

# DANCE MOVIES

EMPA C 2009 - 2010

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HOOP

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QUINCE MISSING

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THE CLOSER ONE GETS,  
THE LESS ONE SEES

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ANATOMY OF  
MELANCHOLOY

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MO-SO

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## **HOOP** (CANADA)

**director:** Marites Carino

**choreographer/performer:** Rebecca Halls

**composer:** Anthony Tan

**director of photography:** Donald Robitaille

*4.5 minutes*

## **QUINCE MISSING** (USA)

**director/choreographer:** Rajendra Serber

**director of photography:** Jessica Fisher

**music:** The Genie, Cheryl Leonard

*16.5 minutes*

## **THE CLOSER ONE GETS, THE LESS ONE SEES** (BRAZIL)

**videomaker:** Valeria Valenzuela

**choreographer:** Lilyen Vass

**photography and camera:** Philippe Guinet

**executive producer:** Claus Ruegner

*10.5 minutes*

## **ANATOMY OF MELANCHOLY** (MEXICO)

**director:** Nuria Fragoso

**music composer:** Antonio Russek

*6.5 minutes*

## **MO-SO** (USA)

**director:** kasumi

**composer:** Fang Man

**dancer:** Chan U. Hong

**cinematographer:** Kitao Sakurai

*12 minute looping video installation*

## INTRODUCTION

The five projects on this DVD were created in the third round of the DANCE MOVIES Commission and premiered during Filament, a festival of new and commissioned work at EMPAC in October 2010. With four videos and one three-screen video installation, these projects represent radically different approaches to the challenge of dance on screen. From urban interventions, to studio-based imagery, from nocturnal wanderings, to extreme emotion manifested, they range as widely in approach as in the geography of their provenance: the United States, Canada, Mexico, and Brazil. While three of the teams worked at home, both *Hoop* and *Anatomy of Melancholy* were created partially during artist residencies at EMPAC.

For *Hoop*, Montreal-based filmmaker Marites Carino and choreographer/dancer Rebecca Halls, along with their cinematographer and assistant director, came to EMPAC to experiment with different concepts on how to accentuate the disorientation of a body floating through a black void, all within the field of view of a camera. They conducted several shoots, collaborating with EMPAC staff on rigging, lighting, and different camera settings, until they started to get the effect they were after. In the final work, the dancer seems to effortlessly navigate an ambiguous and sensuous darkness.

*Anatomy of Melancholy* is the product of a complex set design inhabited by a large and multidisciplinary team, as well as on location desert shoots, animated by an ongoing group meditation on the topic of “melancholy.” Director Nuria Fragoso came to EMPAC twice; once at the beginning of the process to work on ideas and pre-production, and after the two shoots in Mexico, to work with her editor. Together they tackled the hours of footage, editing in silence. All the movement and video material had been created, shot, and edited in silence up until the arrival, in the last week of the residency, of composer Antonio Russek. Nuria was committed to having each contributing artist grapple with the input of others as they added their layer. So the final editing was done side by side with the creation of the sound score, each affecting the other. The work is a true blending of the arts of choreography, visual design, costume, lighting, set construction, editing, and music, both in its process and in the outcome.

The media for *Mo-So* is included on this DVD, but requires some imagination on the part of the viewer, because it was made to be seen on a loop, installed in a dark space, and projected on a large screen. Viewers of the installation are free to come in and experience the work at their own pace, as they stand or move in concert with the shifting imagery.

Through DANCE MOVIES, we have now commissioned a total of 17 projects, four of which are currently in pre-production. They are all missives sent from the world of contemporary dance off into many directions: film, video art, installation, and visual art. I hope you will agree that the seeding of all these fields with dance results in something new and intriguing.

Hélène Lesterlin  
Curator  
EMPAC  
October 2010

## About the DANCE MOVIES Commission

The DANCE MOVIES Commission is open to artists based in North and South America who are making works of dance for the screen. Up to five commissions are awarded each year. Artists may apply to create works in conjunction with the Artist-in-Residence program, taking advantage of EMPAC's spaces and technology, such as large-scale immersive studio environments or computer-controlled rigging.

