

GEAR



EMPAC

FALL

2019

As an interdisciplinary arts center committed to the development of cross-genre performances and research, we talk a lot about the ways that sounds, images, and movements come together in shared space. But there's another element mixed into EMPAC artistic productions, sometimes driving the work from the very beginning, sometimes following near the very end, when the technical pieces have fallen into place and the collaborators start to understand what it's about. Other times they start to take form much later, after an audience has had the chance to marinate in the sensory experience and starts to make "sense" of it all.

These are the "ideas" that spur, guide, summarize, approximate, constellate, defy, subvert, and communicate the time-based experience of any given performance. Like the ones you're reading right now, they often come in little packets of language. Some clarify and some obfuscate the experience to which they point, while others lay invisibly in the subtext. But whether a production takes its form in music, dance, theater, or the many time-based modes of visual art, ideas are entangled throughout.

This fall, the EMPAC program features a robust lineup of talks traversing **Ashon Crawley's** thoughts on love and quantum physics, **Ann Cvetkovich's** inquiry into the political power of archives, **Ileana Ramírez Romero's** discussion of the Venezuelan cultural moment, **Sydney Skybetter's** analysis of surveillance systems and dance history, **Zackery Belanger's** approach to architectural acoustics, and artist **Sondra Perry's** lecture-performance.

Meanwhile, work-in-progress presentations will offer both a preliminary look at new projects and a discussion of the ideas surrounding them. **Corin Sworn** will share choreographic research with surveillance system algorithms, and **Clarissa Tossin** will demonstrate 3D-printed replicas of pre-Columbian wind instruments.

It's from the curatorial vantage point that many of the ideas embedded within our program come into focus. Curator **Vic Brooks'** yearlong film series *Short Shadows*, based on the "thought-figures" of Walter Benjamin, will culminate this season, and she'll lead a tour with curator **Ashley Ferro-Murray**, featuring a behind-the-scenes look at artist in residence **Beatriz Santiago Muñoz's** new production.

This fall, we're pleased to welcome **Anne Leilehua Lanzilotti** as the new curator of music. An experienced curator, violist, composer, scholar, and educator, she will hit the ground running with a pair of fall concerts, featuring sound artist **Ken Ueno** and percussionist **Sarah Hennies**.



FALL 2019

CALENDER

SEPTEMBER

September 4, 7PM
Short Shadows:
Memories of Underdevelopment
FILM / VIDEO PAGE 7

September 14, 11AM
Behind the Scenes
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September 19, 6PM
Dark Elegies: The Choreographics of Surveillant Systems and National Defence
Sydney Skybetter
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September 20, 7:30PM
Ken Ueno
MUSIC / SOUND PAGE 10

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Short Shadows:
Thought Figures
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OCTOBER

October 10, 7PM
Sondra Perry
LECTURE PERFORMANCE PAGE 15

October 12, 11AM
Building Tour with Johannes Goebel PAGE 32

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Corin Sworn
WORK IN PROGRESS PAGE 16

October 24, 7:30PM
DOLAP
Taldans
PERFORMANCE PAGE 19



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Quantum Mechanics. Quantum Sound. Quantum Love.
Ashon Crawley
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NOVEMBER

November 2, 11AM
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WORK IN PROGRESS PAGE 23

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In Conversation
Ileana Ramírez Romero
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November 14, 7:30PM
EKO
Kurt Hentschläger
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November 21, 6PM
Artist Curation as Queer Archival Practice
Ann Cvetkovich
TALK PAGE 26

DECEMBER

December 4, 7:30PM
Falsetto
Sarah Hennies
MUSIC / SOUND PAGE 29

FUNDING
EMPAC Fall 2019 presentations, residencies, and commissions are made possible by Rensselaer Polytechnic Institute, with additional support from the National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; and the Australian Government through the Australia Council for the Arts. Additional project support 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; the NYSCA/NYFA Artist Fellowship Program; and Creative Scotland.



December 5, 6PM
Shape, Spaces, and Sound: A New Approach to Integrating Architechural Design and Acoustics
Zackery Belanger
TALK PAGE 31

December 7, 11AM
Building Tour
with Avery Stempel
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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.
Performances: \$20, \$15 for seniors, faculty, and non-RPI students.
Films and special events: \$10
Talks: Free

Rensselaer Students: Free admission to all events by swiping your ID card before the show and joining EMPAC+. Advance tickets for students \$6.

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. Evelyn's is also open for lunch on weekdays featuring a rotating menu using locally-sourced ingredients. On most Wednesdays 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.

SHORT SHADOWS

FILM SERIES

Shadows are intrinsically linked to the history of cinema, both technically (images are produced quite literally by light and shadow) and also in terms of its basic metaphors: from Plato's Cave to the shadow plays and phantasmagoria of early proto-cinematic experiments. Our yearlong film series, *Short Shadows*, not only refers to the magic of cinema but 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 onscreen shadow cast by the late-arriving audience member, and revels in the artists' deliberate disruption of cinematic phantasm.

The artists presented in the series are concerned with unexpected historical interconnections and they advocate for a practice capable of attending to the political importance of such convergences. Mostly produced within the last decade, their films, videos, poems, and performances 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.

