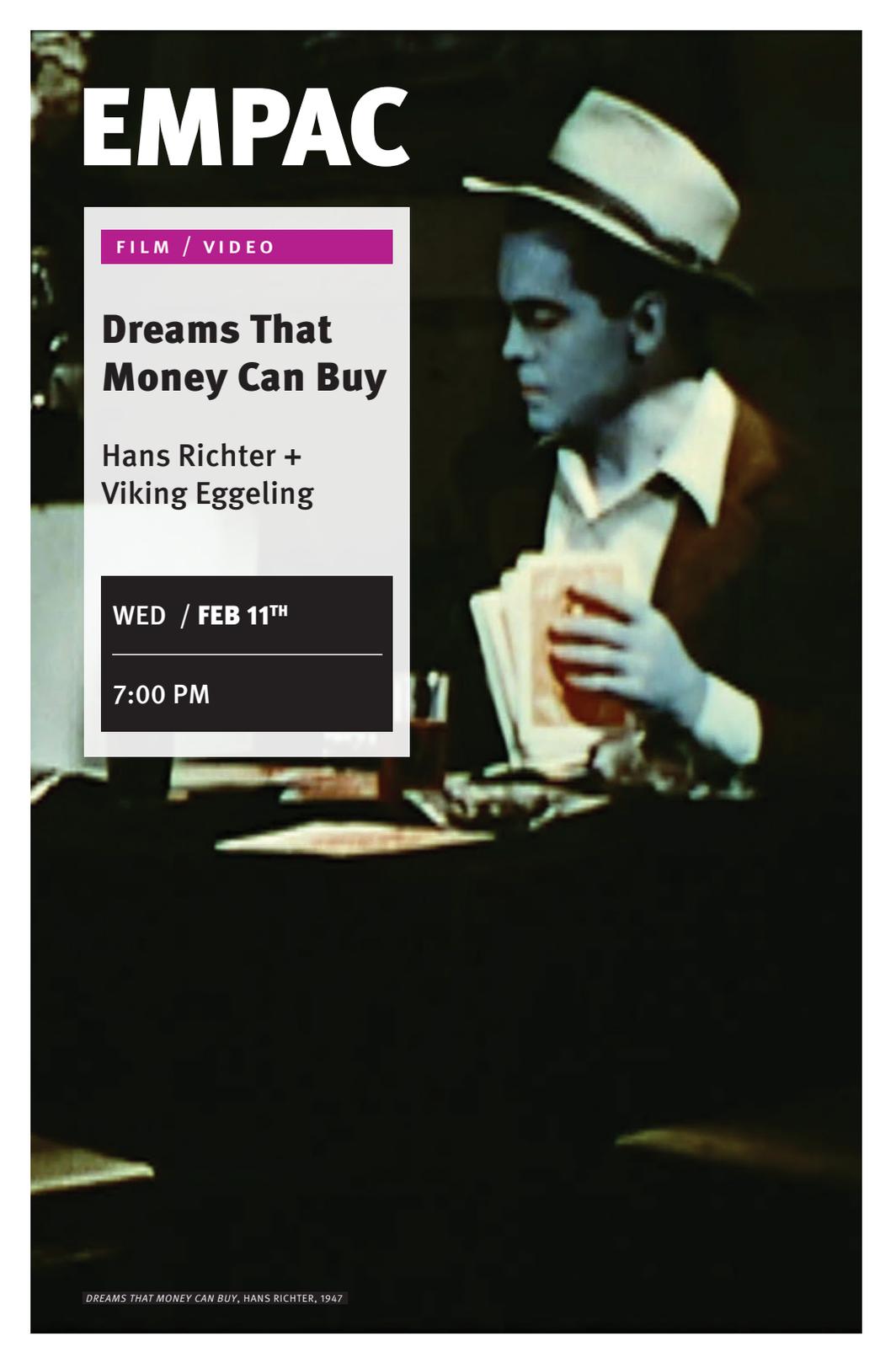


# EMPAC



FILM / VIDEO

## Dreams That Money Can Buy

Hans Richter +  
Viking Eggeling

WED / FEB 11<sup>TH</sup>

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7:00 PM



## Dreams That Money Can Buy

Hans Richter + Viking Eggeling

### ON ANIMATION AND WORKFLOW

Viking Eggeling's *Symphonie diagonale* (Diagonal Symphony, 1924)

