

EMPAC



FALL 2015

PERFORMANCES

FILM / VIDEO

MUSIC / SOUND

TALKS

CALENDAR / FALL 2015

Please note: the calendar is current as of printing; our website is continually updated throughout the season: empac.rpi.edu.

FILM SERIES : ON SCREEN / SOUND

ON SCREEN/SOUND #1

Mosaic / Evelyn Lambart and Norman McLaren

Sound mix: Ron Alexander

Synchromy / Norman McLaren

Video Tape Study No. 3 / Nam June Paik and Jud Yalkut

Sound: David Behrman and Ken Werner

Technology Transformation: Wonder Woman

Dara Birnbaum

Tron / Steven Lisberger / Music: Wendy Carlos

ON SCREEN/SOUND #2

My Name is Oona / Gunvor Nelson

Passage a l'acte / Martin Arnold

Ditch Plains / Loretta Fahrenholz / Sound design: Steffen Martin

Jewel / Hassan Khan

Jump / Charles Atlas and Philippe Decoufle

Music: Joseph Biscuit

Twenty Eight Nights: Endnote / Akram Zattari

ON SCREEN/SOUND #3

Beach Boys/Geto Boys / Cory Arcangel

All Magic Sands (Chappaqua) / Andrew Lampert

ON SCREEN/SOUND #4

Plastic Haircut / Robert Nelson

L'inhumaine / Marcel L'Herbier / Music (lost): Darius Milhaud

ON SCREEN/SOUND #5

Hilvarenbeek / Jimmy Joe Roche and Dan Deacon

Mishima: A Life in Four Parts / Paul Schrader

Music: Philip Glass

ON SCREEN/SOUND #6

Light Music / Lis Rhodes

Onest and 103 / Henning Lohner and John Cage

ON SCREEN/SOUND #7

Hacked Circuit / Deborah Stratman

Yozakura Quartet: Hana no Uta No.7 / Kou Matsuo

Blow Out / Brian de Palma

ON SCREEN/SOUND #8

And You Were Wonderful, On Stage / Cally Spooner

Gold Diggers of 1933 / Mervyn Le Roy

SEPTEMBER

WED / SEP 02, 5:30 PM

BOOK LAUNCH

**PROGRAMMING EMPAC:
THE FIRST 4,158 DAYS**

WED / SEP 23, 7:00 PM



FILM / VIDEO

ON SCREEN/SOUND #3

WED / SEP 02, 7:00 PM



FILM / VIDEO

ON SCREEN/SOUND #1

THU / SEP 24, 7:00 PM



TALK / PERFORMANCE

TAREK ATOUI

WITHIN 2

WED / SEP 09, 7:00 PM



FILM / VIDEO

ON SCREEN/SOUND #2

WED / SEP 30, 7:00 PM



FILM / VIDEO

ON SCREEN/SOUND #4

THU / SEP 10, 7:00 PM



PERFORMANCE

THE EXTRA PEOPLE

ANT HAMPTON

THU / SEP 17, 8:00 PM



PERFORMANCE

DOTQUANTUM

FLATFOM

OCTOBER

THU / OCT 01, 7:00 PM



TALK / PERFORMANCE

**JENNIFER WEST AND
MICHAEL NED HOLTE**

IN CONVERSATION: FILM MEMORY

THU / OCT 15, 8:00 PM



MUSIC / SOUND

FRANCE JOBIN

FRI / OCT 02, 9:00 PM



MUSIC / SOUND

HVHL + DAEDELUS + IKONIKA

FRI / OCT 16, 8:00 PM



MUSIC / SOUND

ONEOHTRIX POINT NEVER

WED / OCT 07, 7:00 PM

TALK

MARK FELL and FRANCE JOBIN
IN CONVERSATION

THU / OCT 22, 7:00 PM

TALK

