

EMPAC

ON SCREEN/SOUND: NO. 07

YOZAKURA QUARTET: HANA NO UTA—NO. 7

KOU MATSUO

WED / NOV 18, 7:00 PM

BLOW OUT

BRIAN DE PALMA

HACKED CIRCUIT

HACKED CIRCUIT INTRODUCED BY
FILMMAKER DEBORAH STRATMAN



Rensselaer

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Hacked Circuit

Deborah Stratman

Yozakura Quartet: Hana no Uta - No 7

Kou Matsuo

Blow Out

Brian de Palma

Music: Pino Donaggio

Footsteps, the screech of car tires, a gunshot—these events, devoid of their identifiable sounds, would render their image nearly powerless. It is the unity of these elements that binds them together and gives them visceral effect. The seventh screening in the *On Screen/Sound* series examines the influence of Foley and sound effects on moving image.

Creeping tension is defused by the banality of production in Deborah Stratman's *Hacked Circuit*, while the hyperactive, fantastical sounds of magic highlight the otherworldliness of an episode of Kou Matsuo's Japanese anime *Yozakura Quartet: Hana no Uta*. The feature film of the evening, Brian de Palma's *Blow Out*, a sonic response to Michelangelo Antonioni's classic *Blowup*, finds a movie sound-effects engineer (John Travolta) in the wrong place at the wrong time as he unwittingly records the sound of a murder and is drawn into a web of intrigue.

FILM NOTES:

Hacked Circuit

Deborah Stratman

2012, 15:05 min, color, sound, digital projection

Courtesy of the artist

Director, Producer, Concept, Sound Design: Deborah Stratman

Featuring: Gregg Barbanell and Darrin Mann

Director of Photography: Norbert Shieh

Steadicam: Nathaniel Elegino

Field Recording: Aaron Bartscht

Assistant Director: Tom Rosenberg

Music: David Shire



Hacked Circuit

Using a Foley stage in Burbank, California, Deborah Stratman filmed *Hacked Circuit* as an extended single shot based on the chilling sound design of iconic surveillance thriller *The Conversation* (1974). As the camera creeps around the exterior of the building, the tension of David Shire's overlaid score shifts registers upon entering the stage to expose the laborious Foley process behind Hollywood's productions. *Hacked Circuit* intertwines the affect of paranoia, produced so effectively in cinema through sonic means, with the everyday and often banal activity of post-production, as well as the backdrop of increasing governmental surveillance dramatized by Hollywood over the last 50 years.

"The scene being Foleyed is the final sequence from *The Conversation* where Gene Hackman's character Harry Caul tears apart his room searching for a 'bug' that he suspects has been covertly planted. The look of Caul's apartment as he tears it apart mirrors the visual chaos of the Foley stage. This mirroring is also evident in the dual portraits of sonic espionage expert Caul and Foley artist Gregg Barbanell, for whom professionalism is marked by an invisibility of craft. And in the doubling produced by Hackman's second appearance as a surveillance hack, 24 years later in *Enemy of the State*.

"These filmic quotations ground *Hacked Circuit*, evoking paranoia, and a sense of conviction alongside a lack of certainty about what is visible. The complication of the seen, the known, the heard and the undetectable provides thematic parallels between the stagecraft of Foley and a pervasive climate of government surveillance."

—DEBORAH STRATMAN

Artist and filmmaker **Deborah Stratman** makes work that investigates issues of power, control, and belief, exploring how places, ideas, and society are intertwined. Recent projects have addressed freedom, expansionism, surveillance, sonic warfare, public speech, ghosts, sinkholes, levitation, propagation, orthoptera, raptors, comets, and faith. She has exhibited internationally at venues including MoMA NY, Centre Pompidou, Hammer Museum, Mercer Union, Witte de With, the Whitney Biennial and festivals including Sundance, Viennale, CPH/DOX, Oberhausen, Ann Arbor, Full Frame and Rotterdam. Stratman is the recipient of Fulbright, Guggenheim, and United States Artists fellowships, a Creative Capital grant and an Alpert Award. She lives in Chicago where she teaches at the University of Illinois at Chicago.

Yozakura Quartet: Hana no Uta - No 7

Kou Matsuo

2013, 23:39 min, color, sound, digital projection

INDEX OF IMPORTANT CHARACTERS



TOWN OF SAKURASHIN. The 7 pillars create a “safe zone” for humans and demons to live together.



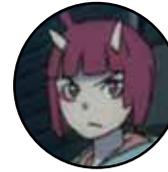
AKINA HIIZUMI: Human. Has the power to send demons “to the other world,” which is called “Tuning.” His family has carried this responsibility for generations.



