

The background features a large, stylized graphic element resembling the letter 'E'. It is composed of numerous concentric, slightly irregular lines in shades of purple and blue, set against a light yellow background. The lines are more densely packed on the right side and become more sparse towards the left, creating a sense of depth and movement.

CELEBRATING
10 YEARS OF
EXPERIMENTAL MEDIA
AND PERFORMING ARTS

OCT 11-13 / 2018

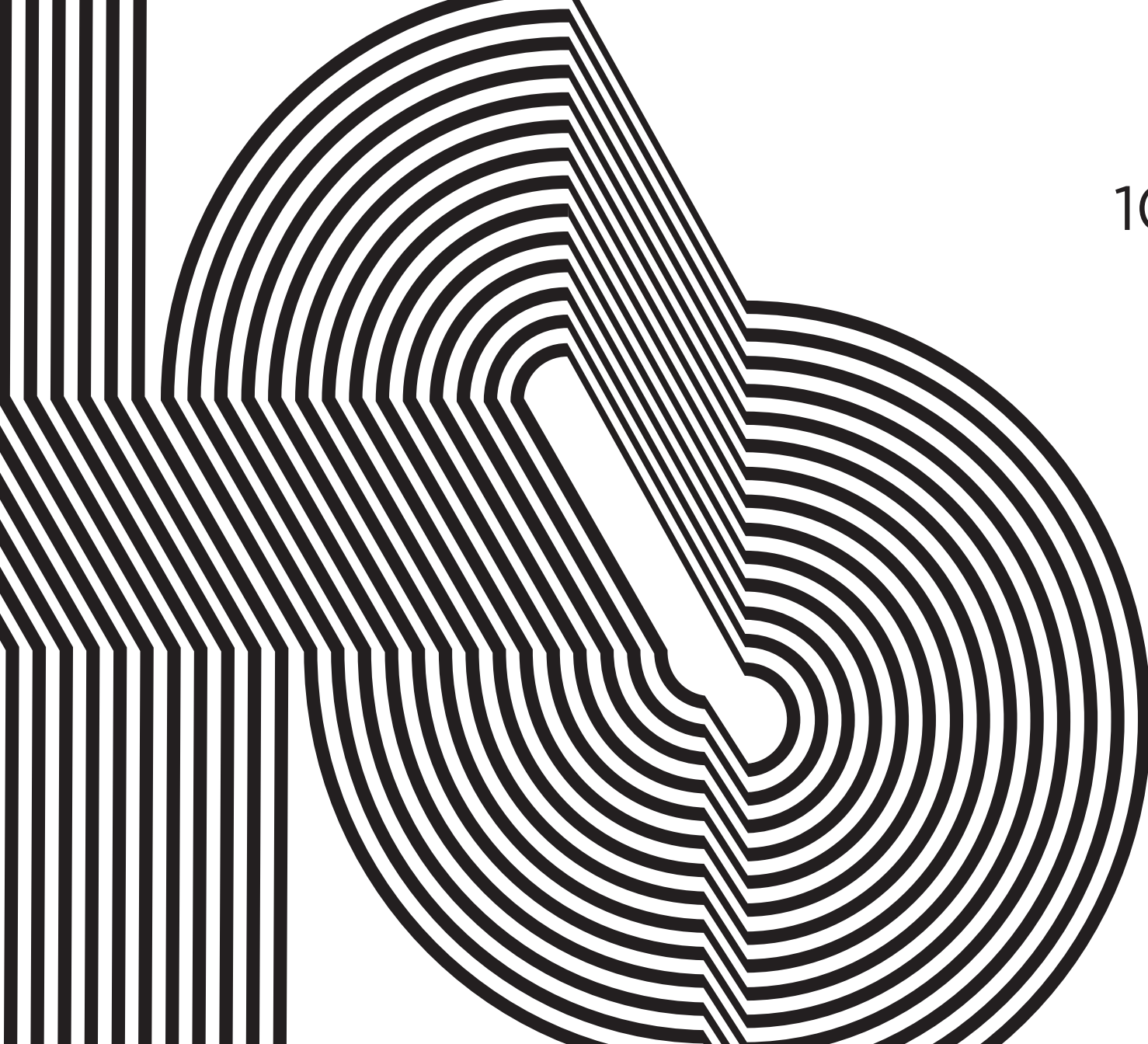
EMPAC

EMPAC



Rensselaer

**CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER
RENSSELAER POLYTECHNIC INSTITUTE**



10 YEARS

THURSDAY, OCTOBER 11

7:00PM

DOUBLE QUARTET: STRINGS AND SPACES / FORMOSA QUARTET
CONCERT HALL, STUDIO 1 - GOODMAN, STUDIO 2, THEATER

FRIDAY, OCTOBER 12

12-11:30PM

SLOWMEDOWN / MARIA HASSABI
STUDIO 2

12-11:30PM

WAVE FIELD SYNTHESIS / 3D AUDIO INSTALLATION
STUDIO 1 - GOODMAN

7:00PM

IF IT BLEEDS / ISABELLE PAUWELS
THEATER

8:00PM

SAGITTARIUS A. / YARA TRAVIESO
CONCERT HALL

9:30PM

IN THE MOOD FOR FRANKIE / TRAJAL HARRELL
7TH FLOOR LOBBY

SATURDAY, OCTOBER 13

12-11:30PM

SLOWMEDOWN / MARIA HASSABI
STUDIO 2

12-11:30PM

WAVE FIELD SYNTHESIS / 3D AUDIO INSTALLATION
STUDIO 1 - GOODMAN

2:00PM

THE COGNITIVE AND IMMERSIVE SYSTEMS LAB / HUI SU
STUDIO BETA

4:00PM

THE COMPUTER AS TIME MACHINE / JOHANNES GOEBEL
STUDIO BETA

7:00PM

IN THE MOOD FOR FRANKIE / TRAJAL HARRELL
7TH FLOOR LOBBY

8:00PM

LOST HIGHWAY SUITE / OLGA NEUWIRTH &
INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)
CONCERT HALL

9:30PM

SUDDEN RISE / MOVED BY THE MOTION
THEATER

10:30PM

IN THE MOOD FOR FRANKIE / TRAJAL HARRELL
7TH FLOOR LOBBY

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The commissions, productions, and presentations for 10YEARS are supported by Rensselaer Polytechnic Institute, the National Endowments for the Arts, and the Jaffe Fund for Experimental Media and Performing Arts.

This weekend, we celebrate 10 years of an incredible gift given to all of us: to you, our audience, to the artists creating and performing their works here, to the researchers using this facility, to the Rensselaer community, and to us on the EMPAC team. The gift is not only this building, which opened 10 years ago, but it is equally the continuous support given by the university to all of us, to see, hear, listen, and watch, to create and to experience, to change.

