

FOR IMMEDIATE RELEASE

July 13, 2009

Contacts:

Hélène Lesterlin (Curator, Dance, EMPAC)

press inquiries: 518.276.3918 / leste@rpi.edu (do not publish)

THE EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER ANNOUNCES WINNERS OF THE DANCE MOVIES COMMISSIONS 2009-2010

Troy, NY—In one work, three street kids in the streets of Rio seem to juggle air; in another, a dancer and an incandescent hoop rotate in a black void; and in another, multiple video screens installed side by side layer film samples and a dancer's gestures to create counterpoints of movement and image.

EMPAC – the Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute - announces the 5 recipients of the EMPAC DANCE MOVIES Commission 2009-2010. Chosen out of 69 project proposals by an international panel of dance-film practitioners, curators and producers, the projects range in format, style and emotional tone: from three-channel video installation to studio-based video shoots to urban interventions.

The projects will receive awards ranging from \$10,000 to \$23,000 and will premiere in the fall of 2010 at EMPAC.

The DANCE MOVIES Commission is a program launched by EMPAC to support the creation of new works in which dance meets the technologies of the moving image. As the first major commissioning program for dance film established in the US in 2007, it is having a significant national and international impact, making the creation of new works possible. The first four DANCE MOVIES Commissions were premiered at EMPAC's opening celebration in October 2008 and are currently touring to international festivals. The next four projects are in production and will premiere this coming November.

EMPAC DANCE MOVIES Commission 2009-2010 Recipients

(in alphabetical order of titles, with a brief description of the projects and panelists' comments)

Anatomy of Melancholy, Mexico, 10 minutes

Director: Nuria Fragoso

Two contrasting spaces – one light and open, the other constrained and dark – form the built environment for dancers moving against expectation. Visual metaphors about spaces and intentions.

“A collaborative group of young Mexican artists presents a very clear and concrete proposal, with an extremely strong aesthetic sense centered upon the body in space.”

HOOP, Canada, 4 minutes

Director: Marites Carino, Choreographer/Performer: Rebecca Halls, Composer: Anthony Tan, D.O.P.: Donald Robitaille

A woman floats in a black void, swinging through shafts of light, keeping in perpetual motion an incandescent and familiar circular childhood toy.

“A compact, visually dynamic, playful, movement portrait, chosen for the clarity of its intent and the crispness of its imagery.”

(This project was also awarded the BravoFACT! commission in Canada)

MO-SO, USA, 12 minutes - looping video installation

Director: Kasumi, Composer: Fang Man, Dancer: Chan U Hong

A three-channel video installation for film samples and dancer. Fragmentary and symbolically charged images serve as a basis for improvisation by the dancer. The footage of the dancer is then fed back into the polyphonic narrative, musical and choreographic structure.

“This three-channel video expands the definition of a dance screen project. The panel appreciated the way it captures a sense of the movement chaos that surrounds us in contemporary culture.”

Q, USA, 12 minutes

Director/Choreographer: Rajendra Serber

In this exploration of urban isolation, three men trace their solitary paths through empty streets at night. When the strangers try to pass each other by, they become locked in anonymous antagonism.

“A movement-based study, *Q* grows from improvisation and choreography in real time, drawing on the choreography of editing.”

The closer one gets, the less one sees, Brazil, 12 minutes

Videomaker: Valeria Valenzuela, Choreographer: Lilyen Vass, Production: Aura Films
Intervention in the everyday lives of three jugglers/beggars, who get together at the traffic lights on a street crossing in the city of Rio de Janeiro, transforms the objective action of their juggling into the abstract vocabulary of contemporary dance.

“Working with young street jugglers in Rio and transforming their utilitarian movement into contemporary dance, this team provides a transparent proposal, a track record with documentary style filmmaking, and an intriguing concept.”

The selection panel comprised Magne Antonsen (Norway), Kelly Hargraves (USA), Nayse Lopez (Brazil), Elizabeth Zimmer (USA), and H el ene Lesterlin, Curator for Dance at EMPAC. Bios of the panelist available at <http://www.empac.rpi.edu/commissions/DMC/2009/index.html>

The Commission is supported by EMPAC’s Jaffe Fund for Experimental Media and the

Performing Arts. It is open to artists based in North and South America who are making video, film and installation work.

