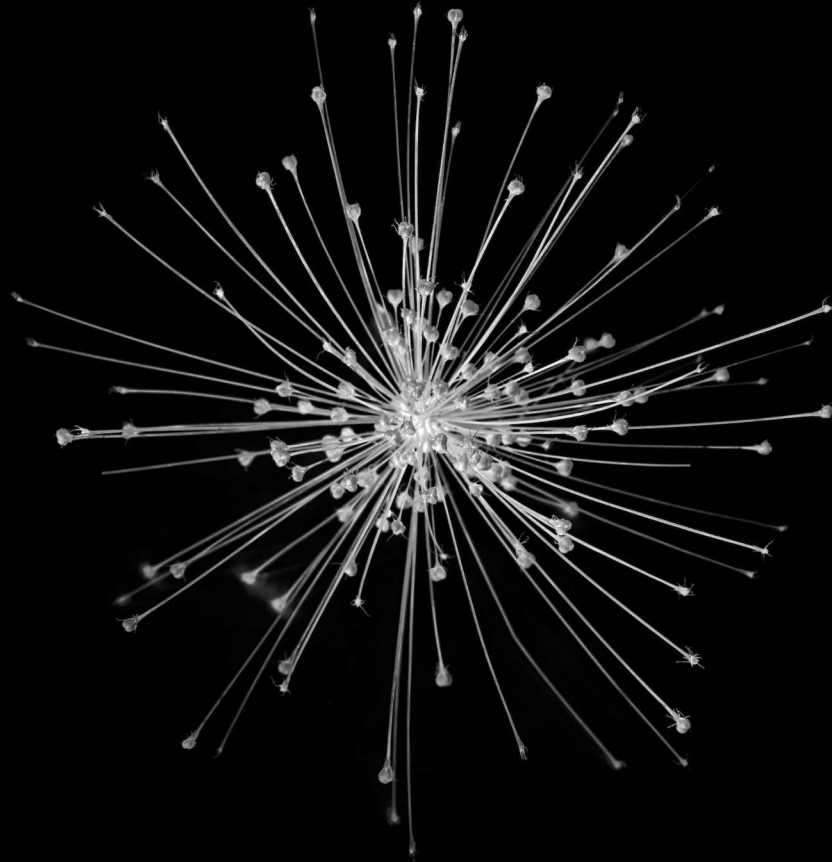


A RENT IN THE VEIL

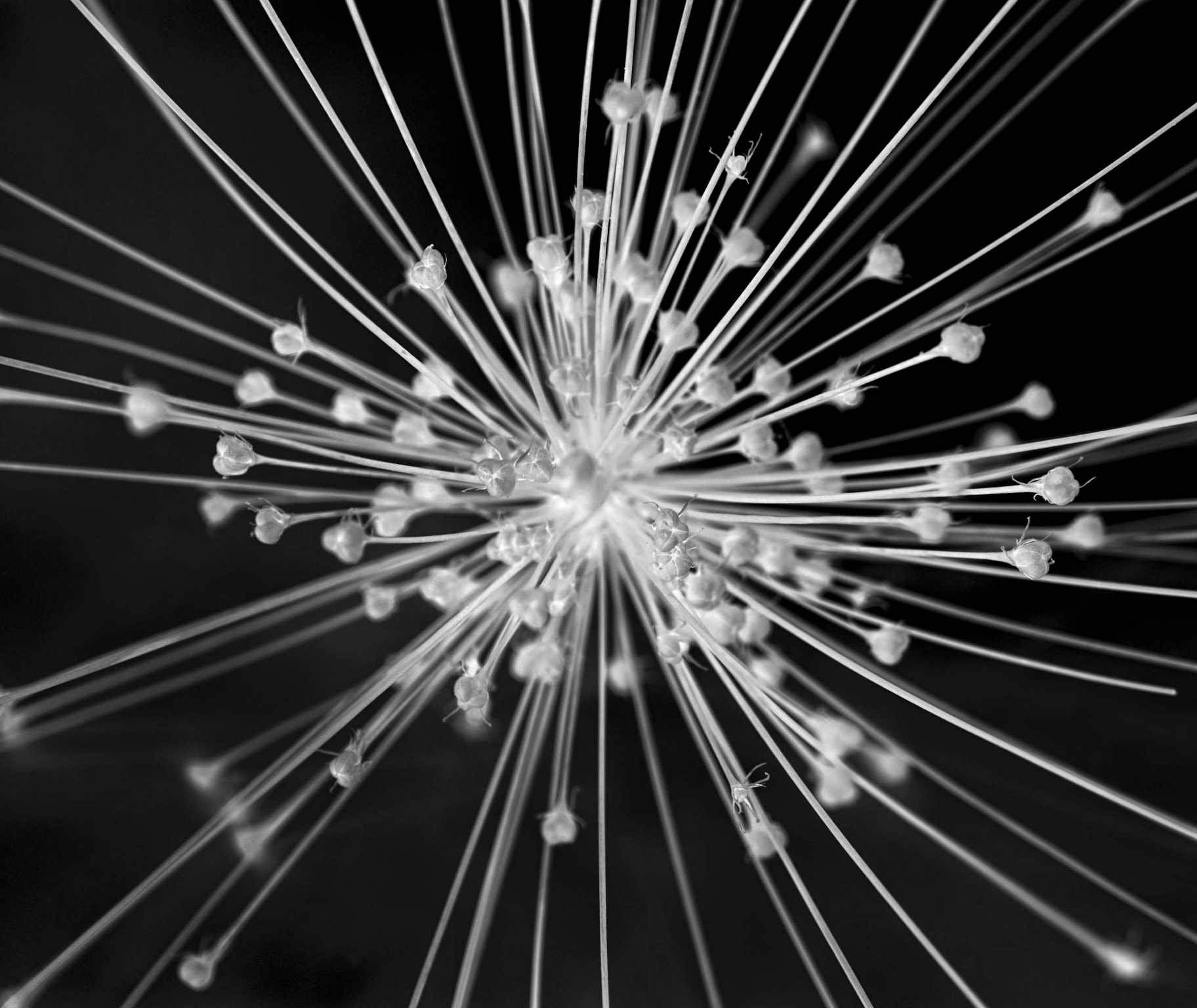
a short film written and directed by
ANDREW BECKHAM

original score written and produced by
T H E O P H I L U S

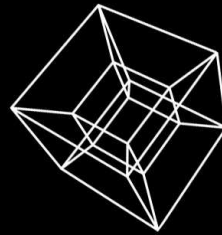


EXIT

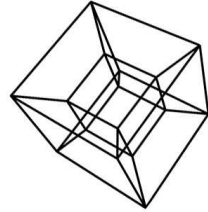




A
CHARLES
WALLACE
PROJECT



A Rent in the Veil is a meditation on the elasticity of time, the mystery of an unfolding cosmos, and the endurance of wonder. From the mesmerizing drift of millennia found in Herzog's caves, to the slow-motion transformations witnessed in Viola's video art, *A Rent in the Veil* references an aesthetic that is more about contemplative introspection than any particular formal trope. The absence of tracking shots and close-up portraiture is reminiscent of Benning's *Small Roads*, even as the animated text and soundtrack that weave through black and white imagery evoke passages that conjure the fledgling years of cinema.



Brothers Charles Bryan Beckham (aka Theophilus) and Wallace Andrew Beckham had long hoped for the chance to collaborate on a multimedia artwork. Having worked for many years in their respective disciplines — music and art — favorable circumstances in 2017 provided an opportunity to bring their creative practices together, and so the Charles Wallace Project came into being.