16mm, 6'40

Courtesy Light Cone, Paris

Hans Richter's *Filmstudie* (1926)

16mm, 5'00

Courtesy Light Cone, Paris

Hans Richter's *Dreams that Money Can Buy* (1947)

35mm transferred to digital video, 81'00

Courtesy BFI, London

The first screening in the series On Animation and Workflow will start with two pioneering animated films from the 1920s, Viking Eggeling's *Symphonie diagonale* (*Diagonal Symphony*, 1924) and Hans Richter's *Filmstudie* (1926). Eggeling and Richter began experimenting with abstract animation techniques together in 1918 by using painted scrolls to create sequential, directional movement, and gravitated towards film in order to synthesize image with movement and music. Eggeling made two films, of which only *Diagonal Symphony* survives, as a "cinematic drawing." Synthesizing painting and film, he shot his *Diagonal Symphony* scrolls using stop-motion techniques. Richter, however, moved away from this painterly approach to construct films that used cutouts and optical printing to establish a new abstract filmic language of "articulated time." By 1926, in *Filmstudie*, Richter had started to incorporate Dada-esque, figurative, photographic elements, such as eyeballs and faces.

These 16mm shorts will be accompanied by Richter's surrealist feature film, *Dreams that Money Can Buy* (1947), scored by experimental music pioneer John Cage, with Paul Bowles, Darius Milhaud, and Louis Applebaum. The film follows protagonist Joe/Narcissus as he enacts a madcap business idea in order to pay the rent. Using mystical powers that allow him to look in the mirror and see the contents of his mind, he is able to sell dreams to neurotic clients. Each dream sequence, several of which include complex animations, were directed in collaboration with Max Ernst, Marcel Duchamp, Man Ray, Alexander Calder, and Fernand Léger, respectively, to create a portmanteau film that represents the artistic visions of a roll call of the greats of early 20th century art and music.

**Hans Richter** (1888–1976) was a German artist working across media as a painter, filmmaker, graphic artist, and producer. In 1919, Richter co-founded the Association of Revolutionary Artists (Radikale Künstler) in Zurich with Viking Eggeling. He was a member of the November Group (Novembergruppe) in Berlin (1920) and contributed to the Dutch periodical *De Stijl*. He made his first abstract film, *Rhythmus 21*, in 1921 and continued to experiment with film throughout his life.

**Viking Eggeling** (1880–1925) was an avant-garde artist and filmmaker connected to Dada, Constructivism, and Abstract art, and was one of the pioneers in "absolute film" and visual music. His film *Symphonie diagonale* (*Diagonal Symphony*) is one of the seminal abstract films in the history of experimental cinema. He co-founded Association of Revolutionary Artists (Radikale Künstler) in Zurich with Richter, and was also part of the November Group (Novembergruppe) in Berlin.

## On Animation and Workflow

This series takes as its starting point the long co-history of animation and workflow (the sequence through which a piece of work passes from initiation to completion), from early cinema to contemporary moving images, including art film and video, Hollywood productions, and video games. From Georges Méliès' pre-digital compositing techniques at the turn of the 20th century to CGI, and artists' experiments with gaming software, this series investigates the technical and aesthetic conditions that manifest through the process of constructing moving images.

Of the major transformations in image production, one of the more significant involves the shift away from filming on naturalistic sets or on-location—filming live, so to speak. In this mode, which has been familiar for nearly a century, figures and surroundings are captured in the same shot; even significant processing and manipulation of the film does not alter that close bond. The last two decades, however, have seen the increasing dominance of moving image productions that rely almost exclusively on post-production. More shots are now digitally composited from various sources, some shot on green screen, some built from digital scratch. They are, for all intents and purposes, animations, in which each sequence renders a montage of disparate elements, produced at different times and often on different continents, into a single surface and flow of frames. In this situation, categories used to understand cinematic space and time that developed over a century of viewing and discourse have become increasingly inadequate, especially insofar as they reinforce a long-held divide between the filmed and the animated. To make better sense of these contemporary images, we have to instead read back through that history of the animated, constructed and built, and so too through the history of the technique and workflow from which it cannot be separated.

