

EMPAC



FILM/VIDEO

Leviathan

Screening and Panel
discussion with
Lucien Castaing-Taylor,
Ernst Karel+
Véréna Paravel

THU / NOV 13TH

7:00 PM

SURFACE TENSION SERIES

EMPAC

CURTIS R. PRIEM EXPERIMENTAL MEDIA
AND PERFORMING ARTS CENTER

WORKSHOP : NOV 12, 6:30 + 8:30 PM

Laurie Anderson

Tai Chi, Meditation, and Making Art

In these two-hour sessions, renowned EMPAC artist-in-residence Laurie Anderson leads an exploration of how tai chi and meditation can shape the music and art we make.

FILM / VIDEO : NOV 13, 7:00 PM

Leviathan

Directed by Lucien Castaing-Taylor + Véréna Paravel

The day of programming includes a master class and a panel discussion with Lucien Castaing-Taylor, Ernst Karel, and Véréna Paravel.

MUSIC / SOUND : NOV 14 + 15, 7:00–10:00 PM

Jacqueline Kiyomi Gordon

*The Only Thing That Makes Life Possible is
Not Knowing What Comes Next*

In this work-in-progress installation, sound artist Jacqueline Kiyomi Gordon investigates how one's perception of sound can be changed as he or she moves through space.

MUSIC / SOUND : NOV 14, 8:00 PM

Mivos Quartet

being time

ERIC WUBBELS, COMPOSER

being time represents an attempt to make some aspects of the structure and presence of time audible, palpable, and experientially immediate.

MUSIC / SOUND : NOV 15, 8:00 PM

Yarn/Wire

Explosive new music ensemble Yarn/Wire brings a brand new performance to EMPAC. Centered around two pianists and percussionists, Yarn/Wire uses a combination of thundering rhythms, unconventional sounds, and precision execution.



WORKSHOP

Laurie Anderson

Tai Chi, Meditation,
and Making Art

WED / NOV 12TH

6:30 + 8:30 PM

Laurie Anderson

Tai Chi, Meditation, and Making Art

In these two hour sessions, renowned artist in residence Laurie Anderson leads an exploration of how tai chi and meditation can shape the music and art we make. Building on her celebrated career as a performer, artist, and musician, Anderson will share her insights into the complementary practices of disciplined physical movement and creative expression in all its forms.

As a martial artist, I am not expert enough to teach a real tai chi class,” Anderson writes. “However we will go over the basic moves and approaches and I believe that artists can benefit greatly from this way of blending the physical, mental, and spiritual disciplines.

Wear comfortable clothes.

One of America's most renowned artists, Laurie Anderson's genre crossing work encompasses performance, film, music, installation, writing, photography, and sculpture. She is widely known for her multimedia presentations and musical recordings and has numerous major works to her credit, including *United States I V* (1983), *Empty Places* (1990), *Stories from the Nerve Bible* (1993), *Songs and Stories for Moby Dick* (1999), and *Life on a String* (2001), among others. She has taken part in countless collaborations with an array of artists, from Jonathan Demme and Brian Eno to Bill T. Jones and Peter Gabriel.

Anderson has invented several technological devices for use in her recordings and performance art shows, including voice filters, a tape bow violin, and a talking stick. In 2002, she was appointed NASA's first artist in residence, and she was also part of the team that created the opening ceremony for the 2004 Olympic Games in Athens. She has published six books, produced numerous videos, films, radio pieces, and original scores for dance and film. In 2007, she received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts. She lives in New York City.

