EMPAC SPRING 2019

“One of the country’s most invigorating hubs for performance and what’s fashionably called ‘time-based’ visual art...”

The New York Times

Last fall, we celebrated the 10-year anniversary of EMPAC’s opening with the premiere of several long-term projects commissioned and developed here at the center. It’s always an exciting moment to see weeks, months, and sometimes years of effort culminate on stage and screen. But an equally interesting and exciting time comes at the very beginning of a project’s residential trajectory, when artists and researchers are first becoming acquainted with EMPAC’s tools, team, and media infrastructure, and preliminary ideas begin to take shape.

This spring, EMPAC’s artist-in-residence program will begin to incubate a fleet of new works: Venezuelan artist Ana Navas will begin researching a new piece in response to Alexander Calder’s sculptural acoustic ceiling at the Aula Magna in Caracas; Australian artist Justin Shoulder will work with green-screen and body-sensor technology for a new theatrical performance; UK electronic musician Klein will develop a new performance to premiere this spring at MoMA PS1; and New York artist Anna Craycroft begins work on a sculptural installation integrating acoustic technology. As part of the yearlong moving image series Short Shadows, artists Jon Wang and Bahar Behbahani will perform new work on March 29. And Berlin-based artist James Richards will share a public conversation on April 4 with curator Vic Brooks at the outset of a residency focused on experimenting with theatrical lighting.

As projects work their way from inception to completion, EMPAC residencies also offer existing works the opportunity for refinement and advancement. jumatatu m. poe and Jermone “Donte” Beacham will offer a preliminary look at This is a Formation, a new iteration in their dance series Let ‘im Move You, on January 24, and Jaamil Olawale Kosoko will bring his multimedia piece: Chameleos closer to its premiere with a work-in-progress show on February 7. Finally, on April 18, Norwegian artists Iver Findlay and Marit Sandmark will perform >>returner<< in its completion, following a residency focused on refining the performers’ body-sensor technology.

EMPAC director Johannes Goebel will offer an informal “salon” on February 15, presenting music, works, and thoughts from his previous life as a practicing artist, material that has influenced the realization of EMPAC. This will punctuate a season of musical programming focused on further advancing EMPAC’s work in the field of “spatial audio.” The concert, 36 Loudspeakers for 2 Ears, on February 22 will initialize a new Ambisonic system in Studio 1, offering a survey of contemporary and classic spatial-audio works dating back to Stockhausen and Varese’s pioneering multichannel compositions of the 1950s. And on March 20 and 22, a pair of events with field-recording artist Chris Watson, filmmaker Carlos Casas, and audio expert Tony Myatt will use spatial audio systems to expand The Powers of Nature in sound and cinema.

The story of our first decade closed on a high note last fall with The New York Times celebrating EMPAC as “one of the country’s most invigorating hubs for performance and what’s fashionably called ‘time-based’ visual art...” and the MacArthur Foundation recognizing two recent EMPAC residents, Wu Tsang and Okwui Okpokwasili, with “genius” grants. We hope you’ll join us for the invigorating start of EMPAC’s next chapter in Spring 2019.

Hudson Valley filmmaker Ephraim Asili returns to EMPAC this spring to continue work on his feature film Inheritance.

A three-act performance including scenes from the film and a reading by Philadelphia poet Sonia Sanchez was presented in Spring 2018.

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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 ticket pricing: $18, $13 for seniors, non-Rensselaer students and faculty, $6 for Rensselaer students. Free admission is available to Rensselaer students through enrollment in the EMPAC program (more info on the Student Opportunities page). Screening pricing: $6. All talks are free.

FUNDING
EMPAC Spring 2019 presentations, residencies, and commissions are made possible by Rensselaer Polytechnic Institute, with additional support from the New York State Council for the Arts; the Australian Government through the Australia Council for the Arts, and the Jaffe Fund for Experimental Media and Performing Arts. Additional project support by the Arts Council Norway, the Center for Curatorial Studies at Bard College, DTS-Performing Arts Hub Norway, the National Endowment for the Arts, the New England Foundation for the Arts’ National Dance Project, and Stavanger Kommune (City of Stavanger).

EVELYN’S CAFÉ
Evelyn’s Café offers a menu of beverages, meals, and snacks, as well as a selection of wines before performances, screenings, and talks. Service continues during intermissions and after most events. Evelyn’s is also open for lunch on weekdays featuring a rotating menu using locally-sourced ingredients. On each Wednesday coinciding with the beginning of the semester, the student-run Terra Café serves a weekly menu of local and organic foods, featuring a vegetarian or meat option as well as dessert.