In 2007, its inaugural year, EMPAC's DANCE MOVIES Commission received more than 150 applications from dance-filmmakers in North and South America. As the first major US-based commissioning program available to dance-film artists in the Americas, it represents an important opportunity for those working at the intersection of the moving body and the moving image.

Backed by the Jaffe Fund for Experimental Media and Performing Arts, the DANCE MOVIES Commission supports works for the screen including film, video, installation and other audio-visual formats. The works may be narrative in nature or abstract; they may range in length (up to 20 minutes); they certainly vary in style, technique and expressive intent.

For more information, including full guidelines, upcoming deadlines, and descriptions of completed or in-progress commissions, visit [www.empac.rpi.edu](http://www.empac.rpi.edu).

## About EMPAC

Founded by Rensselaer Polytechnic Institute, EMPAC offers artists, scholars, researchers, engineers, designers, and audiences opportunities for creative exploration that are available nowhere else under a single roof. EMPAC operates nationally and internationally, attracting creative individuals from around the world and sending new artworks and innovative ideas onto the global stage.

The Curtis R. Priem Experimental Media and Performing Arts Center opened its doors in 2008.



Everyone carries a hula hooping memory. In *HOOP*, an enigmatic character glides in and out of frame and lures spectators into her shadowy world. Through this ethereal guide, the viewer's perspective of the childhood toy shifts when the floor slips away.

Drawing from a movement vocabulary based on photographic flashes, *HOOP* traces mesmerizing images while breaking simplistic stereotypes of the plastic circular toy whose craze hit its peak in the late fifties.

**director/camera:** Marites Carino

**choreographer/performer:** Rebecca Halls

**director of photography:** Donald Robitaille

**original music:** Anthony Tan

**creative producer/outside eye:** Marlene Millar

**editor:** Kara Blake

## DIRECTOR'S NOTES

I have a theory that things usually take at least 2.5 times longer than you anticipate. This was the case for *HOOP*.

Rewind to December 2007 where I was filming, for archival purposes, a contemporary hoop dance performance by Rebecca Halls. I was mesmerized and knew there was potential for a beautiful short film. Shortly after, I approached her to collaborate on a project. For months we diligently worked in a pseudo black box studio to experiment with the camera, hoops, and movement. Back then Rebecca and I would cobble together a black background and our lighting system consisted of drawing a curtain over a wall of windows and a flimsy Ikea gooseneck lamp for more precise lighting. After months of R&D, our video sketches revealed potential and several themes emerged, like disorientation, perspective, weightlessness and the cycle of life.

Fast forward to May 2010, where our main goal was to continue our R&D during our EMPAC residency. At EMPAC we had access to technical resources that were a far cry from our Ikea desk lamp days, and were surrounded by an enthusiastic and talented team that greatly contributed to our creative process. Going into our residency, we hoped for inspiration, but our time at EMPAC was so productive we emerged with hours of stunning, useable footage.

Back in Montreal, for two days at the end of June, in another black box studio, we re-shot scenes and filmed additional ones with a local crew to combine with the EMPAC footage. As I write this we are in the middle of the editing process and I am wondering how we will reduce the hours of images into mere minutes. The whole process has taken longer than I had imagined, but I am unexpectedly thankful we took the time to let the project mature. Experiencing the evolution of *HOOP* was definitely worth the wait.

– Marites Carino

## BIOS

With a background in broadcast journalism, filmmaker MARITES CARINO thrives on telling people's stories, and particularly those who use art to overcome obstacle. Her short documentary *Trunk in Transit* chronicles Chilean-Trinidadian performer Lynne Cooper's trials and tribulations with Immigration Canada through her creation of a stage play. *Deeqa's Song* (2008) features a Somali refugee who sings reggae to overcome the loss of her family. From a young age until her teens, Marites studied ballet, but only discovered contemporary dance in her 20s. Marites combines her passion for dance and film in *Corps Parlants* (2006), and *Moonghost* (2007). In 2008, she received a grant from the Conseil des Arts du Québec for *tremor*, a poetic work created with people with Parkinson's disease. In 2009, she was commissioned by Bravo! Fact, and EMPAC to direct *HOOP*, an experimental dance video. Marites is the dance editor at the cultural weekly, the Montreal Mirror, and in her spare time, likes to dance in silence, cycle, snap photos, and write about herself in the third person.