CURATOR: JOHANNES GOEBEL



FILM/VIDEO

Leviathan

Screening and Panel
discussion with
Lucien Castaing-Taylor,
Ernst Karel+
Véréna Paravel

THU / NOV 13TH

7:00 PM

SURFACE TENSION SERIES

Leviathan (2012)

Followed by a panel discussion with Lucien Castaing-Taylor,
Ernst Karel, + Véréna Paravel

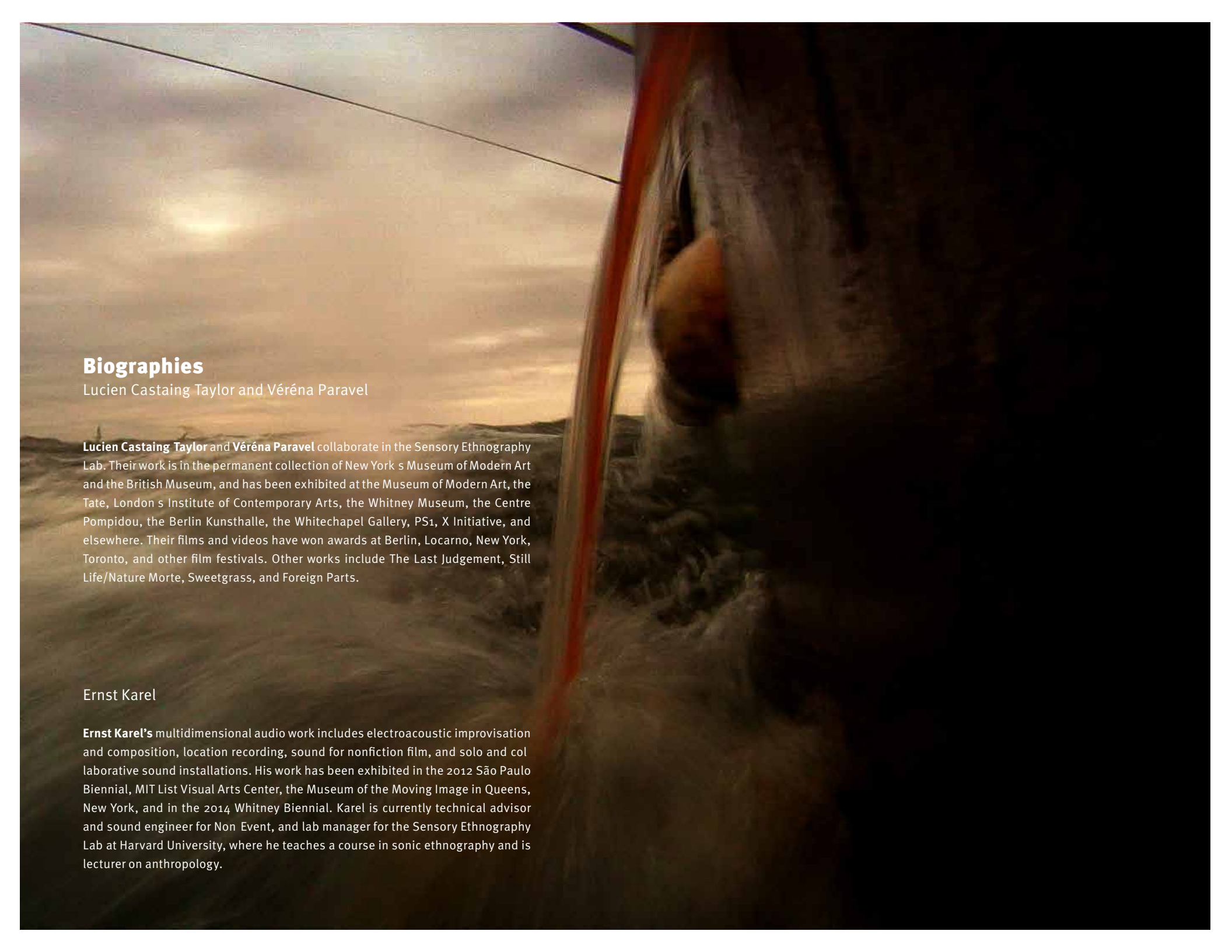
A day of programming devoted to the Sensory Ethnography Lab, including a master class with Lucien Castiang-Taylor, Ernst Karel, and Véréna Paravel, a premiere of a new sound work by Ernst Karel entitled *Morning and Other Times*, a screening of *Leviathan*, and a panel discussion with the filmmakers.