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

SPRING CALENDAR 2019

TUESDAY JAN 22 6PM
Improvising the Interface: Dance Technology and the New Black Dance Studies
Thomas F. DeFrantz TALK

THURSDAY JAN 24 7:30PM
Let ‘im Move You: This is a Formation jumatatu m. poe and Jerrome “Donte” Beacham DANCE, WORK-IN-PROGRESS

FRIDAY FEB 2 7:30PM
36 Loudspeakers for 2 Ears
Hans Tutschku MUSIC / SOUND

THURSDAY JAN 31 7PM
Short Shadows: A life that is only circulations
Juliana Spahr, The Otolith Group, and Joyce Wieland FILM / VIDEO

THURSDAY FEB 7 7:30PM
Chameleon
Jaamil Olawale Kosoko DANCE, WORK-IN-PROGRESS

FRIDAY FEB 15 7:30PM
EMPAC Salon with Johannes Goebel TALK

FRIDAY FEB 22 7:30PM
EMPAC Building Tour with Lead Audio Engineer Todd Vos TALK

THURSDAY FEB 28 7PM
Short Shadows: Leaving Traces
Colectivo Los Ingrávidos, Clarissa Tossin and Lucrecia Martel FILM / VIDEO

SATURDAY MAR 2 11AM
EMPAC Building Tour with Director Johannes Goebel TALK

THURSDAY MAR 13 6PM
Slowness and Agitation as Embodied Politics
Mel Y. Chen TALK

FRIDAY MAR 29 7PM
Short Shadows: Second Time Around
Dora Garcia, Basir Mahmood, and Deimantas Narkevičius PERFORMANCE

SATURDAY MAR 30 11AM
EMPAC Building Tour with Curator of Time-Based Visual Arts Vic Brooks TALK

FRIDAY MAR 15 7:30PM
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SATURDAY MAR 22 7:30PM
SANCTUARY
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THURSDAY APR 4 6PM
James Richards In Conversation TALK

THURSDAY APR 18 7:30PM
>>returner<<
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A Conversation with Ileana Ramirez Director of Programs at Fundación Cisneros in Caracas, Venezuela. TALK

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This yearlong moving image series takes its cue from German thinker Walter Benjamin's two brief texts “Short Shadows” written in 1929. Comprised of fragmentary essays, or what Benjamin called “thought-figures” or “thought-images,” the texts meditate on the fundamental relation between thought and language through specific reflections on phenomenology, art, astrology, and psychology. Some eight decades later, theorist Svetlana Boym borrowed Benjamin’s title for a section of her notes on “the off-modern,” or the paths not taken by the more canonical variants of Modernism. For Boym, the short shadow, like an imperfection on the surface of an image, designates an artistic strategy that has the potential to reveal the “porous nature of historical time.”

Like Boym and Benjamin in their respective approaches, the artists presented in this series are concerned with the political importance of unexpected historical interconnections, and they advocate for a practice capable of attending to and moving within them. Mostly produced within the last decade, their films and videos shine a light on cultural and historical events that may otherwise remain in shadow, and, whether anchored in real or fictional scenarios, each work stretches beyond a singular moment or place.

Short Shadows includes such varied films as Lucrecia Martel’s restaging of a 1950s novel set in an 18th-century South American colony, Clarissa Tossin’s reflection of Mayan influence on California Modernism, Deimantas Narkevičius’s underground staging of Jesus Christ Superstar in early 1970s Vilnius, Dora García’s fragmented reenactment of Buenos Aires happenings during the psychosis of the 1960s disappearances, and Basir Mahmood’s gestures of contemporary “Lollywood” cinema. Much like these individual works, the series as a whole is elliptical in structure and form, presenting an entangled dramaturgy of cultural and political history. In so doing, it aims to articulate the inseparability of aesthetic, social, political, linguistic, territorial, and technological conditions, yet attempts to resist treating that inseparability as simply a set of straightforward themes or plot lines.

Shadows are fundamentally linked to the history of cinema, both technically (images produced literally by light and shadow) and also in terms of its basic metaphors: not least Plato’s Cave (in which those held within see the shadows cast on the wall as real objects), or later with the shadow plays and phantasmagoria of early proto-cinematic experiments. Like cinema, however, what they also do is bind images to objects in a passage of time. But Short Shadows not only refers to the magic of cinema or phenomenological affect. It also suggests the disruption of cinematic illusion, a strategy fundamental to artists moving image and experimental film practices. Short Shadows alludes to the communal experience of an on-screen shadow cast by the late-arriving audience member, and revels in the deliberate disruption of a seamless phantasm by artists whose work endeavors to excavate the surface of such scenarios in order to reveal their formation.
Let ‘im Move You:
This is a Formation
jumatatu m. poe and
Jermone “Donte” Beacham

Thursday, Jan 24, 7:30PM
Goodman - Studio 1 / Free

Let ‘im Move You is a series of performance and visual works rooted in the J-Sette dance form. The most recent performance in the series, This Is a Formation, both agitates and plays with the energetic lead-and-follow form of dance, which originated in the Black femme communities of Jackson, Mississippi, in the 1970s and has been widely popularized by the Jackson State University Marching Band dance team, the Prancing J-Settes.

Artists jumatatu m. poe and Jermone “Donte” Beacham are in residence at EMPAC to develop This Is a Formation, designed as a three-part performance that will travel across historically Black neighborhoods, queer night clubs, and institutional art spaces and theaters. The artists will be joined by a team of collaborators, including seven dancers, lighting, audio, and visual media designers, as well as two ethical and artistic consultants, to expand the theatrical and technological elements of the work. The team will also conduct a series of workshops with Rensselaer students as part of the development of the piece.

Work-in-Progress events offer a window into the research, development, and production of new works by artists in residence at EMPAC. These free events open up a dialogue between our audiences, artists, and EMPAC staff.

