



राष्ट्रीय आधुनिक
कला संग्रहालय
NATIONAL GALLERY
OF MODERN ART



National Gallery of Modern Art, Bengaluru

(Ministry of Culture, Government of India)

in collaboration with

Bangalore Film Society

presents Screening of films

SOUND *in* Cinema

<p>Friday 13-07-2018 A Man Escaped Robert Bresson France 99 minutes 1956</p>		<p>Saturday 14-07-2018 Stalker Andrei Tarkovsky Soviet Union 161 minutes 1979</p>
	<p>Sunday 15-07-2018 Come and See Elem Klimov Soviet Union 142 minutes 1985</p>	
<p>Tuesday 17-07-2018 Caché Michael Haneke France 118 minutes 2005</p>		<p>Wednesday 18-07-2018 Tabu Miguel Gomes Portugal 118 minutes 2012</p>

Film screening will start @ 5.00 p.m. Entry free, on first come first serve basis

All the above films will have English subtitles

Coffee-Tea will be served after the screening

Auditorium, National Gallery of Modern Art,

#49, Manikyavelu Mansion, Palace Road, Bengaluru - 560052

Telephone: 080 2234 2338, Telefax: 080 2220 1027

e-mail: ngma.bengaluru@gmail.com

Web: http://ngmaindia.gov.in/ngma_bengaluru.asp

Twitter: [NGMABengaluru](https://twitter.com/NGMABengaluru)

Web: http://museumsofindia.gov.in/repository/museum/ngma_blr

Facebook: [NGMABengaluru](https://www.facebook.com/NGMABengaluru)

Youtube: [NGMA Bengaluru](https://www.youtube.com/NGMABengaluru)

Sound in Cinema

"Knowledge is memory... Memory is Sound...Ours is a culture transferring knowledge through generations down to the present by its oral/aural narrative tradition. Our society has come to forget this altogether."

Today, mankind lives in societies besieged by noises. The sound in cinema is a subconscious art; an art operating in the human subconscious. Only a sound director can deconstruct it most artistically".

— Resul Pookutty, sound designer

"The eye solicited alone makes the ear impatient; the ear solicited alone makes the eye impatient. Use these impatiences."

—Robert Bresson

Sound design can be a creative and powerful tool capable of filling a film with different emotions, or even changing the speech behind the film. The role of the sound designer and the importance of sound design are relegated to secondary position, ignoring how essential they are in building a film. The mixing stage is the process capable of providing meaning in any film, and the Foley recording is the process capable of inventing sounds for a film. One of the reasons the sound design is discreet is the tradition of making it "invisible". A classical film would tell us that a good sound design is the one an audience is unable to perceive.

"Sound" refers to everything we hear in a movie — words, sound effects, and music. Sound is used in film to heighten a mood, provide us with information about the location of a scene, advance the plot, and tell us about the characters in the story. There are two categories of sound in film Diegetic and Non-Diegetic. Diegetic sounds refer to all those audio elements that come from sources inside the world we see on the screen, such as dialogue between characters, doors slamming, sounds of motor vehicles used in the film, footsteps, etc. Non-Diegetic Sound refers to all those audio elements that come from outside of

the fictional world we see on screen, including the musical score and sound effects coming from outside the space of the story on screen.

13th July, 2018, Friday

A Man Escaped | Directed by Robert Bresson | France | 99 minutes | 1956

Robert Bresson's *A Man Escaped* illustrates how a variety of sound techniques can function throughout an entire film. The story takes place in France in 1943. Fontaine, a Resistance fighter arrested by the Germans, has been put in prison and condemned to die. But while awaiting his execution, he works at an escape plan, loosening the boards of his cell door and making ropes. Throughout the film, sound has many important functions. As in all of his films, Bresson emphasizes the sound track, rightly believing that sound may be just as cinematic as images. At certain points in *A Man Escaped*, Bresson even lets his sound technique dominate the image; throughout the film, we are compelled to listen. Indeed, Bresson is one of a handful of directors who create a complete interplay between sound and image.

14th July, 2018, Saturday

Stalker | Directed by Andrei Tarkovsky | Soviet Union | 161 minutes | 1979

Tarkovsky stated that in a perfect sound design, we mustn't be able to recognize the difference between music and noises. "*Stalker*" was his most extreme case for this theory, making his composer create most of the sounds for the film, including some of the film noises performed on a synthesizer. He also wanted to mix Western and Eastern music for the score. Performing Western tunes on Oriental instruments and vice versa, Tarkovsky had the idea that both worlds could coexist, but might not be able to understand each other. One of the iconic scenes with these ideas is the very first scene of the film where we see a couple in a room. In the director's frozen shot style, we hear a lot of industrial noises without a clear precedence. The next scene shows a character in the middle of an industrial landscape and we hear the same sound, but with a more coherent image. All this playing creates an uncertain psychological atmosphere for the audience, and these kinds of experiments are all around in "*Stalker*".

15th July, 2018, Sunday

Come and See | Directed by Elem Klimov | Soviet Union | 142 minutes | 1985

Probably the most interesting and atmospheric scene of this Soviet classic is the moment when Florya (Aleksei Kravchenko) hides behind a cow in the middle of a foggy night. But the key element of the unsettling feeling is given by the sound of those bullets. "*Come and See*" presents one of the most special Foley uses on bullets. Instead of the typical shot sound that we are so used to, these are sniper bullets and you can hear how they are cutting through air. The fear is all around the

scene, with total silence interrupted by these bullets. This must be the greatest example, but “Come and See” is full of this special way of using silence. The fear is all around, and like these bullets, there are explosions or screams interrupting this big silence.

17th July, 2018, Tuesday

Caché |Directed by Michael Haneke| France| 118 minutes| 2005

Haneke, like Fassbinder, has a special interest in our social relationship with media. “Caché” is defined commonly as a thriller, but some of the scenes play totally as a horror film. Haneke plays with the background sounds in different ways. For example, in exterior shots everything sounds curiously low, especially in the quite static shots of the house. In interiors, this low volume plays on a bigger level, making every step or movement the only sound we can hear.

18th July, 2018, Wednesday

Tabu|Directed by Miguel Gomes Portugal |118 minutes|2012

In the last few years, there has been a new interest from different directors to recreate or to take heavy influence from silent cinema. “Tabu” try to establish a fluid dialogue between those codes and our modern codes. The pluri-narrative of the film, the way the characters move, and the cinematography reflect this dialectic struggle. But, like in most Gomes’ films, the sound is maybe the wildest and most experimental element. But what can happen when the reference is silent cinema? Gomes plays with this challenge through the entire film. We see a fountain with water, but we don’t hear the water move; instead we can hear trees on the back of the screen. To hear the forest heavily inside a room and having a quiet one in a forest scene, all of these mixing devices are made to give a hint of the fiction of film sound.