The day begins at noon with a master class with Lucien Castiang-Taylor, Ernst Karel, and Véréna Paravel, and the premiere of *Morning and Other Times*, a new sound work by Ernst Karel. *Morning and Other Times* is a multichannel sound piece, made from location recordings, which takes up the relationship of nonhuman animals to the urban environment of Chiang Mai, Thailand.

Programming continues at 7 pm with a screening of *Leviathan* and a panel discussion with Lucien Castiang-Taylor, Ernst Karel, and Véréna Paravel. An immersive portrait of the contemporary commercial fishing industry, *Leviathan* was filmed off the coast of New Bedford, Massachusetts—once the whaling capital of the world and Melville's inspiration for *Moby Dick*. Today, it's the country's largest fishing port with over 500 ships sailing from its harbor every month. *Leviathan* follows one such vessel, a hulking groundfish trawler, into the surrounding murky black waters on a weeks' long fishing expedition. Instead of romanticizing the labor or attempting to turn fisherfolk into mythic caricatures of themselves, Castiang-Taylor (*Sweetgrass*) and Paravel (*Foreign Parts*) present a vivid, kaleidoscopic representation of the sea, the work, the machinery, and the players, both human and marine.

Employing an arsenal of cameras that passed freely from film crew to ship crew, swooping from below sea level to astonishing bird's-eye views, the film is unlike anything seen before. Entirely dialogue-free, but mesmerizing and dramatic throughout, *Leviathan* presents a cosmic portrait of one of mankind's oldest endeavors.

CURATOR: EMILY ZIMMERMAN



Biographies

Lucien Castaing Taylor and Véréna Paravel

Lucien Castaing Taylor and **Véréna Paravel** collaborate in the Sensory Ethnography Lab. Their work is in the permanent collection of New York's Museum of Modern Art and the British Museum, and has been exhibited at the Museum of Modern Art, the Tate, London's Institute of Contemporary Arts, the Whitney Museum, the Centre Pompidou, the Berlin Kunsthalle, the Whitechapel Gallery, PS1, X Initiative, and elsewhere. Their films and videos have won awards at Berlin, Locarno, New York, Toronto, and other film festivals. Other works include *The Last Judgement*, *Still Life/Nature Morte*, *Sweetgrass*, and *Foreign Parts*.

Ernst Karel

Ernst Karel's multidimensional audio work includes electroacoustic improvisation and composition, location recording, sound for nonfiction film, and solo and collaborative sound installations. His work has been exhibited in the 2012 São Paulo Biennial, MIT List Visual Arts Center, the Museum of the Moving Image in Queens, New York, and in the 2014 Whitney Biennial. Karel is currently technical advisor and sound engineer for Non Event, and lab manager for the Sensory Ethnography Lab at Harvard University, where he teaches a course in sonic ethnography and is lecturer on anthropology.

The background image shows an art installation in a dark room with black acoustic foam on the walls. Several modular wooden structures, which serve as listening rooms, are arranged in a line. Each structure is made of light-colored wood and has a transparent panel on one side. A bright light source is visible in the background, creating a strong glow and casting long shadows. The overall atmosphere is mysterious and focused on sound and space.

MUSIC / SOUND

Jacqueline Kiyomi Gordon

The Only Thing That Makes
Life Possible is Not Knowing
What Comes Next

FRI + SAT / NOV 14 + 15TH

7:00–10:00 PM

WORK IN PROGRESS

Jacqueline Kiyomi Gordon

The Only Thing That Makes Life Possible is
Not Knowing What Comes Next

The act of listening relies not only on a sound source but also on an audience to receive the sound. The space through which the sound travels—bounces, reflects, diffuses, dissipates—provides a shape and geometry to the listening experience. In her work in progress installation, *The Only Thing That Makes Life Possible is Not Knowing What Comes Next*, artist Jacqueline Kiyomi Gordon has created an interconnected series of listening rooms that reveal the often forgotten control over hearing that audiences have.

