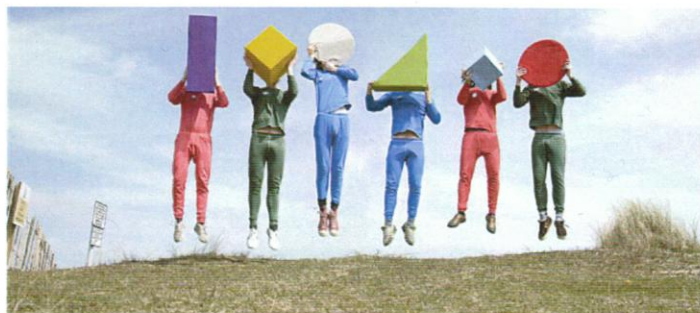


Darklight X | 8-10 October 2009

Media Report by Christine Monk



**DARKLIGHT FESTIVAL
MEDIA REPORT
8 - 10 October, 2009**

PRESENTED BY CHRISTINE MONK

Sunday 27 September

Sunday Times

Culture Magazine: Double page feature on Brendan Muldowney's Savage with large colour photo.

October 2009

Totally Dublin

Interview with Brendan Muldowney on his film Savage.

October 2009

Totally Dublin

Overview of Niall Sweeney's Revolver, includes image.

Thursday 1 October

The Evening Herald

Double page feature with Mark Romanek on his music videos and filmmaking, includes large colour photo. Also an article on Hotel Darklight.

Friday 2 October

The Irish Times

The Ticket: Overview of the festival and events with animation image in.

Friday 2 October

Irish Independent

Preview of this years highlight events with image.

Sunday 4 October

Sunday Tribune

T2 Magazine "Book That Changed My Life". Derek O'Connor on Ways Of Seeing by John Berger.

Monday 5 October

RTE TV – ICE Program

Michael Connolly and Calvin Rowe (aged 12) did segment promoting Animatazz Workshops.

Wednesday 7 October

RTE Radio One – Arena

Mark Romanek was interviewed by Sean Rocks for feature interview ahead of his appearance at Darklight.

Thursday 8 October

Metro

Outline of festival highlights highlighting music and film events with image.

Thursday 8 October

Le Cool

Preview of festival and ten year anniversary with Revolver image.

Friday 9 October

The Irish Times

The Ticket. Full page feature with Anna Troberg of Pirate Party by Davin O'Dwyer.

Saturday 10 October

Le Cool

Overview of Mark Romanek's work and the festival's screening and Q&A at the Lighthouse Cinema.

Sunday 11 October

Sunday Tribune

T2 Magazine, The Diary by Ken Sweeny. Short brief on types of events following the launch.

Thursday 15 October

Newstalk – Culture Shock

Fionn Davenport recorded interview with Mark Romanek at talk for broadcast on the show.

December 2009

ArtReview

Running visual art review of Willie Doherty's installation at Darklight.

Film

Is it ever right not to turn the other cheek, but to strike back and meet violence with violence? Brendan Muldowney's bracing debut feature, *Savage*, confronts



the ugliness of the rage within us, says Pavel Barter

Having lived in Dublin's city centre for the past decade, Brendan Muldowney has learned how to distinguish the sporadic screams outside his window. He knows the difference between the sound of drunken jest and violent rage, and, on occasion, has looked out to see someone running in terror from a baying mob, or startling acts of brutality such as a gang kicking a man to the ground. Even as a teenager, he was sensitive to violence portrayed in the media, violence that seemed stitched into the fabric of Irish society.

He vividly recalls seeing photographs of the British army corporals Derek Wood and David Howes, who were dragged from their car by an angry mob at Milltown cemetery in Belfast in March, 1988, during the funeral of Kevin Brady, who had been killed by loyalist gunman Michael Stone. The two corporals were beaten and shot, their bodies stripped to their underwear, left on waste ground.

"It's so brutal, primitive and savage," says Muldowney. "How are people pushed to certain limits? When I saw the photographs of those soldiers, what struck me were not the bruised bodies, but the Y-fronts. So personal a thing, so humiliating. I felt heartbroken and sickened."

Yet Muldowney was also fascinated. During his youth he was transfixed by the story of Bernard Goetz, a man who turned vigilante on the New York subway in 1984, shooting four men whom he claimed were

about to rob him. At the time, recalls Muldowney, there was much discussion about how far one should go to protect oneself. Is it right to meet violence with violence? At what point does defence turn into abject rage? These were the thoughts that guided *Savage*, the writer-director's debut feature, which is due to be shown at the forthcoming Darklight film festival.

In the film, Paul (Darren Healy) is a press photographer who is robbed of his masculinity after a vicious assault in a Dublin alley. Unable to readjust, and ridden with fear, he metamorphoses from victim into aggressor. *Savage* is the anti-*Once*, turning Dublin into a Dantean hellhole reminiscent of the New York of Martin Scorsese's *Taxi Driver*. Muldowney captures this nightmarish vision superbly, rifling on tricks by cinematic masters – dramatic chapter shifts, as per Stanley Kubrick's adaptation of *The Shining*, and the audio manipulation of Hitchcock – to create a snowballing sense of dread.

Indeed, Muldowney excels in dark forces, having made a number of short films over the years concerning death, terror, and revenge. In *Savage*, he explores the corrupting power of violence and salacious media coverage of heinous acts, but he says he did not set out to comment on post-Celtic tiger Ireland, as John Boorman did (ineffectively) in *A Tiger's Tale*, or to play on the idea of retribution as a social and political strategy, as in Neil Jordan's recent vigilante thriller

The Brave One. Indeed, despite the occasional ruckus outside his window, he says the film has little to say about Dublin.

