EMPAC

ON SCREEN/SOUND: NO. 11

It, Heat, Hit
Laure Prouvost

3# Manifesto A Track #1
Tony Cokes

Slow Zoom Long Pause
Sara Magenheimer

**Der Grosse Verhau
(The Big Mess)**
Alexander Kluge

Rensselaer

ON SCREEN/SOUND

This year-long film series takes a close look at—and listen to—the way film-makers 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: №. 11
FEB 25, 7:00 PM

The 11th episode of the *On Screen/Sound* series presents a selection of films and videos that play with the relationship between textual and spoken language. Laure Prouvost, Sara Magenheimer, Tony Cokes, and Alexander Kluge all make videos that combine spoken and written language, focusing on the slippage of meaning and description as material and subject matter.

It, Heat, Hit (2010)
Laure Prouvost
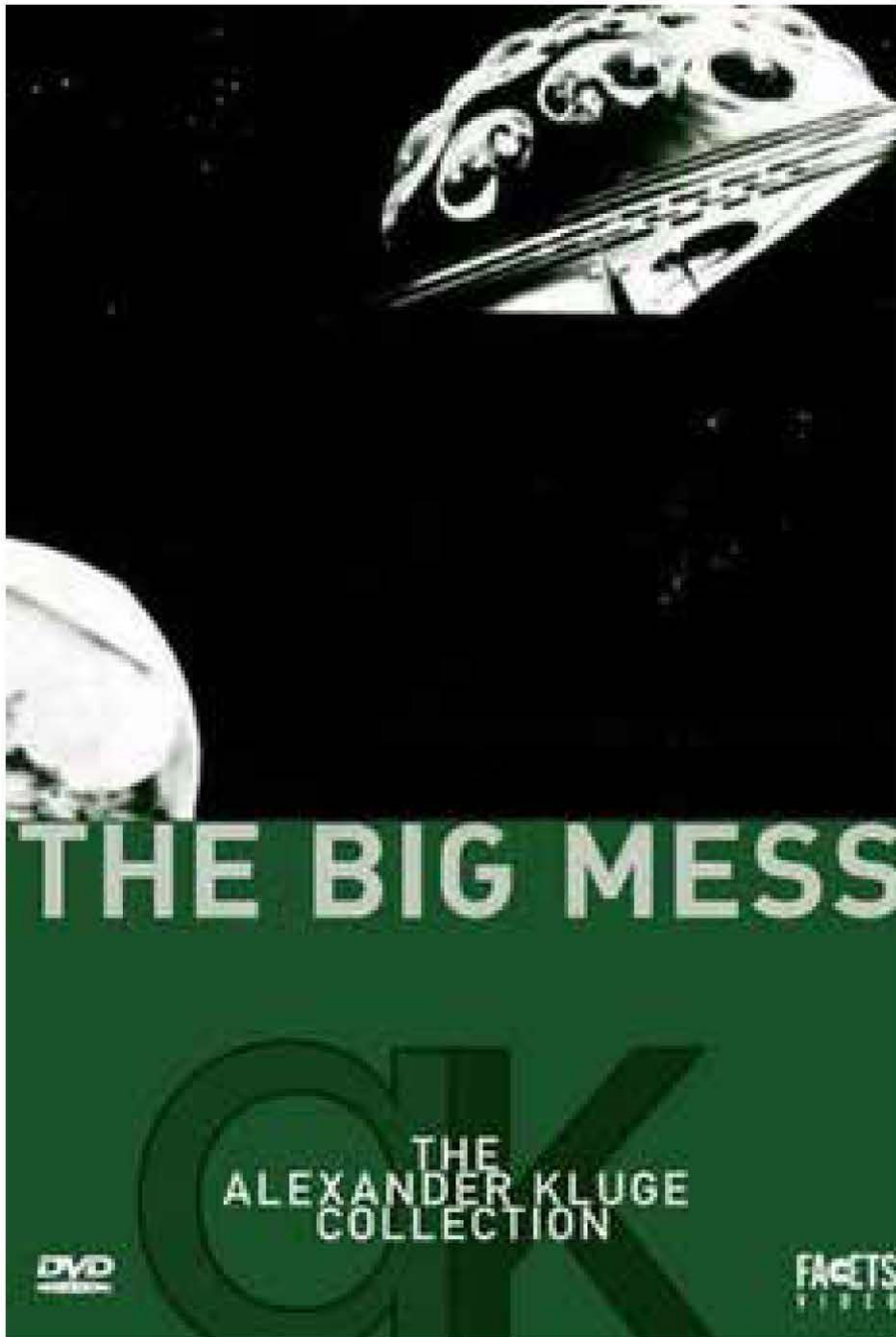
3# Manifesto A Track #1 (2001)
Tony Cokes

