

EMPAC

PERFORMANCES + SCREENINGS + TALKS + INSTALLATIONS

SEPTEMBER – DECEMBER

2013

FALL



RENSSELAER POLYTECHNIC INSTITUTE
110 8TH STREET, TROY, NY 12180



CURTIS R. PRIEM EXPERIMENTAL MEDIA
AND PERFORMING ARTS CENTER



EMPAC.RPI.EDU

CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER AT RENSSELAER POLYTECHNIC INSTITUTE

EVENT SCHEDULE

1/2

DATE	EVENT	PRESENTED BY	DATE	EVENT	PRESENTED BY
JAN 25 7PM	PERFORMANCE EXIT Kris Verdonck + Alix Eynaudi	EMPAC	FEB 27 7:30PM	PERFORMANCE MUSIC FOR VIOLIN, PIANO, AND COMPUTER Neil Rolnick	ARTS DEPARTMENT
JAN 26 7PM	PERFORMANCE HEADSWAP CREW / Eric Joris	EMPAC	FEB 28- MARCH 2 7PM+9PM	PERFORMANCE THE MACHINE STARTS Mary Ellen Strom + Joanna Haigood with HASS ACI + ARCH PIP classes and the Rusty Pipes	SCHOOLS OF ARCHITECTURE + HUMANITIES, ARTS, & SOCIAL SCIENCES
JAN 29 12PM	TALK DETAIL VIEW ROBERT J. LINHARDT New Frontiers in Glycoscience and Glycoengineering	EMPAC	MAR 04 6PM	TALK ALISA ANDRASEK Open Synthesis: Increased Resolution Fabric of Architecture	SCHOOL OF ARCHITECTURE
FEB 07 7:30PM	PERFORMANCE BEN FROST	EMPAC	MAR 06 6PM	TALK OBSERVER EFFECTS GREG MOYNAHAN Experience and Experiment in Early Modern Europe	EMPAC
FEB 12 6PM	TALK OBSERVER EFFECTS SIMON CRITCHLEY Philosophy and the Art of Dying	EMPAC	MAR 22 8PM	PERFORMANCE INFLATABLE FRANKENSTEIN Radiohole	EMPAC
FEB 14 7PM	TALK LAURIE ANDERSON Designing + Customizing Instruments for Performance and Recording	EMPAC	MAR 25 6PM	SYMPOSIUM PREFAB ARCHITECTURE	SCHOOL OF ARCHITECTURE
FEB 15+16 8PM	PERFORMANCE HOT BOX Brian Rogers / The Chocolate Factory	EMPAC	MAR 27 6PM	TALK OBSERVER EFFECTS ALVA NOË See Me if You Can! Art and the Limits of Neuroscience	EMPAC
FEB 20 6PM	TALK NERI OXMAN MIT Media lab	SCHOOL OF ARCHITECTURE	MAR 28 7:30PM	SCREENING SHADOW PLAY WORLD ON A WIRE Directed by Rainer Werner Fassbinder	EMPAC
FEB 21 7:30PM	SCREENING SHADOW PLAY HOLY MOUNTAIN Directed by Alejandro Jodorowsky	EMPAC	MAR 29 8PM	PERFORMANCE PETER EVANS QUINTET	EMPAC
FEB 22+23 FRI: 7PM-10PM SAT: 2PM-5PM	INSTALLATION SCREENING ALLISON BERKOY Untitled Apocalypse	ARTS DEPARTMENT	APR 03 6PM	TALK PETER EISENMAN A Defense of Architecture	SCHOOL OF ARCHITECTURE