"All I did was add the sounds, the feelings of town," he says. "I feel very safe living in the city centre. You don't have a problem walking out the door, because you get used to it. I wasn't specifically trying to make a comment about Dublin. I was focused on trying to engineer something so that whatever this character goes through is simply his reality. I was completely devoid of the bigger picture: it was just about driving his story."

In *Savage*, Muldowney's agenda is to assault the senses. "Rather than having a plot or message, or any cerebral point to it," he says, "the most important thing was to have a visceral impact so the audience would feel something. I wanted it to have an impact and I wanted it to be shocking. Part of the whole purpose was to make violence as ugly as it could possibly be."

Yet the 40-year-old Muldowney is polite and pensive in person. He was born in Newcastle, to Irish parents who returned here when he was five. As a teenager, he devoted himself to sports, representing Ireland as a slalom canoeist. After school, he moved to London to get into the film business, whereupon he spent a year and a half dossing. He returned in 1990 and joined a course at the National Film School in Dun Laoghaire. His first short, *The Blind Lemmings Story* (1994), a surreal caper about two feuding families,

showed elements of style that recurred in his subsequent work: absurd scenarios and characters pushed to unnerving extremes; his ideas often so outlandish that, even when played straight, the effect was over the top.

Despite his early promise, he found it difficult to kick-start his career – his 1998 feminist parable, *Retribution in the Year 2050*, proving somewhat clunky. Aware of his shortcomings as a director, he returned to DIT in 1999, where he met Conor Barry, who became his producer. Muldowney honed his craft, moving from dialogue-heavy shorts, such as *The Message* (2000), a preposterous religious fable, to darkly moving affairs that included *Innocence*, which won best Irish short at the Galway film festival in 2002.

He also proved adept at working with actors in a field where wooden performances are common. Ailish Symons skilfully emoted





Physical graffiti: Muldooney, who once represented Ireland as a stalom canoeist; far left, Darren Healy in *Savage*

the perils of vanity in *Beauty Queen* (2003), while Healy, a relative unknown, is remarkable as a man on the edge of sanity in *Savage*. By the time Muldooney made *The Ten Steps* (2004), a straightforward yet unsettling ghost story, he had gained his own cinematic voice, for all the good that it did him. Short films might impress festival juries, but they tend not to pay the rent.

"I'm not happy about that, but I am resigned to it," he says. "What else can I do? Making films is what I want to do. I get so much joy out of it. I don't even think about giving up because it's not an option. I've done so much of this, I love it and want it to continue. I want to make bigger and better films."

With *Savage*, Muldooney and Barry did not make life easy for themselves. Although the Irish Film Board helped out, the director

'Maybe there are more insights into human nature to be found within the struggles with darkness. The more you delve in, the muddier it becomes'

and producer were met with blank faces from financiers and sales agents when they pitched the screenplay in 2006.

"There was no appetite for it at all," says Muldooney. "They said, 'It's too dark. It's not an easy genre, or a comedy, and it doesn't have a star attached.' You know, the best piece of advice we got was, 'You should just make this yourselves'. So we did."

Although their can-do attitude brought the film to fruition, Muldooney and Barry still face the challenge of getting it to audiences. The director, however, remains committed to his craft, and is currently adapting *In Love with the Dead*, a horror story by the Japanese author Kei Oishi.

"We are making it like a dark Harold and Maude crossed with a Hitchcock thriller," he says. "It's even darker than *Savage* — darker on the surface, only it has so much more

heart. The atmosphere and mood are about life and beauty. Yes, it's a hard sell."

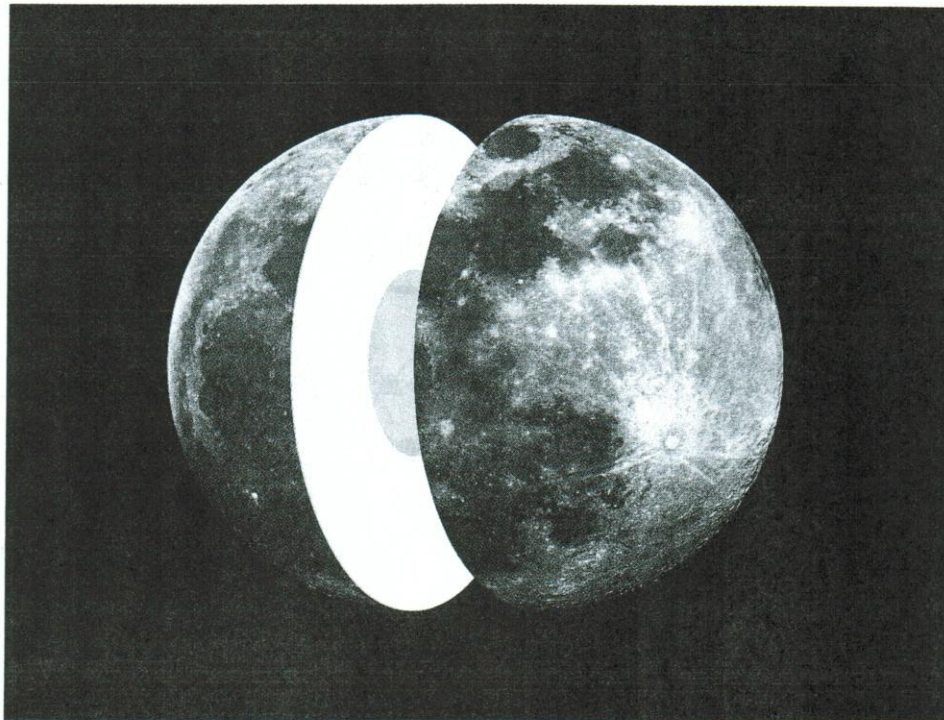
What is it about dark matters that fascinate Muldooney? It's telling that, at one point in *Savage*, a police officer asks the protagonist where he lives; he gives Muldooney's own address. In the director's mind, one of the most terrifying aspects of violent imagery, whether on the streets or in the media, is that it makes us aware of our own moral fallibility. In other words, the potential for rage is within us all.

