

**EMPAC**

**SP  
RI  
NG**

**2016**



**PERFORMANCES**

**FILM / VIDEO**

**MUSIC / SOUND**

**TALKS**

# CALENDAR / SPRING 2016

Please note: the calendar is current as of printing; our website is continually updated throughout the season: [empac.rpi.edu](http://empac.rpi.edu).

## JANUARY


**THU / JAN 28, 7:30 PM**



**MUSIC / SOUND**  
RANE MOORE + OKKYUNG LEE

## FEBRUARY

**THU / FEB 04, 7:00 PM**



**FILM / VIDEO**  
ON SCREEN/SOUND #9

**SAT / FEB 20, 7:00 PM**

STUDENT UNION  
NORTHEAST QUARTERFINAL  
INTERNATIONAL CHAMPIONSHIP OF  
COLLEGIATE A CAPELLA

**TUE / FEB 23, 7:30 PM**

STUDENT UNION  
UNION SPEAKERS FORUM  
ALBERT MANERO

**THU / FEB 25, 7:00 PM**



**FILM / VIDEO**  
ON SCREEN/SOUND #11

**SAT / FEB 27, 6:00 PM**

STUDENT UNION  
RENSSELAER MUSIC ASSOCIATION  
POPS CONCERT

**SAT / MAR 19**

DEPARTMENT OF THE ARTS  
GRADUATE PROJECT  
SEDEM PIRLER  
MOVED IN NOIR

**THU / MAR 24, 7:00 PM**



**FILM / VIDEO**  
ON SCREEN/SOUND #13

**TUE / MAR 29, 7 PM**

STUDENT UNION  
RENSSELAER MOTORSPORT  
ROLLOUT

**THU / MAR 31**

DEPARTMENT OF THE ARTS  
GRADUATE PROJECT  
ZACH LAYTON  
512 VOICES

**THU / APR 07, 7:30 PM**



**MUSIC / SOUND**  
BEARTHOVEN + BATTLE TRANCE

**FRI / APR 08, 7:00 PM**



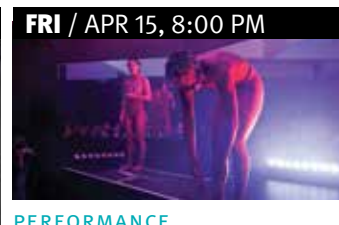
**FILM / VIDEO**  
ON SCREEN/SOUND #14

**THU / APR 14, 7:30 PM**



**MUSIC / SOUND**  
THE MUSIC OF  
SALVATORE SCIARRINO

**FRI / APR 15, 8:00 PM**



**PERFORMANCE**  
MOVED BY THE MOTION  
WU TSANG AND BOYCHILD,  
FEATURING PATRICK BELAGA

**SAT / APR 23, 2:00 PM**

STUDENT UNION  
RENSSELAER MUSIC ASSOCIATION  
SPRING CONCERT

**THU / APR 28, 7:00 PM**



**TALK**  
PATRICIA L BOYD

**FRI / APR 29, 12:00 PM**

SCHOOL OF HUMANITIES ARTS  
AND SOCIAL SCIENCES  
RENSSELAER ORCHESTRA  
SPRING CONCERT

## MAY

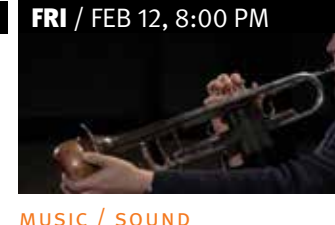
**FRI / FEB 05**

DEPARTMENT OF THE ARTS  
GRADUATE PROJECT  
RYAN ROSS SMITH  
STUDY NO. 50

**THU / FEB 11, 7:00 PM**

**TALK**  
VECTORS AND CIRCLES:  
CISL AND EMPAC  
JOHANNES GOEBEL AND HUI SU

**FRI / FEB 12, 8:00 PM**



**MUSIC / SOUND**  
FOR KENNETH GABURO  
NATE WOOLEY

**THU / FEB 18, 7:00 PM**



**FILM / VIDEO**  
ON SCREEN/SOUND #10

## MARCH

**THU / MAR 03, 7:00 PM**



**FILM / VIDEO**  
ON SCREEN/SOUND #12

**TUE / MAR 08, 4:00 PM**

SCHOOL OF HUMANITIES ARTS  
AND SOCIAL SCIENCES  
HASS INQUIRY LECTURE  
JOHN ROBINSON

**THU / MAR 10**


DEPARTMENT OF THE ARTS  
GRADUATE PROJECT  
JEREMY STEWART  
FIELD CUTS: ENCOUNTER 6

**THU / MAR 31, 7:30 PM**

STUDENT UNION  
UNION SPEAKERS FORUM  
JEFF BAUMAN

## APRIL

**FRI / APR 01, 8:00 PM**



**PERFORMANCE**  
ATLAS REVISITED  
KARTHIK PANDIAN AND  
ANDROS ZINS-BROWNE

**WED / APR 06**

SCHOOL OF ARCHITECTURE  
GRADUATE PROJECT  
UTE BESENECKER  
BEYOND APPARANCES:  
THE EXPERIENCE OF EQUIVALENT  
COLORS AT ARCHITECTURAL SCALE

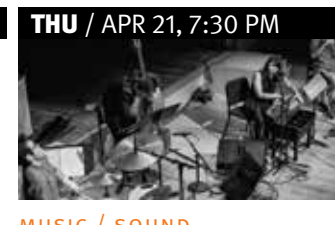
**WED / APR 20, 2 + 7 PM**

**TALK**  
ART AND SCIENCE:  
PUSHING THE LIMITS OF THE  
CREATIVE PROCESS IN MEDIA ART  
BERND LINTERMANN

**THU / APR 21, 4:00 PM**

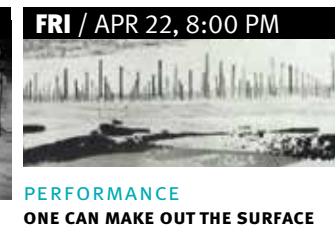
**TALK**  
MODERN 3D AUDIO  
TECHNOLOGIES AND THE  
RELATIONSHIP BETWEEN  
SOUND AND SPACE  
MARKUS NOISTERNIG

**THU / APR 21, 7:30 PM**



**MUSIC / SOUND**  
AMIRTHA KIDAMBI'S ELDER  
ONES + LONGLEASH

**FRI / APR 22, 8:00 PM**



**PERFORMANCE**  
ONE CAN MAKE OUT THE SURFACE  
ONLY BY PLACING ANY DARK-COLORED  
OBJECT ON THE GROUND  
HANNAH RICKARDS

**THU / MAY 05, 8:00 PM**

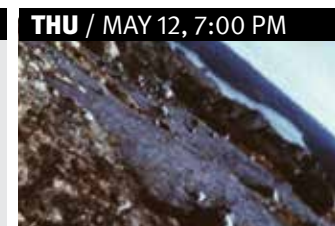


**MUSIC / SOUND**  
NIK BÄRTSCH'S  
MOBILE

**SAT / MAY 07**

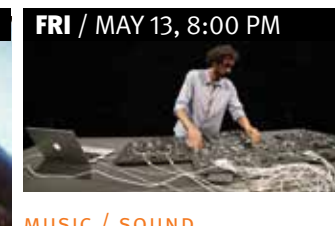
DEPARTMENT OF THE ARTS  
GRADUATE PROJECT  
MATT O'HARE  
WE THE NEW COMMUNITY

**THU / MAY 12, 7:00 PM**



**FILM / VIDEO**  
ON SCREEN/SOUND #15

**FRI / MAY 13, 8:00 PM**



**MUSIC / SOUND**  
WITHIN 2  
TAREK ATOUÏ



FILM SERIES : **ON SCREEN / SOUND**

This film series takes a close look at—and listen to—the way film-makers have employed the sonic dimension of their form to complement, challenge, and reconsider our experience of the moving image.

Presenting cinematic performance, artists' moving image, and Hollywood feature films, each *On Screen/Sound* program delves into the relationship between movie sound and image tracks, highlighting some radical examples of the aesthetic power and technical potential of sound in cinema. From musical theater to the music video, experimental shorts to industrially produced features, the series explores the affective and technical relationship between sound and image through the art of Foley, experimental music, found footage, soundtrack imaging, synched, multi-channel, and non-diegetic sound.