This residency was made possible in part by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.
Jaamil Olawale Kosoko is a performance artist and poet who works with dance, media, and sound on stage and in museums. He is in residence at EMPAC to develop a new work, Chameleon, which will have its two-stage premiere at The Brooklyn Museum and New York Live Arts.

Chameleon explores how minoritarian communities record and affirm their existence through collaborative actions and protests that archive personal freedom narratives as a way to subvert culturally charged fields of systemic oppression, loss, and erasure. The creation of media content as a part of and in response to these actions might range from documentary film, popular music and television, cell phone footage of an event captured by a witness on the street. Kosoko explores how these and similar media subvert systemic oppression, loss, and erasure.

For his EMPAC residency, Kosoko and his sound collaborator Jeremy Toussaint-Baptiste will conceive and develop an archive of found and original podcast and sound clips that will become central to Chameleon. This informal event will include a conversation with the artist during an early-stage technical residency, so its structure and form will be determined by the artist’s creative process.

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CURATOR ASHLEY FERRO-MURRAY

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Short Shadows: A life that is only circulations

Juliana Spahr, The Otolith Group, and Joyce Wieland

FILM / VIDEO, POETRY

The title for this episode of the Short Shadows series “A life that is only circulations” is borrowed from Bay Area poet Juliana Spahr’s Transitory, Momentary, a poem about loss shot through with reflections on the power of words, songs, and stanzas against the backdrop of the Occupy movement and the global circulation of oil commodities and capital. Alongside a reading by Spahr, the program features two films made almost five decades apart, Joyce Wieland’s Sailboat (1965) and The Otolith Group’s I See Infinite Distance Between Any Point and Another (2012). Both films operate at the boundary between language and image and are each framed by the sea as a visual, poetic, and structural metaphor for exile, longing, and global circulatory connection.

Svetlana Boym has succinctly described such nostalgia visible in cinema as “a double exposure or superimposition of two images” that can form a durational map of geographical displacement, an ability to “revisit time like space.” Both films expand spatial displacements through words and images (each artist has experienced geographical dislocation across oceans at different moments of their lives). Thus, a sense of dislocated simultaneity is present in the structure of both films, each deliberately juxtaposing ways of communicating—image versus language or listening versus reading—to produce alternate time-scales that act together in a single image.

Whether anchored in real or fictional scenarios, each artwork in the Short Shadows series stretches beyond a singular moment or place to foreground the political importance of unexpected historical interconnections. Mostly produced within the last decade, the artists’ films, videos, poetry, and performances presented here shine a light on cultural and historical events that may otherwise remain in shadow.

PROGRAM

Juliana Spahr, Transitory, Momentary (read by the poet)
Joyce Wieland, Sailboat (1965)
The Otolith Group, I See Infinite Distance Between Any Point and Another (2012)

CURATOR VIC BROOKS
Johannes Goebel will present some of his work from the time before he came to Rensselaer to become EMPAC’s founding director. The perspectives and positions shining through his personal music, texts, projects, and thoughts may shed some light on foundational aspects of EMPAC’s building and program.

When he became responsible for setting up and programming large environments for artistic production, Johannes Goebel stopped his own artistic practice. The power over facilities and production means granted to him as director appeared as a conflict of interest with his own artistic work. Between 1990 and 2002, he was the founding director of the Institute for Music and Acoustics at the Center for Art and Media ZKM Karlsruhe; the Institute became the largest studio and production environment in Germany for contemporary music and technology, including intermedia and interactive works, as well as scientific and engineering research. Coming to Rensselaer, he was involved in the design, specification, and construction of the EMPAC building, as well as establishing the curatorial and production teams, the artist-in-residence program, event programming, and research. This event may serve to consider his work and experience before he became “institutionalized” and the role it has played in his approach to creating opportunities for others to create new works.

The program of the evening will be a collage of widely varying projects ranging from computer-generated music and music for custom-built instruments to the recitation of non-scientific reflections on computers, artificial intelligence, and human-computer interaction. It will include examples from his years in the field of “free improvisation with non-traditional instruments” to projects realized with dancers, architects, and visual artists.

Drinks and snacks will be served.

The concert this evening will inaugurate a 36-channel “Ambisonic” loudspeaker installation in EMPAC’s large Studio 1. The program will feature a selection of electronic compositions written specifically to reach listeners from all spatial directions. Electronic music composed for loudspeaker systems built around and above the audience has been pursued for over 60 years; since its inception, EMPAC has been creating listening and production environments for sound to move freely through space beyond the confines of traditional stereo or surround-sound systems.

The pieces played during this concert are mostly only available to the public in reduced stereo versions, since there are not many concert halls and performance venues where they can be experienced in full multi-channel sound projection. This concert offers a rare opportunity to listen to this music as it is meant to be heard. The program will include Karlheinz Stockhausen’s Gesang der Jünglinge from the mid 1950s, as well as Edgard Varese’s Poème électronique, which was famously performed in 1958 at the Brussels World’s Fair over hundreds of loudspeakers in a pavilion designed by the architect Le Corbusier. The very first computer-music work created with “the simulation of moving sound sources,” Turenas by John Chowning (1972), will also be presented, along with newer works from the 21st century offering a wide variety of different musical styles that use loudspeakers as “ensemble.”