"Maybe there are more insights into human nature to be found within the struggles with darkness," says Muldooney. "The more you delve into those moral questions, the muddier it becomes." ■

Savage is screened on October 9 at Dublin's Lighthouse as part of the Darklight festival

Totally Dublin October 2009

Must Be The Moon :: You're probably sick of Beatles reissues at this stage. Niall Sweeney, half of graphic studio Pony (we're not sure which half), is offering an altogether different kind of Revolver at this year's Darklight X festival. Hammering two decades of experience in the flowering cultures of clubbing and digital media into a two hour extravaganza (through the use of puppets and suspended drag queens), Revolver's hyperactive press release promises "stories of incident in confabulations of the high- and low-brow past/present/future, some transgression, Sean-nós and a few grams of synaesthesia." Just our bag.



Totally Dublin October 2009

A HISTORY OF VIOLENCE BRENDAN MULDOWNEY'S SAVAGE DEBUTS

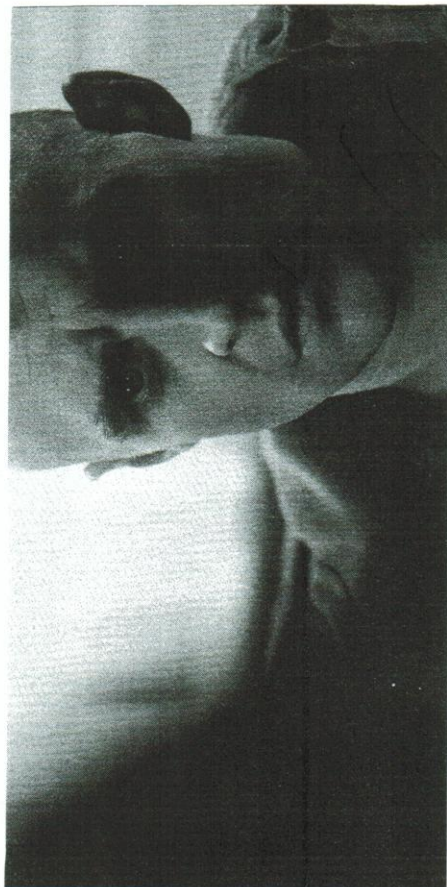
words // AOIFE O'REGAN

A young man's despair following a brutal assault soon descends into a consuming desire for revenge in Brendan Muldowney's exploration of the nature of violence at its most vicious and primal. Here the director explains the thought processes behind his first feature film, *Savage*, to be screened at the Lighthouse cinema as part of the Darklight festival, and the questions of morality it inevitably poses.

You've cited Casper Noe's *Irreversible* as one of the influences behind *Savage*. Are you happy for your film to fall into that attack/revenge category or do you think of it as a standalone piece?

When you reference another film like that you can become very trapped by it. I used that reference to explain what I was trying to do with the ending of *Savage*, which I wanted to be very visceral. *Irreversible* has an extremely visceral scene at the beginning. Other than that they're completely different. *Savage* is a revenge film, yes, but there are many different influences behind it, some of which aren't films. I was always fascinated by a case called the Subway Vigilante in 1980s New York where a guy called Bernhard Goetz shot six people he claimed were mugging him. When the case came to court it turned out that they were just begging. It eventually transpired that Goetz had been mugged in the past and had taken to riding the subways with a gun looking for trouble. That story is the main kernel of thought behind it.

Were you trying to address the moral ambiguity of whether or not revenge is ever justified?



Yes, but it's quite complex. I can understand how someone who's been very badly wronged might be angry and confused and take that anger out on someone other than the original person who wronged them.

What I was leaning towards is that perhaps there's that potential in us all and therefore we can empathise. It's shocking what people are capable of and how brutal they can be towards one another. However, it was important for me to include a visceral scene of raw violence at the end that goes beyond intellectualising.

The film is mainly about the protagonist Paul's transformation. In that respect it's quite a character-driven story placing a lot of trust in the competency of the lead actor. How did you find the process of trying to cast the right person for the role?

Thankfully when we cast Darren Healy our worries were over. He invested a lot in the part and really got under the skin of the character. While writing the script I was in talks with my producer about who to choose for the role. We kept coming back to Darren as a possibility. My producer had worked with him and said he was great so we arranged the meeting. I had also seen and liked him in various things. Luckily he suited the script.

People have honed in on the gender issues *Savage* explores, interpreting it as a study of what constitutes masculinity and the complexities of it. What is your take on these interpretations? Were they something that you intended to address?

I was always most interested in the essence of violence and why people become violent. I wanted to explore why testosterone plays such a major role in violent behaviour and why men in particular have a tendency towards violence.

Savage has generated significant discussion as a result of its subject matter. What do you make of the controversial tag it has acquired?

I suppose when you make a film that is extreme in any way you know what you're letting yourself in for. I can't say I wasn't expecting it. I could be judged in many different ways because it's an extreme film but I stand by what I made. It was never going to be a tea party.

