



HOLY BIBLE
Dictionary & Study Helps

ART PROJECT:

Please select a passage inside
and sign there or sign wherever
you would like.

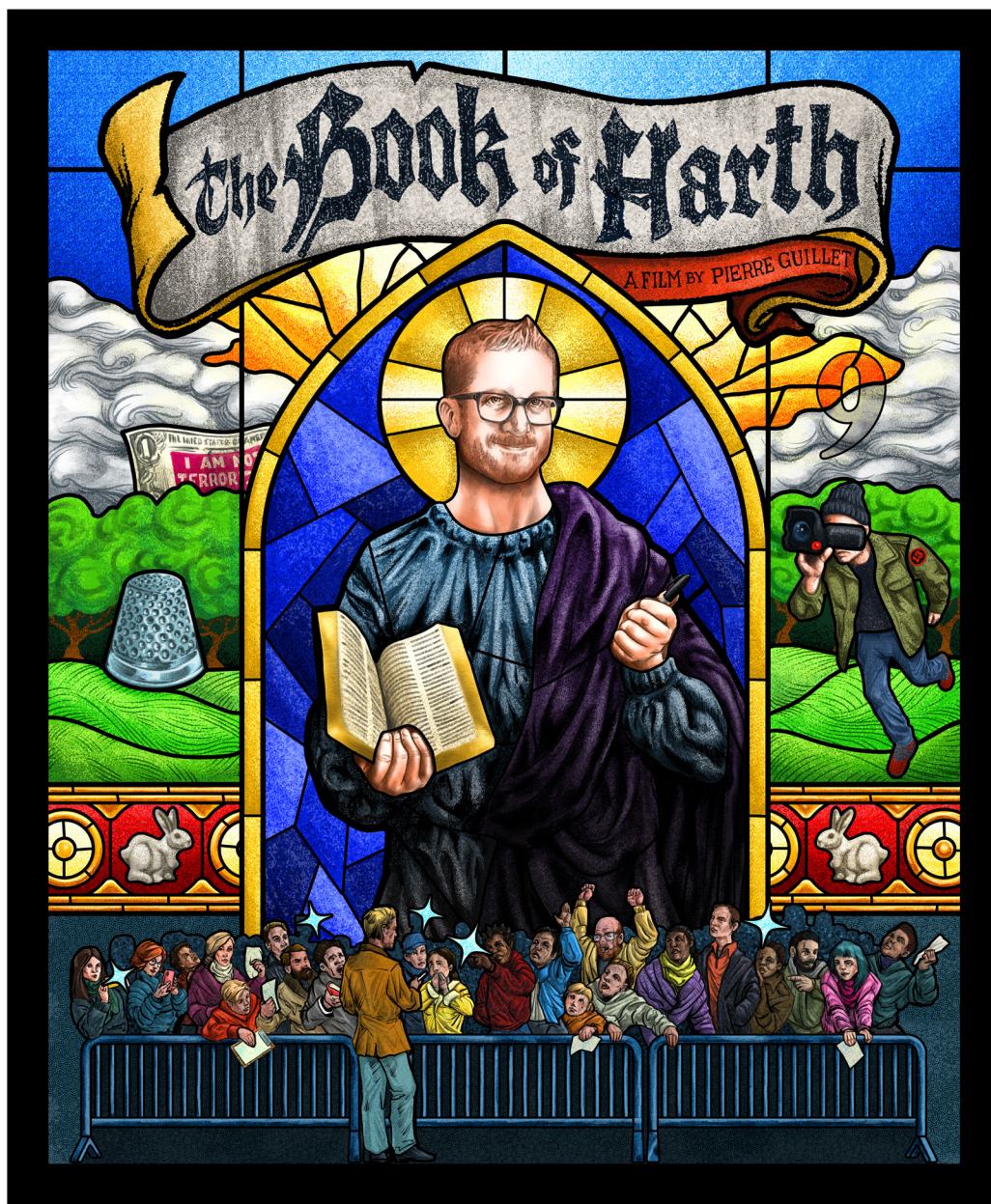
PLEASE SIGN INSIDE

love, Zooka Shields
11

the Book of Hart

A film by Pierre Guillet

Press Kit



Logline

A filmmaker follows conceptual artist David Greg Harth during the final year of his quixotic, two-decade quest to fill a Bible with celebrity signatures—an art project that turned into an all-consuming obsession.

Synopsis

For 20 years, conceptual artist David Greg Harth carried a Bible with him every single day, seeking signatures from the most culturally significant people in the world. In *The Book of Harth*, filmmaker Pierre Guillet follows the artist during the final year of his absurd quest, trailing him to scenes of frenetic celebrity worship. As Harth secures signatures behind stage doors, in city streets, and on the fringes of red carpets, Guillet cops spontaneous interviews with previous signees, from Noam Chomsky to Kevin Smith. As the last hours of his magnum opus draw to a close, Harth struggles to reconcile the project's meaning with its personal cost.



Project Summary

“The Book of Harth is very much a DIY, indie documentary—a ragged, emotional tale of outsider art. But outsider art is rarely packed with A-listers.”