# STAFF

## Feb. 27:

### *Tales of Love and Fear*

Lucy Raven

A regular artist-in-residence since fall 2013, Lucy Raven has focused her research on the history and evolution of 3D-film technologies and animation techniques. *Tales of Love and Fear* is comprised of a custom-built rig of counter-rotating platforms. A single stereoscopic photograph, taken by the artist during her research in India, is split by the two projectors into the left and right eye perspective. Conceived as a cinema for a single image, this piece expands and unifies our perception of the cinematic beyond the screen.

## Feb. 28:

### *On Animation and Workflow Colloquium Screening*

Looking back upon a century's worth of image production, this screening program presents moving images from Georges Méliès' pre-digital compositing techniques at the turn of the 20th century to contemporary CGI, and artists' experiments with gaming software, to investigate the technical and aesthetic conditions that are manifest through the processes of constructing moving images. This screening is part of the Jaffe Colloquium: On Animation and Workflow that brings together a small groups of artists, curators, visual effects specialists, engineers, and theorists to informally discuss ideas centered around the conditions of the long co-history of animation and workflow.

## March 31:

### *Parallel I-IV*

Harun Farocki

A four-part cycle of essay-films made by the late filmmaker Harun Farocki between 2012–2014, *Parallel I–IV* delves into the techniques and technologies involved in the making of contemporary moving images. Charting the development of computer animation through video games, industrial cinema, and military imaging, Farocki discards the cinematic notion of the “real” to uncover the unseen labor invisibly rendered into these on-screen digital worlds.

**CURATOR: VICTORIA BROOKS**

Johannes Goebel / Director  
Geoff Abbas / Director for Stage Technologies  
Eric Ameres / Senior Research Engineer  
Argeo Ascani / Curator, Music  
David Bebb / Senior System Administrator  
Peter Bellamy / Senior Systems Programmer  
Michael Bello / Video Engineer  
Victoria Brooks / Curator, Time-Based Visual Arts  
Eric Brucker / Lead Video Engineer  
Ash Bulayev / Curator, Dance + Theater  
Michele Cassaro / Guest Services Coordinator  
John Cook / Box Office Manager  
Roxanne De Hamel / Web Developer  
David DeLaRosa / Production Technician  
Zhenelle Falk / Artist Services Administrator  
William Fritz / Master Carpenter  
Kimberly Gardner / Manager, Administrative Operations  
Ian Hamelin / Project Manager  
Katie Hammon / Administrative Specialist  
Ryan Jenkins / Senior Event Technician  
Shannon Johnson / Design Director  
Pamela Keenan / Production Technician  
CathyJo Kile / Business Manager  
Eileen Krywinski / Graphic Designer  
Carl Lewandowski / Production Technician  
Eric Chi-Yeh Lin / Lead Stage Technician  
Stephen McLaughlin / Senior Event Technician  
Josh Potter / Marketing and Communications Manager  
Alena Samoray / Production Technician  
Candice Sherman / Business Coordinator  
Avery Stempel / Front of House Manager  
Kim Strosahl / Acting Production Administrative Coordinator  
Jeffrey Svatek / Audio Engineer  
Dan Swalec / Master Electrician  
Todd Vos / Lead Audio Engineer  
Pete Wargo / Manager, Information Systems  
Michael Wells / Production Technician



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# EMPAC

## Upcoming Events

An updated schedule for the 2015 Spring season is available online at [empac.rpi.edu](http://empac.rpi.edu). Check back often for more information.



### PERFORMANCE

#### **AND YOU WERE WONDERFUL, ON STAGE** Cally Spooner

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Friday, February 13 / 8:00 PM

FREE—Reservations Required



### MUSIC / SOUND

#### **MARK FELL** and **KEITH FULLERTON WHITMAN**

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Saturday, February 21 / 8:00 PM

\$18 / \$13 / RPI STUDENTS \$6



### PERFORMANCE

#### **TALES OF LOVE AND FEAR** Lucy Raven

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Friday, February 27 / 8:00 PM

\$18 / \$13 / RPI STUDENTS \$6