The pieces will be performed by Hans Tutschku (Harvard University), who is a composer, performer and teacher of music created for two ears and many loudspeakers.

CURATOR JOHANNES GOEBEL
The second Short Shadows program brings together three moving-image works that employ the surface of architecture, celluloid, and the body to make visible material traces of temporalities erased by colonization and misogyny.

María Rivera recites her poem “Oscuro” over the red flickering texture of degraded 16mm film stock used by Colectivo Los Ingrávidos to capture the protest on March 8, 2017 against patriarchy and misogyny in Mexico. Sangre Seca (Dried Blood), is exemplary of the collective’s material approach to filmmaking. By exposing political struggle onto the surface of the celluloid that, while mechanically reproduced, degrades over time, the artists mark the repetition of violence and protest across multiple timescales: “Oscuro” was written in 2012 in response to atrocities against women in Salvador de Atenco in 2006, the March 8th protest takes place every year, and we watch the film together in the present moment.

Clarissa Tossin’s Ch’u Mayaa meanwhile reveals the pervasive Mayan influence on iconic proto-Modernist American architect Frank Lloyd Wright’s Hollyhock House. Negating Walter Benjamin’s claim that Modernist architects, “with their glass and steel… created rooms in which it is hard to leave traces,” choreographer Crystal Sepúlveda moves in and out of the shadows cast by the pastiche of indigenous motifs appropriated by Wright. Choreographically based on figures ubiquitous in ancient Mayan pottery and murals, Tossin superimposes multiple versions of the dancer across the frame in an act of “re-signification” that restores the building into the Pre-Columbian Mesoamerican architectural lineage.

Argentinian filmmaker Lucrecia Martel’s interpretation of the 1956 novel Zama by Antonio di Benedetto imagines an 18th-century South American colonial outpost. Focused on the spiraling despair of a subject desperate to prove his power within the hierarchy of Spanish colonial governance, Martel’s camera lingers with characteristic attention to detail across the architecture and landscape that increasingly impregnates Zama in a psychedelic vision of subjugation.

While conversations about “posthumanism” in the ’90s and early aughts circled images of cyborgs and artificial intelligence, more recent thinking around the term has brought the conversation into the field of animal studies, examining the political, social, and ecological implications of the relationships between human and non-human animals. Mel Y. Chen’s book Animacies: Biopolitics, Racial Mattering, and Queer Affect explores animates and inanimates, human and inhuman life in relation to disability, race, gender, and sexuality. Chen is at EMPAC to give a talk on their current research, which follows on the concerns of Animacies. This work explores the concepts of slowness and agitation in relation to what Chen calls “intoxication,” a term that invokes various forms of toxicity in our contemporary world.

Chen comes to EMPAC while visiting Williams College as the Robert Sterling Clark Professor during the 2018-2019 academic year, and is Associate Professor of Gender & Women’s Studies at U.C. Berkeley where they are affiliate of the Center for Race and Gender and the Institute for Cognitive and Behavioral Sciences. Animacies won the Alan Bray Award from Modern Language Association’s GL/Q Caucus.
Our oceans are the most sound-rich environments on the planet. Our oceans are the most sound-rich environments on the planet. Okeanos takes the audience on an auditory underwater journey around the globe. Years of recordings from pole to pole will be performed with three audio systems in the Concert Hall: a dome of 64 loudspeakers used to project sounds around the audience in an Ambisonic environment, a Wave Field Synthesis array, consisting of hundreds of small speakers placed above the audience, and a custom-built infrasound speaker used to create the lowest frequencies, which can be more felt than heard.

Okeanos and Sanctuary bring sound and cinema into the EMPAC Concert Hall creating a unique experience of projected sounds and images. Using EMPAC’s spatial audio systems, Okeanos is a concert that takes the audience into a world of underwater sounds recorded around the globe that move above and around the listener; Sanctuary is a live cinema performance using hundreds of loudspeakers to sonically expand the story of an elephant and his mahout on a mystical journey.

CURATOR JOHANNES GOEBEL

Okeanos
Chris Watson
and Tony Myatt

Wednesday, Mar 20, 7:30PM
Concert Hall
$18, $13, RPI Students $6

Sanctuary
Carlos Casas,
Chris Watson, Tony Myatt

Friday Mar 22, 7:30PM
Concert Hall
$18, $13, RPI Students $6

The composition will include songs, signals, and vibrations from the smallest crustaceans to the loudest and largest animals ever to have existed.

Chris Watson and Tony Myatt will perform a version of the work specifically developed for EMPAC’s Concert Hall and its audio systems. This new version will guide the audience along the ocean floor, from the songs of Weddell seals singing under Antarctic sea ice in the Ross sea to the echolocating clicks and signature whistles of a pod of orca in Arctic waters.

After a devastating earthquake, Nga, an old elephant and probably the last of his kind, and Sanra, his mahout, embark on a journey to find the mythical elephant’s graveyard. A story of discovery and mourning in which the spectator becomes the protagonist, the film follows the duo as they are stalked closely by a group of poachers, who begin to die one after another under mysterious circumstances.