**THU / FEB 04, 7:00**

**ON SCREEN/SOUND #9**

*Picture and Sound Rushes* / Morgan Fisher  
*Blackmail* / Alfred Hitchcock

**THU / FEB 18, 7:00**

**ON SCREEN/SOUND #10**

*Pierre Vallières* / Joyce Wieland  
*The Arbor* / Clio Barnard

**THU / FEB 25, 7:00**

**ON SCREEN/SOUND #11**

*It Heat Hit* / Laure Prouvost  
*3# Manifesto A Track #1* / Tony Cokes  
*Slow Zoom Long Pause* / Sara Magenheimer  
*Der Grosse Verhau (The Big Mess)* / Alexander Kluge



SIRENS, RYOICHI KUROKAWA (2012). COURTESY OF THE ARTIST

**THU / MAR 03, 7:00**

**ON SCREEN/SOUND #12**

*Koyaanisqatsi: Life Out of Balance*  
Godfrey Reggio / Music: Philip Glass

*What does unstable time even mean?*

Charles Atlas / Music: Eric Holm

*Many Thousands Gone* / Ephraim Asili / Music: Joe McPhee

*The Deccan Trap* / Lucy Raven / Music: Paul Corley

*Fade to Slide* / Christian Marclay / Music: Bang on a Can All-Stars

**THU / MAR 24, 7:00**

**ON SCREEN/SOUND #13**

*Thriller* / John Landis and Michael Jackson

*Berberian Sound Studio* / Peter Strickland / Music: Will Slater

**FRI / APR 08, 7:00**

**ON SCREEN/SOUND #14**

*Ornament Sound Experiments* / Oskar Fischinger

*Study No. 7*

Oskar Fischinger / Music: Brahms' *Hungarian Dance No. 5*

*Polka Graph*

Mary Ellen Bute / Music: Shostakovich's Polka

from *The Age of Gold*

*Tarantella*

Mary Ellen Bute / Music: Edwin Gerschefski

*Sirens* / Ryoichi Kurokawa / Music: Novi\_sad

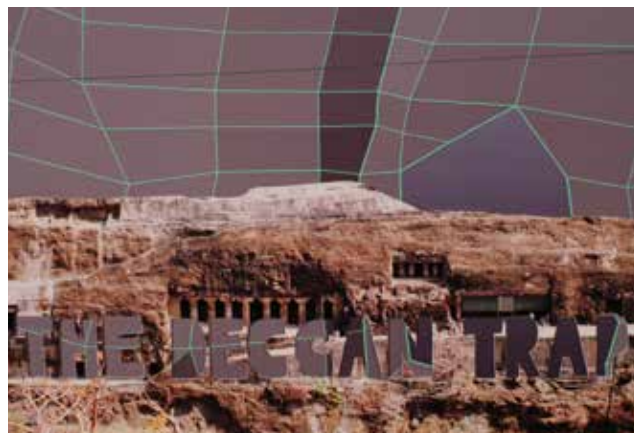
**THU / MAY 12, 7:00**

**ON SCREEN/SOUND #15**

*Untitled (The Ghost of Modernity)*

Miguel Angel Rios / Music: John Cage

*La Région Centrale* / Michael Snow



THE DECCAN TRAP, LUCY RAVEN. VIDEO STILL COURTESY OF THE ARTIST

**THU / JAN 28, 7:30 PM / \$18, \$13, RPI STUDENTS \$6**



RANE MOORE, PHOTO BY BEOWULF SHEEHAN



OKKYUNG LEE, COURTESY OF THE ARTIST

## Rane Moore + Okkyung Lee

MUSIC / SOUND

Dislocating their instruments from their traditional orchestral context, Rane Moore and Okkyung Lee present an evening of solo performances to explore a greater sonic range of the clarinet and cello.

Experimental noise cellist **Okkyung Lee** can be found everywhere—performing in underground clubs and venues across the world as well as with legends like Laurie Anderson, John Zorn, and Thurston Moore. Lee brings aggressive intensity to her amplified solo cello set, deconstructing the sound of the cello and rebuilding it in unexpected ways.

Boston-based new-music virtuoso **Rane Moore** is known for her “enthraling and phenomenal” performances as a soloist and with Talea Ensemble, Callithumpian Consort, and Sound Icon. She will present a solo set of some of the most challenging contemporary works for bass and contrabass clarinet and electronics, by composers Raphaël Cendo, Hans Tutschku, Per Bloland, and more.

CURATOR: ARGEO ASCANI

### PROGRAM

**RANE MOORE, CLARINETS**

*Per Bloland* / *Quintet for solo clarinet and electronics* (2009)

*Hans Tutschku* / *Still Air 1* (2011)

*Ronald Bruce Smith* / *Something Suspicious* (Small) (2005)

*Raphaël Cendo* / *Décombres* (2006)

**OKKYUNG LEE, CELLO**

*Solo Improvisations*

THU / FEB 04, 7:00 PM / \$6

## On Screen/Sound: no. 9

FILM / VIDEO

Returning for Spring 2016, the *On Screen/Sound* film series resumes with a pair of films that consider the way that dialogue is dubbed into a film's soundtrack.

Presented as a filmed lecture about sound and image, *Picture and Sound Rushes* by Morgan Fisher disassembles the fixed relationship between spoken word and image to expose new relationships that intrigue, discomfort, and amuse. One of the earliest British "talkie" films, Alfred Hitchcock's *Blackmail* was originally planned as a silent film. After the production studio jumped at the opportunity to include new sound technologies, the thick-accented lead actress needed her lines "dubbed" in real-time by an offstage speaker. Creating a woozy audio effect that complements the film's German-expressionist visual influence, *Blackmail* relentlessly confronts complex issues around assault, murder, and obsession.

**PROGRAM** (approximate runtime: 120 minutes)

*Picture and Sound Rushes* (1973)

Morgan Fisher

*Blackmail* (1929)

Alfred Hitchcock

**CURATOR:** ARGEO ASCANI / VICTORIA BROOKS



BLACKMAIL, ALFRED HITCHCOCK (1929)

THU / FEB 11, 7:00 PM / FREE

## Vectors and Circles: CISL and EMPAC

A Conversation with Johannes Goebel  
and Hui Su

TALK

EMPAC has been designed from the beginning as a center where art, science, and technology "meet under one roof and breathe the same air" through research, development, production, and performance. CISL@EMPAC is a new, substantial research initiative between Rensselaer and IBM, which uses the infrastructure of EMPAC to further expand the intellectual and artistic discourse at the intersection of digital technology and the human condition.

IBM and Rensselaer launched the Cognitive and Immersive Systems Laboratory (CISL) as part of the IBM Cognitive\_Colloquium<sup>NY</sup>, which was held at EMPAC on November 18, 2015. The name of the laboratory indicates the convergence of a major research enterprise in cognitive computing with what is unique about EMPAC.

**Hui Su**, the new director of CISL, and EMPAC director **Johannes Goebel** come from two ends of a wide-ranging spectrum. Su is the former director of the IBM Research Lab in Cambridge, MA, and holds expertise in multiple areas ranging from Human Computer Interaction, Cloud Computing, Visual Analytics, and Neural Network Algorithms for Image Recognition. Goebel, during his long career in the arts (with and without the "high-tech"), has been responsible for the programmatic, technical, and functional design of EMPAC. In this initial phase of CISL, the two have lively ongoing discussions as to where and how computing and the human condition meet.

This conversation is meant to open the public discussion around these topics and create a fruitful atmosphere for exchange on science and art from many different perspectives.



COURTESY OF THE PRESENTERS

FRI / FEB 12, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

## For Kenneth Gaburo

Nate Wooley

MUSIC / SOUND



PHOTO BY PETER GANNUSHKIN

One of the most in-demand players across the Brooklyn jazz, improv, noise, and new-music scenes, Nate Wooley is redefining the way the trumpet is played. In his new project, *For Kenneth Gaburo*, Wooley refines his concept of "combinatory sound," which blends traditional trumpet techniques with vocalizations and mouth shapes typically used for ordinary speaking. Wooley's new piece takes texts by composer Kenneth Gaburo and combines synthesized tones on tape with manipulated trumpet techniques "to create shadings of the phonetic sounds inherent in the text."

**Nate Wooley's** solo playing has often been cited as part of an international revolution in improvised trumpet. Along with Peter Evans and Greg Kelley, Wooley is considered one of the leading lights of the American movement to redefine the physical boundaries of the horn and demolish the instrument's historical context, which is still largely overshadowed by the legacy of Louis Armstrong. Wooley's combination of vocalization, extremely extended technique, noise and drone aesthetics, amplification and feedback, and compositional rigor has led one reviewer to call his solo recordings "exquisitely hostile."

This performance is a culmination of Wooley's residency in the Concert Hall recording *For Kenneth Gaburo* for future release.

**CURATOR:** ARGEO ASCANI



THU / FEB 18, 7:00 PM / \$6

## On Screen/Sound: NO. 10

FILM / VIDEO

This two-part screening presents two seminal films made 30 years apart that explore the act of vocalization—both embodied in an on-screen speaker and as sound and images disembodied from the actor.

Canadian artist-filmmaker Joyce Wieland's *Pierre Vallières* frames the mouth of Québécois separatist (and leader of the Front de libération du Québec) Pierre Vallières while he presents three corresponding speeches on Mont-Laurier, Quebec History and Race, and Women's Liberation. Referred to by Wieland as a "mouthscape," it's an intense, structuralist film that uses an extreme close-up of Vallières' mustachioed lips, teeth, and tongue to connect voice and language with colonialism and national struggle.

