyn Sandlos (instructor), Helen Hill, Alexis Rubenstein, Larissa Fan, Sean Karimi, Maureen Bradley, Dana Inkster, John Porter, Eve Heller (partial) July 2002.

Enter through the big barn doors without scripts, without props and actors. Your films will surface through the relationship between your camera and what passes in front. It may take the whole of the workshop to shake away the habit of planning, what has become the guiding light of the profit-driven film world. Without the blanket of preconception, the processes of *collect*, *reflect*, *revise* mirror the underpinnings of your formation.

Dive deeply to encounter those strange fish who stare without seeing. Mental processes effect the physical when the mind is open to what appears in front of

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you. These images you make will be charged with your inner architecture. Do not be surprised if a person, animal, place or thing shows you a way to go. These pathways can be provocative, treacherous, and joyful. They are places you have to go, one way or another, so you might as well start your trip.

The camera holds the film and waits for light to pass through the lens. When you release the trigger, a mechanical shutter lets the image in. The image is focused through the lens, which controls the quantity of the light. What you film will be effected by uncontrollable sun bursts and the various tones and textures that the camera passes over. With the open field before you, these little gifts can have a say in the making of your film.

In the darkroom, you watch the image surface. The big world you filmed is not bigger than the small world that slowly appears. Hand-processing movie film is a complex soup of various forces. Heat, time, light, and movement, all work together and an image somehow forms through the silvery magic of the photo-chemical process. Errors of time and application can render your film opaque or clear, but you still have a latent image burned into your mind, which can be brought forward on another filming trip. Slighter inconsistencies can upset your expectations and pose a question you would never ask – if all went perfectly.

Leaving the workshop can be as difficult as entering. If you have found intensity it might seem that the world you return to has gone somewhat askew ... when perception shifts the familiar becomes strange. Holding onto the experience allows it to resonate for months to come and hopefully fuels the finishing of your film and the initiation of new ones.