REBECCA HALLS' greatest journey in dance began with a hoop; a captivating study of choreography through spirals and waves. From 2003, Rebecca nurtured this form as a student, developing a trained focus on movement, transition, and the space between. Her art continues today as the result of teachings and performances offered in Montreal and throughout the world. No more a tool than an extension of her body, Rebecca spins the hoop with electric sensibility, mesmerizing fluidity, and a radical style distinctly her own. Drawing influences from the rhythms of physiology to the cycles of cosmology, Rebecca intensified her research for the collaborative work *Hoop*. Through meticulous exploration, discipline, and dedication, Rebecca gracefully realized these themes into twists, turns, spins, and spirals as seen in her movement vocabulary today. Dancing through tides of life to perform the reflection of a cyclical universe, Rebecca Halls offers a deeper understanding of what it means to be human.





# QUINCE MISSING

An exploration of urban isolation, capturing a slice of time in dance. It is night. In the streets. At this moment one man struggles to take another step forward. Two strangers try to pass by each other. A trio is locked in anonymous antagonism. These six men pass closely, maybe even repeatedly, while never interacting with each other beyond a distrustful anxiety.

**director/choreographer:** Rajendra Serber

**director of photography:** Jessica Fisher

**music:** The Genie, Cheryl Leonard

**dancers:** Jose Navarrete, Sherwood Chen, Nol Simonse, Aaron Jessup, Zack Bernstein, Melecio Estrella, Iu-Hui Chua

## DIRECTORS NOTES

*Quince Missing* is the third in a series of dance film portraits. I set out to make an exquisite conjunction of choreographic, cinematic, and poetic practice that illuminates something unique from this hybrid approach. This moving portrait transcends the constraints of a single medium's conventions; the linear narrative of traditional cinema and the abstracted vocabulary of modern dance.

The movement stems from an examination of fear of strangers in an urban environment. The rehearsal process focused on articulating the internalized emotions, prejudices, and sensations that arise from this particular fear. The idea of being in an unfamiliar part of a city during the night and encountering a stranger served as our inspiration. Then questions such as "What does he want?" and "How can I protect myself from him?" were explored. This process revealed that fears such as these trigger small tensions in our bodies. These tensions were observed, tracked, and developed into a range of movement from the subtle to the grotesque. The movement generated was colored by the personality of each dancer as well as the disparate dance disciplines they have studied (such as post-modern dance, tango, butoh, and contact improvisation). The individually distinct and varied expressions of these dancers was deliberately exploited in order to create movement that appears to be almost pedestrian but is actually highly choreographed.

During the shoot, the dancers were not given fixed choreography, but were instead directed to physically and emotionally immerse themselves in the exploration of this theme and to continue to experiment with scores developed during the rehearsal process. This resulted in five hours of raw dance footage. I used the editing process to determine not only the structure of the film as a whole but also to stitch together the minute details of distinct physical phrases into this 16 minute film. The result is a sparse meditative film unmediated by spoken or written language. The essential expression of six men is laid bare, revealing not only the desires to repel, connect, and express, but also the struggle that arises when desire and action are at odds with one another or simply cannot be explained. This paradox is endemic of the social landscape of our time. I hope to have explored these issues, not from a moral or political standpoint, but from an emotionally relevant perspective.

I would like to express my extreme gratitude to EMPAC's DANCE MOVIES Commission for their generous and inspirational support. Without them, this work would not be possible. Their support allowed me the luxury of time to wade through a daunting amount of footage and achieving a final edit that realizes my original vision for this work. I would also like to thank Margaret Jenkins' CHIME residency, where I began development, and the San Francisco Film Commission and San Francisco Film Society's FilmHouse, which provided a home for the majority of the editing process.