Savage plays as part of this month's Darklight X festival. For a full programme see www.darklight.ie

THE EVENING HERALD
Thursday, October 1, 2009

HOT OFF THE PRESSES



CROSSOVER KING:
*Romanek has
switched to features
but says there is still
a Hollywood stigma
about music videos*

TALES FROM THE

Mark Romanek, guest of honour at this year's tenth Darklight Festival, tells **KATIE BYRNE** about the creative link between music videos and filmmaking

WHILE THE Darklight Festival has gone from strength to strength since its inception in 1999, its mission has remained resolute: to showcase boundary-breaking creative work, whether the medium be art, film or technology. More avant garde than a traditional film festival and less technical than a digital expo, Darklight's ambition



is to blur the boundaries of both disciplines while making it accessible to both established and emerging artists.

"It's our ten-year anniversary, but we want to do what we always do: look forward, rather than back," says programme director Derek O'Connor.

"We want to keep people on the cutting edge of technology, filmmaking and visual arts and the space in between.

"There's a lot of amazing work coming out of Ireland. We're not concerned about reputation, rather we're trying to champion the emerging artist."

As such, this year's programme is a smörgasbord of film screenings, workshops and masterclasses with leading luminaries such as Mark Romanek, and it promises to appeal to anyone of a creative bent...

You know Mark Romanek. Really, you do. Perhaps not by name but certainly by his body of work. He's the director behind seminal music videos like *Are You Gonna Go My Way* (Lenny Kravitz) and *Devil's Haircut* (Beck).

So iconic is his work that two of his videos, *Closer* (Nine Inch Nails) and *Bedtime Story* (Madonna) have been made part of the permanent collection in the Museum of Modern Art in New York; and he is the creative genius behind the video for Johnny Cash's cover of Nine Inch Nails' *Hurt*, an existentialist retrospective of the artist's life. It was received by music fans as an

epitaph of sorts and its poignancy has been seared into the consciousness of anyone who has watched it.

It's the type of performance that could only have been elicited by someone who wanted to draw out the raw truth: the joy and the suffering of the human spirit.

But though his name may be synonymous with the music industry, Romanek hasn't made a music video for three years. Instead, he's shifted his focus to feature films. He has just returned from the test screening of *Never Let Me Go*, an adaptation of the Kazuo Ishiguro novel about the lives of three people who come of age at an English boarding school.

"We're in the tail-end of post production. We tested the film in LA, London and New York and audiences are finding it thought-provoking and moving at the same time. A lot of people have had to go to the loo to compose themselves as they've found it very upsetting. It's based on this wonderful novel and people are finding it very powerful."

Currently putting the finishing touches to *Never Let Me Go* in London, Romanek has been invited to the Darklight Festival as the guest of honour. He will be hosting a Screen Training Ireland workshop and a public interview on Saturday, October 10th, and his presence has helped create a real buzz about this year's festival. For his part, Romanek says that he was impressed by the diversity of work on offer at the Darklight Festival.

Among Romanek's best work is the 2002 sleeper hit, *One Hour Photo*, which he wrote (in just three weeks) and directed.

It's the story of a photo clerk's fixation with a young suburban family and the fine line between loneliness and obsession. Robin Williams stars and he delivers a performance so dark and sinister that it haunts you for days afterwards.

"I was always fascinated by those big, bright American discount department stores and I thought it was a great milieu for a movie. So when I glanced at the one-hour photo clerk, this whole movie flooded into my head in the spirit of Francis Ford Coppola's *The Conversation* — not that it's even nearly as good as that."

The movie's chances of success increased tenfold when Williams came on board. "He just connected with that character and as an actor he got a desire to be that guy. We had lunch and I said it to

Ten aspiring filmmakers have been given their chance

LAST YEAR AT THE DARKLIGHT FESTIVAL, several Irish filmmakers participated in a budget project, known as the Dublin Four Day Movie. This year, a hotel was taken over and ten filmmakers were given a week to produce a film using it as a setting. We spoke to Hotel Darklight's co-producer and two participants.

DECLAN LYNCH, CO-PRODUCER

Meeting Alan Keane (co-producer on Hotel Darklight) clinched it. He's also a writer, so we started talking about stories and movies we liked. From there everything flowed rapidly



until we went into production. The most difficult thing is operating a project without budget. But we've been lucky with the group. It is a great showcase of talent.

SINEAD FAGAN, PARTICIPANT (AND HQ WRITER) (HEAVEN IN A WILDFLOWER)

Patience is key in scriptwriting. It can take months for even the tiniest triumph, so the brilliant thing about Hotel Darklight for me has been how quickly it has all come together. I submitted my ideas for the project in late August and am now looking forward to seeing my short film, *Heaven in a Wildflower*. I use the term 'my' loosely, because at this stage so many other talented people have invested their time and energy into it.

IAN WHELAN, PARTICIPANT (ITALIA 90, PICTURED)

When Hotel Darklight asked me to take part, I jumped at the opportunity — it's a fantastic concept. The one thing that surprised me was the burden of making sure I do justice to someone else's words. The film itself is a fun little piece with a bitter, nasty twist at the end. The time was tight but constraints heighten creativity. I was fortunate to have a great crew and fantastic actors to work with, so it made the shoot go so much easier.

The film closes the Darklight Festival on Oct 10th. All proceeds from the film go to Dublin's RADE organisation and the Simon Community

DARK SIDE

HOT OFF THE PRESSES

HQ
THE BIG READ

Stanley Kubrick is being celebrated — without his films

JOHN MAGUIRE is the curator of Stanley Kubrick: *Taming Light*, a group exhibition of 25 new works from Irish and international painters, photographers and illustrators, paying tribute to the life and work of Stanley Kubrick

HOW DID THE IDEA FOR THE EXHIBITION COME ABOUT? I wanted to mark the tenth anniversary of Kubrick's death in some way that didn't involve passively watching a retrospective of his films. The idea to mount an art exhibition came when I was at the Berlin Film Festival in February and I photographed some graffiti of Jack Nicholson in *The Shining* painted between two pillars on a massive wall. Instead of a terrifying knife, Nicholson was holding a can of spray paint, which I thought was clever and witty. I took the photograph back to Dublin and showed it to a few artist friends of mine and the notion for a group art tribute took off. The artists in *Taming Light* are paying tribute to Kubrick through their art, which is entirely separate from his films.