Carlos Casas’ Sanctuary offers a mesmerizing sonic and visual cinematic environment that immerses the audience in the sounds, textures, and hues of the jungle. Projected on the mega-screen in EMPAC’s Concert Hall, and featuring live Ambisonics, Wavefield Synthesis, and infrasound to induce a deep sense of physical closeness with the elephant, Sanctuary presents a unique sensorial experience that collapses the boundaries between art, nature documentary, and adventure film.

The project is a collaboration with bioacoustician and elephant communication expert Joyce Poole. Chris Watson and Tony Myatt recorded the acoustic sphere of elephants at Amboseli, a sanctuary in Africa. Myatt developed the infrasound speaker and implemented the spatial audio. Both will perform live on the speaker systems installed throughout the hall. This is the US premiere of the project, which was previously presented at the Fondation Cartier, Paris; the Tate Modern, London; and the Kunstenfestivaldesarts, Brussels.

The Powers of Nature: Songs and Signals

Two events, Okeanos and Sanctuary, bring sound and cinema into the EMPAC Concert Hall creating a unique experience of projected sounds and images. Using EMPAC’s spatial audio systems, Okeanos is a concert that takes the audience into a world of underwater sounds recorded around the globe that move above and around the listener; Sanctuary is a live cinema performance using hundreds of loudspeakers to sonically expand the story of an elephant and his mahout on a mystical journey.

CHRIS WATSON

Chris Watson (UK) is regarded as one of the world’s leading recorders and performers of wildlife and natural phenomena. The films, installations, and projects of the Catalan filmmaker Carlos Casas take form at the crossroads of documentary, fiction, visual, and sound arts. Tony Myatt (University of Surrey) is a specialist in spatial sound recording and reproduction. He developed an underwater microphone system and subsonic speaker used to spatially reproduce elephant communication and low underwater sounds. The trio of artists has collaborated on performances, live cinema, and installations.

MUSIC / SOUND

FILM / VIDEO, MUSIC / SOUND

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Bringing together the work of New York-based artists and filmmakers Bahar Behbahani and Jon Wang, this event expands the format of the Short Shadows moving image series to include elements of performance, painting, and architecture. The evening will engage themes and processes of displacement and longing, as well as narratives of transformation that run through Behbahani’s and Wang’s work.

New York-based Iranian artist Bahar Behbahani’s work addresses her long-term conceptual dialogues with memory and loss. Through painting, video, and participatory performance, she revisits Iran’s psychogeographic landscapes. The Persian garden, a contested space marked by colonialism and seductive beauty, is a reoccurring site for reflection and recovery.

Jon Wang generates films, sculptures, and performances that question notions of representation and desire. Wang’s treatments of pace—at times drawing on techniques of voice-over narration, tenants of feng shui, and the day-to-day activities of silk worms—gesture towards the ways in which beings and their surroundings are in states of perpetual transition. In this sense, pace, as a technosensual material, both grounds and disrupts Wang’s atmospheric videos and installations.

Whether anchored in real or fictional scenarios, each artwork presented in the Short Shadows series stretches beyond a singular moment or place to foreground the political importance of unexpected historical interconnections. Mostly produced within the last decade, the artists’ films, videos, poetry, and performances presented here shine a light on cultural and historical events that may otherwise remain in shadow.

The evening is co-organized by second-year students from the Center for Curatorial Studies, Bard College, including Giorgia von Albertini, Drew Broderick, Susannah Faber, Srinivas Aditya Mopidevi, Serubiri Moses, Suzie Smith, and Thea Spittle, working in collaboration with EMPAC curator Vic Brooks.

Short Shadows: Bahar Behbahani and Jon Wang

Friday, Mar 29, 7PM
Goodman - Studio 1 / $6

Thursday, Apr 4, 6PM
Theater / Free

James Richards In Conversation

Artist in residence James Richards will be in conversation with EMPAC curator Vic Brooks to discuss his approach to the production of artworks and collaborations within different curatorial frameworks. The event will include excerpts of his previous videos, sound installations and past exhibitions, as well as insight into the early stages of Richards’ new project, which will be developed during a series of production residencies at EMPAC in 2019 and premiered here in Spring 2020.

Richards’ new commission takes as its starting point an essay that accompanied his exhibition Music for the Gift for the Welsh Pavilion at the 2017 Venice Biennale. Produced in collaboration with Chris McCormack, the text moves back and forth between the first and third person and the experiential and the scientific, shifting registers to evoke the male experience of the voice breaking during adolescence. Richards’ approaches the development of his artworks with a period of research and experimentation in order to grapple with material languages of image and sound production. At EMPAC, he will start by working with theatrical lighting in order to explore its affective, environmental, and performative potential in practice.

James Richards’ artworks reveal connections between people, practices, and private, hidden, or suppressed histories through archival and online research. Working with a vast array of media materials, often generated during long-term exchanges with other artists, such as American media artist Steve Reinke and filmmaker Leslie Thornton, Richards produces sound and video installations that invite the audience into an intimate encounter with private worlds and queer communities.

CURATOR VIC BROOKS
The final Short Shadows program of the season presents three moving-image works with narrative structures that orbit around performances from the past in order to make hidden histories visible.