—Rajendra Serber

## BIOS

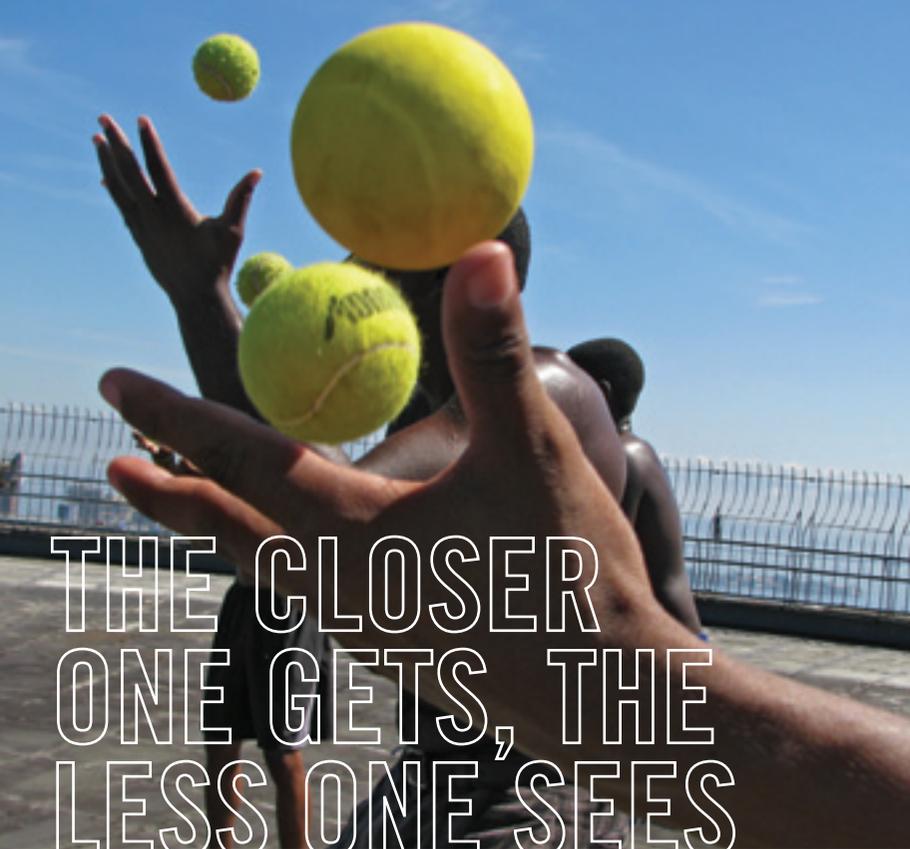
RAJENDRA SERBER was a 2009 resident at FilmHouse (San Francisco Film Commission and San Francisco Film Society) and was a 2008 recipient of the Choreographers in Mentorship Exchange award. He has directed and performed in his own multimedia group, The RK Corral, which was supported by grants from the Zellerbach Family Fund, had residencies at The LAB and 848 Community Space, and was nominated for multiple Isadora Duncan Awards and Lester Horton Dance Awards. Rajendra has had the privilege of collaborating with many wonderful artists including: The Residents, Sarah Shelton Mann, Scott Wells, Jon Weaver, Ilaan Egeland, Kimiko Guthrie and Eric Kupers of Dandelion Dancetheater and Lord Knows Compost. Currently, Serber is working on choreography for the camera and the big screen version of The RK Corral's space western *GoodGuy/BadGuy*.

SHERWOOD CHEN has worked with Body Weather Laboratory training since 1993, and was a resident member of Min Tanaka's international performance collective Majjuku in rural Japan. He has facilitated Body Weather Laboratory in Los Angeles with Oguri, Jamie Burris, and Roxanne Steinberg, in the San Francisco Bay Area and abroad. Sherwood has worked with artists including dance pioneer Anna Halprin, multimedia artist Grisha Coleman/echo::system, composer and dancer Do Hee Lee, and choreographers Sara Shelton Mann and Amara Tabor-Smith. He is a contributor to Shinichi Iova-Koga's inkBoat.

CHERYL E. LEONARD is currently developing new works from materials gathered in Antarctica this winter on a grant from the National Science Foundation's Antarctic Artists and Writers Program. Her music has been performed at the Exploratorium, Sushi Gallery, Highways, Yerba Buena Center for the Arts, the San Francisco Butoh Festival, the Big Sur Experimental Music Festival, SoundCulture 96, and the National Conference of the Society for Electro-Acoustic Music in the US, among others. Her works *Instruments in Trees* and *Ziran* have been featured on KQED TV's local arts show Spark, CBS's *Evening Magazine*, and in *Noisy People*, a documentary about the Bay Area's music scene. She has been awarded grants from the National Science Foundation, ASCAP, the American Composers Forum, and Meet the Composer. Recordings of her music are available from Great Hoary Marmot Records, NEXMAP, Unusual Animals, Pax Recordings, Apraxia Records, 23 Five Inc, Old Gold Records, and The Lab.