Statistics for DMC 2009-2010

Selected from 69 applications, of which 28 were short-listed, the 5 funded projects represent the third round of awards given out through the EMPAC DANCE MOVIES Commission. In this year's pool, 51 of initial proposals came from the US, 7 from Canada, 4 from Argentina, 3 from Brazil, and 2 from Mexico. See below for the shortlisted projects.

Background on the DANCE MOVIES Commission

The works supported by the DANCE MOVIES Commission are experimental dance works for the screen which vary widely in content and form, yet are united by the fact that they are crafted by a choreographer or movement-based artist.

DANCE MOVIES Commissions may be narrative-based works, abstract works, or may use tools such as computer processing, motion capture, simulation, animation, image processing, and post-production technologies, and some may even extend the confines of the single screen to multiple screens or projections.

The EMPAC DANCE MOVIES Commissions are awarded through a competitive open proposal process conducted annually. More information on the DANCE MOVIES Commission or EMPAC may be found on the EMPAC website: <http://empac.rpi.edu>

About EMPAC

EMPAC – Experimental Media and Performing Arts Center – is a place and a program where the arts challenge and alter our technology and technology challenges and alters the arts. Founded by Rensselaer Polytechnic Institute, EMPAC is an arts institution that draws strength from being part of a great research university. It operates nationally and internationally: attracting innovative artists, both renowned and emerging, from around the world; offering artists, researchers, and audiences opportunities that are available nowhere else under a single roof; providing unsurpassed facilities for creative exploration, and for research in fields such as visualization and movement capture; sending new artworks onto the global stage. The Curtis R. Priem Experimental Media and Performing Arts Center opened in October 2008 and kicked off its first year with a three-week festival showcasing a wide range of performances and presentations from international artists, campus and student groups.

About Rensselaer

Rensselaer Polytechnic Institute, founded in 1824, is the nation's oldest technological university.

The school offers degrees in engineering, the sciences, information technology, architecture, management, and the humanities and social sciences. Institute programs serve undergraduates, graduate students, and working professionals around the world. Rensselaer faculty are known for pre-eminence in research conducted in a wide range of research centers that are characterized by strong industry partnerships. The Institute is especially well known for its success in the transfer of technology from the laboratory to the marketplace so that new discoveries and inventions benefit human life, protect the environment, and strengthen economic development.

DMC 09-10 Short-listed proposals

(in alphabetical order of titles)

<u>Project name</u>	<u>Lead Artists</u>
1/2 Life	Olive Bieringa, Otto Ramstad (USA)
13 variations on a car crash	Sarah A.O. Rosner/A.O. Movement Collective (USA)
A Teenage Prayer	Gillian Barnes (USA)
After All	Eric Koziol, Erika Chong Shuch (USA)
Amazing Adventures of Loly 'n' Stick	Chad and Julia Bantner, Matthew Banks, Loic Noisette (USA)
Amazona Mona	Jane Parrott, Florent Ghys (USA)
Anachronism	Sharon Moore (Canada)
App Dances	Jill Sigman/thinkdance, Peter Shapiro, Cristian Amigo (USA)
Approaching Climax	Jody Oberfelder, Todd Reynolds (USA)
Conditioned	Kika Nicolela, Leticia Sekito, Thierry Gauthier (Brazil)
Diasporic	Daniel Corral, Alexandra Yalj (USA)
Fierce	Laura Taler, Kate Weare (Canada/USA)
Frottage	Patrick Lovejoy, Jason Moran (USA)
Impossible Interviews	Ash Bulayev, Ann Rose, Joel Hamburger (USA)
Interiorosity	Kathy Rose (USA)
Marey Project	Gabrielle Lamb (Canada)
Myth of Me & You	Maureen Whiting, Ben Kasulke, Eyvind Kang (USA)
Natural Herstory	Richard Move (USA)
Party Animal	Daniele Wilmouth, Liz Aggiss, Mark Messing (USA/UK)

Terra Body	Pooh Kaye, John Kilgore (USA)
The Red Shoes	Micah Meisner, Natalie Galazka, Victor Quijada (Canada)
Tumbleweed	Cari Ann Shim Sham*, Rachael Lincoln, Joe Minadeo (USA)

(Short-list published with permission of artists, not all projects listed)

Press Contacts:

Hélène Lesterlin (Curator, Dance, EMPAC)

press inquiries: 518.276.3918 / lesteh@rpi.edu (do not publish)