

# EMPAC

ON SCREEN/SOUND: NO. 06

WED / NOV 04, 7:00 PM

## LIGHT MUSIC

LIS RHODES

AND

## ONE<sup>11</sup> and 103

JOHN CAGE / HENNING LOHNER

## ON SCREEN/SOUND: NO. 06

NOV 04, 7:00 PM

### *Light Music* (1975–77)

Lis Rhodes

Studio 1

### *One<sup>st</sup>* and *103* (1992)

Henning Lohner / John Cage

Concert Hall

The sixth screening in the series *On Screen/Sound* features two works composed exclusively using light: Lis Rhodes' *Light Music* and Henning Lohner and John Cage's *One<sup>st</sup>* and *103*.

With two opposing 16mm projectors illuminating the room, Lis Rhodes' *Light Music* shakes its audience from passive observer into active participant. Composed by printing black and white patterns onto celluloid film, which are then read by the projector as both audio and image tracks, *Light Music* flickers this “score” directly onto the audience as their shadows merge with the oscillating images. The sputtering of the projectors themselves blend with the audio to immerse the audience and make them feel at once as the projectionist, audience, and star.

The only feature-length film by the iconoclastic artist John Cage, *One<sup>st</sup>* was completed in 1992, the year of his death. A 96-minute contemplation on the movement of light, accompanied by sounds that just happen to occur at the same time (Cage's orchestral work *103*), *One<sup>st</sup>* is not a normal film. As Cage says, “*One<sup>st</sup>* is a film without subject. There is light but no persons, no things, no ideas about repetition and variation. It is meaningless activity, which is nonetheless communicative, like light itself, escaping our attention as communication because it has no content to restrict its transforming and informing power.”

## FILM NOTES:

### *Light Music*

Lis Rhodes

1975-77, 25 min, B&W, 16mm film, optical

Courtesy LUX, London

“*Light Music* was first shown in 1975 as a two-part 14-minute videotape at the Serpentine Gallery in the Festival of Independent Video. In 1977 it was screened in Paris as a two-screen 16mm film. It is more or less different every time it is screened. I thought the audience would move around—leave, return, and chat throughout—and they did and still do. Now sometimes members of the audience become performers, performing within and to the light of *Light Music*. This impromptu performance is often taken away as a digital record of the viewer as performer.”

—LIS RHODES

A seminal work of expanded cinema\*, Lis Rhodes' *Light Music* is comprised of two 16mm projectors that face one another with corresponding screens placed at either end of the room. Conceiving of the piece as either a screening event or an installation, Rhodes endeavored to create an artwork that would be experienced differently in every place that it was shown. By turning the projector beams in on each other, *Light Music* not only illuminates the techniques of cinema but creates a highly charged “stage” between the projectors. Providing no fixed seating for the audience, they are free to experience it simply as an observer or to interact by moving through the hazy, sculptural light to become a performer.

Created by Rhodes as a response to the lack of attention or exhibition of female composers, *Light Music* unifies sound and image by drawing a series of alternating horizontal and vertical lines directly onto both reels of celluloid, including not only the frame but also the area of the optical soundtrack. When projected, these marks alternate on the screens, taking the form of darts and cones of light. We hear the “optical soundtrack” as the buzz and staccato hum of the filmstrip as it moves through the projectors.

\*The category of “expanded cinema” was popularized in the 1970s by Gene Youngblood's book of the same name, which refers to the possibility of new image-making technologies to unify art and life. It is most commonly used in relation to the “structuralist” artists' film practices of the 1960s and 1970s, and usually designates a multi-projector or mixed-media performance work that uses cinematic apparatus (the projector, light, celluloid, the screen) to create an experiential social space.

## One<sup>11</sup> and 103

1992, 94 min, b&w, sound, 16mm film on video

Director of Photography: Van Theodore Carson

Director: Henning Lohner

Editor: Bernadine Colish

Writer/Composer: John Cage

Courtesy EAI, New York

“Continue; I’ll discover where you sweat (Kierkegaard).”