Drawing its title from a passage in Ursula K. Le Guin's science fiction classic *The Left Hand of Darkness*, in which the denizens of a speculative planet are free to choose and re-choose roles and attributes, *The Only Thing That Makes Life Possible is Not Knowing What Comes Next* uses 30 channels of audio and a variety of building materials to create an environment that will be experienced differently depending on the number of audience members present and how they explore the space. As listeners move, they are made aware of the parameters of the room and how they can actually control what they are hearing by altering their movement. Each modular wall consists of a different material (acrylic, steel, cloth, plywood, etc.), creating zones that will reflect and diffuse the sound produced from a ring of loudspeakers in distinct ways.

The Only Thing That Makes Life Possible is Not Knowing What Comes Next is an “in progress” piece, which will develop into a performance with dance, where the walls will be moved into different configurations to change the dynamics between audience and performer.

CURATOR: AR GEO ASCANI

MUSIC / SOUND

Mivos Quartet

being time

FRI / NOV 14TH

8:00 PM

Mivos Quartet

being time

for string quartet and electronic sound (2014)

ERIC WUBBELS, COMPOSER

MIVOS QUARTET:

OLIVIA DE PRATO, VIOLIN

JOSHUA MODNEY, VIOLIN

VICTOR LOWRIE, VIOLA

MARIEL ROBERTS, CELLO

being time represents an attempt to make some aspects of the structure and presence of time audible, palpable, and experientially immediate.

The piece unfolds over the course of 45 minutes, partitioning itself into four large “Panels,” each of which emphasize a single aspect of musical time. The quartet is retuned in an elaborate scordatura, allowing direct access to harmonic fields of extreme resonance, as well as stable and precise beating patterns. Tempi and durations in the piece are determined at various times by the audible beating speed of closely tuned intervals, by the rate of the players’ speech, by the players’ individual heart rates and breath cycles, and by the physical, mechanical limits of loudspeakers, instruments, and bodies.

The use of electronic sound is blunt and visceral: frequencies on the border of infra- and ultrasound drive the body as a resonator. The piece builds on Maryanne Amacher’s pioneering work with otoacoustic sound, deploying high sine waves to create vivid psychoacoustic illusions as well as sounds that seem to originate in the listener’s ear itself, presented both in isolation and knotted with the acoustic sound of the string quartet.

Ambitious and searching, direct and arcane, *being time* is both a large-scale artistic statement and a 45-minute “ritual of collective attention” that the players and audience perform together.

This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.

CURATOR: ARGEO ASCANI

Biographies

The Mivos Quartet

The Mivos Quartet is devoted to performing the works of contemporary composers and presenting new music to diverse audiences. Since 2008 they have collaborated with a huge group of international composers, performing works by emerging and established composers including Alex Mincek, Helmut Lachenmann, Anna Clyne, Wolfgang Rihm, Samson Young, Luke DuBois, Philip Glass, Huang Ruo, Felipe Lara, Sam Pluta, Tristan Perich, and Kirsten Broberg. They have appeared at such venues as the Guggenheim Museum, Kennedy Center, Zankel Hall, MoMA, the Stone, Issue Project Room, and Roulette.

They have appeared on concert series including Wien Modern, Darmstadt Internationalen Ferienkurse für Neue Musik, Asphalt Festival, Concerti Aperitivo, HellHOT! New Music Festival, Shanghai New Music Week, Edgefest, and Aldeburgh Music. In the 2013-14 season, Mivos have collaborated on new works with Sam Pluta (Lucerne Festival Commission), Dan Blake (Jerome Commission), Mark Barden (Wien Modern Festival Commission), Scott Wollschleger, and Patrick Higgins (ZS), and in 2014 are developing new work with Richard Carrick (Fromm Commission), Eric Wubbels (CMA Commission), Kate Soper, and poet/musician Saul Williams.



Eric Wubbels

Eric Wubbels is a composer, pianist, and executive director of the Wet Ink Ensemble, a New York collective devoted to creating, promoting, and organizing adventurous contemporary music.