In contrast, Clio Barnard's 2010 documentary *The Arbor* was filmed with actors who precisely lip-synched the words of British playwright Angela Dunbar's family and friends to tell the story of her short life and her daughter's corresponding spiral into addiction. Barnard is an artist-filmmaker who has specialized for many years in "verbatim theater" in which audio-recorded documentary testimony is lip-synched by performers. Creating an uneasy and at times dislocating effect, the technique enhances the slippery relationship between image and sound. This, in turn, unsettles the documentary reading of Dunbar's story and gestures towards the blurring of fiction and reality inherent in dramatization.

**PROGRAM** (approximate runtime: 83 minutes)

*Pierre Vallières* (1972)

Joyce Wieland

*The Arbor* (2010)

Clio Barnard

**CURATOR:** ARGEO ASCANI / VICTORIA BROOKS



PIERRE VALLIÈRES, JOYCE WIELAND (1972). FILM STILL COURTESY OF CANADIAN FILMMAKERS DISTRIBUTION CENTER

THU / FEB 25, 7:00 PM / \$6



## On Screen/Sound: NO. 11

FILM / VIDEO

The 11<sup>th</sup> episode of the *On Screen/Sound* series presents a selection of films and videos that play with the relationship between textual and spoken language. Laure Prouvost, Sara Magenheimer, Tony Cokes, and Alexander Kluge all make videos that combine spoken and written language, focusing on the slippage of meaning and description as material and subject matter.

Prouvost's *It Heat Hit* is a speedy cascade of images and words, featuring a seemingly autobiographical voice-over by the artist that is characteristic of the misuse and appropriation of English as her second language. Magenheimer's *Slow Zoom Long Pause* meanwhile analyzes language as a patriarchal structure and explores how gender roles are embedded and articulated. Tony Cokes' *3# Manifesto A Track #1* eschews both voice and realistic images. The animation uses a series of text and graphic transitions, edited to an upbeat electronic song by Seth Price. Through quotations, philosophical statements, and Morrissey lyrics, Cokes mocks the pop industry's reliance on marketing to expose the underlying ideologies of representation in the media.

Inspired by early silent cinema, Alexander Kluge is well known for his regular use of the intertitle, and his 1971 sci-fi feature *Der Grosse Verhau* (*The Big Mess*) is a case in point. Engaging and humorous, but often deliberately fractured and poetic, Kluge's film bombards us with loose, collagist associations of words and images in the story of two astronauts trying to make a living in a solar system controlled by corporate interest in 2035.

**PROGRAM** (approximate runtime: 110 minutes)

*It Heat Hit* (2010) / Laure Prouvost

*3# Manifesto A Track #1* (2001) / Tony Cokes

*Slow Zoom Long Pause* (2015) / Sara Magenheimer

*Der Grosse Verhau* (*The Big Mess*) (1971) / Alexander Kluge

**CURATOR:** ARGEO ASCANI / VICTORIA BROOKS

THU / MAR 03, 7:00 PM / \$6

## On Screen/Sound: NO. 12

FILM / VIDEO

*On Screen/Sound: No. 12* gets speechless with a selection of films that work in sound and image but without the use of words. From a dance-film to a live video score, the evening culminates in a cult classic featuring meditative imagery and washes of sound.

A montage of things making sound (but without the sound), *Fade to Slide* by Christian Marclay is an audio-visual work designed to be performed like a score. This version features NYC-based ensemble Bang on a Can All-Stars, who make the sound to fill in the space.

Filmed on site in EMPAC's Studio 1, *What does unstable time even mean?*, by American artist Charles Atlas, finds two dancers in an other-worldly scene of smoke and light, encircled by an unknown observer.

Filmed on location in Salvador, Brazil and Harlem, New York, Ephraim Asili's *Many Thousands Gone* draws parallels between a summer afternoon on the streets of the two cities. A silent version of the film was given to jazz multi-instrumentalist Joe McPhee and "sight read" in real time to create the score.

Composed from a series of photographic collages, *The Deccan Trap* follows Lucy Raven's multi-year research into how stereoscopic 3D images are made. The short video charts the artist's journey from the myriad Hollywood post-production studios based across the world—in India, China, Canada, and the UK—to India's ancient bas-reliefs, while Paul Corley's score traces the same terrain, both dramatizing and exposing the circulatory routes of 3D filmmaking.



MANY THOUSANDS GONE, EPHRAIM ASILI (2015). VIDEO STILL COURTESY OF THE ARTIST

Called "an impressive visual and listening experience" by critic Roger Ebert, Godfrey Reggio's 1983 film *Koyaanisqatsi* is one of the classics of epic image-oriented documentaries. Translated from Hopi as "Life out of balance," *Koyaanisqatsi* contrasts the brutality of the man-made world with the expansiveness of nature, stimulating the audience to question their own position in the world. Interwoven with a swirling score by Phillip Glass, *Koyaanisqatsi* is as much an experience as it is a film.

**PROGRAM** (approximate runtime: 107 minutes)

*Koyaanisqatsi: Life Out of Balance* (1982)

Godfrey Reggio / Music: Philip Glass

*What does unstable time even mean?* (2015)

Charles Atlas / Music: Eric Holm

*Many Thousands Gone* (2015)

Ephraim Asili / Music: Joe McPhee

*The Deccan Trap* (2015)

Lucy Raven / Music: Paul Corley

*Fade to Slide* (2015)

Christian Marclay / Music: Bang on a Can All-Stars

**CURATOR:** ARGEO ASCANI / VICTORIA BROOKS



KOYAANISQATSI: LIFE OUT OF BALANCE, GODFREY REGGIO (1982). VIDEO STILL COURTESY OF THE ARTIST

THU / MAR 24, 7:00 PM / \$6

## On Screen/Sound: NO. 13

FILM / VIDEO

Looking at the importance of incidental music and Foley sound effects in the horror movie genre, this two-part program presents Michael Jackson's iconic 1983 music video *Thriller* with Peter Strickland's 2012 horror feature *Berberian Sound Studio*, set in a Foley sound effects studio.

*Berberian Sound Studio* takes the horror of labor as its narrative center, albeit through the lens a Foley artist who takes a job in an Eastern European studio to do the post-production sound design for a slasher movie. This darkly imagined and expressionistically shot feature takes up the mantle of cult films that use the labor of a sound recordist—notably Brian de Palma's *Blow Out* (shown at *On Screen/Sound: No. 7*) and Francis Ford Coppola's *The Conversation*—as a plot device to entwine Foley sounds with the sounds of real murder.

John Landis was chosen by Michael Jackson to direct *Thriller* on account of his early '80s horror-comedy *An American Werewolf in London*. An expanded music video, it was conceived as a movie about slasher movies and includes the distinctive voice of horror movie veteran Vincent Price, as well as incidental music by composer Elmer Bernstein.



BERBERIAN SOUND STUDIO, PETER STRICKLAND (2012). VIDEO STILL COURTESY OF SWANK MOTION PICTURES

**PROGRAM** (approximate runtime: 83 minutes)

*Thriller* (2015)

John Landis and Michael Jackson

*Berberian Sound Studio* (2012)

Peter Strickland / Music: Will Slater

**CURATOR:** ARGEO ASCANI / VICTORIA BROOKS

FRI / APR 01, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

## Atlas Revisited

Karthik Pandian and Andros Zins-Browne

PERFORMANCE



COURTESY OF THE ARTISTS

*Atlas Revisited* weaves together stories and images from the film *Atlas/Inserts* (2014), which the artists shot on location at the Atlas Film Studios in Morocco, with footage from their recent shoot at EMPAC in January of 2016. Through the lens of these two very different production environments, **Karthik Pandian** and **Andros Zins-Browne** reflect on the project they began together in 2012, while teasing out the political implications of making images.

Following the abundance of protest images from the so-called Arab Spring, Pandian and Zins-Browne attempted to imagine an alternate image of freedom in positive terms—not as freedom *from* but rather freedom *to*. Working with a group of camels to restage excerpts of Merce Cunningham and Charles Atlas' 1982 dance film *Channels/Inserts*, the artists found themselves confronting an unforeseen form of coercion through their desire to translate the animals' movements from those of "desert workers" into the "freer" realm of avant-garde dance.

Through questioning their own motivations and the conditions under which they work, the artists will reveal the dynamics that operate between the director and the directed, and between the technologies of image warfare and the ideals of those who produce them.

**CURATOR:** VICTORIA BROOKS

THU / APR 07, 7:30 PM / \$18, \$13, RPI STUDENTS \$6

## Bearthoven + Battle Trance

MUSIC / SOUND



BEARTHOVEN, PHOTO BY JAIME BODDORFF



BATTLE TRANCE, PHOTO BY DANIEL SHEEHAN

Converging from the "new music" and indie scenes, Bearthoven and Battle Trance each offer variations on the same theme: engaging music that straddles a line between jazz, classical, and the avant-garde.