EVENT SCHEDULE

2/2

DATE	EVENT	PRESENTED BY	DATE	EVENT	PRESENTED BY
APR 04 6PM	TALK JOHANNES GOEBEL About Differences: Art, Science, Engineering	EMPAC	APR 27 8PM	PERFORMANCE TRIESTE Marie Brassard	EMPAC
APR 05+06 10AM-7PM	INSTALLATION DANCE MOVIES COMMISSION COLIN GEE In the First Place...	EMPAC	MAY 01 6PM	TALK OBSERVER EFFECTS DAVID LINK Software Archaeology: On the Resurrection of Programs for the Mark 1, 1948-58	EMPAC
APR 06 7:30PM	SCREENING TALK RECEPTION DANCE MOVIES COMMISSION CAYETANA VIDAL TAO	EMPAC	MAY 2 5 + 8PM	SCREENING THE FILMS OF LAURIE ANDERSON With special guest Pauline Oliveros	EMPAC
APR 10 7PM	SCREENING TELL ME EVERYTHING Joshua Thorson	ARTS DEPARTMENT	MAY 03 8PM	PERFORMANCE SYN_ Ryoichi Kurokawa	EMPAC
APR 15 6PM	TALK JORGE SILVETTI Recent Work	SCHOOL OF ARCHITECTURE	MAY 04 7:30PM	PERFORMANCE [RADICAL] SIGNS OF LIFE Heidi Boisvert	ARTS DEPARTMENT
APR 17 6PM	TALK OBSERVER EFFECTS N. KATHERINE HAYLES Performing Technogenesis: The Affective Power of Digital Media	EMPAC	MAY 04	PERFORMANCE SPRING RECITAL RPI Dance Club	RPI DANCE CLUB
APR 18 7:30PM	SCREENING SHADOW PLAY QUAY BROTHERS Selections from Phantom Museums	EMPAC	MAY 09 8PM	SCREENING SHADOW PLAY THE THIRD MAN Directed by Carol Reed	EMPAC
APR 19+20 2PM-8PM	SCREENING SYMPOSIUM SENSING THE ENVIRONMENT	SCHOOL OF HUMANITIES, ARTS, & SOCIAL SCIENCES	MAY 10-25	INSTALLATION ROBERT HENKE Fragile Territories	EMPAC
APR 21 4PM	PERFORMANCE EARTH DAY CONCERT: CIRCADIAN RHYTHMS	SCHOOL OF HUMANITIES, ARTS, & SOCIAL SCIENCES	MAY 10 8PM	PERFORMANCE IT'S GOING TO GET WORSE AND WORSE AND WORSE, MY FRIEND Lisbeth Gruwez Voetvolk	EMPAC
APR 26 8PM	PERFORMANCE GAME MUSIC SPECTACULAR! 'Twas THE NIGHT BEFORE GAMEFEST! Mary Simoni and the Ninja Avatars	SCHOOL OF HUMANITIES, ARTS, & SOCIAL SCIENCES	MAY 30- JUNE 02	FESTIVAL AMERICAN MUSIC FESTIVAL	ALBANY SYMPHONY ORCHESTRA
APR 27 12PM-6:30PM	FESTIVAL GAMEFEST	GAMES & SIMULATION ARTS & SCIENCES PROGRAM			



PHOTOS © PETER ARON/ESTO

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 or call us at **518.276.3921**.

EVENT PRICING: *(UNLESS OTHERWISE NOTED)*

PERFORMANCES

\$18: General admission

\$13: Rensselaer faculty + staff, seniors, and students

\$6: Rensselaer students

(ID REQUIRED FOR DISCOUNT PRICE)