Wubbels's music has been performed throughout Europe, Asia, and the US by groups such as the Wet Ink Ensemble, Kammerensemble Neue Musik Berlin, ICE, Yarn/Wire, Ensemble Linea, Talea Ensemble, Left Coast Chamber Ensemble, and the Mivos Quartet, and featured on festivals including the Zurich Tage für Neue Musik (2013), Metz Festival (2014), and MATA Festival (2012).

Wubbels has received commissioning grants from Chamber Music America's Classical Commissioning Program, ISSUE Project Room, the Jerome Foundation, New Music USA, and Yvar Mikhashoff Trust, and has been awarded residencies at the MacDowell Colony and Civitella Ranieri Center (Italy).

As a performer, he has given US and world premieres of works by major figures such as Peter Ablinger, Richard Barrett, Michael Finnissy, Beat Furrer, George Lewis, and Mathias Spahlinger. He has recorded for hat[NOW]art, Spektral, Albany Records, Carrier, and Quiet Design.

He holds a DMA and MA in composition from Columbia University, and a BA from Amherst College, and has held teaching positions at Amherst College (2009-11) and Oberlin Conservatory (2012-13). His principal teachers include Lewis Spratlan, Tristan Murail, and Fred Lerdahl.



MUSIC / SOUND

Yarn/Wire

SAT / NOV 15TH

8:00 PM

Yarn/Wire

DAVID BRYNJAR FRANZSON

ANN CLEARE

THOMAS MEADOWCROFT

THE NEGOTIATION OF CONTEXT (C)

I SHOULD LIVE IN WIRES FOR LEAVING YOU BEHIND

WALKMAN ANTIQUARIAN

INTERVAL~

DAVID BRYNJAR FRANZSON

ØYVIND TORVUND

THE NEGOTIATION OF CONTEXT (B)

UNTITLED SCHOOL

YARN/WIRE:

LAURA BARGER, PIANO

NING YU, PIANO

IAN ANTONIO, PERCUSSION

RUSSELL GREENBERG, PERCUSSION

Founded in 2005, **Yarn/Wire** is a quartet of two percussionists and two pianists, widely admired for the energy and precision they bring to performances of today's most adventurous music. Their instrumental combination allows them to effortlessly slip between repertoire classics and modern works that continue to break new ground. Their collaborative initiatives with genre-bending artists, such as Two-Headed Calf, Pete Swanson, and Tristan Perich, point toward the emergence of a new and lasting repertoire that is, spare and strange and very, very new.

CURATOR: AR GEO ASCANI

David Brynjar Franzson

The Negotiation of Context (2009-2011)

“For new actions to be perceived and responded to as meaningful, the shared understanding concerning what is being talked about—i. e., the frame of interpretation all participants are applying to what each other says and does—must be reached first.”

: ADAM KENDON, THE NEGOTIATION OF CONTEXT IN FACE-TO-FACE INTERACTIONS

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David Brynjar Franzson’s music has been described as “sonically imaginative . . . part installation, all mood,” by the *Los Angeles Times*; “engagingly tactile,” by the *New York Times*, “strikingly static,” by the *Guardian*; and as “sound art that is clearly going places,” by *Gramophone*. Through long-standing collaborations with ensembles such as Ensemble Adapter, the Mivos Quartet, and Yarn/Wire, he has developed a musical language that explores the internal dynamics of sounds and instruments as well as the social dynamics of performance. His scores are published via Schott Music and his music can be heard on Innova, Spektral, Smekkleysa and Carrier Records, a NYC-based record label that he co-runs with Sam Pluta and Jeff Snyder.

Current projects include the chamber opera *Longitude* in collaboration with Ensemble Adapter; a new release of *The Negotiation of Context*, performed by Yarn/Wire and recorded and produced with the support of EMPAC, just released on WERGO this year; and a new large-scale installation piece for the Los Angeles ensemble Gnarwhallaby.

Ann Cleare

I should live in wires for leaving you behind (2014)

The artist Arnulf Rainer often describes the presence of a black snake in his pictures, an unusual creature that he scarily happened upon one day while out for his routine walk. For many reasons, the impression that this encounter made had a lasting presence in his work: “I never again saw the snake in nature, but it keeps reappearing in my pictures.” *I should live in wires for leaving you behind* traces my version of such a recurring object. For years my music has dealt with the presence of a sonic object/architecture that I call a ball of wire: a mammoth, tangled, metallic motion that spins relentlessly. This piece attempts to map the genesis of this ball of wire, to understand where it came from, and why it occupies such a prominent space in my work.