Andrew Beckham is a published author with Princeton Architectural Press and GFT Books, as well as a celebrated photographer whose works are represented in and around Denver, Colorado, as well as in museum collections nationally. *A Rent in the Veil* marks his debut as a Filmmaker. Beginning with the fundamental concerns of his photographic work, Mr. Beckham has created a film both striking and reflective, wherein imagery and narrative merge in unexpected ways.

Theophilus is a composer and producer based in Providence, Rhode Island. He has spent much of his career immersed in the theory and practice of multiple musical traditions, resulting in a rich and varied canvas on which to create. Much of his work in recent years has centered around short form pieces for voice and electronic accompaniment; as such, his contribution to *A Rent in the Veil* represents an exciting departure. Starting with the original score, and throughout recording and post-production, his goal was to create a soundtrack in support of—and in dialogue with—the imagery and text.

A RENT IN THE VEIL

A Complete Catalog of Stills used in the Film

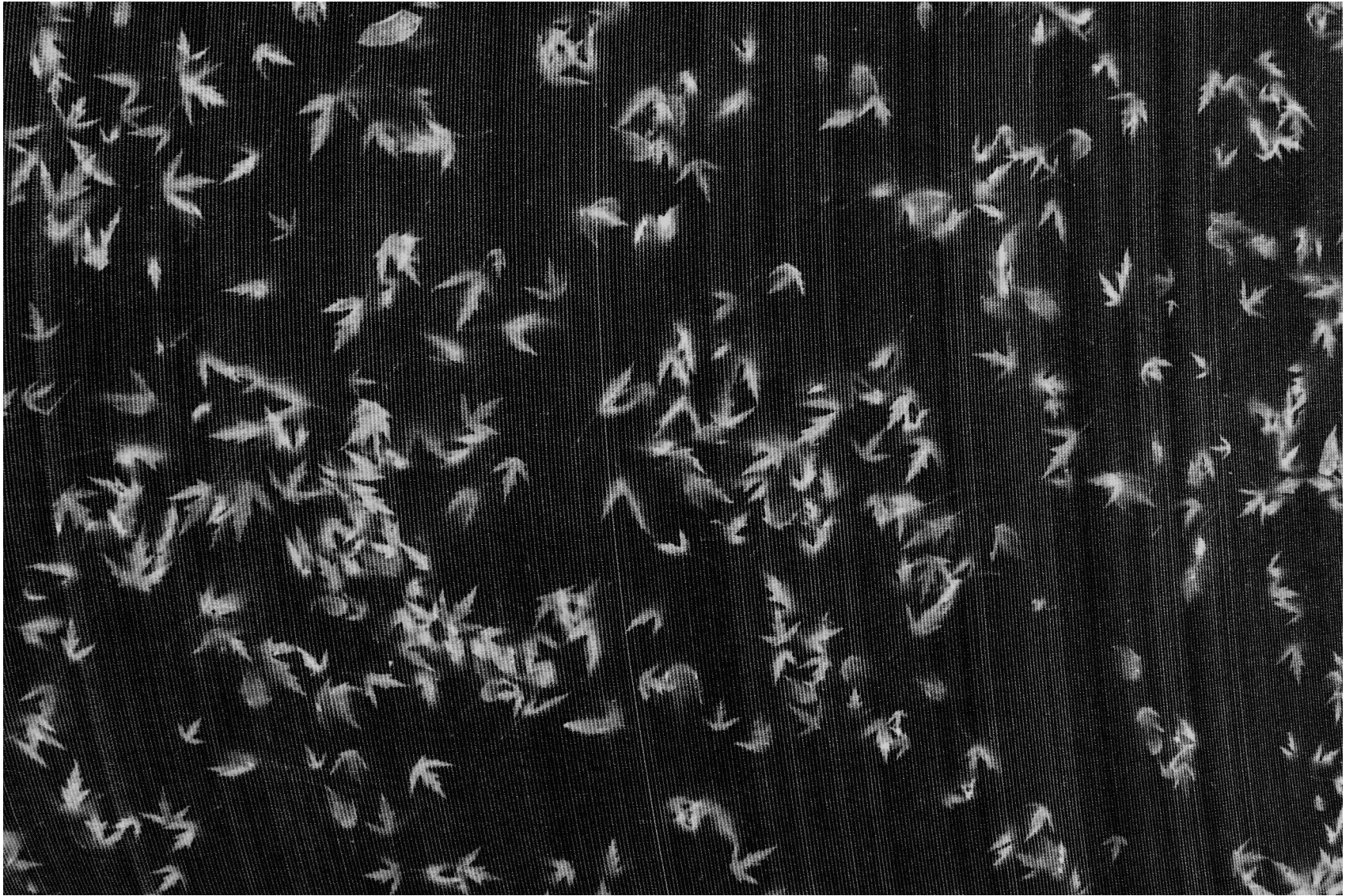








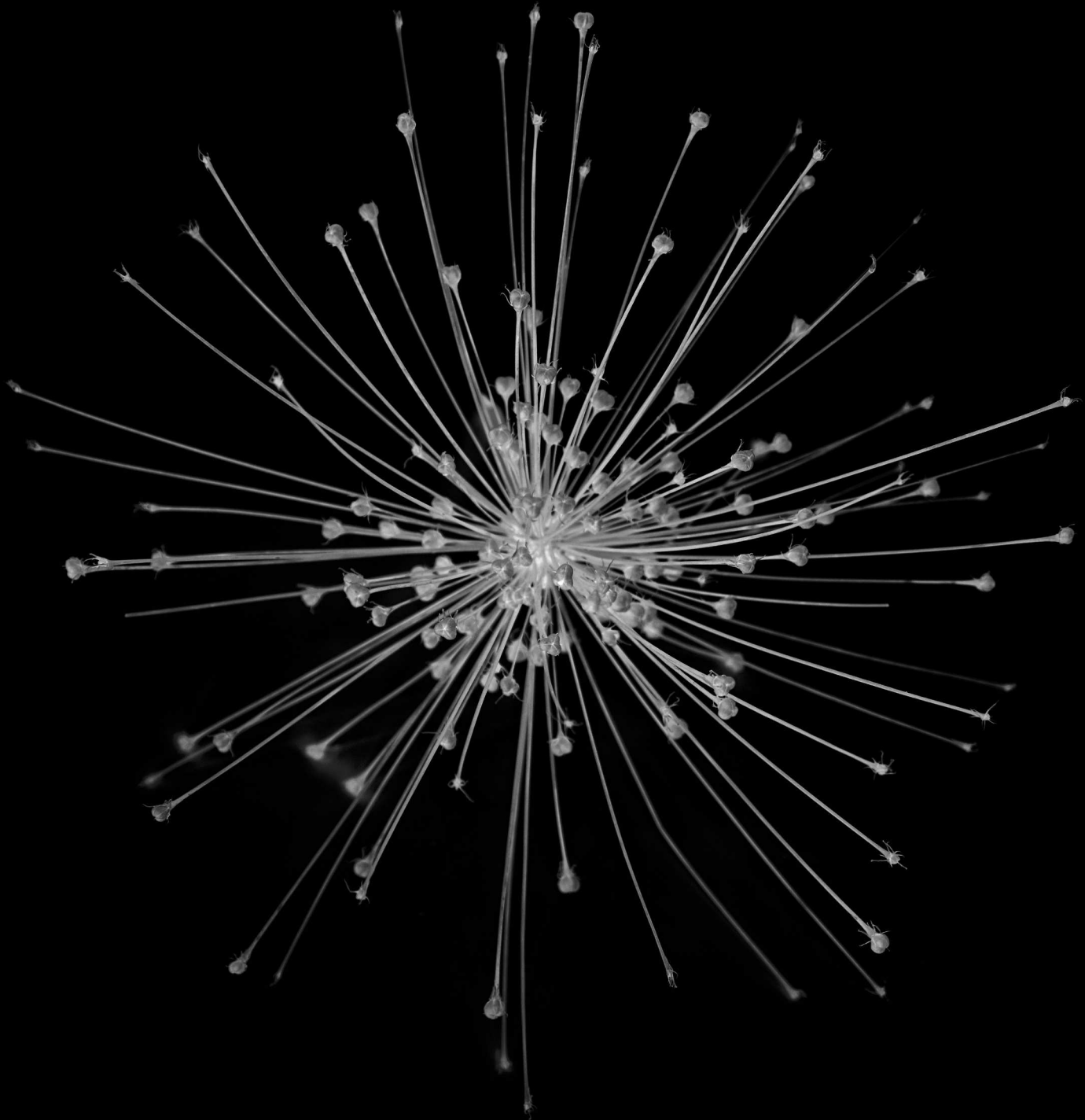












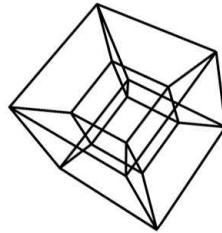
My work is concerned with place, from the local to the cosmological, rendering images that point from the empirical toward the ineffable as a means of better understanding our presence in the universe. Astrophysicist Carl Sagan famously said, “we are star-stuff, the