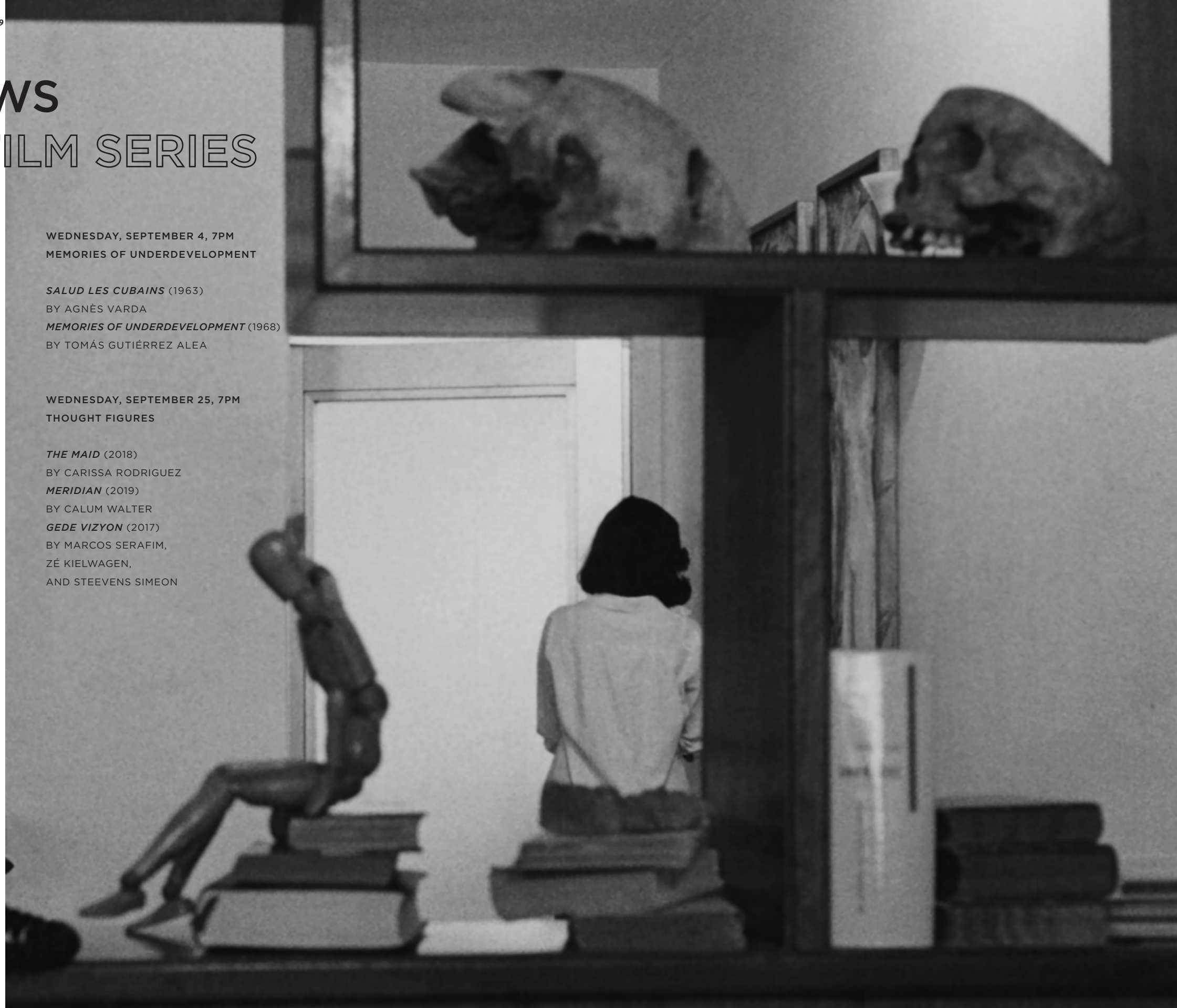
The first season of *Short Shadows* included such varied films as Lucrecia Martel's restaging of a 1950s novel set in an 18th-century South American colony, Clarissa Tossin's reflection of Mayan influence on California Modernism, Deimantas Narkevičius's underground staging of *Jesus Christ Superstar* in early 1970s Vilnius, Dora Garcia's fragmented reenactment of Buenos Aires happenings during the psychosis of the 1960s disappearances, and Basir Mahmood's gestures of contemporary "Lollywood" cinema. In this second season, we move between Tomás Gutiérrez Alea's intimate Cuban revolutionary cinema and Marcos Serafim, Zé Kielwagen, and Steevens Simeon's traversal of a Port-au-Prince graveyard, to the sleek homes of American art collectors in Carissa Rodriguez's *The Maid*. The dramaturgy of the series entangles cultural and political histories. 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.

WEDNESDAY, SEPTEMBER 4, 7PM
MEMORIES OF UNDERDEVELOPMENT

SALUD LES CUBAINS (1963)
BY AGNÈS VARDA
MEMORIES OF UNDERDEVELOPMENT (1968)
BY TOMÁS GUTIÉRREZ ALEA

WEDNESDAY, SEPTEMBER 25, 7PM
THOUGHT FIGURES

THE MAID (2018)
BY CARISSA RODRIGUEZ
MERIDIAN (2019)
BY CALUM WALTER
GEDE VIZYON (2017)
BY MARCOS SERAFIM,
ZÉ KIELWAGEN,
AND STEEVENS SIMEON



SHORT SHADOWS: MEMORIES OF UNDERDEVELOPMENT

TOMÁS GUTIÉRREZ ALEA AND AGNÈS VARDA

A double-bill of iconic films produced in 1960s Havana. *Salud les Cubains* (1963) by Agnès Varda and *Memories of Underdevelopment* (1968) by Tomás Gutiérrez Alea both take a documentary approach in capturing Havana and its inhabitants, while producing starkly divergent fictions. The first is a joyful journalistic photo-montage shot through the lens of a master of the French experimental tradition, and the second is a feature film that firmly takes its cues from a Cuban revolutionary tactic of “imperfect cinema.”

Invited by Instituto Cubano del Arte e Industria Cinematográficos (of which Tomás Gutiérrez Alea was a key member) to visit Havana in 1962, Varda left her bulky 16mm film camera behind, favoring the portability of a stills camera in order to capture the Cuban political climate. The resulting photo-montage *Salud les Cubains* is a lively portrait of post-revolutionary Cuba indebted in its narration to Chris Marker’s legendary work of experimental cinema *La Jetée* that was produced the year prior. Although a staunchly political film in its intention, it is marked by the exoticizing cultural aesthetic of European Left political cinema. Animated with over 1500 stills and edited to the tempo of Cuban music, Varda weaves recordings of Fidel Castro with an impressionistic voice-over narrated by herself and actor Michel Piccoli in a film described by the artist as “socialism and cha-cha-cha.”

