



MASSACHUSETTS MULTICULTURAL FILM FESTIVAL “Endings/Beginnings”



Interdepartmental Program in
Film Studies

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Decasia
(3/8)

Decasia

with LIVE ORCHESTRA

Directed by Bill Morrison

Screening Date: **March 8, 2017**

7:30pm, **UMass Amherst Fine Arts Center Concert Hall** (<https://goo.gl/maps/r5RShLEtWs62>)

****Note special location.****



(<http://billmorrisonfilm.com/feature-length-films/decasia/1>)

(2002, dir Bill Morrison, USA, 70 min)

A meditation on life and death, endings and beginnings, this mesmerizing, sublime, hypnotic work is a celebration of cinema, temporality, and the ephemeral. Bill Morrison's film is a singular, poetic montage of decomposing, found movie footage marked by the swirling abstractions of nitrate emulsion and cut together to the stripped-down rhythm of Michael Gordon's original modern score.

In collaboration with the UMass Amherst department of Music and Dance, a **live performance** by the UMass Amherst Symphony Orchestra will perform Michael Gordon's original score, Ng Tian Hui conducting.

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(<http://billmorrisonfilm.com/feature-length-films/decasia/1>)



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Introduction by Andrew Ritchey, UMass Amherst.

Conversation and Q&A with director Bill Morrison, composer Michael Gordon, conductor Tian Hui Ng, and Shawn Shimpach.

Bill Morrison is an American, New York-based filmmaker and artist. His films often combine rare archival material set to contemporary music, and have been screened in theaters, cinemas, museums, galleries, and concert halls around the world. Also known for *The Film of Her* (1997) and *Light Is Calling* (2004).



(http://www.imdb.com/name/nm0994484/bio?ref_=nm_ov_bio_sm)

Michael Gordon merges subtle rhythmic invention with incredible power in his music, embodying, in the words of The New Yorker's Alex Ross, "the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism." Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles and major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of mysterious introspection and brutal directness.