DID YOU OVERSEE THE CREATIVE PROCESS? When I sat down to compile the roster of artists, I asked them to send me a note on which film they were most inspired by. Almost all of the illustrators plumped for *A Clockwork Orange*, because it is such an iconic, graphic film. But, unless I wanted to call the exhibition "25 Portraits of Skinny Thugs In Bowler Hats", it was a case of first come, first served.

WERE ALL THE WORKS CREATED ESPECIALLY FOR THE EXHIBITION? Barring one or two pieces that were just too good to pass over, all the work was created for the exhibition.

WILL THE LIGHT HOUSE CINEMA BE SHOWING ANY OF KUBRICK'S FILMS IN ASSOCIATION WITH THE EXHIBITION?

No, *Taming Light* is about how Kubrick's images remain a vibrant part of the visual landscape and a touchstone for a new generation of image makers. I think all the work in the exhibition is brilliant, but I wouldn't be comfortable placing it beside any of Kubrick's films. The films are the films; what we are trying to do with *Taming Light* is pay tribute to a hero.

Stanley Kubrick: *Taming Light* runs daily at the Light House Cinema, Smithfield, until October 31st. Admission is free

Continued from page 9

him as a long shot because I didn't have those aspirations at the time.

"I had seen him play an intensely dramatic role in *Seize the Day* and a crazy bad guy in an adaptation of *The Secret Agent*, so I had no issue about him as an actor. My concern was whether he could disappear into this character.

"The character was a nobody and Robin Williams is no nobody. We ended up discussing it and we agreed that he would change his appearance."

The extraordinarily talented Romanek has been at both ends of the film business, as screenwriter and director and everything in between.

It's allowed him a uniquely objective voice on the question of whether screenwriters should receive equal billing to directors.

"Wow, that's a tough question... I do believe that there are auteurs, in the sense that there are filmmakers with very strong voices and their voices are communicated on to the screen without a lot of compromise.

"When you look at a Kubrick or a Scorsese or

generally there's a little bit of a pejorative when you mention the phrase music video because it brings to mind 'junk'.

"However, when you look at the crop of music video directors like Spike Jonze, David Fincher and Chris Cunningham, these guys are clearly great filmmakers in whatever medium they work in."

He's right. Examine the CVs of many of the world's greatest directors and music videos will



EXPOSED: Romanek wrote and directed Robin Williams in the 2002 hit *One Hour Photo*, a dark tale about obsession

feature. Martin Scorsese directed Micheal Jackson's *Bad*; Paul Thomas Anderson directed many of Fiona Apple's videos and Gus van Sant has been making music videos since the early 90s, most recently *Desecration Smile* by the Red

"AUTEURS ARE FILMMAKERS WITH VERY STRONG VOICES AND THEIR VOICES ARE COMMUNICATED WITHOUT COMPROMISE"

a Jean Luc Goddard film, it is obvious that they are the auteur of that language and tone.

"However, I think those guys would have to admit that it is a massively collaborative process. In some instances, I would say the writer does deserve equal billing with the director. In other instances the director — especially if he wrote part of the script himself — is clearly more the author of the movie."

What about the transition from music video to feature film directing. Is there a snobbery associated with it in Hollywood? "I guess it depends if you direct really crappy music videos or really great feature films. I would say

Hot Chili Peppers. There's also a more literal interpretation of cinematic models amongst bands these days. Noah and the Whale recently released a film alongside their new album and the Arctic Monkeys drew on the talents of scribe Paul Fraser (*Somers Town*, *Dead Man's Shoes*) to write and direct *Scummy Man*, a short film based on the song *When the Sun Goes Down*.

"In a way I'm like some old dinosaur — I haven't made a music video in three years simply because I became more interested in making feature films."

As he segues into feature-film directing, I can't help but sense that he's leaving the music video industry behind. Even so, there is no doubt that his music video legacy will endure as his feature film career prospers.

"Be daring and sincere," he responds (referring to an interview he read with Stanley Kubrick) when I ask him what his tenets are for first-time film directors.

It's advice he, like Kubrick before him, certainly heeded. ■

The Darklight Festival runs from 8-11 October. For more information, visit www.darklight.ie



Irish Independent

Friday, October 02, 2009

SPECIAL ARTS EVENT

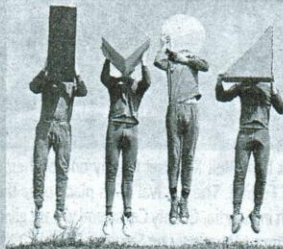
Darklight X: New World Order

The Darklight digital film festival has been going for a decade now, and this year's festival, which runs from Thursday to Sunday next in Smithfield, Dublin, has a wealth of treats on offer – both of the virtual and real-world variety – in Smithfield in Dublin, centred around the Lighthouse Cinema.

Legendary music video director Mark Romanek, the man behind the classic video for Johnny Cash's *Hurt*, will give one of the public interviews.

Turner Prize nominee Willie Doherty will premiere a new video installation based on Dublin's shifting landscape, which is titled *Three Potential Endings*.

In *Hotel Darklight*, ten Irish filmmakers will conspire to produce a feature film in



IN A DARK ROOM: The Darklight digital film festival, which runs in Smithfield next weekend, has a wealth of treats on offer, including work from Synth Eastwood, above

seven days, and performance artist Amanda Coogan will lead a weekend-long performance lab.