Released five years after Varda’s film, Tomás Gutiérrez Alea’s recently restored *Memories of Underdevelopment*, based on the novel *Inconsolable Memories* by Edmundo Desnoes, is a touchstone of Cuban revolutionary cinema. Alea incorporated footage shot on location and found documentary materials into his fictionalized story of the bourgeois dilettante, Sergio, who stays behind in Havana after his family has fled the revolution. In Alea’s words, “photographs, direct documentation, fragments of newsreels, recorded speeches, [and] filming on the street with a hidden camera on some occasions, were resources we could count on and needed to develop to the fullest.” The striking black and white cinematography of this cautionary tale is an iconic example of Cuba’s “imperfect cinema”—Latin American movements of the ‘60s and ‘70s that emphasized deep cultural and social engagement.

CURATOR VIC BROOKS

WEDNESDAY
SEPTEMBER 4, 7PM
THEATER

\$20 / \$15 — RPI STUDENTS ADVANCE TICKETS \$6, EMPAC ⊕ FREE

BEHIND THE SCENES WITH VIC BROOKS AND ASHLEY FERRO-MURRAY



VIC BROOKS AND BEATRIZ SANTIAGO MUÑOZ, FALL 2017

Join EMPAC's curators for a tour of the building and a behind-the-scenes look at artist Beatriz Santiago Muñoz's new production. Santiago Muñoz is in residence to film an ensemble of performers in Studio 1 and the Concert Hall for an EMPAC-commissioned video installation that will be premiered in fall 2020.

The event will begin with a building tour with a focus on performance practices by theater/dance curator Ashley Ferro-Murray, before visiting Santiago Muñoz's set with senior curator of time-based visual art, Vic Brooks.

FREE

**SATURDAY
SEPTEMBER 14, 11AM**

DARK ELEGIES: THE CHOREOGRAPHICS OF SURVEILLANT SYSTEMS AND NATIONAL DEFENSE



SYDNEY

SKYBETTER

Choreographer Sydney Skybetter will present his research on the intersections of gesture, dance history, computer science, and homeland security. With case studies of the Snowden leaks, Facebook's Oculus platform, the film *Minority Report*, and early motion capture research conducted with choreographers Merce Cunningham and Bill T. Jones, Skybetter will sketch a vision of the evolution of contemporary surveillance technologies undergirded by dance theory and choreographic method.

Sydney Skybetter is a choreographer, dance scholar, and founder of the Conference for Research on Choreographic Interfaces (CRCI), a convening of performing artists, arts professionals, ethnographers, anthropologists, and speculative designers. As lecturer at Brown University, Skybetter's research explores the choreographics of human-computer interfaces and mixed reality systems. He has lectured at Harvard University, Saatchi, and MIT, among other institutions, across the subjects of dance and dance history to cultural futurism and computer-human interfaces.

**THURSDAY
SEPTEMBER 19, 6PM**

CURATOR ASHLEY FERRO-MURRAY

THEATER

FREE

KEN UENO

Sound artist, vocalist, and composer Ken Ueno has the ability to completely transform the nature of spaces with sound. Loudspeakers become ceremonial objects. Megaphones become musical instruments that shape feedback in the room and amplify its natural resonance. Ueno's breath is woven into the electronic parts, slowly introduced so they become a complex background texture upon which he layers live vocalizations. Instead of treating feedback and white noise as sounds found in a city to be ignored or eliminated, Ueno places them around the room in such a way that they can be heard as individual colors, encouraging the listener to open their ears to hear not only this music, but also hear their own daily environments as musical. At times Ueno's incredible ability to control his breathing makes it sound as though he is channeling a radio transmission from another galaxy. In the artist's own words, "My art practice organically floats between architecture and sound and improvisation and written music and classical, experimental noise."

Ueno's intense performances reveal the acoustic power and complexity of the different audio ecosystems surrounding us every day from all directions. His music asks: How do we open our ears to the sounds of our cityscapes? In our efforts to control the spaces around us, do we lose our humanity? In exposing the rawness of our humanity do we alienate others? How do we stay open in a time when technology allows us more and more to be isolated and closed off?

CURATOR ANNE LEILEHUA LANZILOTTI

FRIDAY
SEPTEMBER 20, 7:30PM
THEATER

\$20 / \$15 — RPI STUDENTS ADVANCE TICKETS \$6, EMPAC ⊕ FREE



SHORT SHADOWS: THOUGHT FIGURES

The title of this screening is named after German thinker Walter Benjamin's "thought-figures," as he described the format of his 1929 essay collections *Short Shadows*. Like Benjamin's thought-figures, each film entangles political narrative, aesthetic form, and technical subjectivity in an attempt to capture the essence of a place and time. In *Gede Vizyon*, a Haitian goat circles a labyrinthine Port-au-Prince graveyard, and a wayward drone strays from its intended path in *Meridian*, while a series of sculptures are lovingly captured by a ghostly lens in *The Maid*.

Calum Walter's *Meridian* follows the last unit in a fleet of autonomous machines sent to deliver an emergency vaccine. The film shows footage transmitted by the machine before its disappearance, tracing a path that seems to stray further and further from its objective. *Meridian* is inspired by a real event that occurred in Washington, D.C. on July 17, 2017, where an automated security robot from the company Knightscope was found floating in a fountain at the building it patrolled. It had plunged into the water while on a routine patrol, spurring speculation about whether the machine had chosen to end its life or if this was just a glitch in an otherwise reliable new technology.

Titled after novelist Robert Walser's short story that follows a maid as she searches for her lost charge, then dies of joy upon finding her, Carissa Rodriguez's *The Maid* captures the places that house American artist Sherrie Levine's *Newborn* sculptures. From storage crates to the glassy tables of art collectors, and from plinths to auction rooms, the intimate portraits of the artworks lay bare the architectural, social, and financial infrastructure that has taken care of them since they left the artist's studio. Made from either crystal or sandblasted glass, they were each cast from the

mold of Constantin Brancusi's canonical egg-shaped sculpture *Le Nouveau-Né*, which was produced in 1915 in marble and subsequently in bronze. In producing these new versions, the artist not only takes authorship of an artwork from a celebrated male Modernist, but also imposes a shared parental position. Rodriguez's film traces yet another transition by capturing the sculptures in their new homes.

