

# EMPAC



## ON SCREEN/SOUND: NO. 03

**WED** / SEP 23, 7:00 PM

FILM / VIDEO

*Beach Boys/Geto Boys*

Cory Arcangel

*All Magic Sands (Chappaqua)*

Andrew Lampert

WITH AN INTRODUCTION BY **ANDREW LAMPERT**

## 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: ~~NO.~~ 03

SEP 23, 7:00 PM

#### **Beach Boys/Geto Boys** (2004)

Cory Arcangel

#### **All Magic Sands (Chappaqua)** (1965/2011)

Andrew Lampert

The third screening in the series *On Screen/Sound* is focused on two artists' moving-image works that appropriate existing film and video footage and audio recordings. By reconstructing the source materials in juxtaposition with only tangentially related images and sounds, they transform them to create new narratives.

In *All Magic Sands (Chappaqua)*, Andrew Lampert challenges the intentionality of combining sound and image on film by juxtaposing found footage with a rejected Ornette Coleman movie soundtrack from the same year. In *Beach Boys/Geto Boys*, Cory Arcangel creates a “mash-up” of two songs that retain their historical and cultural specificity by simply placing them side-by-side.

*All Magic Sands (Chappaqua)* is introduced by Brooklyn-based filmmaker and archivist **Andrew Lampert**.

## FILM NOTES:

#### **Beach Boys/Geto Boys**

Cory Arcangel

2004, 4:13 min, sound, video

*Courtesy of EAI (eai.org)*

*Beach Boys/Geto Boys* is a “mash-up” of two music videos based only on the similarity of the two bands' names. Arcangel juxtaposes live performance footage of 1960s surf-rock band the Beach Boys with a music video by 1990s rap group Geto Boys. As the soundtracks are overlaid to produce hybrid pop, the images retain their clear political, racial, and historical specificity.

**Cory Arcangel** is a Brooklyn-based artist who makes work in a wide range of media, including music, video, modified videogames, performance, and the Internet. Arcangel often makes use of appropriation as a strategy, drawing on source materials that range from best-selling albums to Photoshop gradients. His work explores the nature of cultural production and consumption in a media- and technology-saturated world.

“Arcangel hacks, manipulates and reuses various technological applications, including video games, web software, film and print media. In doing so he comments on digital media technologies and cultures while at the same time continuing to seek the possibilities that present themselves on the cutting edge of humor, theory, and technological shortcomings. His interest in technology spans from the vernacular or non-expert to the conscious disrupting of digital techniques. Using techniques common to conceptual art and performance, Arcangel's work often comments on the relationship between these two.”

—PETRA HECK (Curator, Netherlands Media Art Institute)



### **All Magic Sands (Chappaqua)**

Andrew Lampert

1965/2011, 79:02 min, sound, 16mm film on video

*Courtesy of the artist and EAI (eai.org)*

“Filled with flashbacks, fast-forwards, circular starts and loose ends, *All Magic Sands (Chappaqua)* is a feature-length film made of just middle.” —ANDREW LAMPERT

Exploring the power of the soundtrack in our reading of, and response to, moving images, Andrew Lampert’s film *All Magic Sands (Chappaqua)* challenges the intentionality of combining sound and image by juxtaposing copious found footage with a rejected movie soundtrack. Lampert assembled multiple reels of raw camera footage from an unfinished Christian children’s movie *All Magic Sands*, and synched it with Ornette Coleman’s intended soundtrack for Conrad Rook’s feature film *Chappaqua*, recorded at approximately the same time and with an almost identical duration.

Coleman’s free-jazz soundtrack for Rook’s movie was thought by the director to have the potential to overpower his images with its affective orchestration. Thus, it was decided that it should have its own life as a double album. However, on release it was not well publicized by Columbia Records and was taken out of print soon thereafter. Although it is periodically released in small editions, Coleman’s *Chappaqua Suite* was in some ways relegated to the status of a lost work, despite being the composer’s first attempt at a soundtrack and featuring Coleman’s regular collaborators, double-bassist David Izenzon and drummer Charles Moffett.

Conversely, *All Magic Sands* was never destined for a mass audience. Lampert purchased the abandoned footage on eBay and proceeded to work with it in a variety of iterations before arriving at this audio/visual pairing. This version includes the entirety of the found reels to “re-make” the movie — B-roll, re-takes and all. Synched with *Chappaqua Suite*, *All Magic Sands (Chappaqua)* creates analogues that are specific to the historical context within which both sets of materials were recorded. Together they gesture towards the very different strata of production in the multi-tiered movie industry of that time, with Hollywood on one hand and specialist B-movies, underground cinema, industrial productions, and home movies on the other.

*All Magic Sands (Chappaqua)* is not only concerned with the separate production histories of its constituent parts, but is invested in the beautiful, peculiar accidents and allusive readings that emerge from the juxtaposition of picture and music. It is in how we experience the combination of virtuosic composition with the amateurly produced and dramaturgically confused footage that Lampert exposes the power of music to elevate images. By creating new, compelling associations not traditionally ascribed or intentioned for such a low budget film, *All Magic Sands (Chappaqua)* inscribes the music and images with the other’s history to create a rangy, ambiguous and sometimes uncomfortable film laden with repetition and color.

**Andrew Lampert** has created an extensive body of films, videos, photographs and performances since the late 1990s. His work is widely exhibited in a variety of contexts around the world at venues including: The Whitney Museum of American Art, The Getty Museum, The International Film Festival Rotterdam, The Toronto Film Festival, The New York Film Festival, The Viennale, Mitchell Alpus Gallery, PS1/MoMA, The Kitchen, The Center for Contemporary Art, Glasgow, Visual Art Center at the University of Texas at Austin, The Images Festival, Issue Project Room, Pacific Film Archive, Aurora Picture Show, The Gene Siskel Film Center. Lampert has taught at Purchas College and the Eugene Lang College at the New School, and works as Curator of Collections at Anthology Film Archives.

**ON SCREEN/SOUND #4 WED / SEP 30, 7:00 PM**

The fourth screening in *On Screen/Sound* brings together painting, architecture, fashion, dance, and music for an evening of modernist and surreal cinema.

*Plastic Haircut* / Robert Nelson

*L'inhumaine* / Marcel L'Herbier / Music (lost): Darius Milhaud



Plastic Haircut  
L'inhumaine

**ON SCREEN/SOUND #5 WED / OCT 28, 7:00 PM**

The fifth screening in *On Screen/Sound* grapples with ideas of the real, acted, and reenacted as intertwined in both image and music.

*Hilvarenbeek* / Jimmy Joe Roche and Dan Deacon

*Mishima: A Life in Four Parts* / Paul Schrader / Music: Philip Glass



Hilvarenbeek  
Mishima: A Life in Four  
Chapters

**ON SCREEN/SOUND #6 WED / NOV 04, 7:00 PM**

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>11</sup>* and *103*.

*Light Music* / Lis Rhodes

*One<sup>11</sup>* and *103* / Henning Lohner and John Cage



Light Music  
One<sup>11</sup> and 103

**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

# STAFF

Geoff Abbas / Director for Stage Technologies  
Eric Ameres / Senior Research Engineer  
Argeo Ascani / Curator, Music  
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  
Eileen Krywinski / Graphic Designer  
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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