There are also, of course, movies: the world premiere of *REM Live at the Olympia* (which, from an excerpt online at www.darklight.ie, looks stunning), the debut of *Virtual Cinema 2.0*, which is the Irish Film Board's latest round of cutting-edge online short films, and a screening of *Savage*, the most controversial Irish movie of 2009.

The Irish Times, The Ticket

Friday, October 02, 2009

REELNEWS

By Donald Clarke

Digital festival includes vid art and animation

The perennially weird, consistently fascinating Darklight Festival kicks off on Thursday in and about Dublin's Smithfield district. The three-day, digitally focused event, which seeks to explore "creative synergies", will see *Three Potential Endings*, a video installation by Turner-nominated artist Willie Doherty, receive its Irish premiere. And Brown Bag, the animation house behind *Give Up Yer Aul Sins*, is set to receive a much deserved retrospective.

Anna Troberg, the vice-

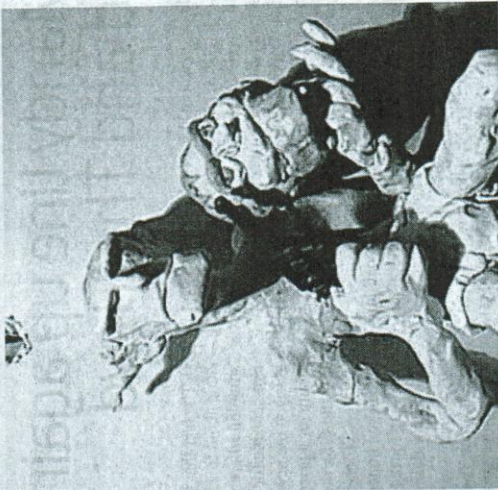
chairwoman of Sweden's Pirate Party, a movement dedicated to reforming copyright law, will certainly have something to say about the Pirate Bay controversy in her public discussion.

Another high-profile guest will be pop video and film director Mark Romanek. The man behind *One Hour Photo* will be on hand to discuss his work on videos for artists such as Jay-Z, Nine Inch Nails and Johnny Cash.

The Darklight festival emerged in 1999 as a way of enabling artists and film-

makers to integrate new technologies into their work, and share the resulting innovations with audiences and fellow practitioners. This year the Light House Cinema will host many events including, as mentioned here last week, *Turning Light*, an exhibition inspired by the films of Stanley Kubrick.

Darklight's suave trailer can be found at www.youtube.com/user/DarklightFestival. Further details are available at www.darklight.ie. Darklight runs from October 8th to October 11th.



Donegal film-making collective Nartystation will be Darklight for a night of "movies, music, madness, misanthropic behaviour and common or garden mayhem". Saturday at 8pm at the Cobblestone Pub, Smithfield

Sunday Tribune, T2 Magazine

Sunday, October 04, 2009

THE BOOK THAT CHANGED MY LIFE As told to Katrina Goldstone

Derek O'Connor
Programme director,
Darklight festival

Ways Of Seeing By John Berger

"I first read this book when I was 17 or so, that highly influenceable age when you're feeling everything a little too much. Having fallen in with an artsy crowd, *Ways Of Seeing* was invoked, argued over and surreptitiously passed around. I had a copy on extended loan from my local library for three years; I can neither deny nor confirm I ever returned it.

"*Ways Of Seeing* is a small, perfectly-formed manifesto for the appreciation of



art. In a series of short essays, Berger burns down preconceived notions and encourages the reader to engage with art – all art – on an instinctual, visceral level. By turns radical, playful and wise, it blew my mind. The book originally accompanied a '70s TV series of the same name, which I've never seen.

And Berger is a genius; one of the most underappreciated writers alive today.

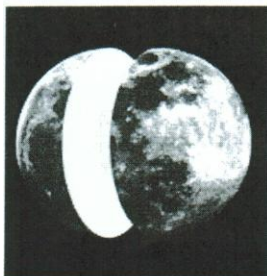
"It's a book that can be dipped into and out of at will and is a fabulous jacks read, to boot. It's a great present to give to people, a nifty way to suggest that you're far smarter than you actually are."

**The Darklight Festival runs
in Dublin, 8-11 October;
www.darklight.ie**

October 08 2009

lethursday

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FESTIVAL Darklight X

Rising out of the ashes of burnt-out politics and economics is the New World Order. Hopefully, the Phoenix will soar high and carry us all under her colourful plumage. Until then, we have the Darklight Festival. Celebrating its tenth year of pushing boundaries and displaying the creative excellence of filmmakers, animators and artists, Darklight X is using the New World Order theme to bring a ram-packed programme of events to Dublin's Smithfield district. Highlights include a tribute to the frankly fantastic award winning Irish animation studio Brown Bag Films, the Irish Premiere of 'Three Potential Endings' by Turner prize nominee Willie Doherty, performances from thisispopbaby with Niall Sweeney's one-man show 'Revolver' (pictured) and a new DIY movie event 'Hotel Darklight'. Alongside all this art, film and technology there will be screenings, performances and workshops. Now that's a birthday celebration. / Luka Scoones

where
All Around Smithfield
when
Oct 8-10, see link for programme
how much
See link for programme



ARCHITECTURE FESTIVAL Open House Dublin

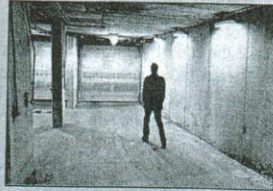
Knock knock, open wide, see what's on the other side. Knock knock, any more, come with me through the Magic Door. Just like Alice had her looking glass, Bosco had his enchanted doorway, and now in its fourth year, Dublin has Open House. A fortnight ago, Culture Night acutely illustrated our nations appetite for the arts. Its now the turn of our capitals finest and occasionally unusual - architectural achievements to get our communal tooth and comb treatment. Look through the keyhole of Leinster House, wander about the Provost's House in Trinity, or take in the swiss cheese splendour that is the Seán O'Casey Community Centre in East Wall. There are nearly 140 events exploring diverse aspects of the city's landscape, but if recent years are anything to go, book ahead or get there early. / Simon Judge

where
Various - check link
when
October 8th-11th
how much
FREE!