The camera in Marcos Serafim, Zé Kielwagen, and Steevens Simeon's *Gede Vizyon* is guided at riotous pace by one of the inhabitants of the Grand Cemetery in Port-au-Prince, Haiti. *Gede Vizyon* is part documentary portrait and part magical realism. It entwines local folklore and Haitian Vodou culture with a portrait of a place whose architecture bears traces of both the living and the dead. The "goat's-eye" view carries us on a low, jagged path through a visual history of the site, charting the damage wrought by the 2010 earthquake, and the people, animals, plants, and traditions that continue to inhabit it. *Gede Vizyon* is narrated through poetry written in response to the images by Ougan (priest) Jean-Daniel Lafontant, his words entangled into a soundtrack of religious songs performed by Mambo (priestess) Jacqueline.

CURATOR VIC BROOKS

WEDNESDAY SEPTEMBER 25, 7PM THEATER

\$10 / RPI STUDENTS ADVANCE TICKETS \$6, EMPAC ⊕ FREE

CARISSA RODRIGUEZ
MARCOS SERAPHIM,
ZÉ KIELWAGEN,
STEEVENS SIMEON, AND
CALUM WALTER

SONDRA PERRY

Sondra Perry makes videos, performances, and installations that foreground digital tools as a way to critically reflect on new technologies of representation and remobilize their potential.

Perry's engagement with consumer image-making technologies produces artworks that reveal the calibration, protocols, and algorithms inherent in these devices. She repurposes exercise machines, video games, chroma studios, and computer graphics in multidisciplinary artworks that together form a corrective against the unreflective naturalization of technology. Her works examine how images are produced in order to reveal the way that photographic representations are captured and recirculated.

Sondra Perry's lecture-performance at EMPAC is produced in collaboration with iEAR Presents (a project of the Arts department), which is sponsored by New York State Council of the Arts and School of HASS.

CURATORS VIC BROOKS, KATHY HIGH, AND BRANDA MILLER

**THURSDAY
OCTOBER 10, 7PM
THEATER**

\$10 / RPI STUDENTS ADVANCE TICKETS \$6, EMPAC ⊕ FREE

CORIN SWORN

WORK IN PROGRESS

Working with domestic surveillance systems that claim to “tell a person from a thing,” artist Corin Sworn is in residence at EMPAC with two dancers to research the algorithms that purport to recognize “suspect” movement and gesture.

Using movement in order to test the “black-box” of the surveillance camera system, Sworn will choreograph a performance-installation that deliberately glitches the technology to reveal the system design. Through experimentation with frame-rate, speed, lighting conditions, and gesture, the artist utilizes the language of rehearsal to produce an aesthetic encounter that frames how these apparatus codify what is deemed neutral or natural.

Canadian artist Corin Sworn is based in Glasgow, Scotland, and works predominantly with moving image and performance. The artist’s EMPAC residency is supported by Creative Scotland.

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.

CURATOR VIC BROOKS

THURSDAY
OCTOBER 17, 7PM
STUDIO 1

FREE



DOLAP

TALDANS

Turkish duo Taldans—Filiz Sizanli and Mustafa Kaplan—will perform *Dolap*, a work featuring the two dancers and a full-size refrigerator. First performed in 2000 and born from the simple task of carrying the fridge from one location to another, the piece features unlikely and precarious movements as Sizanli and Kaplan manipulate the appliance almost as a third performer. Staged in the EMPAC Lobby, the performance creates a stark environment for the audience to engage with the strenuous physical action required to move a heavy appliance in a controlled, elegant manner.

Taldans was formed at the Theater Research Laboratory (Tiyatro Araştırma Laboratuvarı) in Istanbul, Turkey, and takes its name from the dance program founded at the center by directors Filiz Sizanli and Mustafa Kaplan. Regarded as one of the boldest choreographic teams in Turkey, the duo has worked together for over 20 years. In addition to this performance, Taldans will be at EMPAC for a residency in Studio 1. They will work with EMPAC's technical team and infrastructure to further develop the choreographic, stage, and audio elements of their work.

CURATOR ASHLEY FERRO-MURRAY

THURSDAY
OCTOBER 24, 7:30PM
EMPAC LOBBY

\$20 / \$15 — RPI STUDENTS ADVANCE TICKETS \$6, EMPAC ⊕ FREE

QUANTUM MECHANICS. QUANTUM SOUND. QUANTUM LOVE.

ASHON CRAWLEY

Drawing upon the relationship of Black Pentecostalism to performance studies, as well as the relationship of quantum mechanics to the human experiences of loneliness and love, Ashon Crawley will present a lecture on his action painting practice as well as performative modes of breath, including shouting, noise, and speaking in tongues.

Ashon Crawley is an Associate Professor of Religious Studies, African American, and African Studies at the University of Virginia. He is author of *Blackpentecostal Breath: The Aesthetics of Possibility* (Fordham University Press), an investigation of aesthetics and performance as modes of collective, social imagination, as well as the forthcoming book, *The Lonely Letters*, an exploration of the interrelation of blackness, mysticism, quantum mechanics and love. All of his work is about otherwise possibility.

CURATOR ASHLEY FERRO-MURRAY

WEDNESDAY
OCTOBER 30, 6PM
THEATER

FREE

CLARISSA TOSSIN

WORK IN PROGRESS

This work-in-progress presentation will introduce artist Clarissa Tossin's research into pre-Columbian wind instruments. Tossin is in residence with Mexican flautist Alethia Lozano Birrueta and Brazilian composer Michelle Agnes Magalhaes to develop the score for a new EMPAC-commissioned moving image artwork. Working with 3D-printed versions of these traditional instruments, which are held in US and Guatemalan museum collections, Tossin will discuss and demonstrate the prototypes she has produced in collaboration with anthropologist/archaeologist Jared Katz, the Mayer Post-Doctoral Curatorial Fellow for Pre-Columbian Art at the Denver Museum.

Tossin's *Chu Mayaa* (2018) was screened at EMPAC as part of the Spring 2019 season. In the artist's first moving image work to explore the appropriation of Mayan motifs in the architecture of Frank Lloyd Wright, she collaborated with choreographer and dancer Crystal Sepúlveda, who moves in and out of the shadows cast by the pastiche of indigenous motifs at the architect's famous Hollyhock House.

