

EMPAC

ON SCREEN/SOUND: NO. 13

THU / MAR 24, 2016 / 7:00 PM

BERBERIAN SOUND STUDIO

Peter Strickland
Music: Will Slater



Rensselaer

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.

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MAR 24, 7:00 PM

Looking at the importance of incidental music and Foley sound effects in the horror movie genre.

Berberian Sound Studio (2012)

Peter Strickland / Music: Will Slater

Approximate runtime: 94 minutes



FILM NOTES:

Berberian Sound Studio (2012)
Peter Strickland / Music: Will Slater

Berberian Sound Studio takes the horror of labor as its narrative center in following a Foley artist who takes a job in a European studio to do the post-production sound design for a slasher movie. This darkly imagined and expressionistically shot feature takes up the mantle of cult films that use the labor of a sound recordist—notably Brian de Palma’s *Blow Out* (shown at *On Screen/Sound: No. 7*) and Francis Ford Coppola’s *The Conversation*—as a plot device to entwine Foley sounds with the sounds of real murder.

Berberian Sound Studio is the second feature from British director Peter Strickland. His first was *Katalin Varga*, a Hungarian revenge flick whose complex soundtrack wove together indecipherable dialogue, evocative field recordings, and an electronic score to chilling effect. Strickland uses a similar technique in *Berberian Sound Studio*. By deliberately eschewing the use of subtitles for the non-English-language dialogue in the movie, he places the viewer (unless you speak Italian, of course) in a similarly ambiguous and Kafkaesque position as the increasingly manipulated protagonist, the Foley artist played by Toby Jones.

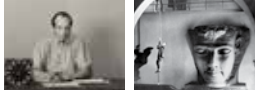
In 2013, the film obtained the Best International Film Award at BAFICI. Peter Bradshaw of *The Guardian* has described Strickland’s latest film as marking his emergence as “a key British filmmaker of his generation.” His third and most recent feature, the chamber drama *The Duke of Burgundy*, also takes cinema history as its inspiration and Strickland has noted that he made it as homage to director Jess Franco.

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 Gerschevski

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