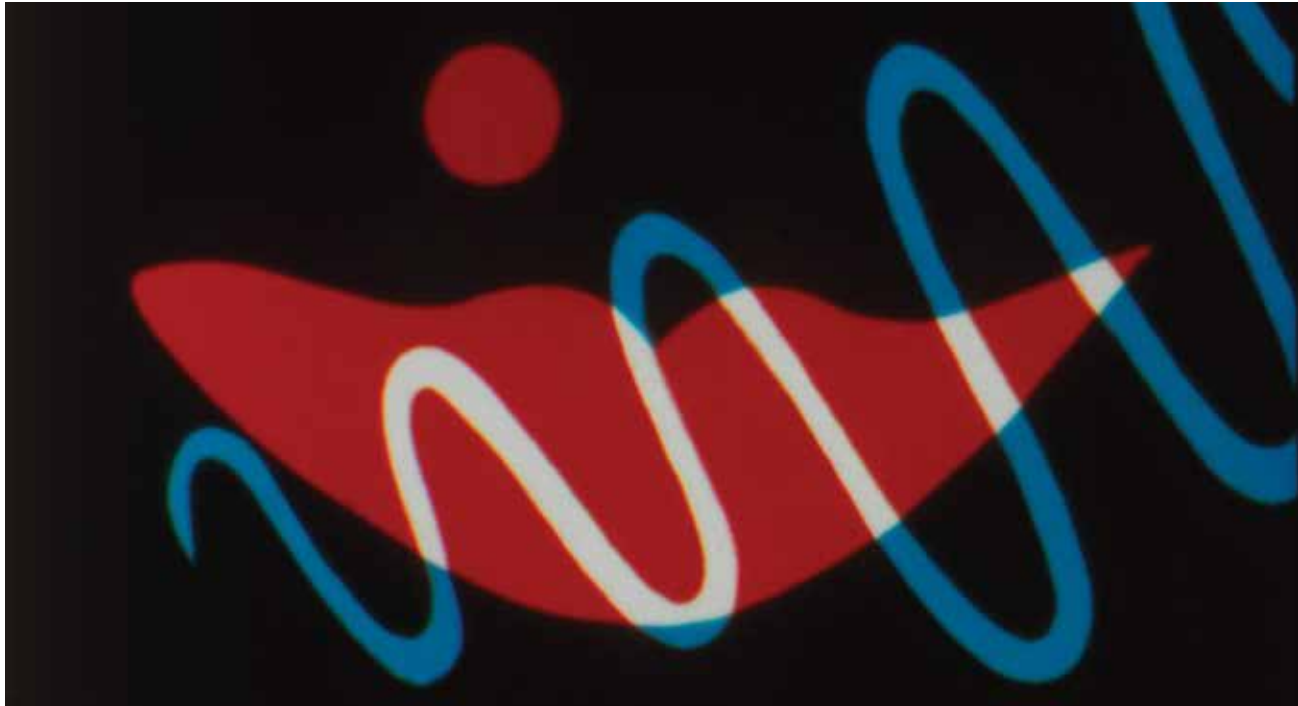
**Bearthoven** is the trio of pianist Karl Larson, bassist Pat Swoboda, and percussionist Matt Evans. Since 2013, the group has rapidly built a diverse repertoire of material by commissioning works from leading young composers with the underlying challenge of producing innovative work for their familiar instrumental configuration. The project is a reexamination of what the traditional jazz trio can do and mean.

The flurry of saxophones known as **Battle Trance** is a tour de force of intense focus and unending breath. Comprised of tenor saxophonists Travis Laplante, Matthew Nelson, Jeremy Viner, and Patrick Breiner, the quartet uses circular breathing and immense physical stamina to produce hypnotic, meditative, and transformative sounds. In pursuit of a music that is both modern and timeless, the group strives to create a "portal of resonance" where there is no separation between the listener and the sound.

**CURATOR:** ARGEO ASCANI



FRI / APR 08, 7:00 PM / \$6



TARANTELLA, MARY ELLEN BUTE (1940). © CENTER FOR VISUAL MUSIC

## On Screen/Sound: NO. 14

FILM / VIDEO

*On Screen Sound: No.14* brings together a series of films from the 1930s and '40s by early animation pioneers Mary Ellen Bute (1906-1983) and Oskar Fischinger (1900-1967) with a digital moving-image work made over 70 years later by Novi\_sad and Ryoichi Kurokawa.

Both Mary Ellen Bute and Oskar Fischinger explored the correspondence of moving images and sounds in their work. Many of Fischinger's films combine image and music into tightly choreographed works of motion. He continually advanced the technical and aesthetic boundaries of abstract film. Notable techniques include early silent film experiments of thinly sliced wax forms to "ornament sound" films created by photographing objects onto the optical soundtrack of the filmstrip to create "direct" sound from the material. Between the 1930s and '50s, Bute's films were grounded within the tradition of "visual music" through a series of abstract film techniques that she called "Seeing Sound." An early proponent of electronic art, Bute undertook collaborative research with Leon Theremin, and by 1954 she used a cathode ray oscilloscope to create several abstract films.

Equally committed to the innovative intersection of the visual and sonic, Novi\_sad and Ryoichi Kurokawa project animation into the 21st century with their 2012 collaboration, *Sirens*, which uses data processing to create pulsing, impossibly detailed images and sounds.

**PROGRAM** (approximate runtime: 69 minutes)

*Ornament Sound Experiments* (1932)

Oskar Fischinger

*Study No. 7* (1931)

Oskar Fischinger / Music: Brahms' *Hungarian Dance No. 5*

*Polka Graph* (1947)

Mary Ellen Bute / Music: Shostakovich's Polka from *The Age of Gold*

*Tarantella* (1940)

Mary Ellen Bute / Music: Edwin Gerschefski

*Sirens* (2012)

Ryoichi Kurokawa / Music: Novi\_sad

**CURATOR:** ARGEO ASCANI / VICTORIA BROOKS

THU / APR 14, 7:30 PM / \$18, \$13, RPI STUDENTS \$6

## The Music of Salvatore Sciarrino

MUSIC / SOUND



SALVATORE SCIARRINO, PITICHINACCIO/CREATIVE COMMONS



AMANDA DEBOER BARTLETT, PHOTO BY ALEKS KARJAKA



NICHOLAS DEMAISON, PHOTO BY ALEKS KARJAKA

Existing at the edge of what can be heard, the music of Italian composer **Salvatore Sciarrino** (b. 1947) is identified by whispers of sound that punctuate a canvas of silence. Often touching upon Italian medieval and Renaissance culture as an inspiration, Sciarrino distills the sounds he uses in his compositions down to their essence to create music that exists outside of the noise of daily modern life. For his new approach to old ideas, he has become one of the best known and respected European composers working today, with more than 100 recordings of his work. His fragile music requires exceptional focus from its performers, stretching their technique and control to extremes.

One of Sciarrino's best known works for chamber ensemble, *Infinito Nero*, frames the vocal outbursts of 16th-century mystic St. Mary Magdalene de' Pazzi with gentle and metronomic raindrops of sound. *Lo Spazio Inverso* for five players creates islands of sound in a sea of silence, paradoxically creating motion out of stasis. The program concludes with *L'Altro Giardino* for eight players and voice, an expansion and elaboration of his previous work, 2008's *Il giardino di Sara*.

This performance is conducted by Rensselaer Arts Department faculty **Nicholas DeMaison** and features vocalist **Amanda DeBoer Bartlett**.

**PROGRAM:**

*Infinito Nero* (1998)

flute, oboe, clarinet, percussion, piano, violin, cello, voice

*Lo Spazio Inverso* (1985)

flute, clarinet, celesta, violin, cello

*L'Altro Giardino* (2009)

flute, English horn, clarinet, percussion, piano, violin, viola, cello, voice

**CURATOR:** ARGEO ASCANI

FRI / APR 15, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

## Moved by the Motion

Wu Tsang and boychild, featuring Patrick Belaga and Elysia Crampton

PERFORMANCE

*Moved by the Motion* is a performance collaboration between artists **Wu Tsang** and **boychild**, featuring experimental cellist **Patrick Belaga** and musician and producer **Elysia Crampton**. As part of an ongoing series of such performances, *Moved by the Motion* explores different modes of storytelling through an improvisational structure of voice, movement, and music. The series began as a poetic interpretation of the science-fiction world in Tsang's forthcoming feature film, *A day in the life of bliss*, and has since evolved into its own form.

In the performance, Tsang, the film's director, plays the voice, an evocative and commanding vocal performer, who uses language to manipulate the scene like a puppeteer pulling strings. boychild, the film's principle actor, plays the mover, a visceral dancer who is bound to the voice but is constantly breaking down language with her ineffable physicality. All the while, Belaga plays the improvisational score live. "Play" is a central part of this performance—both play as an activity, and play as it defines a space for flexibility and leeway.