Metro

Thursday, October 08, 2009

FESTIVAL Darklight Festival



Film screenings, workshops, art exhibitions, live music, seminars and performance abound at this year's Darklight Festival, which launches tonight with a party at Dice Bar. Now in its tenth year, the genre-straddling four-day arts and technology event boasts more highlights than a footballer's wife, including **In Conversation With Mark Romanek**, wherein the filmmaker – responsible for Johnny Cash's Hurt and Madonna's Rain music videos, and movie One Hour Photo – shares his secrets with a live audience (Sat, Light House Cinema, €8). Elsewhere: two-time Turner Prize nominee **Willie Doherty** presents a new video installation, pictured, (tonight, Smithfield Plaza, 8pm) and a talk (Sat, Light House Cinema, 3pm, €8); **Brendan Muldowney** reveals his low-budget, high-octane Irish thriller Savage (tomorrow, Light House Cinema, 7.30pm, €10); graphic artist **Niall Sweeney** gives a two-hour performance called Revolver, that encompasses story cycles, illustrated travelogues and sean nós (tomorrow, Light House Cinema, 7pm, €12), and on closing night enjoy not only the 2009 **Darklight Awards** presentation but also **Hotel Darklight** – the fruit of the labours of ten Irish filmmakers given just seven days to produce a feature film (Sun, Light House Cinema, 9.30pm).

Lucy White

Tonight until Sun, various venues.
www.darklight.ie

FEATURE

Sweden's swashbucklers

The Pirate Party – the political movement related to the Pirate Bay website – has won seats in Europe and now has a branch in Ireland. Founding member Anna Troberg, who takes part in a public interview in Dublin tomorrow, tells Davin O'Dwyer about their buccaneering work

NOT SINCE the Jolly Roger fluttered from masts and Blackbeard terrorised the Caribbean have pirates been causing as much trouble as they have this year. But to judge from the headlines, it is not the Somali bandits hijacking cargo and oil-laden ships off the Horn of Africa who pose the greatest threat to 21st-century commerce. That comes from a different type of pirate altogether, one hailing from that most orderly of societies, Sweden.

Scandinavia's breed of buccaneers have developed alongside the Pirate Bay site, the world's largest torrent-tracking site. The site allows filesharers to search for torrent files with which they can download music, movies, software and pretty much anything that can be converted into 0s and 1s.

The Pirate Bay site has made plenty of enemies among music labels, film studios, book publishers and games developers, who have seen their bottom lines take a nosedive as their traditional business models have been rendered obsolescent by the spread of filesharing. In a Swedish court in February this year, the founders of the Pirate Bay site were convicted of copyright infringement.

But the force of the law may not be enough to stop them. Were the people behind Pirate Bay just a bunch of free-loading IT geeks – just another Napster, say – then the "entertainment industry" could probably

A member of the Pirate Party walks in front of the Reichstag as part of its campaign for last month's general election in Germany



enough to stop them. Were the people behind Pirate Bay just a bunch of freeloading IT geeks – just another Napster, say – then the “entertainment industry” could probably crush them with their favoured tactic, a torrent of litigation.

But these IT geeks have more than technological trickery up their sleeves – they boast a finely articulated ideological stand against not just the bullying of the record labels and movie studios, but against the entire concept of copyright as it stands. They are also opposed to the online surveillance that goes hand-in-hand with preventing modern online piracy.

And how are these twin ideals of piracy and privacy being advanced? Through the formation of a political party, of course. The Pirate Party and the Pirate Bay website are separate entities, but with a common past.

“THE PIRATE PARTY AND THE PIRATE BAY ARE TECHNICALLY SEPARATE ORGANISATIONS”

“The Pirate Bay was originally part of the Piratbyrå (Piracy Bureau) movement, who were an art group concerned with copyright issues, as one of their art projects, and it eventually became its own thing,” says Anna Troberg, a member of the Pirate Party’s board.

Formed in 2006 with a similar ethos as the Piratbyrå, the party achieved notable success earlier this year when it won two seats in the European elections, as well as becoming the third-largest Swedish party in terms of membership.

“The Pirate Party and the Pirate Bay both advocate freeing up copyright, but they’re technically two separate organisations,” says Troberg, though they have some members in common as well as some shared goals.

“Though we’re not technically related, of course, we gave the Pirate Bay trial a lot of attention, and as a result, we had 40,000 new members in two weeks.

“We don’t want to steal culture,” Troberg

Pirate Party Manifesto

THE AIMS: “The Pirate Party wants to fundamentally reform copyright law, get rid of the patent system, and ensure that citizens’ rights to privacy are respected.”

COPYRIGHT: “All non-commercial copying and use should be completely free ... The monopoly for the copyright holder to exploit an aesthetic work commercially should be limited to five years after publication.”

PATENTS: “Privatised monopolies are one of society’s worst enemies, as they lead to price-hikes and large hidden costs for citizens. Patents are officially sanctioned monopolies on ideas.”

PRIVACY: “When the government routinely put its citizens under surveillance, it invariably leads to abuse of powers, lack of freedoms and injustices.”