This new work not only explores the sonic potential of traditional Mayan forms to resituate Mayan Revival buildings in the context of Pre-Columbian Mesoamerican architectural lineage, but also reveals the ways in which this lineage is continuous in the cultural hybridity of contemporary Mayan communities in Los Angeles.

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CURATOR VIC BROOKS

THURSDAY
NOVEMBER 7, 7PM
CONCERT HALL FREE

IN CONVERSATION

ILEANA RAMÍREZ ROMERO

A conversation with Ileana Ramírez Romero, director of Tráfico Visual. This informal discussion on the Venezuelan and Latin American cultural scene will be led by curator Vic Brooks.

In 2009, Ramírez founded Tráfico Visual, a digital platform for contemporary art. The platform is dedicated to the dissemination of content linked to contemporary art and the Venezuelan and Latin American cultural scene. Currently, Tráfico Visual is a contributor to *Publishing Against the Grain*, a traveling exhibition organized by Independent Curators International (ICI), and in fall 2019 is participating in *El Revés de la Trama*, 45th Salón Nacional de Artistas, Bogotá.

As Director of Programs at Fundación Cisneros in Caracas, Ramírez directed the Fundación Cisneros Seminar 2017-19. The Seminar is held in Caracas, Venezuela, and was created in 2011 to encourage the multidisciplinary study of culture and modern and contemporary art in Latin America. The seventh edition *Disruptions: Dilemmas Regarding the Image in Contemporaneity* was conceptualized and presented by Ramírez in 2018. She has also promoted educational projects and initiatives such as the artists residency program in Caracas and the *Art in Context* talks series.

Light refreshments will be provided.



Ramírez earned a degree in law from Andrés Bello Catholic University (UCAB) but her affinity to visual culture and arts led her to develop an extensive professional career in the art scene. She was Coordinator of Programming at Centro de Arte Los Galpones and Coordinator of Exhibitions at Sala Mendoza. At the end of 2017, with the cultural office of the Spanish Embassy in Venezuela, Ramírez organized the Seminario de Crítica de Arte. Ramírez has organized numerous interviews and meetings between individuals in the local and international artistic communities.

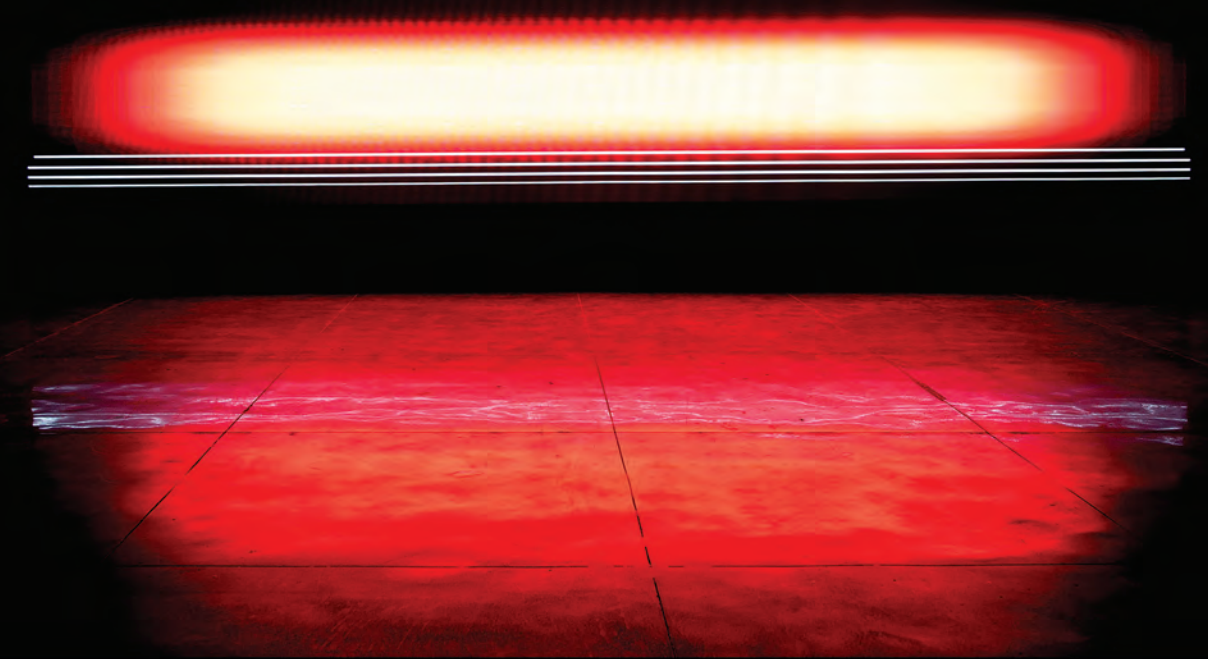
CURATOR VIC BROOKS

TUESDAY
NOVEMBER 12, 6PM
STUDIO BETA

FREE

EKO

KURT HENTSCHLÄGER



The galactic premiere of the audiovisual performance *EKO* will be performed in the splendid void of total darkness. Erasing the audience's perceptual boundaries, this absolute absence of light is interrupted for only fractions of seconds with bursts of micro-animated geometric forms emanating from an LED wall display. Returning again to darkness, abundant retinal afterimage impressions unravel within each viewer's eyes, slowly fading and fusing with the surrounding darkness until the eventual next eruption of light. Attuned to the fragile nature of these ghostly retinal afterimages, the piece's ambient electronic soundscape gently diffuses through the space with occasional infra bass density.

New York-based Austrian artist Kurt Hentschläger creates audiovisual installations and performances. Between 1992 and 2003 he collaborated with Ulf Langheinrich in the pioneering artist duo Granular-Synthesis. *EKO* is the third work in his ongoing series staged in complete darkness. Beginning with the 2017 installation *SOL* and the recently premiered 2019 installation *SUB*, *EKO* is a dedicated live performance within this body of work.