SCREENINGS

\$6: General admission

INSTALLATIONS

FREE

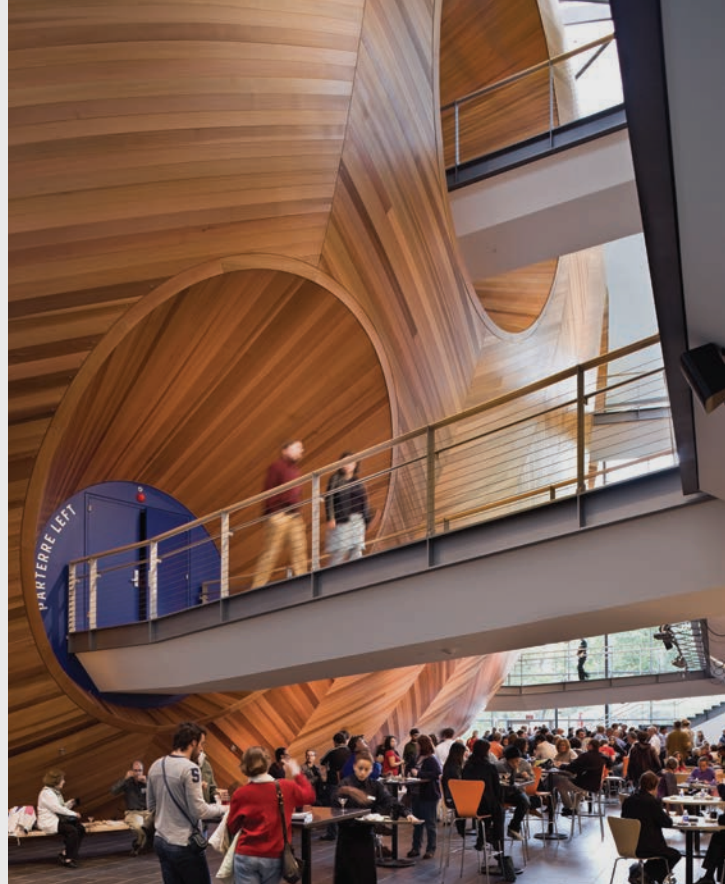
TALKS

FREE

Please note that the event schedule is subject to change.

For the most up-to-date information, please visit:

empac.rpi.edu.



EVELYN'S CAFÉ

Evelyn's Café offers a full menu of meals, snacks, and beverages 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 weekdays from 11 AM to 2 PM starting January 22, and features a rotating menu using locally-sourced ingredients. On Wednesdays, the student-run Terra Café will be serving a weekly menu of local and organic foods, featuring a meat or vegetarian option as well as dessert.

For questions or more information call Evelyn's Café at **518.276.2569**.

rpihospitalityservices.com



HOSPITALITY SERVICES
at RENSSELAER

EMPAC SERIES

OBSERVER EFFECTS

Observer Effects invites thinkers to present their highly integrative work in dialogue with the fields of art and science. This lecture series takes its title from a popularized principle in physics that holds that the act of observation transforms the observed. Outside the natural sciences, the idea that the observer and the observed are linked in a web of reciprocal modification has been deeply influential in philosophy, aesthetics, psychology, and politics.

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|----------------|--|----------------|--|
| FEB 12
6 PM | SIMON CRITCHLEY
Philosophy and the Art of Dying | APR 17
6 PM | N. KATHERINE HAYLES
Performing Technogenesis: The Affective Power of Digital Media |
| MAR 06
6 PM | GREG MOYNAHAN
Experience and Experiment in Early Modern Europe | MAY 01
6 PM | DAVID LINK
Software Archaeology: On the Resurrection of Programs for the Mark 1, 1948–58 |
| MAR 27
6 PM | ALVA NOË
See Me if You Can! Art and the Limits of Neuroscience | | |

SHADOW PLAY

Shadow Play is a series of films that tread nimbly between reality and illusion, acknowledging the artificial nature of cinema. Referencing the tradition of shadow puppetry, the origins of cinema in phantasmagoria, and Plato's "Allegory of the Cave," each film draws on the metaphors of light as reality and shadow as artifice.

In Plato's *The Republic*, the allegory of the cave illustrates the difference between truth and illusion. Many writers have noted that "Allegory of the Cave" (written c. 360 BCE), bears great resemblance to the contemporary movie theater.

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|-------------------|--|-------------------|---|
| FEB 21
7:30 PM | HOLY MOUNTAIN
Directed by Alejandro Jodorowsky | APR 18
7:30 PM | QUAY BROTHERS
Selections from Phantom Museums |
| MAR 28
7:30 PM | WORLD ON A WIRE
Directed by Rainer Werner Fassbinder | MAY 09
8 PM | THE THIRD MAN
Directed by Carol Reed |

DANCE MOVIES COMMISSION

The DANCE MOVIES Commission supports the creation of new works for the screen that vary widely in content and form, yet are united because the image on the screen was crafted by, or in collaboration with, a choreographer or movement-based artist. The works supported combine the possibilities and range of the moving image in all its technological facets with the physicality and movement-based modes of dance.

Examples of works supported by the commission include films that are narrative-driven, using the conventions of filmic storytelling; abstract works that mine the inherent sympathies between the time-based, visual aspects of both dance and film; works that may not even feature dance as is generally defined, but contain a powerful sense of how movement unfurls in time and how we create meaning from the dance of images; works that take advantage of tools such as computer processing, motion capture, simulation, animation, and image processing; and works that extend the confines of the single screen to multiple screens or projections.

