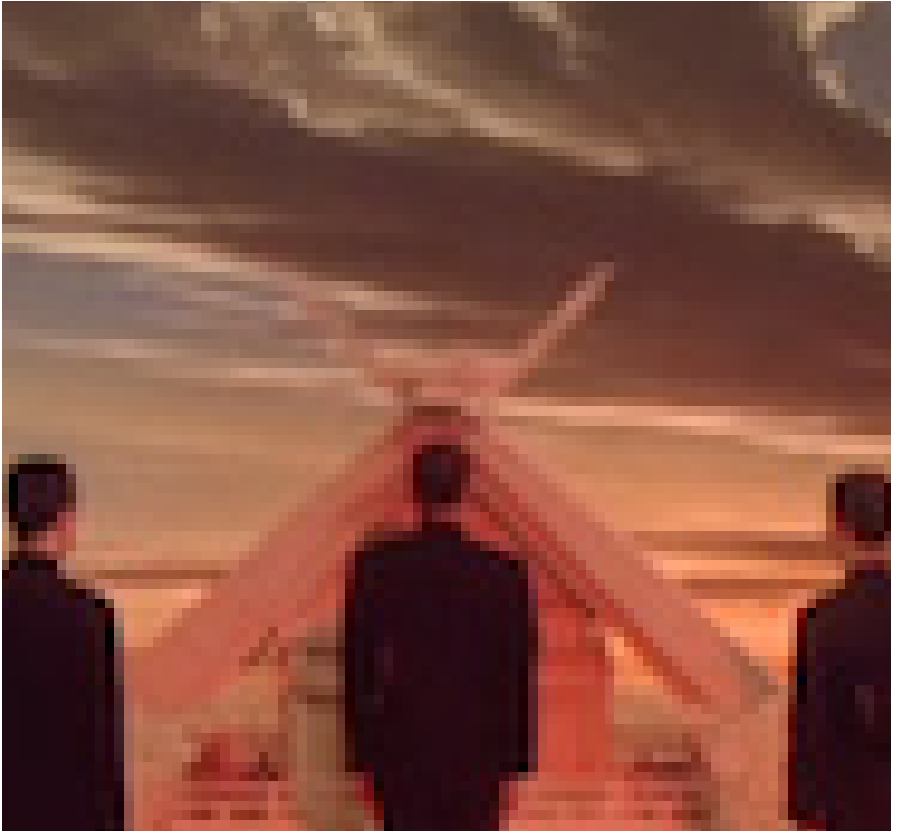


EMPAC



ON SCREEN/SOUND: NO. 05

WED / SEP 30, 7:00 PM

FILM / VIDEO

Hilvarenbeek

Jimmy Joe Roche and Dan Deacon

Mishima: A Life in Four Chapters

Paul Schrader / Music: Philip Glass

ON SCREEN/SOUND: NO. 04

SEP 23, 7:00 PM

Hilvarenbeek (2011)

Jimmy Joe Roche and Dan Deacon

Mishima: A Life in Four Chapters (1985)

Paul Schrader / Music: Philip Glass

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

A melting pot of experimental performance and sound, quiet beauty, pop fantasy and social commentary, *Hilvarenbeek* concocts a surreal post-consumer utopia in the Dutch countryside. Directed and scored by longtime collaborators **Jimmy Joe Roche** and musician **Dan Deacon**, the faux documentary follows a heavy-metal cow herder, a gang of thrift-store naturalists who hunt with automatic weapons, and other imagined historical personalities.

Paul Schrader's 1985 film *Mishima* was called by Roger Ebert the “most unconventional biopic I’ve ever seen, and one of the best.” Framing the life and ritual suicide of Japanese writer Yukio Mishima with interwoven dramatizations of his novels, the film establishes a visual and sonic palate for each element. The film score by **Philip Glass**—one of his earliest—musically parallels the narrative elements and is regarded as one of his finest.

FILM NOTES:

Hilvarenbeek (2011)

Jimmy Joe Roche and Dan Deacon

2011, 17:15

Courtesy of the Artist

On the edge of the Netherlands, just past Tilburg, lies the town of Hilvarenbeek. In 2011, this sparsely populated farming town (about four times the size of Troy, with one-quarter the population) became the backdrop for a film of the same name by filmmaker Jimmy Joe Roche and musician Dan Deacon.

Hilvarenbeek seems to be a film of joyful irony. It is a series of vignettes populated with characters that are both fantastical and plausible—almost all of the actors are Hilvarenbeek locals—creating an unexpected juxtaposition of eccentrics typically found in different parts of the world. Even the extremely saturated color palette (which could only be described as an Instagram filter on steroids) takes part, interleaving itself with scenes of colored smoke to play upon the affected relationship between the artificial and the real.

Dan Deacon’s high-energy music persists throughout the film, either in synchrony or opposition, relenting only when the stereotypical “art-film forest man” shares his thoughts.



Mishima: A Life in Four Chapters (1985)

Paul Schrader / Music: Philip Glass

121 min.

Courtesy of Swank Motion Pictures

Yukio Mishima (1925-1970) is one of the most famous Japanese authors of the 20th century, and one of its most complex personalities. Actor, model, bodybuilder, kendo swordsman, novelist, playwright, nationalist, revolutionary, paramilitary commander—Mishima was a gifted artist who became disillusioned by the Japanese government and, after leading a failed military coup, committed *seppuku* (ritual suicide) in front of a group of spectators. Mishima's life and writings have become twisted together, blurring the boundaries between fact and fiction.

Writer/director Paul Schrader (*Taxi Driver*, *Raging Bull*) pays honor to the complexity of the man, staging *Mishima* as three intertwined stories—using black and white for his early life, realistic color for the present, and hyper-brilliant color for the staging of his work (his three most well-known novels, *Temple of the Golden Pavilion*, *Kyoko's House*, and *Runaway Horses*).

Philip Glass is one of the most prolific and well-known living composers in the world. With origins in the New York City avant-garde scene of lofts and galleries, Glass has since had a meteoric rise, composing numerous symphonies (10), operas (27), and feature-length film scores (53). From this vantage point, it is significant that one of his most popular and omnipresent works (in numerous advertisements) is his music for the film *Mishima*.

The process of making the score to *Mishima* was an unorthodox one. Kevin Jackson notes:

“Glass began by composing a complete independent score, consulting drafts of the script but not seeing any of the rushes, and then handed it over to the director. Schrader played around with this primary score, extending or shortening some parts, repeating others, and cut the film to these musical extracts. Glass was then presented with this edited version, which he could recompose, taking into account the film's narrative needs.”

Amid fear of “violence against foreigners,” *Mishima's* Japanese premiere at a Tokyo film festival was cancelled. The festival organizers later denied this reason, pointing towards concerns of whether or not the film was a “work of high artistic value.” The festival director was quoted in the *LA Times* as saying: “The way Japanese and foreigners look at Mishima is very different. Therefore, it is natural that the way the movie (about Mishima) is viewed is also different.”

Mishima has still not received a theatrical premiere in Japan, despite being filmed in Japan, with Japanese actors, and coproduced with Japanese partners.

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 #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 *Onest and 103*.

Light Music / Lis Rhodes

Onest and 103 / Henning Lohner and John Cage



Light Music
Onest 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
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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