*"Originally, this performance grew out of our more conventional director-actor relationship when we were working on the movie—but as two performers and visual artists, we wanted to push the boundaries of power relationships and narratives using performance art. So, in a sense, we are 'playing' with the idea of film/theater direction, and how the voice can command different emotional responses from the performers and the audience."*

—WU TSANG

CURATOR: VICTORIA BROOKS



PERFORMANCE DOCUMENTATION OF *MOVED BY THE MOTION* (2015) BY WU TSANG & BOYCHILD FEATURING PATRICK BELAGA, JULIA STOSCHEK COLLECTION, DÜSSELDORF. PHOTO BY ŞIRIN ŞİMŞEK.

WED / APR 20, 2:00 + 7:00 PM / FREE

*On April 20 and 21, internationally renowned researchers give insight into the most sophisticated computer-based applications in real-time generated immersion for sight and sound. Both have been collaborating in EMPAC's research, production, and development of new technology and new works.*

## Bernd Lintermann

Art and Science: Pushing the Limits of the Creative Process in Media Art

TALK

Bernd Lintermann works as an artist and scientist in the field of real-time computer graphics with a strong focus on interactive and generative systems. The results of his research are applied in the scientific, creative, and commercial context. While at EMPAC, Lintermann will present a pair of talks to introduce work being done at the intersection of art and science and outline specific computational strategies.

One significant example is the software Xfrog, a procedural modeling and animation system with a focus on complex organic structures used by various entertainment companies, including Lucas Digital. The software has been used in movies such as *Avatar* and *Alice in Wonderland*. In 2015, Xfrog was nominated for a Scientific Achievement Award by the Academy of Motion Pictures.

Lintermann and his software were the foundation for the first big multi-year EMPAC production, the panoramic, interactive film by the Wooster Group, made for the opening of EMPAC.

PART ONE (2 PM):

*Art and Science: Pushing the Limits of the Creative Process in Media Art I*

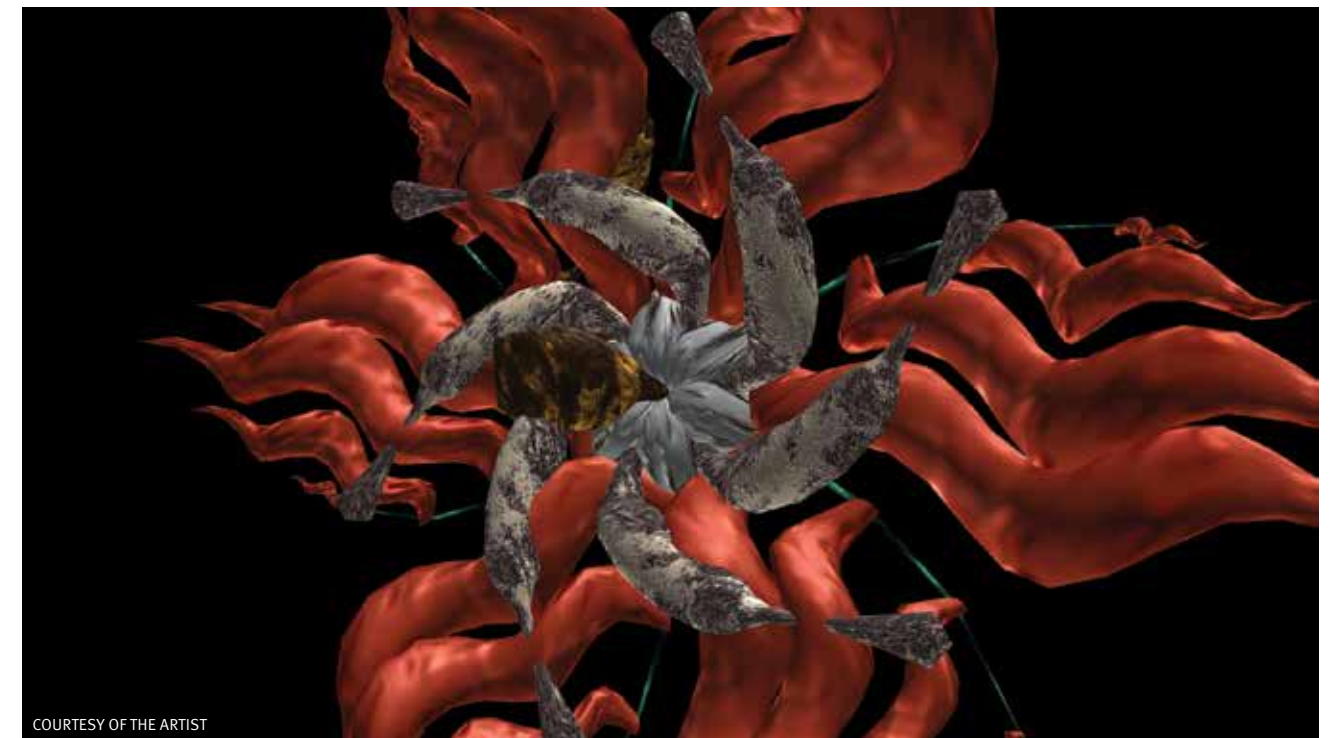
In his first presentation, Lintermann will give a technical introduction to computational strategies he developed for algorithmic modeling, interactive scenarios, and immersive environments, including the software Xfrog. This talk is especially geared towards programmers, artists, and practitioners of digital media.

PART TWO (7 PM):

*Art and Science: Pushing the Limits of the Creative Process in Media Art II*

In the second presentation, Lintermann will present examples from the oeuvre of works he has developed in various interactive media formats, also in 3D stereoscopic projection. These will include virtual reality installations for museums, stage performances, panoramic and dome projections, and stereoscopic projections for music concerts. This presentation will provide an experiential encounter with Lintermann's work and a point of reference for where the frontiers of art and science are today.

CURATOR: JOHANNES GOEBEL



COURTESY OF THE ARTIST



THU / APR 21, 4:00 PM / FREE

On April 20 and 21, internationally renowned researchers give insight into the most sophisticated computer-based applications in real-time generated immersion for sight and sound. Both have been collaborating in EMPAC's research, production, and development of new technology and new works.

## Markus Noisternig

### Modern 3D Audio Technologies and the Relationship Between Sound and Space

TALK



PHOTO COURTESY OF IRCAM

Recent advances in 3D audio technologies have given rise to new ways of creating spatial experiences with sound and in music. Sound is not only composed as moving along in time but also through the space surrounding the listeners. In playing with spatial relationships in musical performance, artists may access a further dimension of expressivity, and this play can redefine our understanding of sound in space. Along with rhythm, melody, harmony, and the “color” of sound, space has become an essential expressive element in music composition and performance.

This talk gives a brief introduction to modern 3D audio technologies, such as Wave Field Synthesis (WFS) and Higher-Order Ambisonics (HOA), and discusses their respective advantages and limits. It offers some insights into how the use of new sound projection and recording technologies helps create novel musical effects.



PHOTO BY TODD VOS

The visit of Markus Noisternig comes in collaboration with EMPAC's development of an innovative Wave Field System composed of 500 small loudspeakers, which uses the software developed at IRCAM.

**Markus Noisternig** is Researcher at IRCAM (one of the most prestigious research and production institutions for music and acoustics, founded by Pierre Boulez), CNRS, Sorbonne Universities–UPMC in Paris, Senior Lecturer at the Institute of Electronic Music in Graz, and also lecturer at the Karlsruhe College of Arts and Design.

CURATOR: JOHANNES GOEBEL

THU / APR 21, 7:30 PM / \$18, \$13, RPI STUDENTS \$6

## Amirtha Kidambi's Elder Ones + Longleash

MUSIC / SOUND



LONGLEASH, PHOTO BY PASCAL PERISH



AMIRTHA KIDAMBI'S ELDER ONES, PHOTO BY RUBEN RADDING

From tight rhythmic unisons to expansive, wandering melodic lines, Amirtha Kidambi's Elder Ones and Longleash represent many possible futures for contemporary experimental music. Each group features highly accomplished, technically virtuosic musicians, conversant in a wide range of musical styles and idioms, and driven by the goal of an ever-expanding musical vernacular.

**Elder Ones**, a quartet performing the compositions of vocalist Amirtha Kidambi, lies nestled in a Venn diagram of diverse musical spheres and communities in New York City. Bandleader Kidambi performs on harmonium and draws her vocal influence from both Indian Carnatic and Western Classical training. With saxophonist Matt Nelson, bassist Brandon Lopez, and drummer Max Jaffe, the band expands its influence to the realm of hip-hop and free improvisation. Oscillating between modal, Sufi-like circular grooves and jagged, brutal rhythmic constructions, the band equally suspects Thyagaraja, Coltrane, and Stockhausen as illegitimate fathers of their sound.