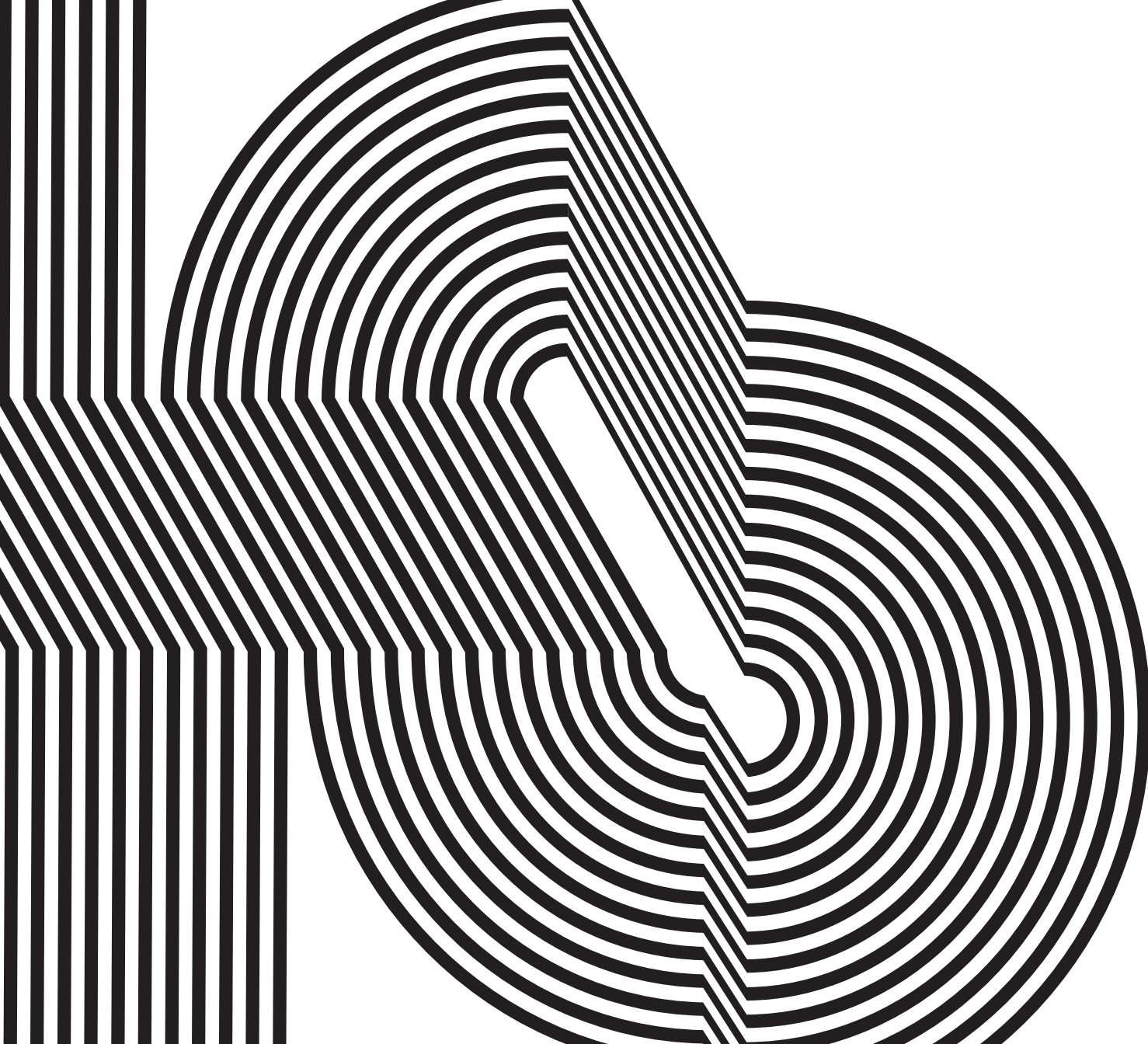
Part of this gift is the ability to create a program that uses a unique building, technology and tools—computers as well as winches and wire ropes—yet which focuses on the intangible exchanges, thoughts, feelings and reflections that the arts can fuse and compress into the moment when we are in the presence with an artwork.

These moments in a performance are different from most other moments we experience. Here we don't have to take a test, we don't have to judge "right or wrong," there is no quantitative measurement, and no one will blame us if we leave before it's over. We are invited to enter time and space someone else has meticulously prepared for us with all their energy. When we accept that invitation, we have expectations that may be met. Or we may be moved in an unexpected direction.

The "return on investment" is an inner shift, the experience of leaving a venue differently than how we entered. This shift is what everyone hopes for: both the audience, who decided to attend the event, and the artists who worked for months or years in preparation for that one moment when the audience joins them. Both sides depend on each other for this experience. We need these jointly created shifts; they are essential to our desire to stay alive and be part of life. These shifts are at the heart of human culture.

With 10YEARS, we celebrate the opportunities given to us with EMPAC. And we are thankful that we are given the opportunities to shift.

Johannes Goebel
Director, EMPAC



EVENTS

DOUBLE QUARTET: STRINGS AND SPACES

FORMOSA QUARTET

THURS. OCT 11, 7PM

ALL VENUES

VIOLIN / JASMINE LIN

VIOLIN / WAYNE LEE

VIOLA / CHE-YEN CHEN

CELLO / DEBORAH PAE

CONCERT HALL

JOSEPH HAYDN / STRING QUARTET IN E-FLAT MAJOR, OP.76 NO.6,
2ND MOVEMENT

STUDIO 1 - GOODMAN

BÉLA BARTÓK / STRING QUARTET NO.4, 5TH MOVEMENT

STUDIO 2

JOHANN SEBASTIAN BACH / DIE KUNST DER FUGE, CONTRAPUNCTUS XIV

THEATER

SHIH-HUI CHEN / RETURNING SOULS

CONCERT HALL

LEI LIANG / SONG RECOLLECTIONS

The 10YEARS celebration begins with an initiatory journey through EMPAC's four venues. Highlighting the intangible acoustic auras of the Concert Hall, the Theater, and the two Studios, the Formosa Quartet will take the audience through the quartet of spaces performing the most fleeting of time- based arts: music.

String quartets have been composed over the past almost 300 years in Western culture as the most condensed form of music leading four voices together, against each other, in joint and independent movements. With the spread of Western culture during the 20th century, other musical traditions entered their sphere. Performing string quartet repertoire spanning this history and selected for each performance space, the Formosa Quartet invites the audience to travel through space, time, and cultures.

CONCERT HALL I

Joseph Haydn, *String Quartet in E-flat major, Op. 76 No. 6, 2nd movement* (1797-98)

Starting out in the Concert Hall, the audience sits on the stage facing the back of the hall, where the quartet plays far away at the top of the balcony. This highlights a unique property of the Concert Hall, which was specifically designed to have any sound come to the audience from any place in the hall with the same quality as if they were playing on stage. The movement of the string quartet by Austrian composer Joseph Haydn, regarded as the composer who established the string quartet as genre, comes from far away in time and space.

STUDIO 1 - GOODMAN

Béla Bartók, *String Quartet No. 4, 5th movement* (1927)

Studio 1 is the space with the shortest reverberation time of all the venues. The audience sits in circles close to the string quartet in the center. The proximity of musicians and audience, the acoustics of the space, and the driving intensity of the music create heat. It's hardly imaginable that this music was composed almost 100 years ago and only five quarters of a century later than the Haydn piece.

STUDIO 2

Johann Sebastian Bach, *Die Kunst der Fuge, Contrapunctus XIV*

Studio 2 is set up the opposite way to Studio 1; the audience sits in circles facing outwards, and each of the musicians is positioned at the center of one of the four walls. The Art of the Fugue was composed in the last decade of Bach's life, between 1740 and 1750. It's an ongoing debate for which instruments it was composed, if intended for any specific instruments at all. This last fugue Bach wrote was left unfinished and, in this performance, it will end with the last bar Bach wrote. A fugue is a highly specific framework where the voices are independent and joint at the same time. Positioning the string quartet spatially around the audience spins the musical lines through the volume of the studio, so they meet in the space of each audience member.

THEATER

Shih-Hui Chen, *Returning Souls*

Four Short Pieces on Three Formosan Amis Legends (2013)

In the Theater, the Formosa Quartet is invisible, sitting in the orchestra pit in front of the stage. Composer Shih-Hui Chen received her musical education in Taiwan and the USA, where she currently lives. In 2010, with a Fulbright Scholarship, she was able to live in Taiwan for a year while studying the music of the Han and indigenous peoples there. During this time she collaborated with the anthropologist and filmmaker HuTai-Li on a film project entitled *Returning Souls*. The film traces the efforts of young Amis members to return the souls of three wooden pillars with carvings of Ami ancestors that were removed from their community following a hurricane in 1958 in order to preserve them. The main melody of this composition is taken from an improvised song by one of the tribal elders. This quartet version was commissioned by the Formosa Quartet.

CONCERT HALL II

Lei Liang, *Song Recollections* (2016)

For the final piece in the Concert Hall, audience and musicians are in their traditional juxtaposition, the quartet on stage and the audience in the so-called orchestra seats. Lei Liang is a Chinese-born American composer who was commissioned by Formosa Quartet to create *Song Recollections*. He says of his piece:

“With decades-long political tension simmering across the Taiwan Strait, I greatly appreciate the fact that this project brings forth an unusual collaboration between a group of musicians from Taiwan and myself, as a composer from mainland China. Preparing to compose this piece offered me the chance to study the art of Taiwanese people and their incredibly beautiful songs—songs of desire, longing, friendship, and spirituality.”