THE GENIE is an avant-garde performer from San Francisco who has created a unique style of performance called scratch guitar, a blend of conventional guitar, live-sampling, multi-layered complex looping, beatboxing, slide, turntablism, and unconventional syncopation and arrangement. His music ranges various genres including jazz, electronic, hip hop, reggae, drum n bass, dubstep, Middle Eastern, and blues. Making his debut in Montreal in 2002, The Genie quickly rose to prominence stunning audiences with his never-seen-before solo approach. Teaming up with Montreal producer DJ Horg, he recorded his first release and signed to Montreal-based High Life Music, receiving Canadian distribution. Returning to California in 2004, he immediately drew the attention of audiences and local media, who heralded his innovative style. His broad range of musical interpretation has made fans of every background and today he is recognized as a true musical innovator and pioneer.





# THE CLOSER ONE GETS, THE LESS ONE SEES

An aesthetic intervention into the everyday lives of four kids who perform at Rio de Janeiro's traffic lights. Their objective act of juggling for tips transforms through the process of the film into the more abstract movements of contemporary dance. Upending expectations, the film shifts the context of the jugglers' daily performances and foregrounds their individual movement styles, while slowly revealing their identities.

**videomaker:** Valeria Valenzuela

**choreographer:** Lilyen Vass

**photography and camera:** Philippe Guinet

**executive producer:** Claus Ruegner

**performers:** Gilmar da Silva, Jean Pierre Machado, Marcos de Oliveira, Paulo Henrique de Siqueira

## DIRECTORS NOTES

In Rio de Janeiro street crossings, it is fairly common to see children and teenagers trying to make some money by putting on a short juggling act for drivers and car passengers while the lights are red. The kids repeat this routine hundreds of times a day in a sequence of movements and throw 2, 3, 4 or even 5 balls up in the air. The movements are precisely choreographed body movements that they have observed and learned and end up repeating as if mimetically.

Our own experience as spectators at these street crossings gave us the idea for the intervention: to use the context and the corporal experience that the street kids gain when they juggle with the balls and propose a transformation through the composition of these movements—now, however, without the balls, thus turning the movements from objective to abstract.

We started out by researching the diversity of kid jugglers spread out through the streets of Rio de Janeiro. They usually go around in groups but they always perform alone. Each one has his own personal style of throwing and moving his body; that is why we were intrigued by a particular move most of them carry out, when they turn and raise their t-shirt before starting the performance. The kids explained that they do this to show that they are not armed and pose no threat to the drivers. We also observed how the Municipal Guard would suddenly arrive, confiscate their work tools, and forbid them to work.

Jean Pierre and Marcos work at the same traffic lights. They enjoy juggling. However, they are embarrassed at having to work in the street and that's why they choose to paint their faces so as to remain anonymous. Paulo Henrique is always alone; he likes to juggle "on high," on top of three wooden boxes and blindfolded. Gilmar juggles tirelessly in several different ways for 6 to 8 hours. Filming them only when the lights turned red as a reference and limit was a new and curious experience.

The four kids took part in a workshop with the purpose of creating a sequence of collective movements to be presented at the lights. It was very moving to watch them make up their own movements, many times very delicate and surprising, so removed from the hard and repetitive reality of their daily lives.

The situations and feelings they experienced led to bringing together the project's first ideas with the images that were shot and this, in turn, led to the film being structured into three blocks. In each block, as the images distance themselves, the identities come into the foreground: in the first block, we see the kids juggling in the streets; in the second block, and in another space, the balls disappear and the jugglers' movements change, revealing faces and bodies; in the third block, they go back to the streets followed by the total revelation of their identities and their new movements. The whole process was incredibly rewarding. In the end, to see the kids working in a team in a careful and happy manner brought joy and excitement not only to our hearts but also to the jugglers' hearts.