Slow Zoom Long Pause (2015)
Sara Magenheimer

Der Grosse Verhau (The Big Mess) (1971)
Alexander Kluge

Approximate runtime: 110 minutes

FILM NOTES:

It, Heat, Hit
Laure Prouvost
2010, digital projection, 6 mins
Courtesy of the artist and LUX, London

Laure Prouvost's It, Heat, Hit is a speedy cascade of images and words, featuring a seemingly autobiographical voice-over by the artist that is characteristic of the misuse and appropriation of English as her second language.

It, Heat, Hit constructs a fractured story through a fast-moving sequence of everyday incidents and written commentary. Seemingly generic images of flowers, body parts, and food are montaged against statements of love and violence. The soundtrack, comprised of snatches of music and speech, creates a staccato rhythm that drives the words and images on screen, bombarding the viewer with quick cuts to create an intensely experiential video that points to the slipperiness of meaning. At it's heart is how we construct language and affect through subjective modes of experience, and how through these modes we infer as much as what we see.

Laure Prouvost was born in Lille, France, and is based in Antwerp and London. She will be at EMPAC in fall 2016 to develop a new performance work in collaboration with Walker Art Center, Minneapolis. Her videos and installations have been presented internationally, including Para|Fiction, Witte de With Center for Contemporary Art, Rotterdam (2017), Centre for Contemporary Art Laznia, Gdańsk; MMK Museum für Moderne Kunst, Frankfurt (2016); Hangar Bicocca, Milan (2016); FRAC/Consortium Dijon, Dijon (2016); Kunstmuseum Luzern, Luzern (2016); State of Concept, Athens (2016); *A Way To Leak, Lick, Leek*, Fahrenheit, Los Angeles (2016); *DER ÖFFENTLICHKEIT: Laure Prouvost*, Haus Der Kunst, Munich (2016); *We Will Go Far*, Musée départemental d'art contemporain de Rochechouart, Rochechouart (2015); and *For Forgetting*, New Museum, New York (2014).

Slow Zoom Long Pause
Sara Magenheimer
2015, digital projection, 13:01 mins
Courtesy of the artist and Video Data Bank, Chicago

Sara Magenheimer analyzes language as a patriarchal structure and explores how gender roles are embedded and articulated, encouraging the audience to listen rather than simply observe.

In Slow Zoom Long Pause (2015), Magenheimer makes use of a phantom subject (an "I"), which extends beyond a single speaker, first towards a multiplication of the same voice and then with further digital sonic processing. In doing so, and through standard tropes and clichés, the video dislocates the gendered constructs of language and gestures towards the impossibility of neutral description.

Slow Zoom Long Pause allows the non-diegetic narrator long intervals of black that force us to listen rather than simply observe. Asking after desire and sexuality and how these emotions are embedded in our cultural consciousness via chat-bot algorithms and internal feedback loops, the work extends the long tradition of feminist media critique through a subversive mimicry of these linguistic foils. *Slow Zoom Long Pause* draws on traditional sources, including advertising and magazines, but also focuses on the specific linguistic functions peculiar to digital media.