IF IT BLEEDS

ISABELLE PAUWELS

FRI. OCT 12, 7PM
THEATER

BRICK / ALEX FROM TEXTEDIT, PITCH SHIFTED (APPLE INC.)
CAGE ANNOUNCER / MICHAEL PHILIP
H.D / DAN EBERLE
CHAIR / MICHAEL WAY
FUTON / JOHN A. GRONBECK-TEDESCO
SOFIA / SID HARLOW
FIFF MENDOSA / SEAN O'NEILL
THE MACGUFFIN / CONNOR DYLAN
COWBOY / CHRIS LONDON
CUPCAKE BARBIE / CHRISTINE BERMUDEZ
ANNA ARMBAR / HANNAH D. SCOTT
DAISY DOGOOD / JOEY SCHALJO
WALTER CRONKITE / JOSE VAUGHN
JOHN WITH AN 'H' JONES / JASON RUSSELL
CELEBRITY REPORTER /TV HOST (MALE) / STEVEN ALLEN PRINCE
CELEBRITY REPORTER / TV HOST (FEMALE) / CHRISTINE BERMUDEZ
STEFFFANIE MCMAHON / SID HARLOW
ALL OF SOUTH AMERICA / GOOGLE TRANSLATE PORTUGUESE VOICE
WHAT'S HER FACE / GOOGLE TRANSLATE PORTUGUESE VOICE
DID YOU MEAN? / GOOGLE TRANSLATE ENGLISH VOICE
SAX / HANK BULL
BONE / ERIC METCALFE
CHORUS / DANIEL & SAMANTHA FROM TEXTEDIT (APPLE INC.)

Commissioned and produced by EMPAC, *If It Bleeds* is a moving-image work inspired by recent events in the world of Mixed Martial Arts (MMA). Historically, MMA was promoted as something very distinct from both boxing—a sport so corrupt that the best hardly ever fight the best—and from pro wrestling, which is totally scripted and driven by mic skills, costumes, and bad acting. But in seeking to expand the audience, MMA promoters increasingly court the artifice of wrestling to privilege the showman over the sportsman. *If It Bleeds* follows the fighters, commissioners, reporters and a promoter as they battle through post-fight pressers, promotional tours, and disciplinary hearings. The narrative unfolds in a game of one-upmanship as the characters are seduced by their public image and driven by the fiction that everything happens “for a reason.” *If It Bleeds* uses the pageantry of sports-entertainment to explore the grotesque and sublime spectacle that is everyday survival.

Pauwels describes *If It Bleeds* as a “workplace pageant” whose colorful characters and garish camera-friendly sets provide a backdrop to trace the intricacies of workplace hierarchy. Her subjects revolve around intra-group dynamics and the transactional structure of work. Ranging from the world of an online dominatrix and her customers (in the case of her recent installation ,000,) to the systems of behavior and psychological dynamics involved in the televised spectacle of the Ultimate Fighting Championship (the point of departure for *If It Bleeds*), Pauwels’ blend of performance and documentary realism explores the fraught relationship between narrative conventions and everyday social interaction.

Pauwels approaches the process of making each new artwork from the position of editor, both in the sense of a video editor who cuts recorded footage on a timeline and the sculptor that chips away at physical material until it takes shape. Pursuing a deep engagement with the linguistic structures around any given group or community, Pauwels starts by listening: amassing notes, found footage, fragments of speech, and snippets of conversation. From these textual and visual materials, the script is assembled and adapted through the process of directing the cast. In post-production she strips the performances to their constituent parts through fast paced cuts until a play of gesture emerges that distills the vernacular dynamics of each character.

WRITER, DIRECTOR, AND EDITOR / ISABELLE PAUWELS

LINE PRODUCER / JULIE NIEMI

PHOTOGRAPHER / SAM QUINONES

ADDITIONAL VOICE RECORDINGS / LOTAS PRODUCTIONS, NY

AND THE WESTERN FRONT, VANCOUVER

HAIR & MAKE UP / GENN SHAUGHNESSY, MUAH MAKEUP AND HAIR

MUSIC / HARMONICA BY CHRIS LONDON

3D MODELING / CHRIS KOWAL

ADDITIONAL ASSISTANCE / SHARON KAHANOFF, VALÉRIE PAUWELS,
JEAN MARC PÉRIN

CURATOR / VIC BROOKS

SPECIAL THANKS TO STEVE, MARK, AND VALÉRIE FOR ALL THE
WONDERFUL EVENINGS WATCHING AND TALKING MMA.

TO ALL THE STAFF AT EMPAC, YOU ARE A JOY TO WORK WITH,
AND TO ALL THE ACTORS FOR DOING AN ART VIDEO.

COMMISSIONED AND PRODUCED BY EMPAC / CURTIS R. PRIEM
EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER AT RENSSELAER
POLYTECHNICAL INSTITUTE.

SUPPORTED BY CANADA COUNCIL FOR THE ARTS
AND BRITISH COLUMBIA ARTS COUNCIL



**BRITISH COLUMBIA
ARTS COUNCIL**

An agency of the Province of British Columbia



**BRITISH
COLUMBIA**

Supported by the Province of British Columbia

SAGITTARIUS A.

YARA TRAVIESO

FRI. OCT 12, 8PM

CONCERT HALL

SAGITTARIUS A. AND ANA / JENNIFER PAYÁN

DR. AMALIA / CATHERINE CORREA

NARRATOR AND DIRECTOR / LIZ DE LISE

WOLF / JACK MAGAI

ELECTRIC GUITAR AND BASS SYNTH / LIZ DE LISE

GUITAR AND LAP STEEL / ZEB GOULD

VIOLIN / EMMET MOELLER

SAXOPHONE / JEFF HUDGINS

KEYBOARD / JERRY HUANG

TROMBONE / ED PRETTYMAN

VIBRAPHONE / GRIFFIN SMITH

FRENCH HORN / ETHAN SOLOMON

Sagittarius A. by Yara Travieso is a new site-specific commission for EMPAC's Concert Hall. On first encounter, Travieso imagined the hall as the "womb" of EMPAC in form and structure. *Sagittarius A.*'s staging thus emerged in dialogue with the architecture, and the performance transforms the Hall into an embodiment of Travieso's heroine. Moving images permeate the space, at times immersing the audience. Brought to life by Travieso's touch, the Concert Hall's curved walls and airy ambience is accentuated by billowing fabric to produce a living, breathing presence of a woman.

Sagittarius A. is a psychological creation myth that follows two women, the timeless, mythical Sagittarius A. and the dancer Ana. The layered narrative twists and turns to expose creation stories about the universe, the galaxy, and, ultimately, the great void of a black hole's infinite density. Corporeal form initiates each metaphor as the heroine transposes her movement onto the space, activating disparate sections of the Concert Hall with her dancing.

Sagittarius A. continues Travieso's work in large-scale and immersive live theatrical productions that place the heroine at the center of traditional narrative structure. In her solo performance *YOUR HEART & YOUR BELLY & YOUR WHOLE INSIDES FELT EMPTY & WANTING & HOLLOW* (episode 1.), Travieso explored an intimate physical relationship that she describes as "between woman and void." In that work, Travieso danced with a 35-foot military parachute attached to her waist that billowed behind her with the power of a 45 mile-per-hour wind. More recently, Travieso produced the live film *La Medea*, a re-imagining of Euripides' ancient Greek tragedy as a Latin disco-pop variety show.

In *El Ciclón*, the live film of a horror movie follows a woman's fate as she chooses between her own safety and that of a man she encounters in a swamp.

CREATOR AND DIRECTOR / YARA TRAVIESO

ASSISTANT DIRECTOR / LIZ CHARKY

COMPOSER AND SOUND DESIGN / SAM CRAWFORD

LIGHTING DESIGN / SETH REISER

CURATORS / ASHLEY FERRO-MURRAY AND CONSTANZA ARMES CRUZ

SPECIAL THANKS TO DIGITAL BODEGA AND DAQUAN SAXTON,
AND JEREMY RIOS.

THIS PERFORMANCE FEATURES RENSSELAER STUDENT MUSICIANS.

COMMISSIONED AND PRODUCED BY EMPAC / CURTIS R. PRIEM
EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER AT RENSSELAER
POLYTECHNICAL INSTITUTE.

IN THE MOOD FOR FRANKIE

TRAJAL HARRELL

FRI. OCT 12, 9:30PM / SAT. OCT. 13, 7PM + 10:30PM
THEATER

DANCERS

TRAJAL HARREL

THIBAUT LAC

ONDREJ VIDLAR

There are many themes in choreographer Trajal Harrell's oeuvre: modernism and postmodernism, minimalism, vogue, the fashion runway, pedestrianism, gender, and butoh (Japanese dance theater), to name a few. Complex layers of history and references relating to each theme are crafted into every moment of Harrell's choreography, from props and costumes to sweeping physical gestures and micro-facial expressions. *In the Mood for Frankie* is no exception. The work focuses on the idea of the muse, a source of inspiration. Not surprisingly, this focus might come in part from Harrell's own muses, butoh co-founders, Tatsumi Hijikata and Kazuo Ohno, who maintained a strong relationship to their muse, Argentine-born Spanish dancer Antonia Merce.