In 1997, at the age of 21, Brooklyn-based artist David Greg Harth purchased a Bible and embarked on a journey to fill it with celebrity signatures. Half his life later—after a self-imposed timespan of 20 years—his art project nears its completion. In *The Book of Harth*, filmmaker Pierre Guillet follows Harth on his adventures during the turbulent final year of The Holy Bible Project.

Combining 20 years of archival video with Guillet’s footage, *The Book of Harth* serves not only as a portrait of the artist as he prepares for the culmination of his bizarre odyssey, but also as a record of Harth’s surreal and amusing interactions with celebrities, whose reactions to the Bible range from interest and amusement to suspicion and hostility.

Harth spent days researching possible sightings. He waited at the stage doors among crazed fans. He snuck backstage. He calls this “Bible Hunting.” Eating, drinking, and bathroom breaks were limited. Distraction meant potentially missing his target. Successful attempts were emotionally rewarding. Fallow periods with multiple rejections were punishing. He can barely remember what life is like without the Bible. As the reality of what this means begins to set in, he must come to terms with the personal cost of his dedication.

The Book of Harth situates The Holy Bible Project not only as an exploration of art, religion, and celebrity culture, but also as catalyst for Harth's own descent into obsession. As Harth chases and agonizes over his final signatures, Guillet follows in his footsteps, coping interviews on the fly with previous signees, like John Waters and Kevin Smith. They bond in the harsh subculture of autograph hunters, where the invisible border separating celebrities from their adoring public is heavily policed. In the last seconds of his quest, Harth recognizes that Guillet has become a close friend; someone who understands why an artist would commit their body, mind, and soul to their work in an increasingly commercialized world—even when the meaning and value of that work is called into question.

The film is shot guerilla-style with a rotating cast of phones, camcorders and Go-Pros, capturing the manic energy of squeezing through hordes of screaming fans to acquire signatures. Buzzing with the feverish energy of New York streets, it becomes a heartfelt buddy movie, full of comedic moments as Harth and Pierre spar over interviews, strategy and what they feel is important to his story. The film also dives into Harth's past with a variety of rich archival footage, placing the evolution of the Bible Project in the context of his larger body of work.

The Book of Harth is very much a DIY, indie documentary—a ragged, emotional tale of outsider art. But outsider art is rarely packed with A-listers. The film features Burt Reynolds, Naomi Campbell, Preet Bharara, John Singleton, Caitlyn Jenner, Rick Yune, Spike Lee, Riz Ahmed, and more—all unfiltered, with bad makeup and tired bodyguards. It pits two kinds of artists against each other—the outsider, working just for the sake of creating something, versus the modern celebrity, completely insulated from the real world by velvet ropes and black SUVs.



Director's Statement



When I first met artist David Greg Harth, I was immediately fascinated by The Holy Bible Project, a Bible he sought to fill with signatures of the most culturally significant people he could find, over a self-imposed timespan of 20 years.

Documenting the final year of the project, I was plunged into a liminal world—the meeting place of modern gods and their devoted worshippers. Harth knew all the tricks of the trade: sneaking backstage, waiting in the rain at premieres, and sometimes even traveling to celebrities' homes. This led to surreal and bizarrely amusing interactions, as each celebrity reacted differently to Harth's solicitation—reactions that ranged from deep fascination to sharp disgust.

While I was initially interested in how Harth's project explored our society's obsession with celebrities and fame, over time, I realized that Harth's own fanatical obsession with completing the twenty long years of the project was just as fascinating. His dedication began to appear as tragic as it was inspiring. I began to see the heavy emotional and psychological toll of his commitment. The Holy Bible Project had taken over his life, exacerbating his mental health issues and suffocating his familial, romantic, and social relationships. But I could also understand why he stuck with it—in a modern world of pre-packaged experiences, this was an adventure into the unknown. Signature attempts were planned like heists, and the endorphin rush of securing the autograph is a powerful reward. I began to understand that the beauty of this artwork isn't the object itself, but the experiences of the artist along the way. And through the filmmaking process, I was able to share in them as well.

As an independent filmmaker, working two jobs to support my family, I empathize deeply with the sacrifices Harth has made. I admire his dedication and focus, and I know what he has sacrificed to finish this project. The brutal experience of following Harth's daily schedule filled with random signature hunting excursions brought us ever closer, veterans of the sidewalk scuffles outside film premieres and long days in convention halls. While much of the film is about how isolating and hard it can be to be an artist, in the end, it is also a story of a new friendship.

—*Pierre Guillet*



Cast & Contributors



David Greg Harth

David Greg Harth, who goes by “Harth,” is a conceptual artist based in New York City. Many of his projects are socially engaging, often requiring the participation of another person in order for the work to exist. Harth’s work interacts with the public, questioning and transgressing social norms.

He creates unexpected juxtapositions, employing tension and ambiguous social situations to provoke dialogue about culture, politics, religion, sexuality, celebrity and consumerism. Humor is quite often an ongoing theme in his work, as is anguish.