The DANCE MOVIES Commission is supported by the Jaffe Fund for Experimental Media and Performing Arts.

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|-------------------------|---|-------------------|------------------------------|
| APR 05+06
10 AM–7 PM | COLIN GEE
In the First Place... | APR 06
7:30 PM | CAYETANA VIDAL
TAO |
|-------------------------|---|-------------------|------------------------------|

DETAIL VIEW CAMPUS PERSPECTIVES

This series provides a platform for Rensselaer professors and researchers to share in-depth perspectives on their fields of inquiry. Inviting an exchange of ideas on campus and providing a window into a singular vision, these events are geared toward experts and non-experts alike.

- | | |
|-----------------|---|
| JAN 29
12 PM | ROBERT J. LINHARDT
New Frontiers in Glycoscience and Glycoengineering |
|-----------------|---|

FRI
SEP
06TH

8^{PM}

PERFORMANCE

ONEOHTRIX POINT NEVER

\$18

Oneohtrix Point Never—aka Daniel Lopatin—is a Brooklyn-based composer who creates electronic music that is often described as “cinematic” and “orchestral.” While broad in range, Lopatin does not ignore the small stuff; his sound engineering crafts and controls every detail and effect. Pulling from a wide range of influences—synth sounds, television commercials, classical minimalism, and high-end audio production—Lopatin condenses the disparate sounds to form music that slopes forward with self-contained narratives. Oneohtrix Point Never performs new music with visuals from his upcoming album.

Oneohtrix Point Never (OPN) is Daniel Lopatin, a Brooklyn-based artist whose celebrated emergence has opened the general public’s ears to daring combinations of electronic sound in ways unheard of in recent cultural memory. His 2010 album, *Returnal*, was made using vintage synthesizers to create widescreen ambient landscapes, while his latest album, *Replica*, manipulate samples from 1980s TV commercials to construct evocative tracks of unexpected emotional depth.

OPN’s arrangements merge the structural freedom of noise with the abstract emotionality of work considered by many to be “background music.” Lopatin has collaborated with Antony Hegarty, Doug Aitken, Fennesz, Tim Hecker, and Hans-Peter Lindström, among others.

CURATOR: ARGEO ASCANI



PERFORMANCE

TALK

BALLARD

X

Kris Verdonck

After three weeks in residence, Belgian theater maker and visual artist Kris Verdonck invites the audience to an open studio and lecture demonstration of his innovative stereoscopic (3D) filming techniques developed with the EMPAC team. The presentation will provide insight into the micro-cosmic sets built on the theater stage and the development process.

BALLARD inhabits the world and characters from the apocalyptic science-fiction novels of J.G. Ballard, whose visionary descriptions of a future world resemble today's neoliberal society more and more.

Verdonck's creations are situated in the transit zone between visual arts and theater, installation and performance, and dance and architecture.

Kris Verdonck's visual arts, architecture, and theater training is reflected in the work he produces: his creations are situated between visual arts and theater, installation and performance, and dance and architecture. He has directed theater productions and produced various installations including *Stills* (2006); *IIIIIIIIIIII* (2007); *END* and *Variation IV* (2008); *Actor #1* and *K, a Society* (2010); *TALK*; *EXIT*; *EXHIBITION #1*; and *EXOTE* (2011); and *M, a Reflection* (2012/13), among others. He is currently working on *H, an Incident*, based on the work of Russian writer and dissident Daniil Kharms, which will premiere in May 2013 during the Kunstenfestivaldesarts in Brussels.

TALK

URSULA HEISE

FREE

XXX

CURATOR: EMILY BERÇIR ZIMMERMAN



MARC WATHIEU

FRI
SEP
20TH

7PM

PERFORMANCE

OPEN CORE

X

Julien Maire

In *Open Core*, French artist Julien Maire revisits public demonstrations of anatomic dissection from the 16th century with a performance in which he deconstructs cameras.

The audience witnesses the elongation of cables, the diversion of light, and a progressive destruction of connections. The machines' organs are transplanted to gradually build new instrument prototypes.