Harrell's other influences include modern dancer-choreographer Katherine Dunham, filmmaker Wong Kar Wai, fashion designer Rei Kawakubo of Comme des Garçons, singer Sade, and butoh artist Yoko Ashikawa. Among these are Harrell's closest muses, dancers Thibault Lac and Ondrej Vidlar, who emerge, re-emerge, and emerge again throughout Harrell's works and who perform *In the Mood for Frankie* live with Harrell. These figures, their work, and their connections to one another—or sometimes lack thereof—have left an indelible mark on the context and aesthetics of Harrell's choreography. With his cross-historical web of influences, Harrell transcends time and place in favor of an imagined and constructed performance landscape that delivers a new aesthetic apparition.

While themes consistent with Harrell's oeuvre take center stage in *In the Mood for Frankie*, this work also highlights a new exploration for Harrell. With artistic collaborator Stéfane Perraud, Harrell delves into the world of projection. Used here as a light source and an aesthetic backdrop, slowly moving marble patterns are projected onto the dancers and their platforms. The virtual presence of digital material feels fitting for Harrell's work, where inspirational specters abound. Here, the virtuality of spectrality and digitality collide.

CHOREOGRAPHER / TRAJAL HARRELL

INSTALLATION DESIGN / TRAJAL HARRELL

LIGHTING DESIGN / STÉFANE PERRAUD

SOUNDTRACK / TRAJAL HARRELL

COSTUMES / COMME DE GARÇONS, ANNE DEMEULEMEESTER,
JEAN PAUL GAULTIER AND THE PERFORMERS

COMPANY MANAGER / JEAN-STEPHAN KISS

TECHNICAL DIRECTOR / ALEXANDER SYMES

CURATOR / ASHLEY FERRO-MURRAY

IN THE MOOD FOR FRANKIE WAS COMMISSIONED BY THE MUSEUM OF MODERN ART, NEW YORK IN CO-PRODUCTION WITH SINGAPORE INTERNATIONAL FESTIVAL OF THE ARTS.

**THE COGNITIVE AND
IMMERSIVE SYSTEMS LAB**

HUI SU

SAT. OCT 13, 2PM
STUDIO BETA

**THE COMPUTER AS
TIME MACHINE**

JOHANNES GOEBEL

SAT. OCT 13, 4PM
STUDIO BETA

HUI SU

THE COGNITIVE AND IMMERSIVE SYSTEMS LAB

The Cognitive and Immersive Systems Lab (CISL) is a collaboration between Rensselaer and IBM Research for the research and development of immersive cognitive systems. The core platform of CISL is the Cognitive Immersive Room (also called “Situations Room”), an immersive, interactive, reconfigurable physical environment. The future Situations Room will be able to augment group intelligence and performance by perceiving and understanding human intention in group activities, participating in learning and decision-making tasks, and communicating insight and discovery to humans. The domains investigated for the Situations Room include cognitive and immersive learning, corporate decision-making, cyber-enabled exploration and discovery, and intelligence analysis.

In this presentation, Director Hui Su will introduce the vision of CISL, the progress made by the CISL team in a few technical areas, and talk about several technical demonstrations such as an occupant-aware cognitive environment enabled with multimodal interactions, cognitive and immersive environments for language teaching and decision making, and immersive narrative generation.

JOHANNES GOEBEL

THE COMPUTER AS TIME MACHINE

Time-based arts stand at the center of this celebration. There is the time an art work takes to unfold and engage us. There is the time our senses take to perceive a work, and there is our inner time of experience. Then there is the “sliced-and -diced” time of computer processing and the time of rapidly changing technologies driven by the economic system.

Over thousands of years, humans have carved into stone, painted on canvas, printed words in books, and captured images on film in order to pass information down the chain of generations. With digital data storage, we have reached the point where what is precious to individuals, families, and institutions will without constant care and maintenance only last for a fraction of one generation.

Digital technology depends on clocks. They depend on complex technological environments, electricity, chips, air conditioning, and are doomed by changing hardware, operating systems, applications, and data formats. Even if we have electricity and computers 100 years from now, what we have stored and hoped to pass along will be lost and forgotten without continuous, meticulous investment of time and money.

At EMPAC, we have created hundreds of events, commissions, and new works that are part of the larger cultural record. We have over 500 videos documenting these time-based productions accessible via the EMPAC Archive Chair. If EMPAC was shuttered tomorrow, this video documentation would quickly disappear without the funds and the interest needed to preserve them. As a result, EMPAC is researching an affordable digital time capsule that an individual or an institution can create with a snap shot of images, texts, sounds, and documents to be accessible for the next 100 years.

LOST HIGHWAY SUITE

OLGA NEUWIRTH

INTERNATIONAL

CONTEMPORARY ENSEMBLE

SAT. OCT 13, 8PM

CONCERT HALL

CONDUCTOR / TIMOTHY WEISS

SAXOPHONE SOLO / RYAN MUNCY

CLARINET SOLO / AMPBELL MACDONALD

TROMBONE SOLO / MICHAEL LORMAND

GUITAR SOLO / DANIEL LIPPEL

ACCORDION SOLO / ELODIE SOULARD

KEYBOARDS SOLO / CORY SMYTHE

LIVE ELECTRONICS / GILBERT NOUNO

FLUTE / ALICE TEYSSIER, ISABEL GLEICHER

OBOE / ARTHUR SATO

CLARINET / JOSHUA RUBIN, VASKO DUKOVSKI

BASSOON / NANCI BELMONT

TRUMPET / SAM JONES, BRANDON RIDENOUR

HORN / DAVID BYRD-MARROW

TROMBONE / DAVID NELSON

TUBA / ANDREW MADEJ

PERCUSSION / LEVY LORENZO, NATHAN DAVIS

VIOLIN / JENNIFER CURTIS, JOSH MODNEY

VIOLA / WENDY RICHMAN

CELLO / MICHAEL NICOLAS, MEAGHAN BURKE

BASS / RANDY ZIGLER

**The concert begins with an address from Dr. Shirley Ann Jackson, Ph. D.,
President of Rensselaer Polytechnic Institute.**

Lost Highway Suite by Olga Neuwirth is a composition for a large ensemble of musicians, six soloists, and live electronics, with many loudspeakers surrounding the audience. The suite is drawn from the orchestral parts of Neuwirth's 2003 opera *Lost Highway*, the libretto of which was co-written by Austrian Nobel Laureate Elfriede Jelinek and inspired by the film of the same name by David Lynch and Barry Gifford.

The suite consists of instrumental sections from the opera that the composer has tied together into one piece. The opera and its libretto set the tone and atmosphere for this composition, but there is no direct link between the film and the suite. However, the film, opera, and suite share a common structural approach. Rather than pursuing narrative continuity and evolution, different musical tableaux and sonic spaces are established, which then mutate, and change into one another, almost like cuts between different scenes in a film.

Six soloists (saxophone, clarinet, trombone, guitar, accordion, and keyboards) are positioned behind the ensemble and channeled to the live electronic system, the output of which is then fed to the loudspeakers. Originally, the suite was performed with a ring of loudspeakers surrounding the audience. The performance here at EMPAC will utilize a 64-loudspeaker dome installed in the concert hall, for which the electronic part of the composition needed to be reprogrammed. This technology, High-Order Ambisonics, is a refined system for the spatial projection of sound environments that goes beyond traditional stereo or surround sound that we may know from movie theaters.

Underlying the music is a series of existential questions: How do we know what is real and what is imagined? How do we differentiate between what is inside of us and what is outside? How do we get out of a situation that seems like an infinite loop with no beginning, middle, or end, when we do not see a way out? At the very beginning, the voice of a male singer comes from the loudspeakers, pronouncing the piece's only clearly understandable words: "NO EXIT." Then a door buzzer sounds, and the music takes its course...

This transition between situations, spaces, and environments, between inside and outside, is also reflected in the relationship between the musicians on stage and the different acoustical spaces created through the loudspeaker dome around and above the audience. In one instance, only the instruments on the stage can be heard. But in the next the instruments are coming from all around the audience, creating a common space for both the musicians and listeners. The acoustic sounds become transformed through live processing, change their character through artificial reverberation from the speaker dome, and mix with electronic sounds. Sound clouds and moving particles seem to come from beyond the architectural walls of the concert hall and then retract back to the instrumentalists on stage.