—

Ann Cleare originally hails from County Offaly in Ireland. She has studied composition at University College Cork, IRCAM, and is currently completing a PhD in Composition at Harvard University. Current and future works include new pieces for The SWR Experimental Studios Freiburg (ZKM, Karlsruhe Festival of Electronic Music), Ensemble mosaik (Bludenzer Tage zeitgemäßer Musik, Austria), a commission for MATA’s 2015 festival, a chamber opera for Taschenopernfestival (Salzburg), and an orchestral commission from The National Symphony Orchestra of Ireland. Ann’s scores are published by Project Schott New York. She currently lives and writes by the sea in Dublin, Ireland.

annclearecomposer.com

Thomas Meadowcroft
Walkman Antiquarian (2013)

Walkman Antiquarian juxtaposes two technologies, the grand piano and the 24-key plastic sampler. The samples were taken from mix-cassette tape recordings of my father's record collection, which were sent through a series of gating devices and tape machines in the studio, prior to performance. The samples are then distributed to five speakers spread across the ensemble, informing individual players when and what to play live.

The piece is dedicated to Yarn/Wire, for whom it was written.

—

Thomas Meadowcroft is an Australian freelance composer and musician living in Berlin, where he has been based since 1998. His music has been described as “reaching an inexpressible purity” (*Le Monde*), “nerve torture” (*Süd-deutsche Zeitung*) and “dreamy post-rock” (*The New York Times*). His work involves notated compositions for acoustic instruments and electronics, performance and improvisation in various musical contexts, sound installations, as well as music for theatre and film.

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Øyvind Torvund
Untitled School (2014)

Untitled School explores relations between image and sound. A collection of still images is connected with sounds and archetypes of music. The music comments on the images or, rather, plays with the idea that music can actually comment on an image. The images include examples of abstract or psychedelic patterns in traditional Norwegian folk art, a color field painting by Gerhard Richter, jungle paintings by Henri Rousseau and drawings by Ida Madsen Følling.

—

Norwegian composer Øyvind Torvund (born 1976) studied music in Oslo and Berlin and has played guitar in several rock and improvisational outfits. He likes to work in complex situations, using both improvisation and exact notation, as well as other paradoxical couplings, to create a sensory disjuncture that releases unconscious forces underlying music.

oyvindtorvund.com



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.



STAFF

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 DeHamel / 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 / 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 / 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
Emily Zimmerman / Associate Curator

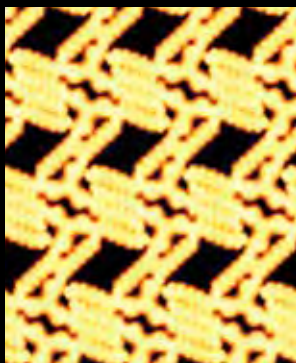


EMPAC 2014-2015 presentations, residencies, and commissions are supported by grants from the National Endowment for the Arts and The MAP Fund, a program of Creative Capital, primarily supported by the Doris Duke Charitable Foundation; additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, Boeing Company Charitable Trust, and the New York State Council for the Arts. Special thanks to the Jaffe Fund for Experimental Media and Performing Arts for support of artist commissions.

EMPAC

Upcoming Events

An updated schedule for the 2014 Fall season is available online at empac.rpi.edu. Check back often for more information.



TALK

VINCENT MEUNIER

Physics in reduced dimensions:
nano-science for mega-impact

Tuesday, November 18 / 12:00 PM

FREE



PERFORMANCE

THIS PIECE IS STILL TO COME

Begüm Erciyas

Friday, November 21 / 8:00 PM

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



TALK

THOMAS ZUMMER

On the Notion of 'Capture':
arché, techné, epistémé

Wednesday, December 3, 2014

FREE