CURATOR JOHANNES GOEBEL

THURSDAY
NOVEMBER 14, 7:30PM
STUDIO 2

\$20 / \$15 — RPI STUDENTS ADVANCE TICKETS \$6, EMPAC ⊕ FREE

ARTIST CURATION AS QUEER ARCHIVAL PRACTICE

ANN CVETKOVICH

The push for LGBTQ state recognition, civil rights, and cultural visibility has been accompanied by a push for the recording and preservation of LGBTQ history as an epistemic right. Carleton University professor Ann Cvetkovich will address the recent proliferation of LGBTQ archives as a point of departure for a broader inquiry into the power of archives to transform public histories. These new LGBTQ archival projects must respond to historical and theoretical critiques, including decolonization, that represent archives as forms of epistemological domination and surveillance or as guided by an impossible desire for stable knowledge.

Drawing on the work of Tammy Rae Carland, Ulrike Mueller, Kent Monkman, and others, Cvetkovich's talk will focus on how artists use creative and queer approaches to archives that are simultaneously critical and transformative. Their experiments in archival preservation and innovative media practices grapple with the materiality of the archive in order to reveal its ephemeral and affective dimensions.

Ann Cvetkovich is Director of the Pauline Jewett Institute of Women's and Gender Studies at Carleton University. She is the author of *Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism*; *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*; and *Depression: A Public Feeling*. She is currently writing a book about the state of LGBTQ archives and their creative use by artists to produce counterarchives and interventions in public history.

CURATOR ASHLEY FERRO-MURRAY

THURSDAY NOVEMBER 21, 6PM THEATER

FREE



SARAH HENNIES: FALSETTO

Sarah Hennies performs an evening of her work for solo percussion and electronics featuring her works *Falsetto* and *Fleas*. Through slowly evolving textures, Hennies' music opens up a space where small changes become events. Her music often explores the act of performance: whether through showing the amount of energy it takes to maintain a constant appearance in front of others, the exhaustion of maintaining a sound once it has been established, or the vulnerability of having one's every small move amplified through observation.

Working with both traditional orchestral percussion instruments and found objects, Hennies challenges rigid definitions by relating the structure of her work to themes of queer and trans identity, love and intimacy. Hennies has mentioned in interviews that percussionists are unique in that they don't have a specific instrument. Their identity and role changes constantly with the context of different pieces and even within a single piece. The standard definition of a musician identified by their instrument does not hold.

In Hennies' performance, listeners and performers are encouraged to enter a shared space that reflects everyday life. Hennies' music begins to expose the exhaustion and virtuosity of maintaining even simple actions. A gentle sound, such as the ringing of a small bell, is sustained beyond virtuosity to expose the exhaustion of maintaining even simple actions that are thought of as societal norms. As these sounds are challenged by the addition of other actions, her performance becomes more and more mesmerizing: an act of determination.

WEDNESDAY CURATOR ANNE LEILEHUA LANZILOTTI
DECEMBER 4, 7:30PM
STUDIO 1

\$20 / \$15 — RPI STUDENTS ADVANCE TICKETS \$6, EMPAC ⊕ FREE

SHAPE, SPACES, AND SOUND: A NEW APPROACH TO INTEGRATING ARCHITECTURAL DESIGN AND ACOUSTICS

ZACKERY BELANGER

In this talk, Zackery Belanger will present a new perspective on acoustic architecture and the shapes of spaces — ideas that grew out of innovative approaches in the design and construction of EMPAC's studios and venues.

The design of EMPAC challenged its acoustics consultants to venture into unknown territory. The results turned out to be excellent, which is a rare occurrence with radical new approaches in acoustics. The fabric acoustic ceiling throughout the concert hall is the only ceiling of such light material in the world, and the acoustic panels covering the walls of the two large studios work miraculously without a scientific explanation of the acoustic perception experienced by artists, engineers, and audiences. This talk will be presented in Studio 2 allowing for an auditory experience of its design.

Belanger was a member of EMPAC's acoustic design team with Kirkegaard Associates. In collaboration with Grimshaw Architects he mathematically designed and modeled the panels for the studios. After the completion of EMPAC, he stepped back from consulting and enrolled in the Program in Architectural Acoustics in Rensselaer's School of Architecture. There, and as a Researcher-In-Residence at EMPAC, he collaborated with EMPAC Director Johannes Goebel to investigate the panels. At a pivotal moment in the work, the panels in Studio 2 were removed row-by-row with measurements taken and analyzed.