CURATOR / JOHANNES GOEBEL

THE ORIGINAL DEVELOPMENT OF THE LIVE ELECTRONICS (MARKUS NOISTERNIG, THOMAS MUSIL) AND SOUND DESIGN (OLGA NEUWIRTH, MARKUS NOISTERNIG, GERHARD NIERHAUS, ROBERT HÖLDRICH) OCCURRED THROUGH THE INSTITUTE FOR ELECTRONIC MUSIC AND ACOUSTICS (IEM) OF THE UNIVERSITY OF MUSIC AND PERFORMING ARTS GRAZ, AUSTRIA. THE RE-DEVELOPMENT AND PROGRAMMING OF THE LIVE ELECTRONICS WAS CARRIED OUT BY MARKUS NOISTERNIG AND GILBERT NOUNO.

THE 64-CHANNEL HIGHER-ORDER AMBISONIC SOUND SYSTEM IS A NEW ADDITION TO EMPAC'S AUDIO INFRASTRUCTURE AND HAS BEEN USED IN THE SPATIAL AUDIO SUMMER WORKSHOPS AND SEMINARS IN 2017 AND 2018.

SUDDEN RISE

MOVED BY THE MOTION

SAT. OCT 13, 9:30PM

THEATER

WU TSANG

BOYCHILD

PATRICK BELAGA

JOSH JOHNSON

ASMA MAROOF

Moved by the Motion is an interdisciplinary ensemble formed by Wu Tsang and boychild in 2013 that comprises an expanding group of artists, including Patrick Belaga, Josh Johnson, and Asma Maroof. Using iterative methodology, the process of making each new performance both extends and is informed by the last. The resulting cross-fade of ideas and actions is communally interpreted, dissolving the dominance of one discipline over another, and deliberately entangling language, movement, image, film, and music through a process of repetition and reinterpretation. In this way, the artists build a shared language that is developed through communal work while remaining deeply informed by their own disciplinary specificity.

Sudden Rise is also iterative in the sense that the script is derived from a collection of textual fragments from *Sudden Rise at a Given Tune*, collaboratively written by and with the poet and writer Fred Moten. The script's structure is framed by an interweaving of the collective's work with the words and actions of those who have come before, such as civil rights activists, poets, essayists, and social historians of the 20th century Langston Hughes, James Baldwin, and W.E.B Du Bois. In the same breath are fragments of Jimi Hendrix' lyrics, Hannah Arendt's musings, and Oskar Becker's "mantic" (between mathematics and philosophy) phenomenology.

Collectively assembled as a collage of words, filmic images, movements and sounds, the performance is not only an Exquisite Corpse (the Surrealist chance-based game of consequences) but rather builds its form through the deliberate and historically grounded undisciplining of ideas, knowledge, and experience. The performance also references "phantasmagoria," an 18th century form of horror theater that used proto-projections and scrim as if a collective of non-beings are performing with those on stage, to echo stories of trauma and resistance across, through, and out of time.

The narrative structure of *Sudden Rise* is influenced by Shakespearean tragedy and alludes to the dramaturgical specificity that the proscenium stage implies. At the same time, it works against these conditions, committed to an improvisatory and epistolary process as each artist interprets their own role in relation to each other. boychild and Josh Johnson perform an endless duet in multiplication with each

other and themselves as pre-recorded images, reimagining the early days of cinema when projections shared the stage with theatrical performers. The classical tradition that resonates from Patrick Belaga's cello intertwines with the electronic repetition of Tsang and boychild's voices looped and repeated by Asma Maroof, and the chiaroscuro lighting of baroque portraiture is diffused against digital architectures, spatial grids, and test patterns that continually reform the time and perspective on stage.

Sudden Rise stages trauma as not only tragedy but also as a site of remaking through the unending and entangled formations of Blackness and queerness. Through direct contact between performers, words, and music, *Sudden Rise* makes visible how this spatial, oral, and haptic communication takes form. It visualizes how gestures, languages, and techniques are inherited and reproduced, and it imagines a new dimension in which deep historical memory and contemporary bodies are entwined and processed on stage.

SCRIPT / WU TSANG AND FRED MOTEN

CHOREOGRAPHY / BOYCHILD AND JOSH JOHNSON

MUSIC / PATRICK BELAGA AND ASMA MAROOF

LIGHTING DESIGN / ALENA SAMORAY

CINEMATOGRAPHER / ANTONIO CISNEROS

1ST ASSISTANT CAMERA / CURRAN BANACH

EDITORS / WU TSANG AND ANTONY VALDEZ

COSTUMES / DUMITRASCU

HAIR / SARA MATHIASSEN

CURATORS / VIC BROOKS AND CONSTANZA ARMES CRUZ

SPECIAL THANKS TO THIBAUT LAC, JEFF SIMMONS, FRED MOTEN,
AND LAURA HARRIS.

COMMISSIONED BY EMPAC / CURTIS R. PRIEM EXPERIMENTAL MEDIA
AND PERFORMING ARTS CENTER AT RENSSELAER.



INSTALLATIONS

SLOWMEDOWN

MARIA HASSABI

FRI. + SAT. OCT. 12-13, 12-11:30PM

OCT. 15-20 / 12-5PM

STUDIO 2

PERFORMERS

JESSIE GOLD

HRISTOULA HAKAKAS

MARIA HASSABI

MICKEY MAHAR

PAIGE MARTIN

OISÍN MONAGHAN

Stillness and slowness are at the center of artist and choreographer Maria Hassabi's practice. As she explained in an interview for the Walker Art Center, early in her career Hassabi had an impulse for live performances to stop so that she could look at them. Since then, Hassabi's choreography features extremely, sometimes imperceptibly, slow moving dancers. In this work, she has not stopped the live performance, per se, but instead slowed it down such that we can all consider it in form and detail. This choreography first consists of an encounter with a seemingly still dancer or group of dancers. It becomes clear over time that these dancers slowly move their bodies very precisely from one position to another. As the choreography progresses, a complexity of formations emerge with bodies moving together to create shapes and moving apart to reveal empty space.

In 2016/17, Hassabi created a performative diptych titled *STAGED?* and *STAGING*, which shared an aesthetic, similar costumes, sound scores and movement material, yet were arranged in different structures to fit the context of their presentations. Both of these works also shared a now-iconic set: a large expanse of pink carpet. *STAGED?* is set in a traditional black box theater space. The audience sits in risers on the carpet surrounding the performers who move in the center of the space with concentrated theatrical lighting above them. This work has a beginning and an end. At a certain point the doors to the theater close to signal the start of the performance and at the end the doors open and the audience leaves together. The live installation, *STAGING*, on the other hand, was created for exhibition spaces. Performers move in places that the public navigates more freely than they would from a static seat in a traditional performance space. Here, the encounter with Hassabi's dancers is more surprising. The audience wonders: is this a statue, is the person lying on the floor in need, or, is this in fact a piece of live performance? Together, *STAGED?* and *STAGING* highlight the distinction between performance in a theatrical space and performance in an exhibition space.

It is somehow fitting, then, that Hassabi expresses interest in another time-based art: moving image. *SlowMeDown* is Hassabi's second moving-image installation and is designed for exhibition spaces. Working with video editing technologies and the live documentation of *STAGING*, Hassabi has the capacity to zoom in and accentuate her choreographic interests more precisely than was possible in a live

performance setting. Editing a moving image has enabled her to elongate stillness beyond the physical capacity of her dancers and for formal elements like color to be abstracted and exaggerated with the addition of post-production elements including collage and animation.

Spatially, Hassabi's installation continues her exploration of the self-reflexive encounter with unexpectedly still or slowly dancing body in a museum. This time, however, the audience follows the expanse of pink carpet from the physical space of Studio 2 into the mediated space of the screen that stands in its center, where Hassabi's footage of the carpet and choreography extends back into the physical reality where her viewers sit and watch.

Hassabi thinks of *SlowMeDown* as a hyperreal frame for her work. This Baudrillardian push feels not like an extension of her previous work, where the slowed-down dancer brought an uncanny focus to the performative frame, but instead like a new study into the mechanics of reproducibility.

SOUND COMPOSITION / MARINA ROSENFELD

SOUND DESIGN / STAVROS GASPARATOS

EDITORS / KATE ABERNATHY, ALEX CZETWERTYNSKI, GEORGE CHARISIS, ANGELOS MANTZIOS

CURATOR / ASHLEY FERRO-MURRAY

FILMED AT WALKER ART CENTER (MINNEAPOLIS), DOCUMENTA14 (KASSEL), AARHUS 2017 (AARHUS), EVERGREEN/ DON RIVER VALEY PARK (TORONTO), AND EMPAC AT RENSSELAER.