In an attempt to metaphorically and empirically reveal the "movement-image," Maire provokes a series of anticipated catastrophes. The performance crafts an intellectual trajectory through an optical journey into the body of machines.

Julien Maire is a Berlin-based visual and performing artist who renews obsolete cinematic techniques and develops alternative interfaces to produce moving images. His research confronts immobility and movement, reality and fiction, and time and memory in the film image.

Maire's *Digit and Exploding Camera* both received an honorary mention at Ars Electronica 2007; *Exploding Camera* also received a New Media Art award from the Foundation Liedts-Meesen in 2008. He was nominated for the World Technology Award in 2009.

Recent exhibitions include the 25th Alexandria Biennale, Egypt; *Matter and Memory*, Pittsburgh; *SMAK*, Belgium; *Behind the Image*, Artefact Festival, Belgium; 5th Seoul International Media Art Biennale; and *Elandscapes*, Eart Festival, Shanghai.

CURATOR: ASH BULAYEV



THE TWILIGHT ZONE: THE AFTER HOURS, 1980, SEASON 1, EPISODE 34

SAT
SEP
21ST

7PM

PERFORMANCE

TO SUBLIMATE

X

Julien Maire

To Sublimate, a lecture-performance by French artist Julien Maire, stages experiments in search of a “blurry matter”—closely related to speed and optics, philosophy, and mathematics.

In his performances and installations, Maire moves between the habits of visual perception and new ways of looking through the camera lens, viewing the confusion between reality and illusion. Through experiments enacted in front of an audience—mechanical, electronic, graphical, sculptural, chemical—Maire presents “an emptiness that is not transparent.”

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CURATOR: ASH BULAYEV

LORETTA MBR:01

WED
SEP
25TH

X^{PM}

TALK

FLIP PHILLIPS

FREE

XXX

CURATOR: EMILY BERÇIR ZIMMERMAN

I wish I lived in the late 19th century
when inventing and stealing was easy.

I'd get you all the best things



COURTESY OF THE ARTIST

FRI
SEP
27TH

8PM

SCREENING

GRAVITY WAS EVERYWHERE BACK THEN LIVE

\$6

Brent Green

Celebrate the DVD/Blu-ray release of Brent Green's *Gravity Was Everywhere Back Then*. Produced in conjunction with, as well as shot and mastered at EMPAC, the film of the live version will be screened, followed by a discussion with Green. Purchase of a ticket includes a copy of the release.

Through live action and hand-drawn stop-motion animation, *Gravity Was Everywhere Back Then* tells the true story of a man who fought against reason and nature to save the woman he loved from illness. Heartbreaking, darkly humorous, and philosophically challenging, Brent Green touches on everything from the vastness of space and the existence of God to the futility of our actions and the power of human will. Green narrates the film and provides a soundtrack along with his band.

Brent Green lives and works in the Appalachian hills of Pennsylvania. His films, live performances, and object-based art have been shown around the world. Green often performs his films with live musicians, improvised soundtracks, and live narration in venues ranging from rooftops to the Getty Center, the Walker Art Center, and MoMA, among others. His films are regularly screened at film festivals, including Sundance, Film Festival Rotterdam, and Rooftop Films. Green is currently embarking on his second feature film, *Anatomical Maps With Battle Plans*.

CURATOR: EMILY BERÇIR ZIMMERMAN

THU
OCT
03RD

X^{PM}

TALK

BECKETT/HALTER

FREE

XXX

CURATOR: EMILY BERÇIR ZIMMERMAN

WED
OCT
09TH

X^{PM}

TALK

RANDY MARTIN

FREE

XXX

CURATOR: EMILY BERÇIR ZIMMERMAN



OLIVER KOSBELY

FRI
OCT
11TH

X^{PM}

PERFORMANCE

GREG TANBORN & VICKY CHOW

X

Vicky Chow and Craig Taborn are two masterful pianists from different musical worlds. Chow is a champion of new music who performs as a soloist and with ensembles like the Bang on a Can All-Stars, and Taborn is an unparalleled jazz keyboardist who tours as a soloist, band leader, and sideman with musicians like Dave Holland and Tim Berne. Chow and Taborn present contrasting solo sets representing the wide spectrum of virtuoso pianism today.