– Lilyen Vass and Valeria Valenzuela



## BIOS

Lilyen Vass is interested in movement, in the body's aesthetics, and expression. She has a BA and a graduate degree in dance. At present, she is working with body counseling. In addition to choreographing and directing videodance, she teaches classes and workshops, and develops research and creative projects that involve the body as a means to dialogue with different areas of knowledge. In 2007, she received an award for her dissertation "The Ethics of the Elderly Body: Reflections on the Search for an Autonomous and Creative Body." In 2009, she received an award for the videodance *Mãos*.

Video maker Valeria Valenzuela has a master's degree in communication and is an expert in film editing. She has worked in the audiovisual communications area for over 15 years as an editor, editing documentaries, feature films, TV magazines, and TV news. As a cinema researcher, she has written several articles on forms of language developed in contemporary documentary cinema. In the area of independent video, she has made several short experimental films, among which include the award-winning dance films *Out of Frame* and *9 ½ Finger*.



# ANATOMY OF MELANCHOLY

Visual metaphors about space portray the melancholy that underlies contemporary society. Recursive imagery and gesture accumulate to reveal the catharsis of individuals who are faced with profound isolation in today's communicative processes.

**director:** Nuria Fragoso

**music composer:** Antonio Russek

**performers:** Waldo Facco, David Leone, Natali González, Barbara Foulkes, Lucía Villa, Carmen Carvajal, Talhui Maza, Janette Fernández, Claudia Landavazo

**visual artists:** Jhazmín Michán, Ary Ehrenberg, Carlos Altamirano, José Luis Aranda, Gamaliel Islas, Martha Uc, Danahe Krinis, Nayla Altamirano, Vladimir Saavedra, Carlos Alzamora, Néstor Núñez, Jorge Gutiérrez.

## DIRECTORS NOTES

This work arises from the need to explore, through movement and pause, the “genre of disagreement” within a social organism. In this research, the character of melancholy as a collective feeling, served as a hub to refer to individuals immersed in the melodrama of social, cultural, and media identity.

By inviting an interdisciplinary group of artists to realize a leisurely observation of the social complex, I wanted us to find the subtleties that define and determine the interior of individuals at the time of communication. I relieve and I speak of a crisis on the ways to make a connection and, therefore, to engage communicative processes between people, groups, until an ampler scope that can be society. Melancholy as a silent redoubt allows us to perceive madness in which each individual achieves survival.

As a state of constant meditation, we would enter to the own catharsis of creating, coming from the opposite and going to the outbreak of schemes, ideas, and preconceptions of an ambiguous mood that would arise from collective consciousness.



## WORKING METHOD

1) A collective creation allows a variety of stages during the process that complies only within the understanding of the search for a collective result itself, that is to say, the multidiscipline. Performers, photographers, filmmakers, set designers, and musicians together, allowed a process rich in experience, due to the freedom in movement explorations and the accessibility in the stipulation of dynamics for the investigation on the approach of the camera to dance/movement, even to the experience by itself.

2) Silence: the motor to achieve understanding and to cause the disposition to travel in a same collective frequency by a certain period.

3) Our agreement: find the subtleties that take part at the inside of an organism and in the constant exercise of observing the ways of being in the collectivity, was that we could conceive the catharsis of this so effective state in the individuals of our time, of our surroundings.

4) Environment as a cause, and the duality of black and white as a relational element: turn inward, without running, without desiring, but being only a dynamic experience that breathes and acts collectively to pursue an agreement; the agreement in the honesty of interpretation, as well as of the ways to exert a posture at the time to capture on camera the actions that come from the outside and resurge in the interior.

Now, in the distance when I review the work through memory, I believe that what we embody in the rehearsal area, in the film set, in the scenery workshop, locations, and in the audio and video studio, comes from the harmonic madness of the environment, a madness of individuals, something then, that has to do directly with us because that's where it arises, soon to be image, soon to be sound, and silence again.

— *Nuria Fragoso*

## BIOS

NURIA FRAGOSO is a Mexican dancer and choreographer who graduated from the Dance Conservatory in Morelos, México, with additional academic experience in social anthropology, who has turned her interest to the phenomenon of space as a social reality and as a shaper of human relationships. Through her work as a choreographer, she has used space as a social concept to strengthen the research on the ways to create movement. Currently, she pursues interdisciplinary projects through the use of audiovisual tools with the intent to constantly generate new groups among various performing, visual, and multimedia artists.