Pirate Party board member Anna Troberg



insists, eager to dispel the larcenous associations that cling obstinately to the movement. “We want to reform copyright, not abolish it ... We also work on right to privacy, which is connected to the issue of filesharing, because to stop filesharing, you need to look at everything everybody does online. This is more important than filesharing for the party now. While filesharing and copyright were our original issues, the topic of online privacy is now more important, because it affects people whether they’re five or 95.”

Many would say that the rights of musicians and film-makers are being damaged by the rise in filesharing, but Troberg works in publishing and has written books herself, under the pseudonym Rosetta Sten, so she is not insensitive to the needs of content creators to have their work rewarded. “There are quite a few artists who don’t agree with us, because they feel they will lose their livelihood, but any business in a time of change has to adjust,” she argues. “Within this discussion we reveal how the contracts actually reward people, and quite a few writers and artists don’t realise how things have worked up to now. The money from the Napster trial eight years ago, for instance, not a single penny [of that] has gone to the artists. Once you tell them all these things, they start to change their opinion. More and more are coming over to our side.”

There is increasing recognition that copyright reform needs to be discussed as a matter of urgency – the speed of technological progress necessitates as much – and the rapid proliferation of associated Pirate Parties around the world that indicates these issues are moving into the mainstream.

The German Pirate Party attracted significant media attention in the country’s recent general election, after winning two council

seats in Munich and Aachen.

The decision by Eircom to prevent its customers accessing the Pirate Bay has put Irish filesharing in the spotlight, and in the past few months, an Irish Pirate Party has been formed.

IRISH MEMBERSHIP IS 70 OR 80 ... “WE NEED 300 TO BECOME AN OFFICIAL POLITICAL PARTY”

Founding committee member Ed Galligan, a mechanical engineering student in UCD, says the membership is about 70 or 80 so far.

“We have humble goals in the immediate future,” he says. “Our core aim at the moment is to increase membership – we need 300 members to become an officially registered Irish political party, at which point we can begin with serious activism ... We’re an unconventional party, so we do see us attracting membership from people who otherwise might not have an interest in politics.”

Troberg also acknowledges the pros and cons of operating outside the traditional political standards. “We are a focus party, which is both our strength and weakness,” she says. “A strength because we have members from across the political spectrum, which makes it easier to work and reach out to other parties. It also makes it complicated, as we found before the EU elections, because of course politics is much more than our issues, so it is easy to criticise us. So it remains to be seen whether we stick to these issues related to integrity, or expand it to other issues. That is to be seen in the next three, four, five years.”

■ Anna Troberg talks to Irish Times music critic and blogger Jim Carroll at 1pm tomorrow in the Maldron Hotel, Smithfield, Dublin 7, as part of the Darklight Festival. For more, see www.darklight.ie

2009
October 10 2009

esaturday

1/2



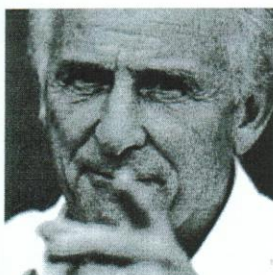
TALK/SCREENING Mark Romanek

Reality didn't kill the video star, Robbie. When MTV stopped showing music videos they didn't die - they went online. But while kids these days have it all at their fingertips on YouTube, they may be missing out on the thrill of staying up into the small hours waiting for videos like Mark Romanek's to come on the telly - whether it was Beck's Devil's Haircut or Nine Inch Nails' still shocking Closer. Romanek is also the man responsible for making David Bowie leap from a skyscraper for Jump, They Say, making Michael Jackson walk sideways up a wall for Scream and making Lenny Kravitz cool (briefly anyway) with Are You Gonna Go My Way. His take on Johnny Cash's Hurt might be one of the greatest music videos ever made. He also wrote and directed the feature One Hour Photo. His workshop this week was the fastest selling masterclass in both Darklight and FAS history so get moving for his screening and q&a session. Win Tickets / Anne Hayden

where
Light House Cinema,
Market Square,
Smithfield, Dublin 7
01 879 7601

when
5pm

how much
€8



SPORT Ireland vs Italy

Beer barons Carlsberg have daubed these two remaining World Cup qualifiers with the tagline 'Here we go again', hinting at the inevitable emotional rollercoaster ride the fans face. More jaundiced supporters however will have a slightly different read on the catchphrase - a somewhat world-weary take. Here we go again with the paucity of options in midfield, here we go again with our regimented, stifling but earnest brand of football, here we go again facing superior opposition with our few creative forces either ostracised or in self-imposed exile. That said, the visit of world champions Italy is always a blue riband event and for Giovanni Trapattoni - still revered at home - it will be a proud occasion. With all that's riding on this fixture, a febrile atmosphere is guaranteed, but with the Italians only needing a draw to assure qualification, it's up to Ireland, and their limited resources, to spoil their party. / Mark Keane

where
Croke Park / RTE / Any
pub

when
8pm

how much
What price is failure?

Sunday Tribune, T2 Magazine

Sunday, October 11, 2009

THE DI★RY



KEN SWEENEY

SCENE AND HEARD

◆ RUGBY stars Brian O'Driscoll, Gordon D'Arcy, Luke Fitzgerald (below) and Shane Horgan found themselves around a table in Fire Restaurant at 7am last Monday morning.



No, it wasn't an all nighter but a special breakfast to mark the start of Cheerios Childline Breakfast Together Week.

Nearby and more used to early mornings was Today FM DJ Ian Dempsey broadcasting from the Mansion House. Other guests included Caroline Downey, Mai Frisby and Toni Wall.

□ THE Darklight Festival was launched in The Courtyard Restaurant in Smithfield on Thursday night.

Among those attending was director Mark Romanek, responsible for Johnny Cash's heartbreaking 'Hurt' video and cult 1980s movie *Static*.

Now in its tenth year, the festival kicked off with three days of screenings, workshops and seminars,