Doramas Narkevičius’ *Stains and Scratches* focuses on found footage of an underground performance of *Jesus Christ Superstar* in Vilnius, Lithuania, during the 1970s. The show was performed by students at the Vilnius Academy of Art from a score re-written by ear from an unsanctioned double LP. Narkevičius further dislocates the documentation by layering and doubling the film onto a scratched black celluloid background, the soft-montage composition highlighted and rendered sculptural in Stereoscopic 3D.

One of a series of films produced during Basir Mahmood’s research into “Lollywood” (Pakistan’s center for cinema production in Lahore) history, the script for *all voices are mine* was derived from reollections of actors, filmmakers, and writers. The film is structured around reenactments of their scenes from previous films and is performed without dialogue, a dramaturgical approach that produces a film that is at once unfamiliar and recognizable. This collage technique produces an uncanny sense of a film that we have all seen, albeit one that is rehearsed only in memory.

Spanish artist Dora García’s first feature, *Segunda Vez* (*Second Time Around*), pion around avant-garde theorist Oscar Massa’s ideas concerning psychoanalysis, politics, and art in 1960s Buenos Aires. Structured by a series of interconnected re-enactments, re-stagings, and social experiments, the film shifts between documentary-style interpretations of past “happenings” and the fictional psychodrama of novelist Julio Cortázar. *Segunda Vez* weaves a complex narrative within the climate of surveillance and disappearances in Argentina, producing a paranoia for what will happen the second time around.

Whether anchored in real or fictional scenarios, each artwork presented in the Short Shadows series stretches beyond a singular moment or place to foreground the political importance of unexpected historical interconnections. Mostly produced within the last decade, the artists’ films, videos, poetry, and performances presented here shine a light on cultural and historical events that may otherwise remain in shadow.

CURATOR ASHLEY FERRO-MURRAY

Dora Garcia, Basir Mahmood, and Deimantas Narkevičius

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Findlay and Sandsmark are in residence at EMPAC with their company to further develop the project’s body-sensor and animation content. In its use of this technology, *>>returner<<* demonstrates a wariness of the inflexible binaries that one-to-one body-technology interactions engender: including presence/absence, real/virtual, and natural/manufactured. The performance weaves between and around these binaries to question them without dismantling them entirely—a nod to their unavoidable if not regrettable ubiquity in our daily lives. Attempting to avoid the trap of technophillic engagement, *>>returner<<* creates an at-times chilling piece of performance.

Support for this residency and presentation is provided by the Arts Council Norway, DTS-Performing Arts Hub Norway, and Stavanger Kommune (City of Stavanger).
This spring, we’ll continue our monthly series of EMPAC building tours led by different members of the EMPAC team to highlight the diverse and specialized functions of the space. Each tour will run on the first Saturday of the month at 11AM, unless otherwise specified. Admission is free and open to the public. Visitors should meet for their tour at the EMPAC box office on the 7th floor.

EMPAC BUILDING TOUR
WITH DIRECTOR JOHANNES GOEBEL
FEBRUARY 2, 11AM
Join EMPAC’s founding director Johannes Goebel for a tour of the building (and overview of the program) that he helped realize and has led through EMPAC’s first 10 years. Goebel will take visitors through the EMPAC building with an eye and an ear to the “human-scale” functions he strove to achieve in taking the project from a lofty vision to one of the world’s most advanced media centers.

EMPAC BUILDING TOUR
WITH LEAD AUDIO ENGINEER TODD VOS
MARCH 2, 11AM
From the specialized sound-diffusive panels in Studio 1, to the frequency-calibrated Nomex ceiling fabric in the Concert Hall, and into the miles of fiber optic cable that connect each of EMPAC’s performance spaces to its recording studios, lead audio engineer Todd Vos will take audiophiles on a deep dive into EMPAC’s acoustic design and capabilities.

EMPAC BUILDING TOUR
WITH CURATOR OF TIME-BASED VISUAL ART VIC BROOKS
MARCH 30, 11AM
Bridging the traditional disciplines of performance, installation, and cinema, Vic Brooks’ curatorial approach has forged new visual creations within the wider context of time-based visual art. This tour will focus on EMPAC’s unique visual production capabilities, ranging from 3D video, green-screen animation, flying cameras, and performances consisting solely of light.

EMPAC® is a program open to all Rensselaer students that offers deeper ways of exploring the EMPAC program. Upon enrollment, members will receive free admission to all EMPAC-curated events. Every week the EMPAC® community will receive news about upcoming shows, have the chance to meet our curators and artists in residence, and enjoy inside access to EMPAC productions as they are being created.

From student work to research and performance opportunities, extracurricular clubs to special events, EMPAC offers a range of ways for Rensselaer students to be involved.

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

Every year, the Rensselaer department of the arts programs seven events utilizing the infrastructure and support of the production teams at EMPAC. These productions often include final graduate projects that are developed in the remeas themselves. As a part of the Rensselaer initiative to integrate art across the institute’s curriculum, EMPAC hosts interdisciplinary Art_X classes taught by faculty who use the EMPAC-curated program as an artistic and experiential part of the class’s specific topic of inquiry. Students are also often involved with research projects conducted by Rensselaer faculty using EMPAC infrastructure.