Named for the Cold War-era CIA program that aimed to undermine Soviet culture by secretly disseminating art from the American avant-garde, **Longleash** relish the paradox of experimental sound. Formed in 2013 by violinist Pala Garcia, cellist John Popham, and pianist Renate Rohlfing, the group is focused on the commissioning and performance of music by emerging composers. Pursuing the freedom of exploration within a pre-determined set of limitations, they mine the depths of the traditional piano trio in search of sounds and ideas yet undiscovered. This performance will feature works by Christopher Trapani, Clara Iannotta, and others.

CURATOR: ARGEO ASCANI



WIND AS A GEOLOGICAL PROCESS - ON EARTH, MARS, VENUS AND TITAN; GREENLEY, R AND IVERSEN J. D. (UNIVERSITY OF CAMBRIDGE PRESS, CAMBRIDGE, 1985) P. 217

**FRI / APR 22, 8:00 PM / FREE**

## One can make out the surface only by placing any dark-colored object on the ground

Hannah Rickards

PERFORMANCE, FILM / VIDEO, WORK IN PROGRESS

London-based artist **Hannah Rickards** offers a preliminary look at her work-in-progress production, which features the choreography of a moving camera and a group of performers.

*One can make out the surface only by placing any dark-colored object on the ground* refers to how one can navigate in polar whiteout conditions by placing an object on the ground and continuing to place the object in front of you as you move forward. By this successive act, an image is formed, which can be viewed as a visual score for performance.

Inspired by the graphic scores of Morton Feldman that explore musical composition as spatial terrain, Rickards approaches the infrastructure of Studio 1 in a similar fashion. A cable-suspended camera is maneuvered throughout the space in relation to the performers to

capture wide aerial shots as well as close-up detail of their gestures.

This free presentation will give audiences a glimpse of the artist's process as she works out the early stages of this ongoing film project.

**CURATOR: VICTORIA BROOKS**

*EMPAC facilitates the production of new work at many stages of development, from inception to completion. Work-in-progress presentations offer a unique glimpse into this process and allow audiences to interact with ideas as they materialize. Attendance to all work-in-progress events is free.*

**THU / APR 28, 7:00 PM / FREE**

## Patricia L Boyd

TALK, FILM / VIDEO, WORK IN PROGRESS

Artist-in-residence **Patricia L Boyd** invites audiences behind-the-scenes to experience the mechanical configuration of her video in mid-production.

A networked group of cameras will be rigged in EMPAC's Theater to run continuously, recording horizontal and vertical tracking shots in constant motion. This apparatus, which Boyd describes as an "overactive metabolism," is programmed to run automatically, and a human subject, often seen in bed, is captured (in both senses) and made visible through the infrastructure of these multiple perspectives. The footage produced will become a new moving-image work, which will be premiered in early fall 2016. The project comes out of Boyd's research into exhaustion and its management as internal to and constitutive of biopower.

Recently relocated from the UK to the Bay Area, Patricia L Boyd has presented recent solo exhibitions at Jan Kaps, Cologne; Kiria Koula, San Francisco; TG, Nottingham; YEARS, Copenhagen (with Rachal Bradley); Modern Art Oxford; and OHlo, Glasgow. Boyd has exhibited internationally in group shows including Steirischer Herbst, Graz; Gasworks, London; and the 12th Lyon Biennale.

**CURATOR: VICTORIA BROOKS**

*EMPAC facilitates the production of new work at many stages of development, from inception to completion. Work-in-progress presentations offer a unique glimpse into this process and allow audiences to interact with ideas as they materialize. Attendance to all work-in-progress events is free.*



COURTESY OF THE ARTIST



THU / MAY 05, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

## Nik Bärtsch's MOBILE

MUSIC / SOUND

Zen-like concentration. Meticulous execution. Tight grooves that inexplicably lie way back in the pocket while simultaneously pushing incessantly forward. Nik Bärtsch's Swiss jazz quartet MOBILE uses these basic musical concepts within a ritualistic framework to produce a sound that is sometimes funky, sometimes ambient, and always obsessively charged.

Recording for ECM since 2006, bandleader and pianist **Nik Bärtsch** has quickly become a respected figure for his mixture of funk, new classical music, as well as elements of Japanese ritual music. Along with drummer Kaspar Rast, reed player Sha, and percussionist Nicolas Stocker, MOBILE belongs to the new generation of modern musicians who naturally combine a competence for classical interpretation, improvisational dexterity, and the ability to groove.

CURATOR: ARGEO ASCANI



PHOTO BY CHRISTIAN SENTI

THU / MAY 12, 7:00 PM / \$6

## On Screen/Sound: NO. 15

FILM / VIDEO

The final *On Screen/Sound* program of the spring season presents two films with sonic and visual elements constructed through complex tracking shots.

In Miguel Angel Rios' *Untitled (The Ghost of Modernity)* (2012) a CG-rendered cube floats across a desert landscape, while a spare Cageian composition punctuates this modernist exploration of silence and space. Shot with an automated camera that could be controlled to move in 360 degrees, Michael Snow's *La Région Centrale* documents the landscape of northern Quebec and was scored using the sine waves and electronic pulses of the technical camera apparatus itself.

**PROGRAM** (approximate runtime: 190 minutes)

*Untitled (The Ghost of Modernity)* (2012)

Miguel Angel Rios / Music: John Cage

*La Région Centrale* (1971)

Michael Snow

CURATOR: ARGEO ASCANI / VICTORIA BROOKS



LA RÉGION CENTRALE, MICHAEL SNOW (1971). FILM STILL COURTESY OF CANADIAN FILMMAKERS DISTRIBUTION CENTRE

FRI / MAY 13, 8:00 / FREE

## WITHIN 2

Tarek Atoui + Collaborators

MUSIC / SOUND, PERFORMANCE

The final EMPAC presentation of sound artist **Tarek Atoui**'s multi-year research and performance project to develop tools and techniques for performing sound to a hearing-impaired audience.

Atoui has been working in collaboration with Distinguished Research Professor of Music **Pauline Oliveros** and her students from the New Instrumentation for Performance seminar to think through propositions for new instruments and performance techniques. Several instruments that Atoui has been developing concurrently will be played throughout the public spaces of EMPAC and broadcast into the Concert Hall. The audience will be encouraged to explore the acoustic relationships between individual instruments and the architecture that they inhabit.

During this time, Atoui has also worked in partnership with Berkeley Art Museum and Pacific Film Archive, Center for New Media at University of California, Berkeley, and Meyer Sound to develop an instrument that was premiered in a series of performances presented

by BAM in November 2015. This new instrument will be traveling to EMPAC for this presentation. The instruments from these two research and development phases, in Troy and Berkeley respectively, will be presented together during Norway's 2016 Bergen Assembly, organized by Atoui as Artistic Director.

Atoui presented the project's first incarnation, *WITHIN*, as a series of performances and workshops during the Sharjah Biennial in 2011 and has continued to research principals of sonic architecture (in particular, the system of DeafSpace, developed by Hansel Bauman at Gallaudet, Washington) in the development of instrument-building techniques.

*WITHIN 2* is presented in collaboration with Berkeley Art Museum and Pacific Film Archive (BAM/PFA), University of California Berkeley.

CURATOR: VICTORIA BROOKS



TAREK ATOUI: *WITHIN 2*, AT THE HEARST MEMORIAL MINING BUILDING AT THE UNIVERSITY OF CALIFORNIA, BERKELEY; NOVEMBER 7, 2015, COURTESY OF THE UNIVERSITY OF CALIFORNIA, BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE. PHOTO BY JAY ATHERTON.



## Department of the Arts

This season, five graduate students from the Rensselaer Department of the Arts will present new projects utilizing EMPAC infrastructure and technical support. This high-level work demonstrates the vibrant culture of media arts being fostered across the Rensselaer community.



STUDY NO. 50

### Ryan Ross Smith Study no. 50

FRI / FEB 05

*Study no. 50* is an evening-length composition for six percussionists, and is an exploration of the compositional and representational possibilities enabled by animated music notation. In particular, *Study no. 50* demonstrates the creation of rhythmic complexity in a generative and persistent context, and the reimagining of the musical score as not simply prescriptive, but sculptural.

### Jeremy Stewart Field Cuts: Encounter 6

THU / MAR 10

*Field Cuts* is an electronically mediated movement project that attempts to build upon the invisible connections and communications between performers who influence each other at a distance as movement changes, degrades, and evolves. Arts MFA candidate Jeremy Stewart premieres this new work in collaboration with artist K. Michael Fox and performers Meghan Anderson, Jacob Regan, Haley Day, and Alex Davis.



MOVED IN NOIR

### Senem Pirlir Moved in Noir

SAT / MAR 19

*Moved in Noir* is an audiovisual/movement performance exploring themes of liminal space, queer identities, and the concept of "noir." The performance is a collaboration between audiovisual artist Senem Pirlir, and choreographers/performance artists Malin Andreasson and Delphina Parenti.

