

The many layers of Christina Battle's art begin with the materials themselves with which she works. Her films have about them a high level of tactility, of haptic doing and thinking, for the simple reason that they are very much the products of her own hands. Sure, she employs technology in various ways, but surprisingly little comes between her fingertips and the celluloid with which she deals. One could easily talk about the techniques Battle employs – hand processing, color toning, and so on – but the concepts behind her work and the messages she seeks to convey – be they abstract/visceral (*the distance between here and there*) or political (*hysteria*) – are, in her view, the most salient features of her films. *hysteria* is, in fact, the starting point of a fresh direction in her work. Although concrete imagery has often played a role in what she does, the social commentary suggested by this film is new. A sort of story-telling attitude is there, but unlike usual sorts of narrative or documentary, it is markedly non-linear; we are offered suggestions rather than a plot or facts.

- Charles Boone (2007)

Program notes from 'Starting in San Francisco/Going On' – curated by Charles Boone and presented at the San Francisco Cinematheque February 25, 2007. A group screening, works programmed included: *hysteria* (2006); *traveling thru with eyes closed tight (map #2 – January 03 through January 06)* (2006); *the distance between here and there* (2005); *Behind the Walls and Under the Stairs* (2006).