Sara Magenheimer is an artist based in New York. Recent exhibitions include Interstate Projects, 247365 Gallery, Cleopatra's, Brooklyn, and Chapter (New York), Document Gallery (Chicago), and Futura (Prague, Czech Republic). Recent screenings include the Ann Arbor Film Festival (Michigan), Images Festival (Toronto), the New York Film Festival, The Kitchen, Brooklyn Academy of Music (New York), Portland Museum of Modern Art (Oregon), and the Living Art Museum (Reykjavik, Iceland). Her collaborative project, Bloopers, received commissions from Triple Canopy and EMPAC, and was presented in the fall 2014 season. She was the recipient of a 2014 Rema Hort Mann Foundation Grant, an Artadia Grant, and winner of the Prix De Varti at the 2015 Ann Arbor Film Festival.

3# Manifesto A Track #1
Tony Cokes
2001, digital projection, 4:38 mins
Courtesy of the artist and EAI, New York

Tony Cokes' *3# Manifesto A Track #1* eschews both voice and realistic images. The animation uses a series of text and graphic transitions, edited to an upbeat electronic song by artist Seth Price. Through quotations, philosophical statements, and Morrisey lyrics, Cokes mocks the pop industry's reliance on marketing to expose the underlying ideologies of representation in the media.

Made as the first in the series of music videos for his conceptual pop band *SWIPE*, Cokes's film makes use of his characteristic appropriation, repetition, and textual commentary. His "Pop Manifestos" series uses the language of cultural studies, media theory, and art criticism to expose how we are all taught systems of race, gender, and class through the particulars of language—and how everything from pop culture to critical theory is complicit in this representation.

"Having described how perceptions of race, gender, and class are perpetuated in the entertainment industry by what he calls the 'representational regimes of image and sound,' Cokes' videos indiscriminately redeploy texts from recent critical theory—whether borrowed from his own writing or from others—to reveal the complicity of critique as yet another form in the process of media representation."

— REDCAT, 2012

Tony Cokes currently lives and works in Providence, Rhode Island, where he is Professor in Media Production in the Department of Modern Culture and Media at Brown University. His video, sound, and multimedia installations have appeared in exhibitions and screenings at The Museum of Modern Art and The New Museum of Contemporary Art, New York; The Institute of Contemporary Art, Boston; MuHKA, Antwerp, Belgium; MACBA, Barcelona; and the Centre Georges Pompidou and La Cinémathèque Française, Paris. He has been included in such notable exhibitions as the 1st Berlin Documentary Forum at the House of World Cultures in Berlin (2010); the Whitney Biennial at the Whitney Museum of American Art in New York (2002, 1991); and Documenta X in Kassel, Germany (1997).

Der Grosse Verhau (The Big Mess)
Alexander Kluge
1971, 35mm transferred to digital projection, 86 mins
Courtesy of the artist

Inspired by early silent cinema, Alexander Kluge is well known for his regular use of the inter-title, and his 1971 sci-fi feature *Der Grosse Verhau (The Big Mess)* is a case in point. Engaging and humorous, but often deliberately fractured and poetic, Kluge's film bombards us with loose, collagist associations of words and images in the story of two astronauts trying to make a living in a solar system controlled by corporate interest in 2035.

Kluge's satirical take on capitalist accumulation, industrial monopoly and its waste presents its story to the audience through dramatic, deliberately lo-fi special effects, and a discordant soundtrack which shifts from the actors to voice-over to music and Foley sound often deliberately not synchronized with the images. *The Big Mess* is exemplary of Kluge's relationship to montage. By cutting quickly between images of live action and special effects, or between text and images, Kluge attempts to give the viewer the agency to project their own imagination onto the story, or what he describes as "Phantasie."