A large number of student workers support EMPAC’s operation in the box office, as ushers, and with the various production (video, audio, IT, stage, lighting, etc.) and administrative (artist services, design/marketing, etc.) teams. For employment opportunities, please visit the student page on EMPAC’s website.

Outside of events, productions, and classes, EMPAC is a meeting place for student groups. The People Using Live Software and Electronics (PULSE) group is a forum for students interested in experimenting with live audio and video technology. The group performs every fall at the freshman mixer MashUp!, as well as for their spring dance party PULSE Live! To get involved, please contact Eric Ameres at ameree@rpi.edu. The Physical Computing for Art and Design (PCAD) group also meets with Eric Ameres on a weekly basis.
Artist residencies are the heart of the curatorial program at EMPAC and figure into the overarching programming vision of the attending curator. Residencies often provide space, resources, and expertise unavailable elsewhere.

**EPHRAIM ASILI (JUN 3-14)**
Ephraim Asili is in residence with an ensemble cast to shoot scenes for his feature film *Inheritance*. Based on real events, the film's explosive action. and social philosophy—a commitment that will climax in ex- 

**ANNA CRAYCROFT (VARIOUS DATES)**
Anna Craycroft is in residence throughout Spring 2019 to research and produce a new series of sculptures and a theatrical installation. 

**IVER FINDLAY AND MARIT SANDMARK (APR 9-10)**
Theater and dance artists Iver Findlay and Marit Sandmark are in residence to develop motion-tracking and animation content for their performance >>return<<. The artists will also work with EMPAC's video and audio engineers to document the work during a public performance on April 18.

**MARIAM GHANI (JAN 2-11)**
Mariam Ghani is in residence to finish the post-production for her new film *What We Left Unfinished*, based on the history of the Afghan Film Archive—the state film institute based in Kabul, Afghanistan.

**JAAMIL OLAWALE KOSOKO (FEB 5-10)**
Jaamil Olawale Kosoko is in residence with a team of collaborators to develop an archive of found and original podcasts and sound clips that will become central to the *Chameleons* project. Kosoko will present on the work in a conversation/work-in-progress show- 

**KLEIN (APR 8-13)**
UK-based producer, performer, and playwright Klein is in residence developing a new performance to be presented at MoMA PS1’s VW dome. Her recordings incorporate pitched vocals with manipulated audio samples and experimental electronics to create a collage-like assembly of sounds. This residency is in partnership with MoMA PS1 in Queens, New York.

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**ANA NAVAS (VARIOUS DATES)**
Venezuelan artist Ana Navas will be in residence for the initial research stage of a project responding to Alexander Calder’s se-

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LOST HIGHWAY SUITE
BY OLGA NEUWIRTH,
PERFORMED BY INTERNATIONAL CONTEMPORARY ENSEMBLE AT EMPAC 10YEARS / OCTOBER 13, 2018
Under the direction of conductor Timothy Weiss, ICE performed Neuwirth’s hallucinatory work within a 64-speaker Ambisonic dome for EMPAC’s 10YEARS.

SUDDEN RISE, MOVED BY THE MOTION (WU TSANG, BOYCHILD, PATRICK BELAGA, JOSH JOHNSON, ASMA MAROOF)
AT EMPAC 10YEARS / OCTOBER 13, 2018
Influenced by Shakespearean tragedy and 19th-century “phantasmagoria,” the collaborative ensemble Moved by the Motion performed the premiere of their EMPAC-commissioned work, Sudden Rise.

JAMES RICHARDS (FEB 25-MAR 1; APR 1-5)
Berlin-based artist James Richards is in residence for the development stage of a new project, and will be working with theatrical lighting in order to explore its affective, environmental, and performative potential in practice.

Silas Riener
Mariel Roberts
Ben Rubin
Andrew Schneider
Michael Schumacher
Susan Sgorbati
Duncan Sheik
Yegor Shevtsov
Shantala Shivalingappa
Jill Sigman
Cally Spooner
Jan St Werner
Peter Stammer
Francis Farewell Starlite
The Light Surgeons
Eve Sussman
Martine Syms
Philip Szporer
Daniel Teige
Per Tengstrand
Hans Tutschku
Workplace Unlimited
Suzanne Vega
Ben Vida
Anti VJ
Erika Vogt
Flora Weigel
Cathy Weis
Jennifer West
Kyle Wilmowski
Nate Wooley
Eric Wubbels
Jeremy Xido
Kota Yamazaki
Yam/Wine
Wojtek Ziemilski
Andros Zins-Browne

JON WANG AND BAHAR BEHBANAHI (MAR 19-25)
New York-based artists and filmmakers Jon Wang and Bahar Behbanahi will be in residence in Studio 1 to develop concurrent performances that share the same production space. The performances will be presented as part of the Short Shadows film series on March 29. This residency is produced in collaboration with CCS Bard.

REWIND
JON WANG AND BAHAR BEHBANAHI (MAR 19-25)
New York-based artists and filmmakers Jon Wang and Bahar Behbanahi will be in residence in Studio 1 to develop concurrent performances that share the same production space. The performances will be presented as part of the Short Shadows film series on March 29. This residency is produced in collaboration with CCS Bard.