Electroacoustic music composer, sound artist, and recording producer, ANTONIO RUSSEK, is an established personality in the contemporary music scene, earning a leading role in acoustic multi-channel composition. Devoted to experimentation, he builds his own sound objects, designing unusual interactive devices. His work includes tape pieces, live electronics, multimedia installations, and solo concerts.

COLECTIVO HIPSO-FACTO is a collective formed by Mexican artists interested in developing projects of an interdisciplinary nature, where each of the collaborators deposits a seed that encourages concrete new proposals and leads to the realization of audiovisual creations, through dance, or better yet, movement.





# MO-SO

*MO-SO* transcribes and comments on the treacherous quality of movement, rendering an account of traumatic incidents on a subliminal level that sparks fight-or-flight physiological reactions. In reflecting upon concerns of the mind and spirit, *MO-SO* addresses the psychology of gesture and the synaesthetic capabilities of the human nervous system that underlie all art.

*MO-SO* is a three-channel video installation with six-channels of electronic music.

**director, choreographer, and video artist:** kasumi

**composer:** Fang Man

**dancer:** Chan U. Hong

**cinematographer:** Kitao Sakurai

## DIRECTORS NOTES

*MO-SO* is a looping installation for three HD channel videoart and six-channel electronic music. The visual components consist of dance footage shot at high speed, archival film samples, and hand-painted celluloid. The narrative is based on a classic Chinese text by Lao-Tzu that in turn served as the inspiration for the music by composer Fang Man.

Physical movements derived from symbolically resonant, fragmentary phrases and gestures embodied in the music and text, were used as a basis for the choreography and improvisation by dancer Chan U Hong. The digitally captured dance footage samples were incorporated—through techniques such as video feedback, computer-assisted motion capture processes, motion masking, digital compositing, and time remapping—into the polyphonic narrative and choreographic structure of the music. In doing so, this recombinant dance work fractures and re-structures visual experience, changing the time signature of perception.

Individual experiences of desire and loss, set against an eternity of physical law, are subject to the blinking ambiguity of the present: things become instant shadows of themselves, etched on crumbling infrastructure, as the future bypasses the present with the cognitive equivalent of a sonic boom. In nature, cracks and misaligned juxtapositions describe danger, like the thawing of lake ice or an awakening fault line. *MO-SO*'s relentless, wave-like visual multiplications engender anxiety, identifying fear as the closest face of truth, emphatically prophesying abrupt transformation.

Very little in our lives is planned; on the contrary, random happenings and accidental events seem to design—rather cobble together—the narrative of our life stories. The timelines we choose to re-tell of our lives are mediated and colored by our feelings. Facts fade into the crannied walls of our souls and are forgotten or ignored—revealed only by unconscious gestures that illuminate these penetralia. Trying to re-create events or feelings results in not an exact replica of that experience, but rather a variation—or coloration—of it.

Repetition is a method of attempting to recapture feelings or emotions that occurred in the past, drawing a connection between a cognitive event in the past and its reoccurrence in the present. As the philosopher Isaiah Berlin noted, a constructed reality “bursts through the patterns in which we try—in our effort to find assurance and comfort—to arrange it.”

I am deeply grateful to the EMPAC DANCE MOVIES Commission and the Jaffe Fund for Experimental Media and Performing Arts for giving me the opportunity to explore new dimensions of expression by working with the splendid and gifted artists Fang Man, Chan U Hong, and Kitao Sakurai.