—John Cage

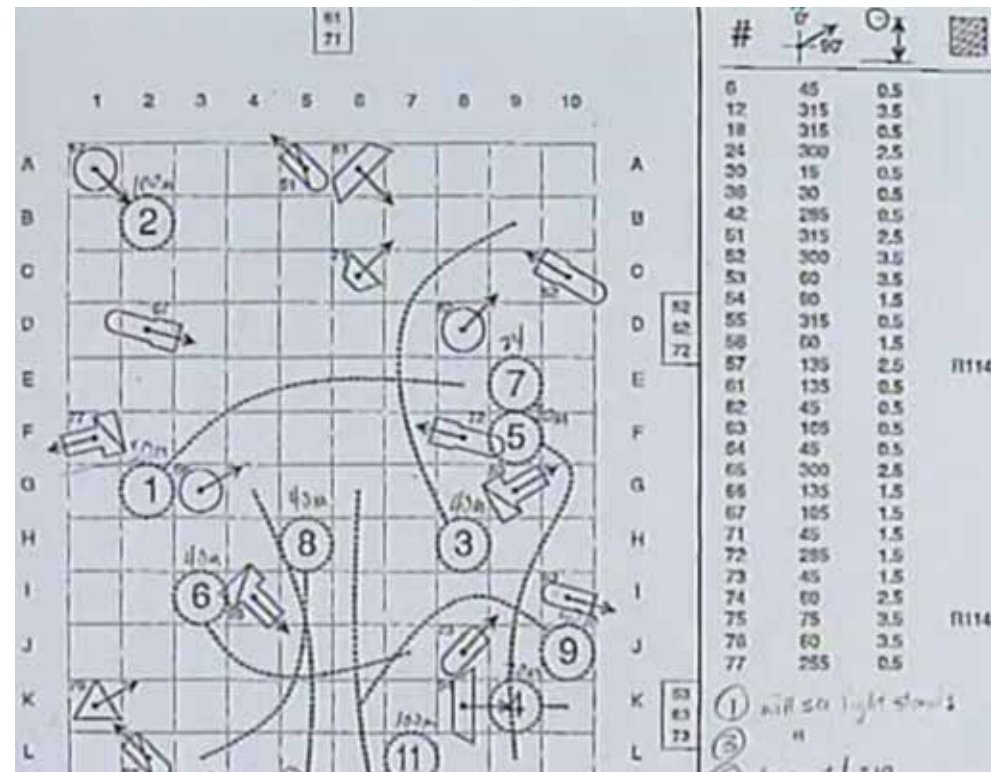
*Diary: How to Improve the World (You Will Only Make Matters Worse)*

“Do you remember that remark? What it refers to is the fact that Kierkegaard was listening to an incessant talker who was very boring. Kierkegaard noticed that perspiration was running down the nose of this boring person, and he became interested. So do whatever you like; I will find in what you do, the circumstance that is liberating. Even if I’m the only one who notices it.”

—John Cage in conversation with Peter Gena, 1982

In 1992, John Cage declined several invitations to attend celebrations marking his 80th birthday in order to devote himself to the completion of *One<sup>11</sup>*, the eleventh work for solo performer (hence the title) in the series of Number Pieces that occupied him during the five last years of his life. The performer: a solo cameraman in a 90-minute film with no characters and no plot. Accompanied by (or simply occurring at the same time as) Cage’s 1991 orchestral work *103* (for 103 players, naturally), *One<sup>11</sup>* is one of Cage’s most labor-intensive and complicated works. Taking place in an empty German television studio, Cage used the *I Ching* (the ancient Chinese Book of Changes) to generate chance determinations about the placement, angle of projection, diffusion, and intensity of 168 lights as well as the movements of the camera, lens angles, and fade times. This resulted in 1,200 lighting cues for 17 scenes filmed over an intense 10-day period.

A film with no plot, no dialogue, no characters, no things, no repetitions nor variations—*One<sup>11</sup>* is, perhaps, about something else.



LIGHT AND CAMERA MOTION PLOT FOR ONE SHOT OF *ONE<sup>11</sup>*.