SLOWMEDOWN (2018) BY MARIA HASSABI WAS COMMISSIONED BY EMPAC / CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER, RENSSELAER POLYTECHNIC INSTITUTE, WITH ADDITIONAL CO-PRODUCTION SUPPORT PROVIDED BY POINT CENTER FOR CONTEMPORARY ART, NICOSIA.

EXPLORING 3D AUDIO

THE EMPAC WAVE FIELD SYNTHESIS ARRAY

FRI. + SAT. OCT. 12-13, 12-11:30PM

OCT. 15-20 / 12-5PM

STUDIO 1 - GOODMAN

COMPOSITIONS

EMMA MILAN / A MIS DOS HOMEROS - POETAS DEL TANGO (2003)
RECORDED AT THE CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE
ET DE DANSE DE PARIS

W.A. MOZART / STRING QUARTET NO.3 IN G MAJOR (1772)
PERFORMED BY L. ZELNICK, B. QUIGGINS, S. TAYLOR, C. DRANE
RECORDED AT EMPAC

W.A. MOZART / SERENADE IN E-FLAT MAJOR (1781)
PERFORMED BY MEMBERS OF THE ORPHEUS CHAMBER ORCHESTRA
RECORDED AT EMPAC

Throughout the 10YEARS Celebration, guests are invited to explore an audio installation you will only be able to experience here at EMPAC. EMPAC's Wave Field Synthesis (WFS) loudspeaker array is the only such system in the USA, and we are not aware that any system of this quality exists anywhere else in the world. Using an interactive touchscreen, the installation allows visitors to step through a sequence of listening demonstrations, featuring recordings of classical music by Mozart and a Tango with three guitars and a singer, that will immerse you into a new world of sound.

Creating spatialized audio, the experience of music or other sonic events happening in front of and around us, has been an endeavor for engineers since the advent of stereo (with two speakers) and surround sound (with four, five, or many more loudspeakers). This interest started in 1881 with the first two-channel transmission over telephone lines, and many different technologies improving upon the effect have been created up to the present day. Some might remember the stereo record, or even a vinyl record capable of reproducing four channels of audio. A similar effect was possible with tape recorders that played multiple tracks out through individual loudspeakers.

Composers in the 1950s started to produce pieces for more than two loudspeakers and have since composed many pieces using any combination and number of loudspeakers distributed in space. In 1958 the architect Le Corbusier and the composer Edgar Varese created the Phillips Pavilion for the World Expo in Brussels, an extraordinary building in which more than 400 loudspeakers projected Varese's *Poème électronique* through space. At the end of the 1960s, the American composer John Chowning developed the first computer program at Stanford University to simulate moving sound sources with four loudspeakers on the first online computer music system.

Wave Field Synthesis (WFS) has a very different approach and result. First theorized by acousticians in the 1980s, WFS differs from other systems in that the sound source will stay put in its location independent of where the listener is positioned. In stereo or surround sound, there is a "sweet spot" where the sounds are perceived in balance. But once one moves around or sits closer to one speaker, the listening

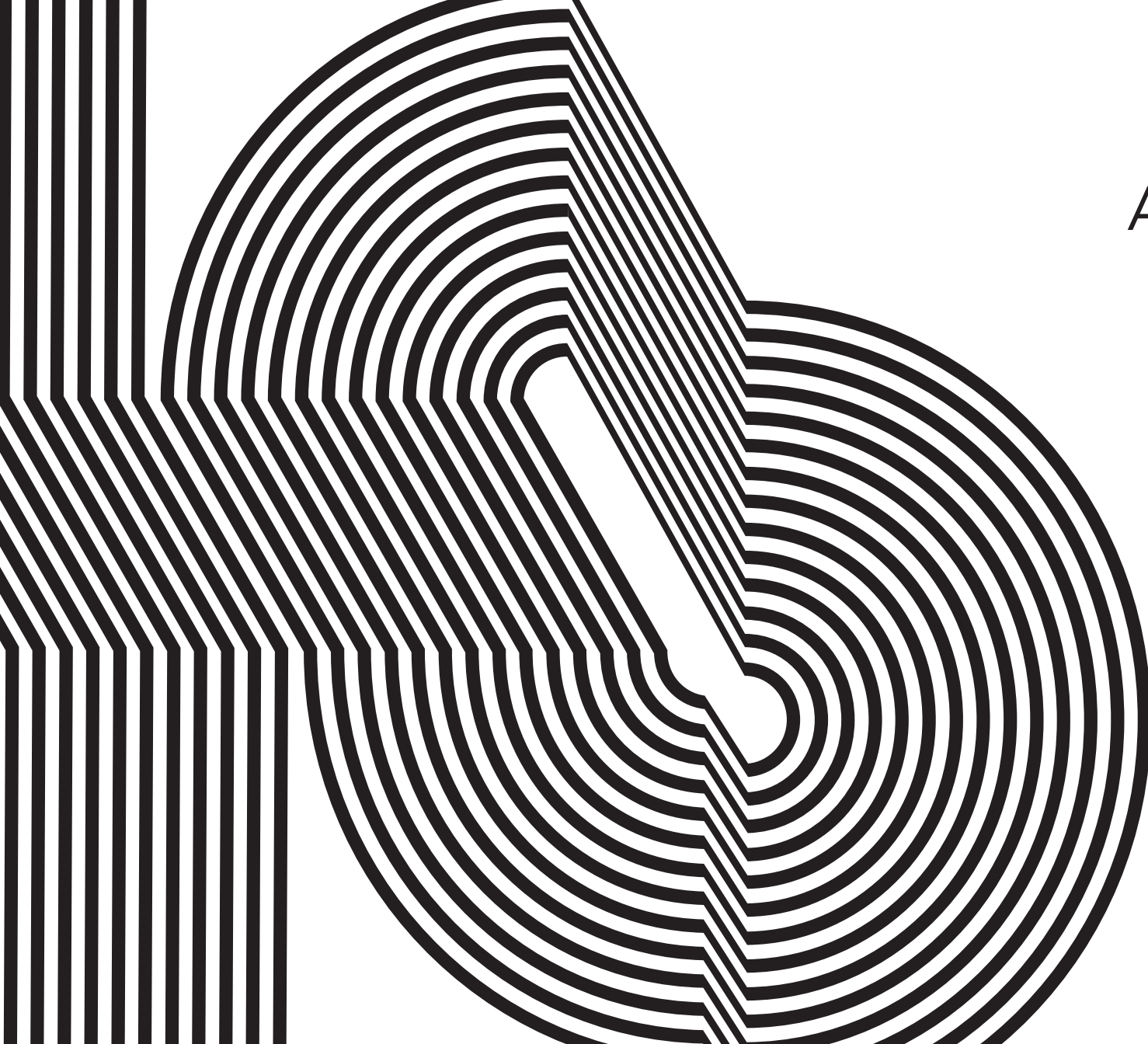
experience shifts like a lopsided ship to the speakers one sits closest to. There have been several WFS systems constructed and research has been conducted continuously over the course of the years. But artists were never really convinced of the effect that the theory promised.

EMPAC's high-density modular WFS system was designed and constructed by EMPAC in 2016 and is one of the most extensive systems of its kind. Consisting of 18 modules, each with 31 small loudspeakers situated very closely together and producing its own signal, the system can be used in a range of applications, from concert and theatrical settings to the simulation of acoustical environments for research purposes. With this platform, EMPAC has demonstrated the full power of WFS and is one of the very few studios in the world actively developing new creative work for WFS.

In this installation, we are using recorded classical music to demonstrate the system's unique effect. However, we are more interested in using its capabilities for the production of new acoustic-musical works, which could not be realized otherwise. Furthermore, the system will be used for research in the areas of immersive environments and telepresence. The EMPAC curatorial program is currently commissioning artists and composers to explore this potential, including forthcoming works by Ellen Arkbro and Nina Young.

For more information, please pick up a brochure at the installation, which explains the system in more detail.

DEVELOPMENT AND DESIGN BY EMPAC: JOHANNES GOEBEL, TODD VOS, JEFF SVATEK, ARGIO ASCANI, AND ERIC AMERES.
IN COLLABORATION WITH MARKUS NOISTERNIG / IRCAM, PARIS.



