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Contacts:

Jason Steven Murphy (PR & Marketing Project Manager)  
press inquiries: 518.276.4136 | [murphj8@rpi.edu](mailto:murphj8@rpi.edu)

## **EMPAC ANNOUNCES RECIPIENTS OF THE DANCE MOVIES COMMISSION 2010-2011**

**Troy, NY** – In these new works, a silent clown figure performs in a retro 16mm film world; the ground is prepped for spring in the stutter-style of stop motion animation; sensual, complex layers of imagery evoke Heaven, Earth and Hell; and a boisterous punk marching band interrupts daily life in the streets of Chicago.

With the widest definition yet of what dance on screen can be, EMPAC – the Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute – announces the 4 recipients of this year’s EMPAC DANCE MOVIES Commission. Chosen out of 71 proposals by a panel of dance on screen artists, curators and producers, the projects range widely in format, style and intent: **from a contemplative video installation, to massively processed images shot in a complex set, to riotous urban intervention.**

The newly commissioned projects will receive awards ranging from \$10,000 to \$30,000. **They will be created over the course of one year by the four collaborative teams who are based in the U.S. and Chile**, and will premiere in the fall of 2011 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 has already had a significant national and international impact, with **the creation of thirteen new works to date**, many of which are winning awards and touring extensively. The five projects currently in post-production will premiere during Filament, a festival of new work across genres at EMPAC, October 1-3, 2010.

### **EMPAC DANCE MOVIES Commission 2010-2011 Recipients**

(in alphabetical order of titles, with a brief comment on the projects from the selection panel)

*A Circus of One*, U.S., 15 minute looping video installation

Director/Visual Artist/Performer: Alison Crocetta

Music/Sound: Jason Treuting

A video installation by a visual artist who uses the 16mm camera as a witness to performative actions while referencing the history of cinema. She constructs an evocative habitat for the solo character of a clown, successfully crossing the disciplines of sculpture, performance, and film.

*Fauna*, Chile, 20 minutes

Director/Visual Artist: Paulo Fernández

Choreographer/Dancer: Rodrigo Chaverini

Visual Artist: Antonio Becerro

Music/Sound: Tomas González

The relationship between artifice and nature becomes the central focus for a video by an artist team from Chile. Using an elaborate layering of design, costume, movement, environment, and set, they create a fantastical world that provokes a sense of anxiety and fascination.

*Marching Banned*, U.S., 10 minutes

Director: Danièle Wilmouth

Choreographer: Asimina Chremos

Sound Designer/Band Leader: Mark Messing

Band: Mucca Pazza

A film following the mayhem created by a 30-member punk marching band as it navigates through the quotidian happenings in the city of Chicago. The collaborators subvert the forms of the traditional marching band, designing intricate choreography for the camera and people, maintaining the spontaneity of “actions for joy.”

*Spring Cleaning*, U.S., 10 minutes

Director/Visual Artist/Performer: Pooh Kaye

Music/Sound: John Kilgore

A spirited animation from the pioneer of stop motion in dance film, “aged but still agile”; a solo celebrating the explosion of spring in the countryside.

The members of the selection panel were Ellen Bromberg, Maya Ciarrocchi, Alla Kovgan, and Hélène Lesterlin, Curator for Dance at EMPAC. Bios of the panelists included below.

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 2010-2011**

Selected from 71 applications, of which 23 were short-listed, the 4 funded projects represent the fourth round of awards given out through the EMPAC DANCE MOVIES Commission. In this year’s pool, 60 of initial proposals came from the U.S., 3 from Canada, 4 from Argentina, 2 from Brazil, 1 from Chile, and 1 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: [empac.rpi.edu](http://empac.rpi.edu)

### **About EMPAC**

EMPAC – the Curtis R. Priem 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.

### **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 2010-2011 Short-listed proposals

(in alphabetical order of titles)

(Short-list published with permission of artists)

<b>Proposed project title</b>	<b>Lead artists</b>
<i>A Sympathetic Gesture</i>	Susan Mar Landau, Miguel Macias (USA)
<i>Casita</i>	Gabri Christa, Dolph van Stapele, Judith Sanchez Ruiz, Vernon Reid (USA)
<i>Cognitive Choreography</i>	Liz Sargent, Tony Shaff, Mike Rugnetta (USA)
<i>Conditioned</i>	Kika Nicolela, Leticia Sekito, Thierry Gauthier (Brazil, Canada)
<i>Frontier</i>	Colin Gee, Erin Gee, Nara Garber (USA)
<i>Hangman Takuzo</i>	Yasuko Yokoshi, Hahn Rowe, Marin Sander-Holzman (USA)
<i>Home</i>	Doug Varone, BlueLand Media (Joe Bruncsak and Walter Rissmeyer), Peggy Baker, Larry Hahn (USA)
<i>In The Offing</i>	Dafne Muntanyola, Eric Geiger, Benjamin Lotan (USA, UK)
<i>Lab Result</i>	Adrian Jevicki, Olek, Chris Becker (USA)
<i>Looking Forward Lady Liberty</i>	Roberta Marques, Michael Schumacher, Mariana Lima (USA, Brazil)
<i>Motor</i>	Zeena Parkins, Otto Ramstad (USA)
<i>Overlay</i>	Cayetana Vidal, Sofia Mazza (USA, Argentina)
<i>RECUMULATION</i>	Claudia Hart, Edmund Campion, Roberto Sifuentes (USA)
<i>St'ickysublime</i>	Vanessa Justice, Rachel Boggia, Christina McPhee (USA)
<i>Status Quo</i>	Kenneth Sherman, Amber Barton, Josh Martin (Canada)
<i>Stories by hand - parsing Baratanatyam dance gestures</i>	Preeti Vasuvedan, The OpenEnded Group (Downie, Eshkar, Kaiser), John R. Hadfield (USA)
<i>Unpaved-Road</i>	Annabel Castro (USA, Argentina)
<i>When Animals Attack</i>	Flora Wiegmann, Alix Lambert (USA)
<i>wind</i>	Cari Ann Shim Sham, Rachael Lincoln (USA)

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