Canadian pianist **Vicky Chow** has worked with leading composers and musicians such as John Adams, Louis Andriessen, Bryce Dessner (The National) Philip Glass, Glenn Kotche (Wilco), David Longstreth (Dirty Projectors), Steve Reich, Terry Riley, and Lee Ranaldo (Sonic Youth). Originally from Vancouver, she studied at the Juilliard School and the Manhattan School of Music.

Pianist and composer **Craig Taborn** studied at the University of Michigan, where he became a member of saxophonist James Carter's band. He has worked with many musicians, including Mat Maneri, Roscoe Mitchell, Lotte Anker, Dave Binney, and Tomasz Stanko, to name a few. Taborn's first solo album, *Avenging Angel*, was released in 2011. In 2012, he toured internationally with Dave Holland's quartet, Prism.

CURATOR: ARGEO ASCANI

SAT
OCT
12TH

7PM

ROBERT BOUTILLIER



PERFORMANCE

LA JEUNE-FILLE ET LA MORT (THE YOUNG-GIRL AND DEATH)

X

Bureau de l'APA

The bell rings; a teacher instructs the audience to take out their textbooks. The class begins. The “Young-Girlization” of the world is the topic, inspired by *Raw Materials for a Theory of the Young-Girl* by the Tiqqun collective.

Sound poetry, lessons from a one-of-a-kind ballet instructor, songs, sculptures, and music by a string quartet form this multifaceted and symbolic portrait of the Young-Girl created by Quebec-based Bureau de l'APA and collaborators from diverse artistic domains.

Based in Quebec City, **Laurence Brunelle-Côté** is a writer, performer, and designer who works with artists from a variety of disciplines (dance, performance, poetry, music, and multidisciplinary arts). Simon Drouin is a performer, designer, musician, and member of the Orchestre d'Hommes-Orchestres, a multidisciplinary arts collective that makes “music that can be seen.” In 2001, the pair founded the Bureau de l'APA, an undisciplined performing art company whose aim is to bring together artists from all fields to work on atypical creative projects.

CURATOR: ASH BULAYEV

TUE
OCT
15TH

X^{PM}

TALK

DETAIL VIEW

ELLEN ESROCK

FREE

XXX

CURATOR: EMILY BERÇIR ZIMMERMAN



LEVI NUMBER

SAT
OCT
19TH

4^{PM}

PERFORMANCE

THE ANGOLA PROJECT

X

Jeremy Xido

An expedition through the history of colonial Portugal, the travelogues of Burton Holmes, the films of Bruce Lee and Jim Kelly, the Detroit race riots/rebellion, Berlin documentary film crews in Africa, and the blood-thirsty mechanisms of international film finance.

The Angola Project is three-part solo performance, with the third part co-commissioned and produced during residencies at EMPAC. The performance is a fusion of film and narrative, tales and fragments, joining together and crumbling away. Having its roots in the tradition of travel lectures that emerged in the 19th century, CABULA6 invites the audience on a journey into Jeremy Xido's real-life attempts to finance a film and confront the truths of mortality in the 21st century.

CABULA6 is an internationally acclaimed performance and film company led by artistic co-directors Claudia Heu and Jeremy Xido. Their work overwhelmingly focuses on the border between reality and fiction and the uneasy dialogue between a person's private sense of identity and its dynamic reception in a broader social context.

Jeremy Xido is a dancer, actor, filmmaker, and artistic co-director of CABULA6. He is known for blending emotionally gripping personal stories with the larger social contexts within which they emerge.

Igor Dobricic is a dramaturge whose interests include the exploration of performative action between different fixed production contexts such as theater and visual arts.

Claudia Heu is a director, performer, and teacher of dance, experimental theater, and performance. She is the founder of ONNO Theater and co-artistic director of CABULA6.

CURATOR: ASH BULAYEV



SAT
OCT
26TH

8^{PM}

PERFORMANCE

NOCTURNES

\$18

William Basinski

Best known for his ambient, slowly evolving sound compositions such as *The Disintegration Loops* (2002), tape-loop tinkerer William Basinski presents his most recent piece, *Nocturnes*. Originally recorded in 1979, the piano metallic tape loop used in *Nocturnes* was stored for more than 30 years, gradually being degraded and transmuted by time. Basinski has further altered the identity of the sound by removing the attacks of the piano and overlaying them, creating an underwater-like atmosphere that is strangely recognizable as the ghost of the piano.