ARCHIVE

On the occasion of 10YEARS, we are launching the EMPAC Archive Chairs. These armchairs, located on two levels of the public lobby, allow users to browse the EMPAC Event Archive, consisting of productions, commissions, performances, and other events that have taken place at EMPAC. Over 500 full-length videos are available, as well as the documentation of over 70 Presidential and campus events, including the annual President's Commencement Colloquy.

Browsing the database of videos gives visitors a vivid impression of the breadth of work created at EMPAC. The archive can be searched according to many criteria in order to find works of specific interest to the visitor.

The audio and video infrastructure within EMPAC allows for professional documentation of any work in all venues throughout the building. Ever since the building opened on October 3, 2008, our program has been documented with multi-camera video shoots. This footage was then edited to the final version presented here. Some early events were not documented, and some event footage remains to be edited by the EMPAC video team and will be added to the archive upon their completion. To experience the high-quality audio recorded by the EMPAC audio team, use the headphones provided, or feel free to plug in your own.

DUE TO COPYRIGHT RESTRICTIONS, THIS ARCHIVE CANNOT BE MADE ACCESSIBLE ONLINE TO THE GENERAL PUBLIC. HOWEVER, IN CASES WHEN ARTIST CONTRACTS HAVE ALLOWED FOR IT, SOME OF THESE VIDEOS AND MANY CLIPS HAVE BEEN POSTED ON VIMEO AND YOUTUBE. IN THE FUTURE, THIS ARCHIVE WILL BE MADE ACCESSIBLE TO EDUCATIONAL INSTITUTIONS, PROVIDING A GREAT RESOURCE FOR THE STUDY OF TIME-BASED ARTS.

FOR WHEELCHAIR ACCESS, SWING THE SCREEN AROUND FROM THE ARMCHAIR TO FACE THE USER.

EMPAC EVENT ARCHIVE

THE ARCHIVE CHAIR

OPEN DAILY

MAIN LOBBY (LEVEL 7)

MEZZANINE (LEVEL 6)

An abstract graphic design composed of thick black lines on a white background. On the left, a series of vertical lines curves into a large, stylized 'S' shape. This 'S' shape is formed by multiple parallel lines, creating a sense of depth and movement. To the right of the 'S' shape, there are several concentric circles, also formed by multiple parallel lines, which appear to be part of the same overall composition. The overall effect is a dynamic, geometric pattern.

BIOGRAPHIES

Patrick Belaga is a classically trained cellist and composer. He has performed internationally, including at MOCA Los Angeles, The Getty Los Angeles, MoMA San Francisco, Parcour's Basel, and Donaufestival Austria. In addition to his ongoing performance collaboration with artists boychild and Wu Tsang, Patrick has recently worked with artists Jacolby Satterwhite and Nick Weiss, Ligia Lewis, Thibault Lac, Jeremy O. Harris, Justin Sayre, Joey Arias, and Kai Kight. Recent compositional work includes the original score for the Netflix documentary *Gaga: Five Foot Two*, and a self-published solo album, *Groundswell*.

boychild is an internationally renowned performance artist. She collaborates extensively with Wu Tsang. Her performances have been presented at MoMA PS1, The San Francisco Museum of Modern Art, MCA Chicago, Kulturhuset (Stockholm), MOCA (Los Angeles), MOMA (Warsaw), and Stedelijk Museum (Amsterdam), among other venues.

Catherine Correa is a Colombian born New York- based actress and dancer. She has worked with renowned choreographers and theater directors. She writes, produces and performs in theater, dance and multimedia performances. She is a three-time NYIT nominee for Outstanding Performance. Correa's interdisciplinary work merges cinematic arts, theater, and dance.

Sam Crawford completed degrees in English and Audio Technology at Indiana University in 2003. Crawford's recent compositions and sound designs have included works for the Bill T. Jones/Arnie Zane Company (Venice Biennale, 2010), Kyle Abraham (*Pavement*, 2012), Camille A. Brown and Dancers (*BLACK GIRL: Linguistic Play*, 2016), and David Dorfman Dance (*Aroundtown*, 2017). *La Medea*, Crawford's live multimedia collaboration with director Yara Travieso, premiered at PS122's Coil Festival in January of 2017.

Formosa Quartet was formed in 2002 when the four founding members came together for a concert tour of Taiwan, Formosa Quartet is deeply committed to championing Taiwanese music and promoting the arts in the land of its heritage, as well as exploring diverse and adventurous mediums for string quartet. The members of the Formosa Quartet—Jasmine Lin, Wayne Lee, Che-Yen Chen, and Deborah Pae—have established themselves as leading solo, chamber, and orchestral musicians. With degrees from the Juilliard School, Curtis Institute of Music, and New England Conservatory.

Johannes Goebel started collaborating on the development, design, construction and technical infrastructure of EMPAC in spring 2001, when Grimshaw Architects started the design of EMPAC. In 2002, he was hired as EMPAC's founding director and began setting up the curatorial and production teams. Previously he was the founding director of the Institute for Music and Acoustics at ZKM (Center for Art and Media) Karlsruhe, Germany. Relevant to the talk during the Celebration, he started producing Audio CDs in 1985, and directed the creation and technical implementation of the International Digital Electro-Acoustic Music Archive (IDEAMA), a collaboration between ZKM and the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University between 1989 and 1995.

Trajal Harrell has presented work in many American and international venues including The Kitchen (NYC), New York Live Arts, TBA Festival (Portland), among others. His work *Judson Church is Ringing in Harlem (Made-to-Measure)/Twenty Looks or Paris is Burning at The Judson Church (M2M)*, has the distinction of being the first dance commission of MoMA PS1. He has been awarded the Guggenheim Fellowship, The Doris Duke Impact Award, a Bessie Award for *Antigone Sr./Twenty Looks or Paris is Burning at The Judson Church (L)*, as well as fellowships from The Foundation for Contemporary Art, Art Matters, and the Saison Foundation, among others.

Maria Hassabi (b. Cyprus) is a New York-based artist and choreographer. Her practice utilizes stillness and deceleration as techniques in choreographies that oscillate between dance and sculpture, subject and object, live body and still image, testing conventional rhythms of viewership in the process.

The International Contemporary Ensemble (ICE) is an artist collective that is transforming the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. The ensemble's 35 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Works by emerging composers have anchored ICE's programming since its founding in 2001, and the group's recordings and digital platforms highlight the many voices that weave music's present. A recipient of the American Music Center's Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named the 2014 Musical America Ensemble of the Year. The group currently serves as artists-in-residence at Lincoln Center for the Performing Arts' Mostly Mozart Festival, and previously led a five-year residency at the Museum of Contemporary Art Chicago. Please visit iceorg.org.

Josh Johnson is a Frankfurt-based performer, dancer, and choreographer. He joined the Alvin Ailey American Dance Theatre in 2009 and has subsequently worked with the Forsythe Company (2010- 2015). He is co-founder of SAD collective, which has created performances, DJ sets, video works, and installations throughout Europe, the US, and Asia. He has performed and collaborated with artists Anne Imhof, Kandis Williams, Wu Tsang and boychild. Johnson's performance works include: *Piety* (Total Freedom, The Shed, 2018), *Allegory* (Martin Gropius Bau, 2018), *Anthony* (Phillip Pflug Contemporary, 2018).

Thibault Lac studied at PARTS in Belgium and has worked as a performer with Daniel Linehan, Noé Soulier, Eleanor Bauer, Jerome Bel, Alexandra Bachzetsis and Ligia Lewis among others. He is a regular performer in Trajal Harrell's work, including *Twenty Looks or Paris is Burning at the Judson Church* (*Junior, Plus, L, XL and M2M*) series, as well as in Harrell's pieces for MoMA in New-York: *Used, Abused and Hung Out to Dry* and *In the Mood for Frankie*. He is involved in a collaborative project with Berlin-based sound artist Tobias Koch.

Asma Maroof AKA Asmara is a DJ/music producer residing in Los Angeles. As one half of the duo Nguzunguzu, she has released music on the labels Innovative Leisure, Hippos in Tanks, and mostly Fade to Mind. Also, as a member of the group Future Brown, she's released on Warp. Maroof also co-writes with vocalists such as Kelela and Dawn Richard.