A major component of Harth’s work is documentation. Since many of his projects occur over specified, extended lengths of time, the process of producing each work is as important as the final piece itself. He collects, records and documents significant amounts of related data. He often puts his own body through strenuous activities and feats of endurance, exploring fragility, adversity and discomfort.

Harth recently completed his 20-year-long magnum opus, The Holy Bible Project. An exploration of art, religion and celebrity culture, which included over 1,800 participants. He continues to take photo booth portraits with everyone he knows and everyone he doesn’t know, and he once ate 175 burgers that other people purchased for him—as part of an art project.



Cast & Contributors continued...



Wim Delvoye

Wim Delvoye is a neo-conceptual artist, known for exploring a wide range of themes in his work, including bodily functions, scatology, art in a market economy, among others. He is best known for his 'digestive machine', *Cloaca*, an installation that turns food into feces.



Kevin Smith

Kevin Smith is a filmmaker, actor, comedian, comic book writer, author, and podcaster. He is best known for his films *Clerks*, *Mallrats*, *Chasing Amy*, *Dogma*, *Jay and Silent Bob Strike Back*, and *Clerks II*.



John Waters

John Waters is a filmmaker, actor, writer, and artist. He is best known for his cult films - *Multiple Maniacs*, *Pink Flamingos*, *Female Trouble*, *Hairspray*, *Polyester*, *Cry-Baby*, *Serial Mom*, *Pecker*, and *Cecil B. Demented*.



Paul Schrader

Paul Schrader is an American screenwriter, film director, and film critic. He wrote and co-wrote four Martin Scorsese films: *Taxi Driver*, *Raging Bull*, *The Last Temptation of Christ*, and *Bringing out the Dead*. He has also directed nineteen feature films, including *Blue Collar*, *Hardcore*, *Cat People*, *American Gigolo*, *Mishima: A Life in Four Chapters*, *Patty Hearst*, *Light Sleeper*, *Affliction*, *First Reformed*, and *The Card Counter*.



Noam Chomsky

Noam Chomsky is a linguist, philosopher, cognitive scientist, historian, social critic, and political activist. He has authored over 150 books on linguistics, war, politics, and mass media.

Crew



Pierre Guillet (Director, Producer, Cinematographer) is a tugboat captain and a filmmaker from the Bronx. He was raised amongst the eccentric denizens of an inner-city marina, which gave him a deep understanding of people on the fringes of society. While not on the water, he has worked as a writer, producer, and director on many shorts, commercials, and music videos. *The Book of Harth* is his debut documentary feature.



Hiran Balasuriya (Editor, Producer)

Raised in Sri Lanka and based in New York, Hiran has worked on multiple award-winning short and feature films, including *Tell Spring Not to Come This Year*, the sole documentary about the Afghan war from the perspective of Afghan soldiers. His directorial debut, *The Joyous Farmer*, screened in festivals in America, Europe and South Asia and won several awards including Best Narrative Short at the Chicago Amarcord Arthouse Television & Video Fest Awards. In New York, he has worked with ABKCO Films on the restored releases of Alejandro Jodorowsky's films *Fando y Lis*, *El Topo*, and *The Holy Mountain*, as well as the 50th anniversary restoration of Jean Luc Godard's *Sympathy for the Devil*.



Matthew Maria Davies (Producer) is a Director/Producer born to an American father and an Italian mother. Growing up between these two cultures, he experienced early on how much of what we take as certain is simply an artefact of our position and perspective in the world. He has worked across a wide variety of projects and production roles, including filming on-stage with The Prodigy and editing Nollywood feature films. From the story of a gay man in Lagos, to upstart grime artists in Birmingham, Matthew's recent work has been focused on finding intimate personal stories that transcend their settings to comment on the human experience as a whole. He is currently in post-production on his debut documentary feature film, *Omitama*.



Sami El-Enany (Producer, Sound Design and Music) is a British Egyptian artist who works with sound, often negotiating the fringes of modern classical, electronica and field recording. His practice ranges widely from composition and sound design for screen, radio, game design and record production. Recent works include *Deadly Structures* - a sound-only first-person exploration videogame produced by the ICA and the BBC, the film score for *Walking With Shadows* -the first LGBTQ+ Nollywood feature film ever made, and his debut album *Opix*, released on the London based Faith and Industry record label. His work has been recognised at the Africa Movie Academy Awards, BBC Radio Drama Awards and the Audio Production Awards.



Technical Information

<i>Title:</i>	The Book of Harth
<i>Genre:</i>	Documentary
<i>Date of Completion:</i>	January 31, 2022
<i>Country of Production:</i>	USA
<i>Aspect Ratio:</i>	1.77:1 (16:9)
<i>Running Time:</i>	63 Minutes (63:00)
<i>Language:</i>	English
<i>Shooting Format:</i>	HD
<i>Screening Formats:</i>	DCP, Blu-Ray, DVD, QuickTime ProRes 422 HQ, QuickTime H.264, H.264 MP4

Stills



Stills





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