

THE CINEMATIC SCORES IV

Presented by
Parentheses Records & PS Art Space
A Fringe World Event

SATURDAY 22 FEBRUARY 2014
PS Art Space (PSAS)
22 Pakenham St, Fremantle
8pm / Doors open 7.30pm / \$25

Bookings: fringeworld.com.au
Information: psas.com.au

"The Cinematic Scores is an event that renders splendidly the power of music to shift our interpretive faculties, a challenging but rewarding experience for performers and audience alike."

Matthew Sykes, The West Australian

Part new media installation, part performance, The Cinematic Scores offer a unique marriage of film and music. Musical ensembles are invited to respond to a selection of short silent films from the public domain by composing an original score for each of the moving pictures. Presented as a cinematic installation within the monumental ground floor of PS Art Space, the experience is mesmerising and deeply poetic. It is cinema like you have not experienced before.

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WORLD**
Festival

PSAS
PS | ART | SPACE | FREMANTLE
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THE CINEMATIC SCORES IV

PREDRAG 'PEX' DELIBASICH
interpreting *A Page of Madness* (T. Kinugasa, 1926)

LSD (LUEBBERS/SIMON/DANIEL)
interpreting *Hansel and Gretel* (L. Reiniger, 1955)

KYNAN TAN
interpreting *Lichtspiel Schwarz Weiss Grau* (L. Moholy-Nagy, 1930)

BCF (MACE FRANCIS, BEN COLLINS & GREG BRENTON)
interpreting *Un Chien Andalou* (Luis Bunuel, 1928)

MARK CAIN, ESFANDIAR SHAHMIR & SANSHI
interpreting *Emak-Bakia* (Man Ray, 1926)

Co-curated by
Alexis Courtin (Parentheses Rec.)
Tom Muller (PS Art Space)
Johannes Luebbbers (Listen Hear Collective)

PREDRAG 'PEX' DELIBASICH

interpreting

A PAGE OF MADNESS

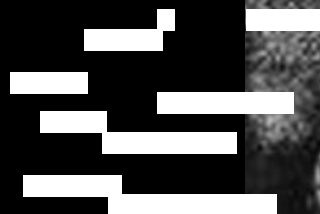
(Teinosuke Kinugasa, 1926)

A Page of Madness is a silent film by Japanese film director Teinosuke Kinugasa, made in 1926. It was lost for forty-five years until being rediscovered by Kinugasa in his storehouse in 1971. The film takes place in an asylum. Although cut together in an ever maddening maelstrom, the film loosely tells the story of the janitor of the asylum. His wife is one of the patients. One day their daughter shows up at the asylum to tell her mother about her engagement. This sets off a number of subplots and flashbacks which stitch together the family history (for instance, why the mother is a patient and why the daughter is unaware of her father's job as a janitor).

PREDRAG 'PEX' DELIBASICH was born in Serbia and relocated to Perth in the early 1990s. He's since established himself as one of the city's most unique experimental artists with groups including Sokkol, Soviet Valces, Bamodi, Airport Shuffle, Abe Sada, Smrts and his recent solo project *Omega is the Alpha*.



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JOHANNES LUEBBERS GROUP

interpreting

HANSEL AND GRETEL

(Lotte Reiniger, 1955)

Charlotte "Lotte" Reiniger (2 June 1899 – 19 June 1981) was a German film director and the foremost pioneer of silhouette animation, anticipating Walt Disney by over 10 years. In 1955 she created this version of the well-known fairy-tale of German origin, recorded by the Brothers Grimm and published in 1812.