HIME: Mayor of town and high school student. Dragon demon who protects the town with her dragon lance.



KYŌSUKE: Assistant to the Mayor. Ogre demon with super strength. Brother of Tōka



TŌKA: Sister of Kyōsuke. Ogre demon with super strength. Has a crush on Akina



KOTOHA: Half human/half demon. Has “powerspeak” which allows her to summon things with words.



YUHI: Over 200 years old. A very powerful land God. He is the “Governor” of the region.



MORINO: Mayor of neighboring town. Is afraid of losing the upcoming election to Kohime, so he had her kidnapped.



KOHIME: Nine years old. Hime’s cousin. Wants to run for Mayor of neighboring town.



AO: Demon who can read thoughts. Sister of Gin.



ENJIN: Main antagonist. He looks a lot like Ao’s brother. But he died...

Blow Out

Brian de Palma

Music: Pino Donaggio

1981, 108 min, color, sound, 35mm film on Blu-ray

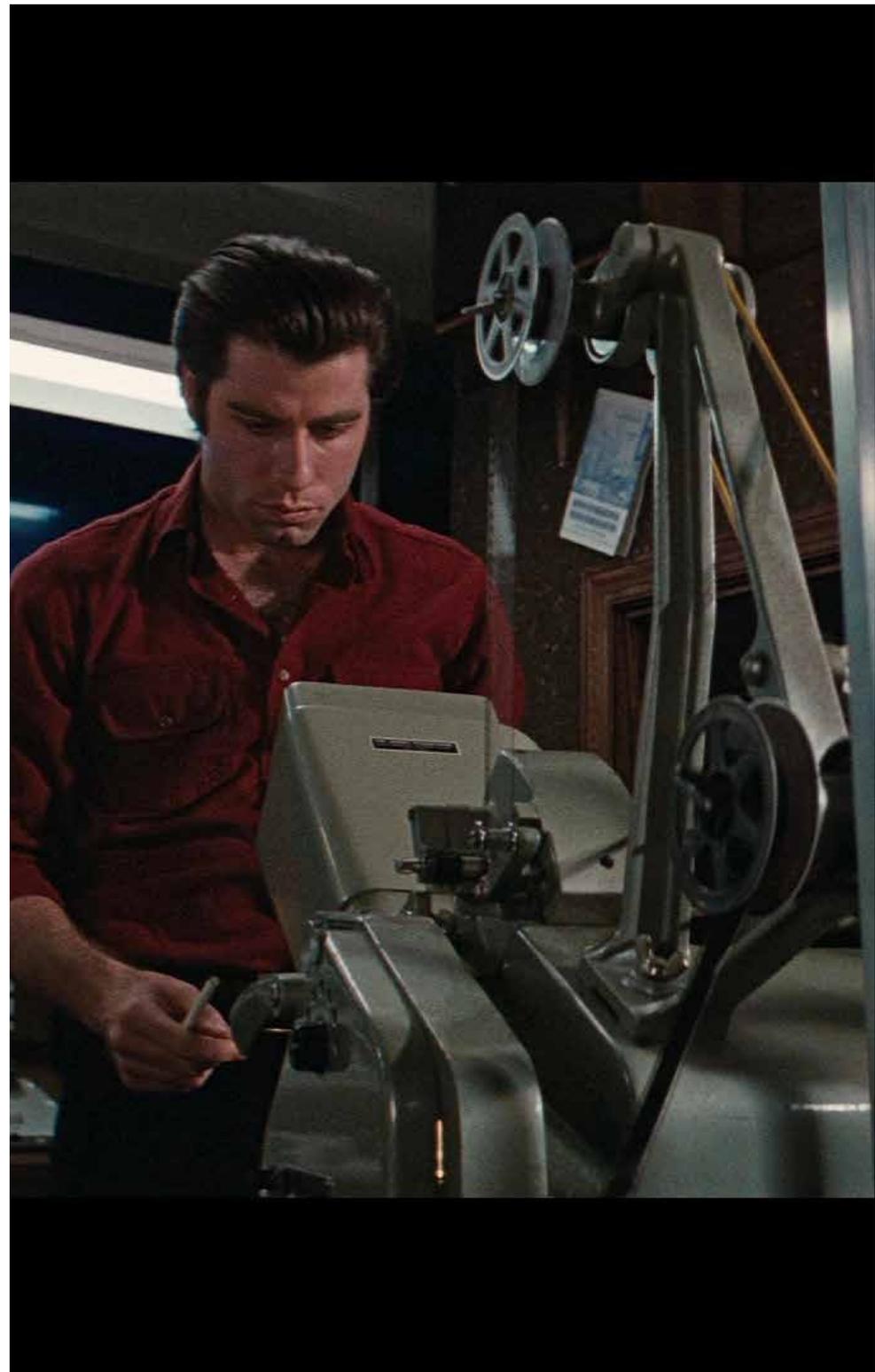
Courtesy of Swank Motion Pictures

Brian de Palma's thriller uses cinematic production techniques as the central narrative focus in his 1981 feature *Blow Out*. Substituting Michelangelo Antonioni's photographer with a sound recordist to reimagine the 1966 movie *Blowup*, the film follows a sound technician (John Travolta) who unwittingly records the murder of a presidential candidate while collecting Foley sounds to create realistic effects for a low-budget exploitation film. After rescuing a female escort, "Sally" (Nancy Allen), from the water, he finds himself playing detective in a murderous cover-up. Becoming increasingly obsessed with Sally, he slowly unravels, eventually feeding her death scream back into the original movie.

A catalogue of de Palma's trademark techniques, including long tracking shots and split screens, the film combines historical events such as JFK's assassination and the Watergate scandal with the Hollywood obsession of exposing the mechanics of movie-making. Its focus on the process of Foley sound creation alludes directly to movies such as Coppola's *The Conversation* and throws into relief the voyeuristic paranoia of the thriller genre as such.

"total, complete and utter preoccupation with film itself as a medium in which ... style really is content."

— VINCENT CANBY, *The New York Times*, 1981



ON SCREEN/SOUND

This year-long film series takes a close look at—and listen to—the way filmmakers have employed the sonic dimension of their form to complement, challenge, and reconsider our experience of the moving image.

