

EMPAC

VECTORS ●

AND ●

CIRCLES: ●

CISL ●

AND ●

EMPAC ●

THU / FEB 11, 7:00 PM / FREE

A CONVERSATION
WITH EMPAC DIRECTOR
JOHANNES GOEBEL
AND CISL DIRECTOR **HUI SU**

VECTORS AND CIRCLES: CISL AND EMPAC

A Conversation with Hui Su and Johannes Goebel

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_ColloquiumNY, 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.

NATE WOOLEY

PERFORMING HIS EVENING
LENGTH SOLO WORK
**FOR
KENNETH
GABURO**

*Downbeat's Jazz Musician
of the Year, Dave Douglas,
has said,
“Nate Wooley is
one of the most
interesting
and unusual
trumpet players
living today,
and that is
without hyperbole”*



EMPAC

ON SCREEN/SOUND

This year-long film series takes a close look at—and listen to—the way filmmakers 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 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



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