—kasumi

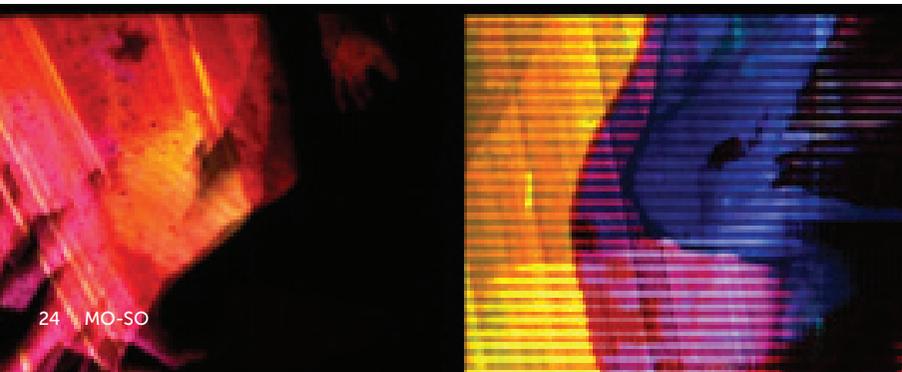
## BIOS

KASUMI is internationally celebrated as a leading innovator of a new art form synthesizing film, sound, and live performance. She has won acclaim for her experimental media art in venues worldwide: from Lincoln Center with the New York Philharmonic to collaborations with Grandmaster Flash and DJ Spooky. Her opera *BREAKDOWN* premiered at Carnegie Hall with the American Composers Orchestra and *Quadrscope* premiered in concert with the Cleveland Orchestra. Her work has been featured at Württembergischen Kunstverein, Stuttgart; the Chroma Festival de Arte Audiovisual in Guadalajara, Mexico; the Nemo Festival, Forum des Images in Paris; the Milano Film Festival, Expresión en Corto, Mexico City, the Sapporo IFF; Anthology Film Archives, New York; Instituto Superior de Arte del Teatro Colón, Buenos Aires; the Butler Institute of American Art; the Museum of Fine Art, Houston; Museu de Arte Moderna, Rio de Janeiro; San Diego Museum of Art; Muzeul Florean, Romania, and many others.

FANG MAN'S music has been performed worldwide by various orchestras and ensembles, including the Tokyo Philharmonic Orchestra, the Orchestre National de Lorraine, the Minnesota Orchestra, the American Composers Orchestra, the Festival Chamber Orchestra, and the Music From China Ensemble, among others. She was chosen to participate in IRCAM's one-year computer music program between 2006 and 2007, where her new work *Ambush From Ten Sides* for guitar and live electronics was premiered at Espace de Projection IRCAM—Centre Pompidou on October 6, 2007. She received a commission from the American Composers Orchestra for a clarinet concerto with live electronics, which was premiered under the baton of George Manahan at Zankel Hall in February 2009. Additional credits include invitations to the Gaudeamus Music Week (Netherlands), Centre Acanthes (France), the June in Buffalo Festival, the Bowdoin Summer Festival, and the Cabrillo Festival of New Music.

CHAN U. HONG attended the Beijing Dance Academy under a grant from the Macau Government and graduated with a BFA degree in 2005. After graduation he became a teacher and choreographer at the Macau Conservatory School of Dance and has danced in many festivals, such as the World's Fair in Portugal, Beijing Dance Festival, and the International Istanbul Theatre Festival. Mr. Hong is an MA candidate at Case Western Reserve University and maintains his position in Macau Conservatory School of Dance as an instructor.

KITAO SAKURAI was born in Kinugasa, Japan, the son of a baroque lute soloist. After moving to Cleveland, Sakurai began his career as a child actor. In high school, he directed several short films, which allowed him to travel the world as one of the youngest competing filmmakers in festivals such as Stockholm International, Tribeca, and the Oberhausen Kurzfilmtage. At the age of 18, Sakurai dropped out of college and moved to New York, working extensively in opera staging and set design before turning his focus to cinematography. Most recently as a cinematographer, Sakurai photographed the Gotham Award-winning feature *You Won't Miss Me*, directed by Ry Russo-Young, which premiered at the 2009 Sundance Film Festival.



## ABOUT RENSSELAER

Rensselaer Polytechnic Institute, founded in 1824, is the nation's oldest technological university. The school offers degrees in engineering, the sciences, information technology, architecture, management, and the humanities and social sciences. Institute programs serve undergraduates, graduate students, and working professionals around the world. Rensselaer faculty are known for pre-eminence in research conducted in a wide range of research centers that are characterized by strong industry partnerships. The Institute is especially well known for its success in the transfer of technology from the laboratory to the marketplace so that new discoveries and inventions benefit human life, protect the environment, and strengthen economic development.



### DVD Production

Producer and Curator: H el ene Lesterlin

Assistant Curator: Emily Zimmerman

Graphic Design: Andrew L. Rarig

Media Compression: Eric Brucker

Production and Authoring: WMHT

Johannes Goebel, Director, EMPAC

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