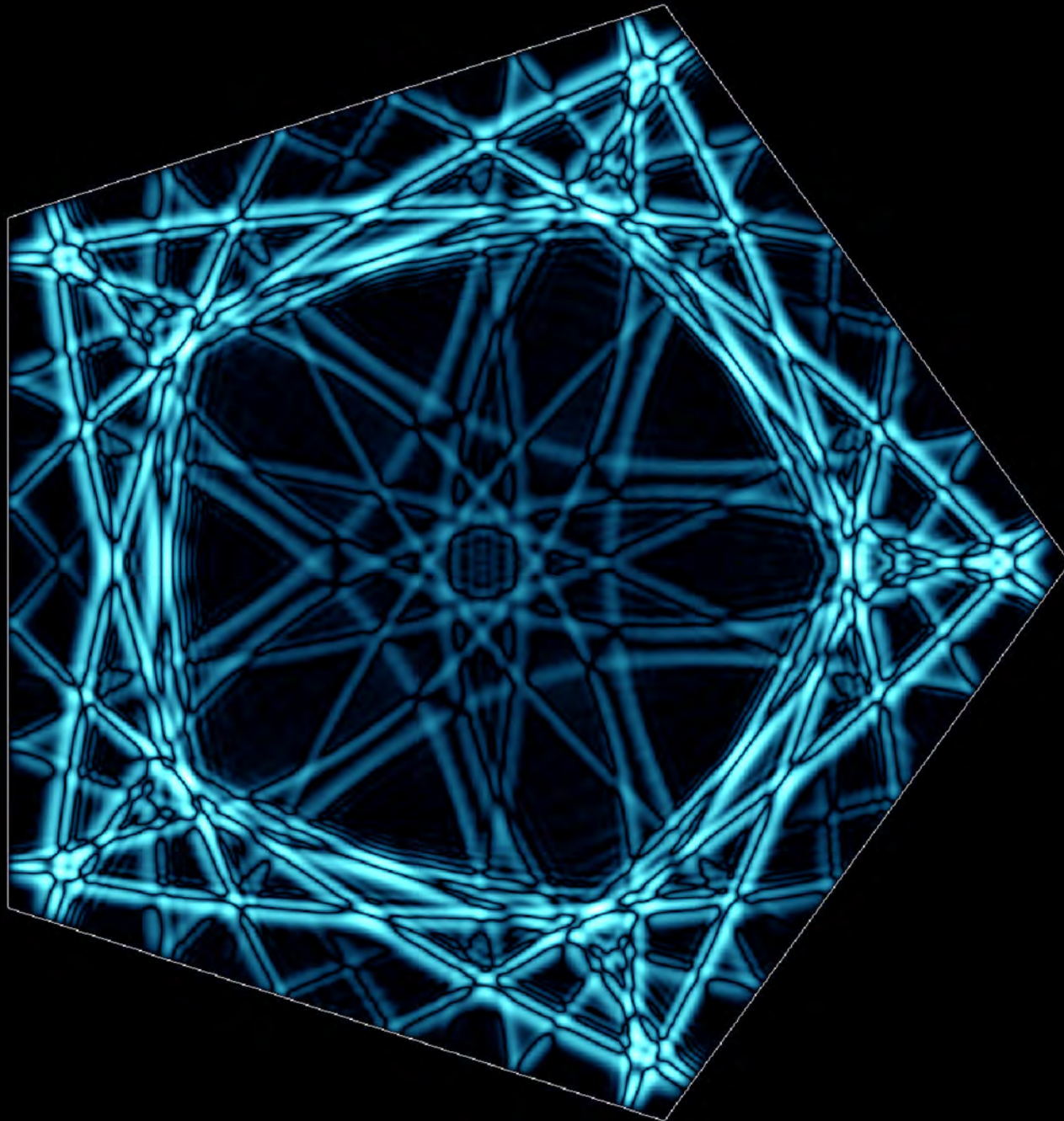
Every aspect of a space — its dimensions, surfaces, materials, ornament, furniture, objects, and occupants — combines to yield its acoustic character. Unfortunately, rooms are not yet designed this way, and acoustics remains a realm of extraneous materials and surfaces to be added (or avoided) in the designed environment. Belanger's design work, research, and experiments point to a radical new perspective: an accessible, shared parameter — the geometry of physical spaces — is proposed as a catalyst for the integration of acoustics into architecture.

CURATOR JOHANNES GOEBEL

THURSDAY DECEMBER 5, 6PM

STUDIO 2

FREE



EMPAC TOURS

EMPAC building tours are offered throughout the fall season. In October, a Director's Tour will be led by Johannes Goebel; in November, a Technology Tour will be led by Lead Video Engineer Eric Brucker; and in December, the building tour will be led by Front of House Manager Avery Stempel. Tours begin at 11AM. Visitors should meet at the box office.

OCTOBER 12TH

JOHANNES GOEBEL / DIRECTOR

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 11 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.

NOVEMBER 2ND

TECHNOLOGY TOUR

ERIC BRUCKER / LEAD VIDEO ENGINEER

From 3D film productions to green-screen animations, flying cameras, and panoramic projection environments, EMPAC is a lush visual world. This tour focuses on EMPAC as a film-production facility and high-resolution screening venue.

DECEMBER 7TH

AVERY STEMPEL / FRONT OF HOUSE MANAGER

A general overview of the EMPAC building, with focus on its architectural highlights and programmatic capabilities, this tour will take guests through all four EMPAC venues, audio and video recording facilities, and the many spaces in between.

EMPAC⁺

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.

STUDENT OPPORTUNITIES

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 \$8 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 \$15.

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 venues 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.

ARTIST-IN-RESIDENCE PROGRAM

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.

A Two Dogs Company
Maryanne Amacher
Laurie Anderson
Ellen Arkbro
Mary Armentrout
Ephraim Asili
Charles Atlas
Tarek Atoui
Sam Auinger
Miguel Azguime
BalletLab
Rosa Barba
Sophie Barret-Kahn
Tarik Barri
Math Bass
Seline Baumgartner
Patrick Belaga
Michael Bell-Smith
Orit Ben-Shitrit
Manuella Blackburn
Per Bloland
Yvon Bonefant
Celeste Boursier-Mougenot
boychild
Patricia L Boyd
A.K. Burns
Wally Cardona
Marites Carino
Garcia Caroline
Yanira Castro
Chameckilerner
Mark Changizi
Phyllis Chen
Luciano Chessa
Nora Chipaumire
Vicky Chow

Deville Cohen
Pig Iron Theater Company
Petra Cortright
Keiko Courdy

ANNA CRAYCROFT (DECEMBER 2-20)
Catskills-based artist Anna Craycroft will be in residence to continue to develop a newly commissioned performance that utilizes EMPAC’s air-handling system, theatrical lighting, and projection potential to engage the theater as a sonic instrument.

Crew
Michael Gordon
and The Crossing
Steve CuiFFo
Random Dance
Ella Fiskum Danz
Olivia De Prato
Elena Demyanenko
Rob Dietz
Temporary Distortion
Johanna Domke
Annie Dorsen
DD Dorvillier
Toni Dove
Lucky Dragons
Laure Prouvost,
Sam Belinfante,
and Pierre Droulers
E-TEAM
Shannon Ebner
Ecce
Peter Edwards
Talea Ensemble
International Contemporary
Ensemble

MARK FELL (SEPTEMBER 17-27)
For a recent sound work produced in the UK, Mark Fell collaborated with IRCAM/Paris to create a large database of extreme and unusual instrumental recordings. At EMPAC, he will explore the use of these materials and their behavior on the High-Resolution Wave Field Synthesis Array, which offers precise positioning of sound in space.