### Zach Layton 512 Voices

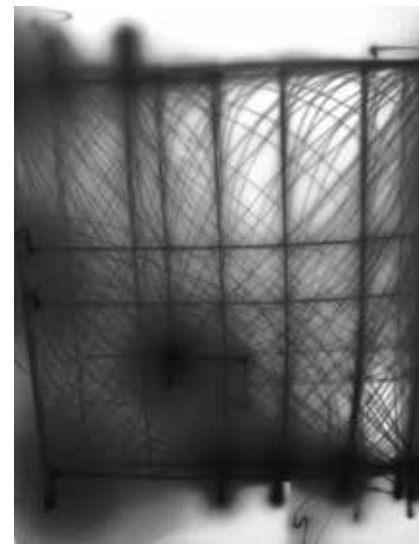
THU / MAR 31

Rensselaer Arts Department doctoral candidate Zach Layton premieres a new work for voice and electronics featuring soprano Erin Flannery utilizing an innovative wave field synthesis loudspeaker array in 512 discrete channels, currently in development at EMPAC. Wave field synthesis is a spatial audio reproduction technique enabling the perception of precise positioning and dynamic shaping of sound sources in virtual auditory space. The concert will feature live voice, 512 channels of processed vocals and spatialized electronic sound, and the first public performance utilizing this incredible new sound system developed by the engineering team at EMPAC.

### Matt O'Hare We the New Community

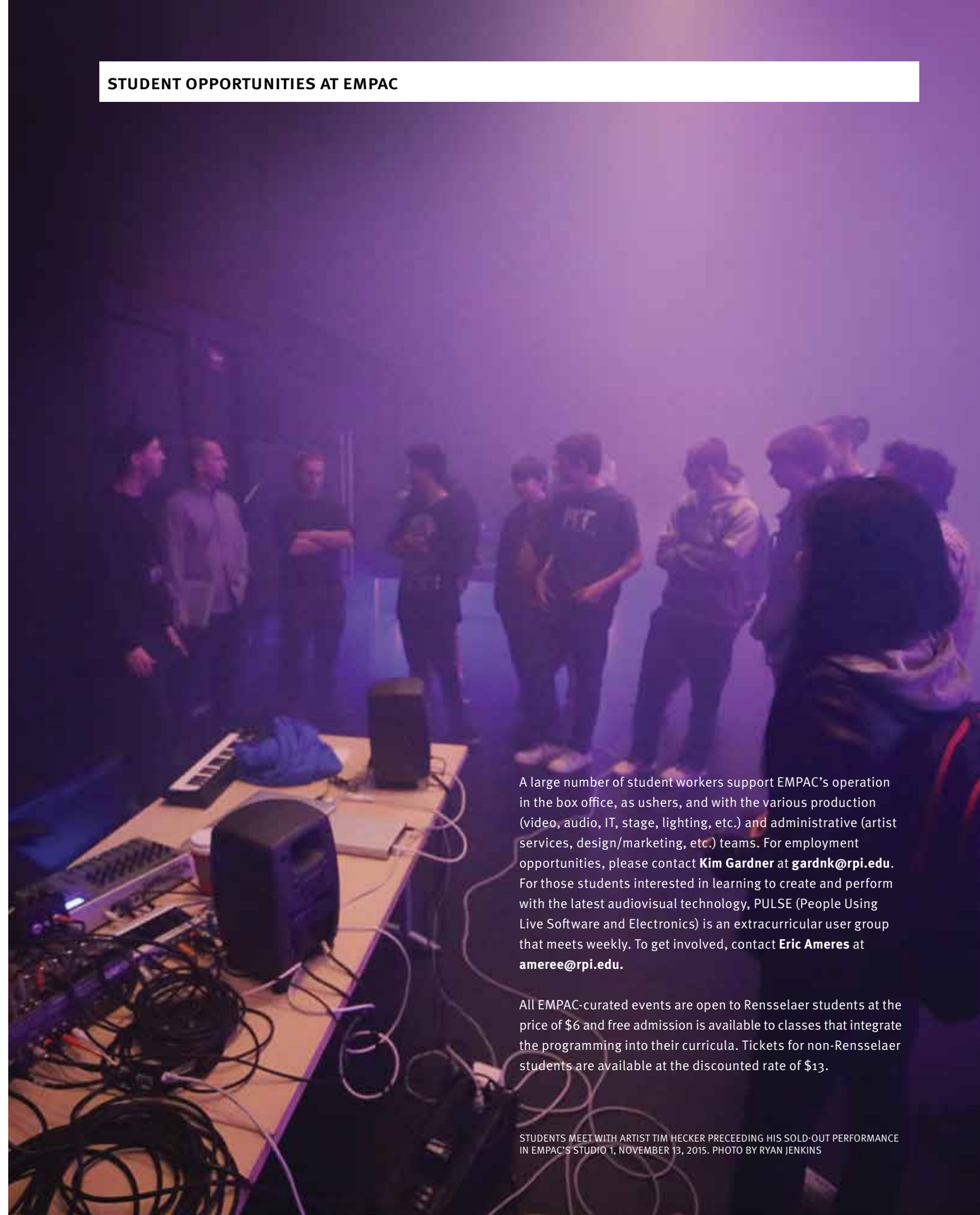
SAT / MAY 07

The current wave of virtual reality purports to usher us into a time of new possibilities and experiences, yet echoes many of the conversations that took place in the 1990s when immersive computer environments, artificial intelligence, and digital immortality were fresh in the minds of scientists, religious zealots, and the public at large. *We the New Community* is a live theater event that splices together music, computer graphics, and monologue to explore a potential future where the body and physical reality may be discarded in pursuit of a new and technologically-supported form of immortality.



512 VOICES

## STUDENT OPPORTUNITIES AT EMPAC



A large number of student workers support EMPAC's operation in the box office, as ushers, and with the various production (video, audio, IT, stage, lighting, etc.) and administrative (artist services, design/marketing, etc.) teams. For employment opportunities, please contact **Kim Gardner** at [gardnk@rpi.edu](mailto:gardnk@rpi.edu). For those students interested in learning to create and perform with the latest audiovisual technology, PULSE (People Using Live Software and Electronics) is an extracurricular user group that meets weekly. To get involved, contact **Eric Ameres** at [ameres@rpi.edu](mailto:ameres@rpi.edu).

All EMPAC-curated events are open to Rensselaer students at the price of \$6 and free admission is available to classes that integrate the programming into their curricula. Tickets for non-Rensselaer students are available at the discounted rate of \$13.

STUDENTS MEET WITH ARTIST TIM HECKER PRECEEDING HIS SOLD-OUT PERFORMANCE IN EMPAC'S STUDIO 1, NOVEMBER 13, 2015. PHOTO BY RYAN JENKINS