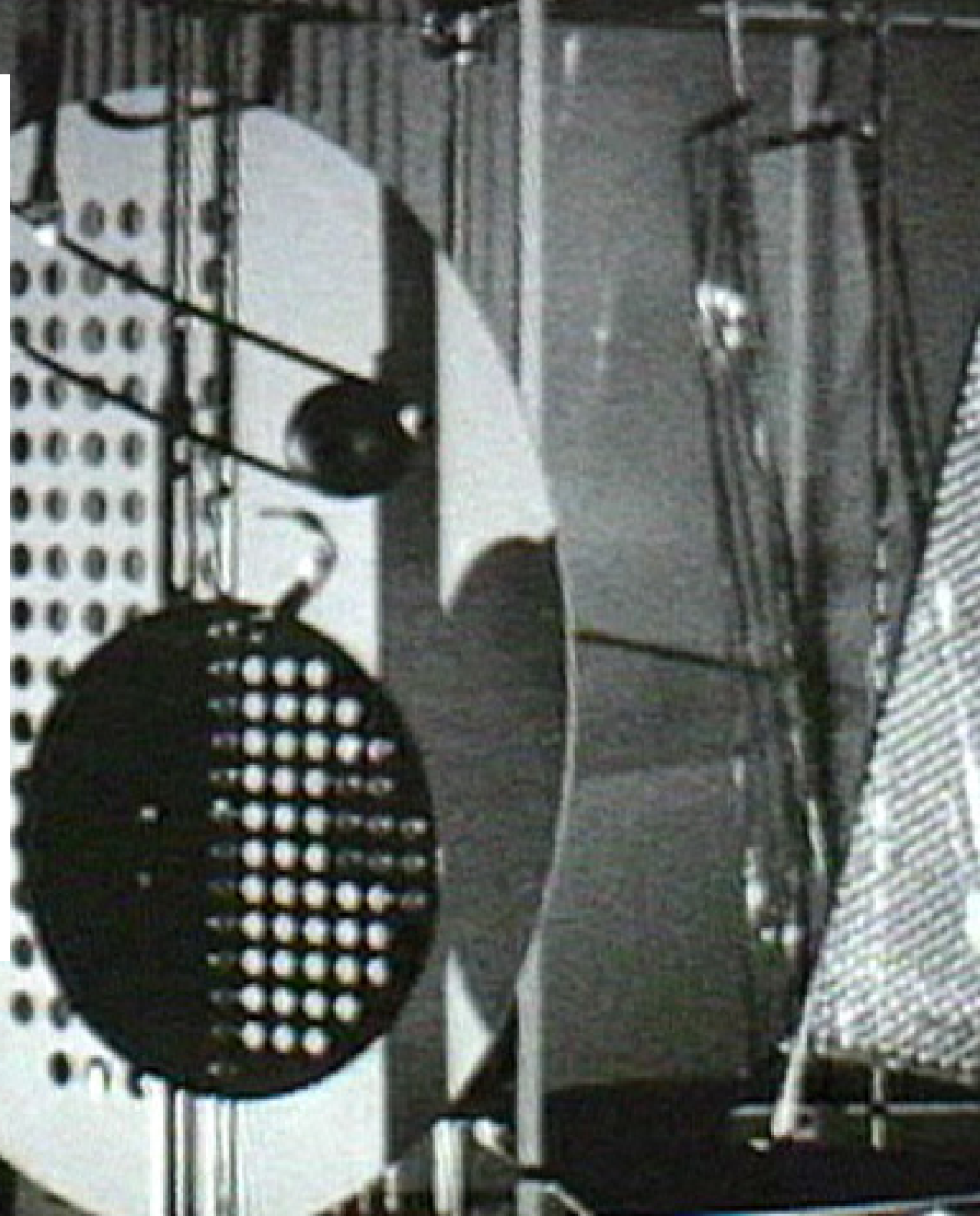
JOHANNES LUEBBERS currently teaches at the West Australian Academy of Performing Arts, lecturing in jazz arranging. He is also president of the Perth Jazz Society, an 'Associate Artist' with the Australian Music Centre and is co-founder of the independent new music label Listen/Hear Collective. For this unique performance Johannes has convened two other Perth Jazz greats; Daniel Susnjar on drums and Simon Jeans on guitar.



KYNAN TAN
interpreting
LICHTSPIEL SCHWARZ WEISS GRAU
(Laszlo Moholy-Nagy, 1930)

This film documents the Light-Space Modulator, Laszlo Moholy-Nagy's kinetic sculpture made in Berlin, Germany, in collaboration with Stefan Seboek.

KYNAN TAN is an artist who utilises digital processes to create works that investigate networks, data transference and relational structures between multiple senses. These works take the form of multi-screen audio-visual performances, installations, 3D-printed sculptures, improvised sound, and kinetic artworks involving speakers, amplifiers and LED lights. Kynan has been the recipient of several fellowships and development grants including a DCA Young People and the Arts Fellowship (2013), Australia Council Artstart grant (2013), and was a participant in the JUMP Mentorship Program (2012), studying with renowned audio-visual artist Robin Fox.



BCF (Mace Francis, Ben Collins & Greg Brenton)

interpreting

UN CHIEN ANDALOU

(Luis Bunuel, 1928)

Un Chien Andalou (An Andalusian Dog) is a 1928 silent surrealist short film by the Spanish director Luis Buñuel and artist Salvador Dalí. It was Buñuel's first film and was initially released in 1928 with a limited showing at Studio des Ursulines in Paris, but became popular and ran for eight months. The film has no plot in the conventional sense of the word.

MACE FRANCIS is a passionate believer in, and advocate of original Australian large ensemble jazz music, forming his own 14-piece ensemble in 2005 – the Mace Francis Orchestra (MFO). For his compositions Mace has been awarded an APRA Professional Development Award, the Italian international composition prize, "Scrivere in Jazz", was a finalist in the 2010 Freedman Jazz Fellowship performing at the Sydney Opera House and in 2013 was nominated for an Australian Bell Award. Mace Francis has here convened two of his close collaborators; Ben Collins on sax and Greg Brenton on Drums.



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MARK CAIN, ESFANDIAR SHAHMIR & SANSHI

interpreting

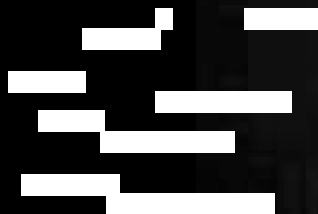
EMAK-BAKIA

(Man Ray, 1926)

Emak-Bakia (Basque for Leave me alone) is Man Ray's surrealist masterpiece, a kaleidoscope of images, transfixing and astoundingly beautiful. Subtitled as a cinépoème, it features many filming techniques used by Man Ray, including Rayographs, Double exposure, soft focus and ambiguous features.

Renowned Fremantle-based improviser and world music aficionado MARK CAIN is well known to *The Cinematic Scores* event, having performed twice with his ensemble Daramad and solo. Here, he is joined by Persian ney maestro, ESFANDIAR SHAHMIR, and distinguished didjeridoo player SANSHI. This trio of exquisite musicians have only recently met and started improvising together making their appearance at The Cinematic Scores IV their second performance only.

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