"Through his writings on film and his films themselves, Kluge has sought to theorize and put into practice a new conception of montage distinct from both 'invisible' editing strategies of Hollywood and commercial film practice, and 'dialectical' montage as theorized and practiced by Sergei Eisenstein and the Soviet school of filmmakers… Kluge's theories of the cinema are founded on the conception that mainstream narrative cinema—not only Hollywood, but also, importantly, 'Papa's Kino' (the postwar German cinema denounced in the Oberhausen manifesto)—works by a process of closing off the ability for the spectator to engage their imaginative faculties while watching a film. Kluge does not simply take for granted the notion of spectator as passive observer. For him, under the right circumstances—that is, those circumstances created by the right kind of film—the spectator can assume a much more active role during the screening of a film."

—MICHELLE LANGFORD, *SENSES OF CINEMA* (2003)

Alexander Kluge (b. 1932) is a key figure in German cinema, literature, and television. Kluge was one of the organizers of the 1962 Oberhausen Manifesto, which demanded state subsidies for German independent filmmakers and revised the postwar distribution monopoly of the American film industry over German Cinemas. A lawyer, who studied critical theory with Theodore Adorno and Max Horkheimer, Kluge also represented the Frankfurt School and its faculty's war reparation claims in the late '50s and early '60s. Kluge has directed numerous feature films and documentaries, shorts, and collaborative projects; he's also written prize-winning novels, stories, and volumes of critical theory. In the late 1980s, Kluge organized a consortium of filmmakers, publishers, and other cultural producers to demand broadcast time on the new German satellite channel to act as a counter-irritant to normal programming. *10 to 11* commissioned television works by intellectuals, novelists, and poets, as well as filmmakers. His seminal 1981 book, *History and Obstinacy*, co-authored with Oskar Negt, a breathtaking archaeology of the labor power that has been cultivated in the human body over the last 2,000 years, has recently been translated and republished by MIT Press.

ON SCREEN/SOUND

THU / FEB 04, 7:00 ON SCREEN/SOUND #9

Picture and Sound Rushes / Morgan Fisher

Blackmail / Alfred Hitchcock
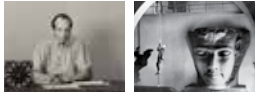
THU / FEB 18, 7:00 ON SCREEN/SOUND #10

Pierre Vallières / Joyce Wieland

The Arbor / Clio Barnard

THU / FEB 25, 7:00 ON SCREEN/SOUND #11

It Heat Hit / Laure Prouvost

3# Manifesto A Track #1 / Tony Cokes

Slow Zoom Long Pause / Sara Magenheimer

Der Grosse Verhau (The Big Mess) / Alexander Kluge

THU / MAR 03, 7:00 ON SCREEN/SOUND #12

Koyaanisqatsi: Life Out of Balance
　Godfrey Reggio / Music: Philip Glass

What does unstable time even mean?
　Charles Atlas / Music: Eric Holm

Many Thousands Gone / Ephraim Asili / Music: Joe McPhee

The Deccan Trap / Lucy Raven / Music: Paul Corley

Fade to Slide / Christian Marclay / Music: Bang on a Can All-Stars

THU / MAR 24, 7:00 ON SCREEN/SOUND #13

Thriller / John Landis and Michael Jackson

Berberian Sound Studio / Peter Strickland / Music: Will Slater

THU / APR 08, 7:00 ON SCREEN/SOUND #14

Ornament Sound Experiments / Oskar Fischinger

Study No. 7
　Oskar Fischinger / Music: *Brahms' Hungarian Dance No. 5*

Polka Graph
　Mary Ellen Bute / Music: Shostakovich's Polka
　from *The Age of Gold*

Tarantella
　Mary Ellen Bute / Music: Edwin Gerschefski

Sirens / Ryoichi Kurokawa / Music: Novi_sad

THU / MAY 12, 7:00 ON SCREEN/SOUND #15

Untitled (The Ghost of Modernity)
　Miguel Angel Rios

La Région Centrale / Michael Snow

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
David DeLaRosa / Production Technician
Zhenelle Falk / Artist Services Administrator
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