William Basinski is a classically trained musician and composer who has been working in experimental media for over 25 years. His epic four-disc masterwork, *The Disintegration Loops*, received international critical acclaim and was chosen as one of the top 50 albums of 2004, and *The River*, his transcendental two-disc shortwave music experiment on Raster-Noton.de, Germany, as one of the top 10 albums of 2003. His concerts, installations, and films made in collaboration with artist-filmmaker James Elaine have been presented internationally at the Venice Biennale and Cité de la Musique, Paris, among others. Basinski's albums *92982* and *Vivian & Ondine* were released in 2009, and *92982* was named one of the top 50 releases that year by *The Wire* magazine.

CURATOR: ARGEO ASCANI

THU
OCT
31ST

X^{PM}

SCREENING

HAUSE

FREE

XXX

CURATOR: EMILY BERÇIR ZIMMERMAN

SAT
NOV
02ND

8^{PM}

PERFORMANCE

CALDER QUARTET

\$18



Lorem ipsum

CURATOR: ARGEO ASCANI

MBSO
LONDONSAT
NOV
09THX^{PM}

PERFORMANCE

MARK FELL

\$18

Exploring multichannel loudspeaker arrangements and real-time sound synthesis, composer Mark Fell's complex interaction of sound waveforms invade! Fell transforms the public areas of the building into a massive sound and light installation, inviting the audience to explore the places less traveled. The evening culminates with a performance surrounded by a custom-arranged speaker array in the Concert Hall.

Mark Fell is a multidisciplinary artist who is widely known for combining popular music styles such as electronica and techno with more computer-based compositions. His recent musical practice has become increasingly informed by non-Western music; this is evident in his works *Multistability* and *UL8*, which explore a number of unfamiliar timing and tuning systems.

Fell also produces installation pieces, often using multiple speaker systems. The diversity of his practice is reflected in the range and scale of international institutions that present his work—from large super clubs such as Berghain (Berlin) to the Hong Kong National Film and Sound Archive, among others.

Fell received an honorary mention in the digital music category at Prix ARS Electronica, and was shortlisted for the Quartz award for his contributions to research in digital music.

CURATOR: ARGEO ASCANI

PERFORMANCE

SMALL NARRATION

X

Wojtek Ziemilski

In 2006, it was revealed that Wojtek Ziemilski's grandfather, a notable citizen of Wrocław, Poland, was a longtime collaborator of the communist secret police. Ziemilski's answer to this shocking situation is a lecture-performance combining personal narration, historical facts, contemporary choreography, and small and great narratives.

The performance is a combination of various forms of public address and artistic expression with elements of personal confession, academic lecture, video art, and contemporary choreography. Theater intermingles with reality, private narration with historical commentary—all to cope with the painful problem of memory and the manipulations it undergoes.

Wojtek Ziemilski is a theater director and visual artist. He teaches contemporary approaches to theater making with a particular focus on devising techniques, the new dance's (so-called "non-danse") input into theatricality, and its use on stage. He is the author of the popular contemporary art blog: new-art.blogspot.com.

Small Narration (Mała Narracja) had its Polish premiere at Teatr Studio, Warsaw, in March 2010. It has since been performed in over a dozen cities in Poland and abroad, including Paris, Moscow, Madrid, Munich, and Vilnius. It was selected as part of the showcase of the Adam Mickiewicz Institute of the best Polish performances of 2010, and to the Polska Arts program in Edinburgh, 2012.

CURATOR: ASH BULAYEV





WISPI MBROT

THU
NOV
21ST

X^{PM}

SCREENING

IN THE MOOD FOR LOVE

FREE

XXX

CURATOR: EMILY BERÇIR ZIMMERMAN



WEBLOT

FRI
NOV
22ND

7:30^{PM}

PERFORMANCE

MANUELLA BLACKBURN

\$18

Intricate and meticulous sounds are hallmarks of acoustic composer Manuella Blackburn. Using a ring of loudspeakers situated around an audience in the dark, Blackburn creates a sound only environment where hearing takes precedence over everything else. The sound samples she uses in her works are sometimes recognizable clicks, often frantically moving, and always crisply detailed. Blackburn presents an evening of several of her works, including new material.