Joshua Fineberg
Iver Findlay and Marit
Sandsmark
Lauren Davis Fisher
Peter Flaherty
Barbara Foulkes
Nuria Fragoso
Alain Franco
David Brynjar Franzson
Sabisha Friedberg
Ben Frost
Ellie Ga
Mariah Garnett
Stavros Gasparatos
Colin Gee
Mariam Ghani
Dana Gingras
Jacqueline Kiyomi
Gordon
Brent Green
Sam Green
Sean Griffin
Mish Grigor
The Wooster Group
Poor Dog Group

OpenEnded Group
Gordon Hall
Rebecca Halls
Laurel Halo
Rob Hamilton
Ant Hampton
Trajal Harrell
Maria Hassabi
Tim Hecker
Robert Henke

KURT HENTSCHLÄGER (NOVEMBER 4-18)
The New York-based Austrian artist Kurt Hentschläger will develop a new audio-visual work for a custom-built LED wall and a multichannel surround-sound system. EKO is the third work in his ongoing series staged in complete darkness. He will perform the premiere of this piece on November 14.

Fluid hug hug
Wet Ink
Lars Jan
Japanther
France Jobin
Sophie Kahn



Jaroslav Kapuscinski
Maria Kefirova
Mary Reid Kelley
Gerard & Kelly
Amirtha Kidambi
Marianne M. Kim
Klein
Volkmar Klein
Garth Knox

JAAMIL OLAWALE KOSOKO (NOVEMBER 18-27)
Performance artist and poet Jaamil Olawale Kosoko returns to continue work on a new multimedia performance project that explores the role of media archives in American Black diasporic communities. This new work is co-commissioned by EMPAC, New York Live Arts, and Mount Tremper Arts.

Germaine Kruip
Thom Kubli
Mabel Kwan
Jennifer Lacey
Architeuthis Walks
on Land
Aaron Landsman
David Lang
Jörg Laue
Simon Lee
Ralph Lemon
Phantom Limb

Longleash
Francisco Lopez
Boudry / Lorenz
Robert AA Lowe
Laura Luna
Trey Lyford
Mads Lynnerup
Guy Maddin
Sara Magenheimer

Anthony Marcellini
Colin Marston
Kay Matschullat
Jennifer + Kevin McCoy
Miguel Melgares
Miguel Angel Melgares
Martian Messier
Erika Mijlin
Marlene Millar
Rashaun Mitchell
Ali Moini
Melvin Moti

MPA
BEATRIZ SANTIAGO MUÑOZ (SEPTEMBER 4-14)
Puerto Rican artist Beatriz Santiago Muñoz is in residence to film an ensemble of performers, including Michelle Nonó and Anahita Hekmat, for an EMPAC-commissioned moving image installation inspired by Monique Wittig’s 1969 novel *Les Guérillères*.

Ana Navas
Oneohtrix Point Never
Marilyn Nonken
NTUSA
Restless NYC
Boru O’Brien O’Connell
Ryan + Trevor Oakes
Bruce Odland
Argento Chamber
Ensemble Rachel
Arianne Ogle
Freya Olafson
Elixabeth Orr
Ed Osborn
Silke Otto-Knapp
Karthik Pandian
Dimitris Papaioannou
Rodrigo Pardo
Graham Parker
Lisa Parra

Isabelle Pauwels
Jean-Francois Peyret
Pharmakon
Robert Gerard Pietrusko
Adam Putnam
jumatatu m. poe and
Jermone “Donte”
Beacham
Flux Quartet
Jack Quartet
Mivos Quartet
Peter Evans Quintet
Radiohole
Judy Radul
Sabrina Ratte
Lucy Raven
Will Rawls
Movement Research

JAMES RICHARDS (OCTOBER 28-NOVEMBER 8)
Berlin-based artist James Richards is in residence to continue the development of his EMPAC-commissioned Ambisonic installation for the Concert Hall. The artwork is produced in collaboration with London-based writer Chris McCormack.

Hannah Rickards
Silas Riener
Mariel Roberts
Ben Rubin
Andrew Schneider
Michael Schumacher



Susan Sgorbati
Duncan Sheik
Yegor Shevtsov
Shantala Shivalingappa
Justin Shoulder

**ENSEMBLE SIGNAL
(DECEMBER 16-19)**
New York-based new music group Ensemble Signal will record Steve Reich’s 2016 composition *Runner* for a large ensemble of winds, percussion, pianos, and strings.

Jill Sigman
Mark So
Geoff Sobelle
Frederic Sofiyana
Kate Soper
Cally Spooner
Jan St Werner
Peter Stammer
Francis Farewell Starlite
The Light Surgeons
Eve Sussman

CORIN SWORN (OCTOBER 7-18)
Glasgow-based Canadian artist Corin Sworn is in residence in Studio 1 with two dancers to research the algorithms in domestic surveillance systems that purport to recognize "suspect" movement and gesture. The artist’s EMPAC residency is supported by Creative Scotland.

Martine Syms	Jennifer Tipton
Philip Szporer	Wu Tsang

TALDANS (OCTOBER 21-30)
Turkish duo Taldans – Mustafa Kaplan and Filiz Sizanli – will be at EMPAC for a residency in Studio 1. They will work with EMPAC’s technical team and infrastructure to further develop the choreographic, stage, and audio elements of their work.

Daniel Teige	Jon Wang
Per Tengstrand	and Bahar Behbahani
Miro Dance Theater	Hans Tutschku
Konic Thtr	Workspace Unlimited

CLARISSA TOSSIN (NOVEMBER 4-8)
Los Angeles-based artist Clarissa Tossin is in residence in EMPAC’s concert hall to develop a score for her EMPAC-commissioned moving image artwork with Mexican flautist Alethia Lozano Birrueta and Brazilian composer Michelle Agnes Magalhaes. They will be joined by cinematographer Jeremy Glaholt.

Suzanne Vega
Ben Vida
Anti VJ
Erika Vogt
Flora Weigmann
Cathy Weis
Jennifer West
Kyle Wilamowski
Nate Wooley
Eric Wubbels
Jeremy Xido
Kota Yamazaki

**YARN / WIRE
(OCTOBER 9-13)**
New York-based quartet Yarn/Wire (two percussionists and two pianists) will record contemporary German composer Enno Poppe’s EMPAC-commissioned piece *Feld*, and *Tonband*, Poppe’s co-composition with Wolfgang Heiniger. *Feld* was premiered at EMPAC on September 22, 2017.

Wojtek Ziemilski
Andros Zins-Browne

IMAGE CREDITS

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PETER BELLAMY / SENIOR SYSTEMS ADMINISTRATOR
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