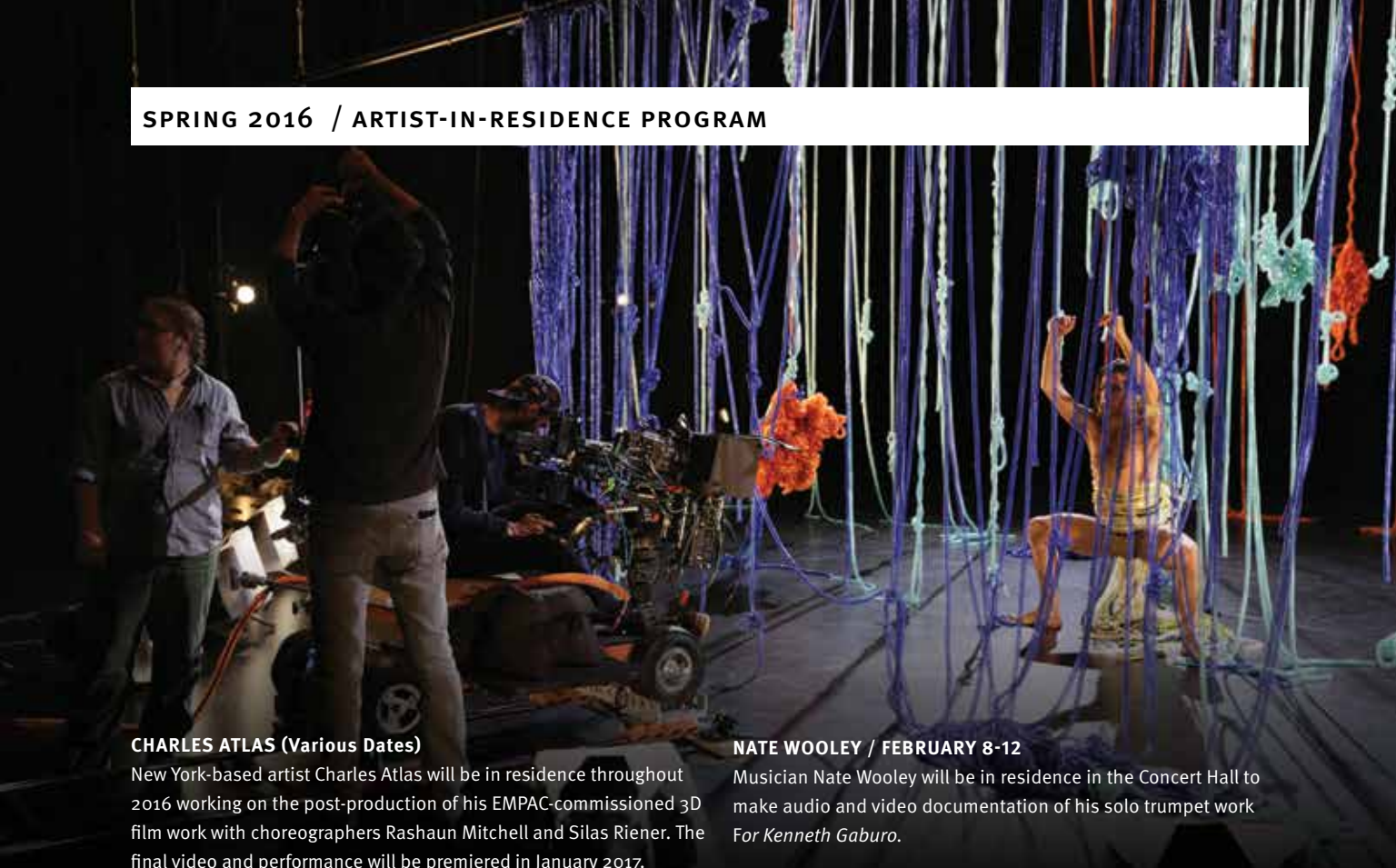


SILAS RIENER PERFORMS *THINGING* IN THE CONCERT HALL, NOVEMBER 11, 2015. PHOTO BY MICK BELLO



COLIN MARSTON PERFORMS ON NOISE TRIGGERED DISKLAVIER PIANO, IN STUDIO 2 ON DECEMBER 3, 2015. PHOTO BY ERIC BRUCKER

## SPRING 2016 / ARTIST-IN-RESIDENCE PROGRAM



### **CHARLES ATLAS (Various Dates)**

New York-based artist Charles Atlas will be in residence throughout 2016 working on the post-production of his EMPAC-commissioned 3D film work with choreographers Rashaun Mitchell and Silas Riener. The final video and performance will be premiered in January 2017.

### **HANNAH RICKARDS / JANUARY 11-22, APRIL 11-25**

Artist Hannah Rickards will be in residence to test the possibilities of flying a camera from the rigging system in Studio 1 for a developing film and performance project.

### **ENSEMBLE SIGNAL / JANUARY 22-24**

Ensemble Signal will return to complete their ongoing recording of the works of American composer Steve Reich. This recording of *Radio Rewrite*, Reich's 2012 composition for 11 players, will be released by the label Harmonia Mundi.

### **KARTHIK PANDIAN AND ANDROS ZINS-BROWNE JANUARY 25-29, MARCH 22-APRIL 1**

Choreographer Andros Zins-Browne and visual artist Karthik Pandian will be in residence to film two camels against EMPAC's green screen for their new performance *Atlas Revisited*.

### **AMIRTHA KIDAMBI / JANUARY 28-31**

Harmonium player and vocalist Amirtha Kidambi's quartet Elder Ones will be in residence in the Concert Hall to record, mix, and master an audio recording of her new work *Mother Tongues*.

CHARLES ATLAS, RASHAUN MITCHELL AND SILAS RIENER.  
PRODUCTION STILL AT EMPAC, 2015. PHOTO BY ERIC LIN

### **NATE WOOLEY / FEBRUARY 8-12**

Musician Nate Wooley will be in residence in the Concert Hall to make audio and video documentation of his solo trumpet work *For Kenneth Gaburo*.

### **THE MUSIC OF SALVATORE SCIARRINO / APRIL 11-15**

Rensselaer Arts Department faculty Nicholas DeMasion will be rehearsing and conducting ensemble works by Italian composer Salvatore Sciarrino for performance on April 14.

### **WU TSANG / APRIL 11-15**

Artist Wu Tsang will be in residence in the Theater with her collaborators boychild and Patrick Belaga to work on the staging of a new iteration of their performance *Moved by the Motion*.

### **LONGLEASH / APRIL 25-28**

The Longleash trio (piano, violin, cello) will be in residence in the Concert Hall making audio recordings of new compositions by Reiko Fütting, Yukiko Watanabe, Christopher Trapani, and Clara Iannotta for future release.

### **PATRICIA L BOYD / APRIL 25-28**

Artist Patricia L Boyd will be in residence to film an intricate sequence of tracking shots using a networked group of cameras rigged in EMPAC's Theater. The residency is part of a developing moving-image project.

### **TAREK ATOUI / MAY 2-13**

Sound artist Tarek Atoui will be in residence for the final EMPAC presentation of his multi-year research and performance project developing tools and techniques for performing sound to a hearing-impaired audience.



# EMPAC

The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) is where the arts, sciences, and technology interact with and influence each other by using the same facilities and technologies, and by breathing the same air.

EMPAC hosts artists and researchers to produce and present new work in a building designed with a sophisticated architectural and technical infrastructure. Four exceptional venues and studios enable audiences, artists, and researchers to inquire, experiment, develop, and experience the ever changing relationship between ourselves, technology, and the worlds we create around us.

## FUNDING

EMPAC 2015–2016 presentations, residencies, and commissions are supported by Rensselaer Polytechnic Institute and the *Jaffe Fund for Experimental Media and Performing Arts*.

## TICKETS

For tickets, directions, or to find out more about the Curtis R. Priem Experimental Media and Performing Arts Center, visit us on the web at [empac.rpi.edu](http://empac.rpi.edu) or call us at 518.276.3921.

## EVELYN'S CAFÉ

Evelyn's Café offers a menu of beverages, meals, and snacks, as well as a selection of wines before performances, screenings, and talks. Service continues during intermissions and after most events.

Evelyn's is also open for lunch on weekdays featuring a rotating menu using locally-sourced ingredients. On each Wednesday coinciding with the beginning of the semester, the student-run Terra Café serves a weekly menu of local and organic foods, featuring a vegetarian or meat option as well as dessert.

For questions or more information, call Evelyn's Café at 518.276.2578.



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## STAFF

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



CHARLES ATLAS, RASHAUN MITCHELL, AND SILAS RIENER. PRODUCTION STILL AT EMPAC, 2015. PHOTO BY MICK BELLO



# EMPAC



THE CURTIS R. PRIEM EXPERIMENTAL MEDIA  
AND PERFORMING ARTS CENTER

ON THE CORNER OF 8<sup>TH</sup> STREET  
AND CONGRESS / TROY NY

[EMPAC.RPI.EDU](http://EMPAC.RPI.EDU)  
518.276.3921

## ARTIST-IN-RESIDENCE PROFILE / KARTHIK PANDIAN AND ANDROS ZINS-BROWNE

The EMPAC artist-in-residence program has, for over a decade, drawn musicians, visual artists, choreographers, filmmakers, actors, dancers, composers, theorists, inventors, and thinkers from around the globe to experiment, collaborate, and perform in our high-tech media-arts habitat. But this spring the multidisciplinary program will become multi-species with the arrival of Ted and Frosty.

The two stately camel actors have been enlisted by visual artist Karthik Pandian and choreographer Andros Zins-Browne to perform in costume in front of EMPAC's green screen. Inspired to explore what a positive image of freedom could look like in response to media documentation of the so-called Arab Spring, the artists will be using their residency to restage a famous avant-garde dance film by Merce Cunningham and Charles Atlas using pachyderms rather than people.

You read that right: This season, we will be filming dancing camels.

EMPAC's production teams are experts in the fields of audio, video, and stage technologies, but the logistics of integrating very large zoo animals into the workflow of a media-arts center has posed one of our greatest technical challenges yet. But that's what makes the EMPAC artist-in-residence program so unique. Projects that might be impossible anywhere else are encouraged and executed, with results that can never be predicted from the outset.

On April 1, Pandian and Zins-Browne will present *Atlas Revisited*, a performance that builds upon this EMPAC production residency as well as a previous shoot at a Moroccan film studio. If a dancing camel, as they see it, could be a symbol of the complex notion of freedom, it's also become a symbol of the boundless horizons EMPAC artists explore through our residency program and the scope of what's in store for Spring 2016 at EMPAC.

BACK COVER: GREEN SCREEN SET UP IN EMPAC'S THEATER DURING THE 2015  
CHARLES ATLAS RESIDENCY. PHOTO BY DAN SWALEC

FRONT COVER: EMPAC SPRING 2016, IMAGE COMPOSITE BY EILEEN BAUMGARTNER