JUSTIN SHOULDER (APR 29-MAY 18)
Justin Shoulder is in residence with support from the Australia Council for the Arts. Shoulder will collaborate with Sam Rolfe to develop green-screen video content that the artist will manipulate live with a sensor system.

Ensemble Signal
Mark So
Geoff Sable
Frederic Safiyanap
Kate Saper

IMAGE CREDITS
(from front to back)
Ephraim Asili, Inheritance Work-in-progress, photo: Mick Bello / EMPAC
Chris Watson, courtesy of the artist
Justin Shoulder, CARRION, photo: Alex Davies
Jumata T. Poe, Let ‘Im Move You, photo: Tayarisha Poe
Deimantas Narkevičius, Stains and Scratches, film still courtesy of the artist and Lux, London
Jumata T. Poe, Let ‘Im Move You, photo: Tayarisha Poe
Joyce Wiley, SLSAT, courtesy of Canadian Filmmakers Distribution Center
The Stltha Group / We Infinite Distance Between Any Point and Another, film still courtesy of the artist and Lux, London
Jumata T. Poe, Let ‘Im Move You, photo: Tayarisha Poe
Suzanne Vega, courtesy of Strand Releasing
Empac Salon, courtesy of JoAnnities Bobbe
Hans Tutschku, Jr Loudspeakers for Jezus, photo: Wouter Hagnes
Ludwig Martin, Jesus, film still courtesy of Strand Releasing
Clairissa Tossen, Oni, photo, video still courtesy of the artist
Mel Y. Chin, Slumber and Afterlife as Appropriated Politics, courtesy of the scholar
Chris Watson, Skavins, courtesy of the artist
Carlos Casals, Chris Watson, Tony Moat, Sanctuary, courtesy of the artist
Jon Blow, From Its Mouth Came a River of High-End Residential Appliances, video still courtesy of the artist
James Richards, Installation View of Phrasing, courtesy of the artist
Deimantas Narkevičius, Stains and Scratches, film still courtesy of the artist and Lux, London
Basar Manhood, All Voices Are Mine, video still courtesy of the artist
Dora Garcia, Segunda Vez, film still courtesy of the artist and Auguste Orts
Iver Finlay and Marti Sandmark, 36 Loundspeakers for 2 Ears, photo: Wouter Hagnes
Empac Building, photo: Kirs Qila
Student Workers, photo: Mick Bello / EMPAC
International Contemporary Ensemble, Lost Highway Suite, photo: Paula Court
Piedow by The Motion, Sudden Rise, photo: Mick Bello / EMPAC

Sudden Rise, moved by the motion (wu tsang, boychild, patrick belaga, josh johnson, asma maroof)
at empac 10years / october 13, 2018

Influenced by Shakespearean tragedy and 19th-century “phantasmagoria,” the collaborative ensemble Moved by the Motion performed the premiere of their EMPAC-commissioned work, Sudden Rise.
GEOFF ABBAS / DIRECTOR FOR STAGE TECHNOLOGIES
ERIC AMERES / SENIOR RESEARCH ENGINEER
CONSTANZA ARMES CRUZ / CURATORIAL ASSISTANT
DAVID BEBB / SENIOR NETWORK ADMINISTRATOR
PETER BELAMY / SENIOR SYSTEMS ADMINISTRATOR
MICHAEL BELLO / VIDEO ENGINEER
VIC BROOKS / CURATOR, TIME-BASED VISUAL ART
ERIC BRUCKER / LEAD VIDEO ENGINEER
BRUCE BRYNE / MASTER CARPENTER
MICHÈLE CASSARO / GUEST SERVICES COORDINATOR
GORDON CLEMENT / MEDIA SYSTEMS INTEGRATOR
JOHN COOK / BOX OFFICE MANAGER
DOROTHY DAVIDA / ADMINISTRATIVE SPECIALIST
DAVID DE LA ROSA / DESKTOP SUPPORT ANALYST
ZHENELLE FISH / ARTIST SERVICES ADMINISTRATOR
ASHLEY FERRO-MURRAY / ASSOCIATE CURATOR, THEATER & DANCE
KIMBERLY GARDNER / MANAGER, ADMINISTRATIVE OPERATIONS
JOHANNES GOEBEL / DIRECTOR
SARA GRIFFITH / PRODUCTION TECHNICIAN
IAN HAMELIN / PROJECT MANAGER
MICHAEL HANRAHAN / SENIOR EVENT TECHNICIAN
RYAN JENKINS / VIDEO ENGINEER
SHANNON JOHNSON / WEB MANAGER
MICHAEL LAKE / PRODUCTION TECHNICIAN
ROBIN MASSEY / SENIOR BUSINESS ADMINISTRATOR
STEPHEN MCLAUGHLIN / AUDIO ENGINEER
DANIEL MELTZER / MASTER ELECTRICIAN
JOSH POTTER / MARKETING AND COMMUNICATIONS MANAGER
SHARINEKA PHILLIPS / BUSINESS COORDINATOR
avery stempel / FRONT OF HOUSE MANAGER
KIM STROSNAH / PRODUCTION COORDINATOR
JEFFREY SVATEK / AUDIO ENGINEER
MICHAEL VALIQUETTE / INTERIM GRAPHIC DESIGNER
TODD VOS / LEAD AUDIO ENGINEER