“Acousmatic” was a term adapted in the 1950s to define sounds (usually electronic in origin) that can be heard, but have no visible point of origin.

CURATOR: ARGEO ASCANI

CENTRAL INTELLIGENCE AGENCY

SAT
NOV
8
X

XPM

Wojtek Ziemilski

Central Intelligence Agency is a performance, installation, and interactive environment. It is about what we see—and how our judgment becomes hostage to what we see. Polish performance artist Wojtek Ziemilski and German interaction designer Sebastian Neitsch will present a work-in-progress developed in part during an EM-PAC residency.

As the story goes, in the 1950s, the CIA participated in promoting American art in some unexpected ways. Huge funds were invested to turn a group of American artists into international art stars and their artistic explorations were the next step toward aesthetic evolution. Jackson Pollock, along with other American abstract expressionists, is one of their most successful projects.

Intelligence needs agents. And agents play a different role from the one they may think they are playing. More and more, we become the agents. This performance is a landscape of people, their stories, and how their stories attempt to be objective, but cannot.

Wojtek Ziemilski is a theater director and visual artist. He teaches contemporary approaches to theater making with a particular focus on devising techniques, the new dance's (so-called "non-danse") input into theatricality, and its use on stage. His work, *Small Narration*, had its Polish premiere in 2010. It has since been performed in several cities in Poland and abroad, and was selected as part of the Adam Mickiewicz Institute's showcase of the best Polish performances of 2010, and to the Polska Arts program in Edinburgh, 2012.

Sebastian Neitsch works on projects based between design and technology to find new concepts for man-machine interactions. His work has been exhibited at the Ars Electronica Center and Festival, the Museum of Technology in Berlin, and Art & About Sydney, among others, and he has received honors from the Stiftung Kunstfonds Bonn, the Kunststiftung Sachsen-Anhalt, and the City of Friedrichshafen. He teaches at the Berliner Technische Kunsthochschule.





MBS/OT

THU
DEC
05TH7:30^{PM}

SCREENING

SHADOW PLAY

MULHOLLAND DRIVE

\$6

Directed by David Lynch

David Lynch's *Mulholland Drive* is a surrealist neo-noir thriller that scrutinizes the collective dream that is Los Angeles through a famously disjointed narrative. After a car wreck on the winding Mulholland Drive renders Rita amnesic, she sneaks into the apartment of aspiring actress, Betty. As she and the Hollywood-hopeful search for answers about what happened to Rita, reality unravels into a Lynchian dream. Starring Justin Theroux, Naomi Watts, and Laura Harring, Lynch originally conceived of *Mulholland Drive* as a television series and then turned it into a feature film. It received the Best Director award at the 2001 Cannes Film Festival, as well as an Oscar nomination for Best Director.

Much like his body of work, **David Lynch** often defies tidy description. A filmmaker, television director, visual artist, musician, and occasional actor, he is most famous for his films, as well as the television series *Twin Peaks*. With his first self-produced film, *Eraserhead* (1978), it was clear that Lynch held a deep fascination with the grotesque residing just below the surface of the every day. With the quasi-autobiographical thriller *Blue Velvet* (1986), Lynch established a thematic aesthetic—dubbed “Lynchian”—that he has continued to evolve throughout his career. With *Mulholland Drive* (2001), Lynch continued to defy conventions, as well as traditional narrative structure.

CURATOR: EMILY BERÇIR ZIMMERMAN



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FUNDING

EMPAC 2012-2013 presentations, residencies, and commissions are made possible by continuous support from the Jaffe Fund for Experimental Media and Performing Arts. Additional project support by the National Endowment for the Arts; the National Dance Project of the New England Foundation for the Arts with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; the New York State Council for the Arts; Mid Atlantic Arts Foundation with support from the National Endowment for the Arts; Arts Council Norway; Fond for Lyd og Bilde; and Fond for Utøvende Kunstner.