## 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 re-consider 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 #7** WED / NOV 18, 7:00 PM

The seventh screening in the *On Screen/Sound* series examines the influence of Foley and sound effects on moving image.

*Hacked Circuit* / Deborah Stratman

*Yozakura Quartet: Hana no Uta No. 7* / Kou Matsuo

*Blow Out* / Brian de Palma



Yozakura Quartet: Hana  
No Uta No. 7  
Hacked Circuit  
Blow Out

### **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

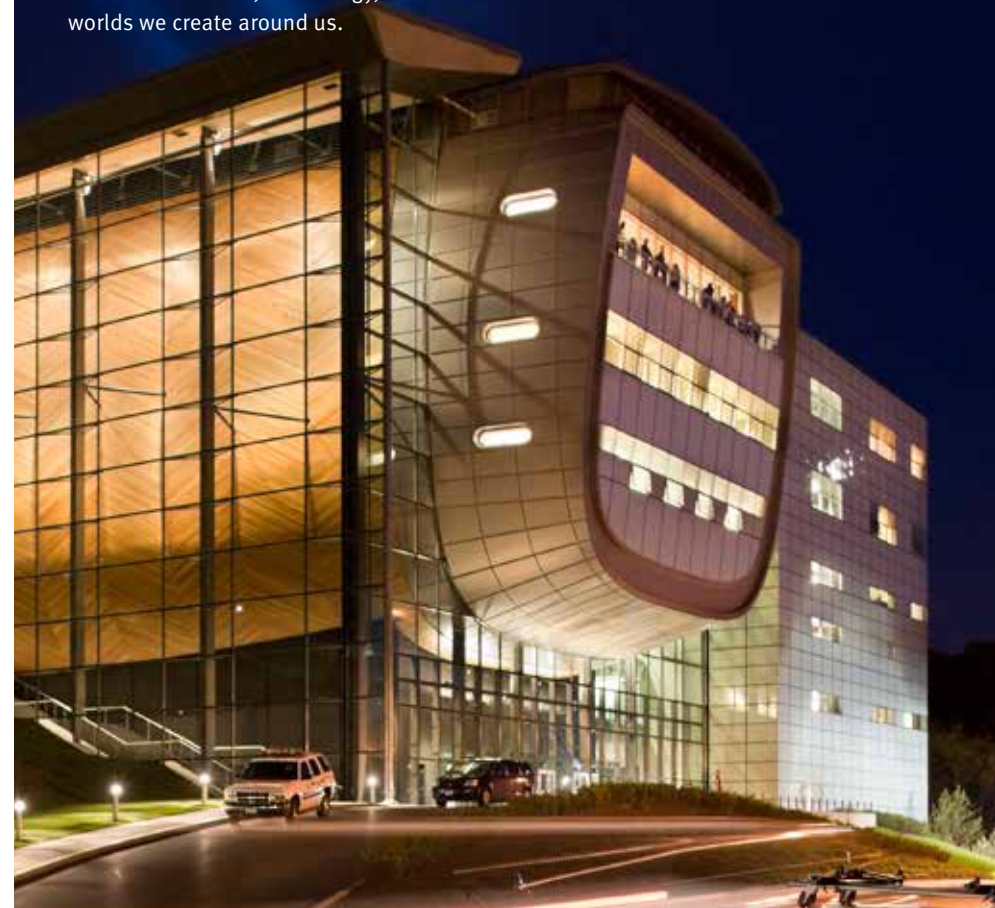


And You Were Wonderful,  
On Stage  
Gold Diggers of 1933

# EMPAC

The Curtis R Priem Experimental Media and Performing Arts Center (EMPAC) is where the arts, sciences, and technology interact with and influence each other by using the same facilities and technologies, and by breathing the same air.

EMPAC hosts artists and researchers to produce and present new work in a building designed with a sophisticated architectural and technical infrastructure. Four exceptional venues and studios enable audiences, artists, and researchers to inquire, experiment, develop, and experience the ever changing relationship between ourselves, technology, and the worlds we create around us.



# 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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