Olga Neuwirth was born in Graz, Austria, in 1968. She studied at the Academy of Music in Vienna and the San Francisco Conservatory of Music. Her private teachers in composition included Adriana Hölszky, Tristan Murail and Luigi Nono. She first burst onto the international scene in 1991, at the age of 22, when two of her mini-operas were performed at the Wiener Festwochen. Aside from composing, she also realizes sound installations, art exhibitions, and short films, and has written several articles and a book; one of her multimedia installations was presented at the documenta 12 in Kassel in 2007. She has integrated live-electronic processing of sound as a central part into her music since 1989. Since 1999 she has worked with spatial audio as artistic instrument. In March 2017, her 3D sound installation in collaboration with IRCAM/Paris was inaugurated at Centre Pompidou in Paris for its 40th anniversary.

Gilbert Nouno is a composer, sound artist, performer and researcher. He received the Rome Prize Fellowship from the Académie de France à Rome Villa Médicis and the Kyoto Villa Kujoyama Fellowship from Cultures France. His music draws inspiration from visual art and design. As an interdisciplinary artist under the name Til Berg, he explores synesthesia beyond music with emergent art fields. Nouno has been a long-time collaborator with Jonathan Harvey and Pierre Boulez, and performs with artists such as George Benjamin, Olga Neuwirth, Michael Barenboim, jazz saxophonist Steve Coleman, flutist Magic Malik, underground turntablist DJ Oil, and choreographer Susan Buirge. Gilbert Nouno holds a professorship for composition and sonic arts at the Royal College of Music in London and is invited lecturer in Bern University of the Arts. He holds Masters and PhD degrees in computer music and artificial intelligence and is carrying out research on responsive design for multimedia performances.

Isabelle Pauwels is currently based in Montreal. She received a BFA from Emily Carr Institute of Art and Design in 2001, and an MFA from the School of the Art Institute of Chicago in 2006. Working primarily in video and installation, her blend of performance and documentary realism explores the fraught relationship between narrative conventions and everyday social interaction. Recently, Isabelle has exhibited at the Leonard & Bina Ellen Art Gallery, Montreal; EMPAC, Troy; the National Gallery of Canada; and Dazibao, Montreal. Recent screenings include The Cinematheque, Vancouver; and Schneiderei Studio/Gallery, Vienna.

Jennifer Payán originates from Bronx, NY, currently residing in Teaneck, NJ. She graduated with a BFA in Dance from MGSA, Rutgers University. Jennifer has had the pleasure of performing with LeeSaar the Company, CompanySBB, UNA-Projects, Pam Tanowitz Dance, Netta Yerushalmy, and Maleek Washington. Aside from concert dance, Jennifer has been featured in live performance “An Ode To” by Solange Knowles at The Guggenheim Museum, music videos, dance films, and NY Fashion Week shows featuring choreography by Amy Gardner, Warren Adams, Lindy Fines, and Loni Landon. Jennifer harbors gratitude to family, friends, and looks forward to new moments of growth.

Seth Reiser is a lighting and set designer. Recent work includes: David Dorfman’s *COME & BACK AGAIN*; Yara Travieso’s *El Ciclon*; Carmen de Lavallade’s *As I Remember It*; Bernstein’s *Mass* (LA Philharmonic), *The Indian Queen in Concert* (MusicAeterna); *St. Matthew Passion* (Berlin Philharmonic) at the Park Avenue Armory; *Des Canyon Aux Etoiles...* (St. Louis Symphony, LA Philharmonic, Sydney Symphony). New York credits include Mike Daisey’s *The Agony and the Ecstasy of Steve Jobs* at the Public Theater; *The Mysteries at the Flea*; Reggie Watts and Tommy Smith’s *Radio Play* at PS 122; and Taylor Mac’s Obie Award-winning production of *The Lily’s Revenge* at HERE Arts.

Hui Su is the Director of Cognitive and Immersive Systems Lab (CISL), a research collaboration between IBM and Rensselaer Polytechnic Institute (RPI). He is now a Professor of Practice in Computer Science Department in RPI. He has been an executive and technical leader in IBM Research. He was the director of IBM Research Lab in Cambridge, MA, responsible for a broad scope of global missions, including Cognitive User Experience, Center for Innovation in Visual Analytics and Center for Social Business. He has been a research leader in IBM Research for 22 years and has been an expert in multiple areas ranging from Human Computer Interaction, Cloud Computing, Visual Analytics, Neural Network Algorithms for Image Recognition etc. His earlier results in Human Computer Interaction and Cloud Computing enabled a broad range of IBM products and services.

Yara Travieso is a Brooklyn-based writer, director, filmmaker, and choreographer, originally from Miami. She creates a hybrid of live performance and film that reclaims the cultural and mythical lens for female figures. Travieso’s live works have been presented with NYC’s Park Avenue Armory’s Drill Hall, Lincoln Center, BRIC Arts, PS122, Lower Manhattan Cultural Council, Miami’s New World Symphony Center, Vizcaya Museum, Colony Theater, and France’s Amphithéâtre D’oin. Her film works have been featured in SXSW, Film Society of Lincoln Center, Miami Film Festival, Museum of The Moving Image, and commissioned by Hermes of Paris, Glamour Magazine, among others. In 2015, Travieso was awarded The National Association of Latino Arts and Cultures Grant via The Ford Foundation.

Wu Tsang is an award-winning filmmaker and visual artist. Her films and artworks have been broadcast and presented in festivals and art exhibitions around the world. Wu is a 2016 Guggenheim Fellow and one of 2012's 25 New Faces of Independent Film. Her work is in the permanent collections of museums internationally including MoMA, Guggenheim, Whitney Museum, LACMA, Tate Modern London, and Lafayette Foundation in Paris.

Ondrej Vidlar, born in the Czech Republic, has trained in Latin, modern and contemporary dance. He graduated from PARTS in 2008, and currently lives in Belgium where he is active as a freelance dancer, teacher, performer, assistant of choreography, collaborator, and production manager on numerous international projects. He has been working in close collaboration with Trajal Harrell for many years as a dancer, assistant choreographer, and also rehearsal director.

Timothy Weiss has earned critical acclaim for his performances and bold programming throughout the United States and abroad. His repertoire in contemporary music is vast and fearless, including masterworks, very recent compositions, and an impressive number of premieres and commissions. For more than two decades, Weiss has directed the Oberlin Contemporary Music Ensemble. Recent engagements include the Arctic Philharmonic in Norway, Orchestra 2001 in Philadelphia, Eastman Broadband Ensemble, BBC Scottish Symphony, Britten Sinfonia in London, International Contemporary Ensemble (ICE), and the Melbourne Symphony in Australia. A committed educator, Weiss helped create and mentor the ensembles Eighth Blackbird and ICE. He also serves as a faculty member and conductor of the Aspen Contemporary Ensemble at the Aspen Music Festival and School, and he is music director of the Arctic Philharmonic Sinfonietta in Bodø, Norway.



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K-PLATE / 75 4TH ST.

LUCAS CONFECTIONERY & WINE BAR / 12 SECOND ST.

NIGHTHAWKS / 461 BROADWAY

PECK'S ARCADE / 217 BROADWAY

PLUMB OYSTER BAR / 15 2ND ST.

RARE FORM BREWERY / 90 CONGRESS ST.

SUNHEE'S FARM & KITCHEN / 95-97 FERRY ST.

TARA KITCHEN / 172 RIVER ST.

THE PLACID BAKER / 250 BROADWAY

THE SHOP / 135 FOURTH ST.

TROY KITCHEN / 77 CONGRESS ST.

COFFEE / JUICE

LITTLE PECKS / 211 BROADWAY

LIZA'S / 53 3RD ST.

SPILL'N THE BEANS / 13 3RD ST.

SUPERIOR MERCHANDISE COMPANY / 147 4TH ST.

THE DAILY GRIND / 46 3RD ST.

THE JUICE FACTORY VII / 151 4TH ST.

THE WHISTLING KETTLE TEA ROOM / 254 BROADWAY

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ART OMI / 1405 CO RTE 22, GHENT, NY

ARTS CENTER OF THE CAPITAL REGION / 265 RIVER ST, TROY NY

BASILICA HUDSON / 110 S FRONT ST, HUDSON, NY

CLARK ART INSTITUTE / 225 SOUTH ST, WILLIAMSTOWN, MA

COLLAR WORKS / 621 RIVER ST, TROY, NY

HESSEL MUSEUM OF ART, CCS BARD /

33 GARDEN RD, ANNANDALE-ON-HUDSON, NY

HUDSON HALL / 327 WARREN ST, HUDSON, NY

HYDE COLLECTION / 161 WARREN ST, GLENS FALLS, NY

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62 WATER ST, CATSKILL, NY

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10 YEARS IS
PRODUCED
BY EMPAC
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