ash of stellar alchemy emerged into consciousness.” A hundred years earlier, the great American poet Walt Whitman penned a similar insight when he wrote, “I believe a leaf of grass is nothing less than the journeywork of the stars.” A scientist and a poet, speaking across time about the same profoundly human concern: the assertion that we are all connected. My work follows in this tradition.

I have been a photographer for thirty years, often working in the field at a slow and measured pace. Doing so has allowed me to see not just the formal organization of elements within the frame, but the subtle and often mesmerizing movement that happens within the composition. In recent years, my desire to see that passage of time reflected in the finished artwork led me to this project.

For the film’s title, I have incorporated an archaic use of the word rent: a rip, tear, or gash across an otherwise unbroken surface. In this case, *A Rent in the Veil* refers to the tapestry, or veil, that was hung in the inner chamber of the Temple on the Mount, the holiest site of Judaism in ancient Jerusalem. Behind the veil was the Ark of the Covenant, the place where, it was believed, God lived. To enter that space, stepping beyond the veil, was to stand before the Creator with no filter, no protection, no barrier between you and the Divine.

My interest in the veil is metaphorical. In what ways do we, often inadvertently, witness a rent in the veil—a momentary rip in the fabric of the universe that provides us a glimpse of something larger than ourselves? These glimpses can be attributed to any number of possible phenomena. An uncanny occurrence in the natural world (while empirically plausible) presents to the witness as a seemingly impossible event. For some, that uncanny occurrence might be explained through the lens of religious belief. For others, it might get folded into an oral tradition that, given enough time, reforms as a tale that becomes a myth that becomes an archetype. My interest is less about proving or disproving such an occurrence than it is about honoring such events. Mystery is at the heart of my work and, I believe, at the heart of living a grateful and humane life.

-Andrew Beckham



For Film Inquiries: andrew@andrewbeckham.com

For Original Score Inquiries: info@theophilusmusic.com

filmfreeway.com/ARentInTheVeil

andrewbeckham.com

PRAISE FOR PAST PROJECTS

Andrew Beckham brings us a wonderful, eerily timeless story about love, survival, war, ceremony, family, magic, and the gods. He delivers us to the realm of the marvelous.

-Barry Lopez, author of *Arctic Dreams* and winner of the National Book Award

Andrew Beckham's art has always suggested to me a world far more magical than the one we inhabit, but one I have always believed was out there, if I could only free myself from the practicalities of modern life. Now he has found a story to help the most recalcitrant among us into the beautiful prisms of his imagination.

-Pam Houston, author of *Contents May Have Shifted* and winner of the Pushcart Prize