Presenting cinematic performance, artists' moving image, and Hollywood feature films, each *On Screen/Sound* program delves into the relationship between movie sound and image tracks, highlighting some radical examples of the aesthetic power and technical potential of sound in cinema. From musical theater to the music video, experimental shorts to industrially produced features, the series explores the affective and technical relationship between sound and image through the art of Foley, experimental music, found footage, soundtrack imaging, synched, multi-channel, and non-diegetic sound.

ON SCREEN/SOUND IS CO-CURATED BY EMPAC'S VICTORIA BROOKS, CURATOR OF TIME BASED VISUAL ART, AND ARGEO ASCANI, CURATOR OF MUSIC.

ON SCREEN/SOUND #8 WED / DEC 02, 7:00 PM

Introduced by London-based artist Cally Spooner, the final fall event for the *On Screen/Sound* series presents an evening exploring the specificities of transforming the musical from theater to screen.

And You Were Wonderful, On Stage / Cally Spooner
Gold Diggers of 1933 / Mervyn Le Roy



And You Were Wonderful,
On Stage
Gold Diggers of 1933

STAFF

Geoff Abbas / Director for Stage Technologies
Eric Ameres / Senior Research Engineer
Argeo Ascani / Curator, Music
Eileen Baumgartner / Graphic Designer
David Bebb / Senior Systems Administrator
Peter Bellamy / Senior Systems Programmer
Michael Bello / Video Engineer
Victoria Brooks / Curator, Time-Based Visual Arts
Eric Brucker / Lead Video Engineer
Michele Cassaro / Guest Services Coordinator
John Cook / Box Office Manager
Roxanne De Hamel / Web Developer
David DeLaRosa / Production Technician
Zhenelle Falk / Artist Services Administrator
William Fritz / Master Carpenter
Kimberly Gardner / Manager, Administrative Operations
Johannes Goebel / Director
Ian Hamelin / Project Manager
Katie Hammon / Administrative Specialist
Ryan Jenkins / Senior Event Technician
Shannon Johnson / Design Director
Carl Lewandowski / Production Technician
Eric Chi-Yeh Lin / Lead Stage Technician
Stephen McLaughlin / Senior Event Technician
Josh Potter / Marketing and Communications Manager
Alena Samoray / Event Technician
Candice Sherman / Business Coordinator
Avery Stempel / Front of House Manager
Kim Strosahl / Production Coordinator
Jeffrey Svatek / Audio Engineer
Dan Swalec / Master Electrician
Todd Vos / Lead Audio Engineer
Michael Wells / Production Technician



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MARY HALVORSON + COLIN MARSTON

In a performance that juxtaposes jazz with extreme metal, guitarist Mary Halvorson and bassist Colin Marston will play solo sets hailing from opposite sides of the musical spectrum.

THU / DEC 03, 8:00 PM