THE MACHINE IS THE MESSAGE:
*HOW TECHNOLOGY WILL
FUNDAMENTALLY CHANGE MUSIC*

ROB HAMILTON

THU OCT 08 + FRI 09, 8:00 PM



MUSIC / SOUND

RECURSIVE FRAME ANALYSIS
MARK FELL

WED / OCT 28, 7:00 PM



FILM / VIDEO

ON SCREEN/SOUND #5

TUE / OCT 13, 12:00 PM

TALK { DETAIL VIEW }

BIOCATALYTIC NANOCOMPOSITES:
*ENGINEERING FORM, FUNCTION,
AND PROTECTION FROM DISEASE*

JONATHAN DORDICK

FRI / OCT 30, 8:00 PM



PERFORMANCE

MOUNT RUSHMORE

ELIZABETH ORR

NOVEMBER

WED / NOV 04, 7:00 PM



FILM / VIDEO

ON SCREEN/SOUND #6

THU / NOV 05, 7:00 PM

TALK

ETERNITY AND MEGALOMANIA:
*THE POLITICS AND
MECHANICS OF ARCHIVING*

JOHANNES GOEBEL

WED / NOV 11, 7:00 PM



PERFORMANCE

**THINGING: DANCE AND TRANSLATION
AND THE WORK OF ANNE CARSON**
SILAS RIENER

FRI / NOV 13, 9:00 PM



MUSIC / SOUND

TIM HECKER

WED / NOV 18, 7:00 PM



FILM / VIDEO

ON SCREEN/SOUND #7

DECEMBER

WED / DEC 02, 7:00 PM



FILM / VIDEO

ON SCREEN/SOUND #8

THU / DEC 03, 8:00 PM



MUSIC / SOUND

**MARY HALVORSON +
COLIN MARSTON**

SAT / DEC 05, 12:00 PM

CAMPUS PERFORMANCE

WINTER CONCERT
RENSELAER MUSIC
ASSOCIATION

FRI / DEC 11, 8:00 PM



MUSIC / SOUND

HOLLY HERNDON

THU / DEC 17, 8:00 PM

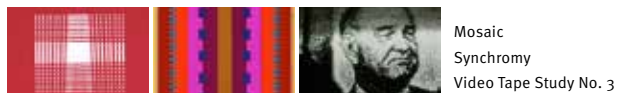
CAMPUS TALK

MESTIZO ROBOTICS
GREENE GALLERY, SCHOOL
OF ARCHITECTURE

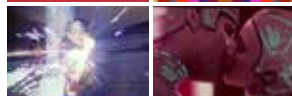
FILM SERIES : **ON SCREEN / SOUND**

This yearlong film series takes a close look at—and listen to—the way filmmakers have employed the sonic dimension of their form to complement, challenge, and reconsider our experience of the moving image.

Presenting cinematic performance, artists' moving image, and Hollywood feature films, each *On Screen/Sound* program delves into the relationship between movie sound and image tracks, highlighting some radical examples of the aesthetic power and technical potential of sound in cinema. From musical theater to the music video, experimental shorts to industrially produced features, the series explores the affective and technical relationship between sound and image through experimental music, found footage, soundtrack imaging, synched, multi-channel, and non-diegetic sound.



Mosaic
Synchromy
Video Tape Study No. 3



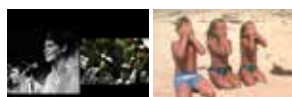
Technology Transformation:
Wonder Woman
Tron



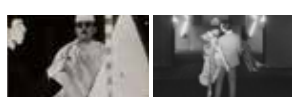
My Name is Oona
Passage a l'acte
Ditch Plains



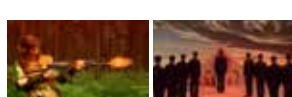
Jewel
Jump
Twenty Eight Nights:
Endnote



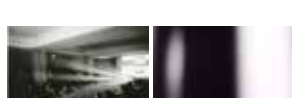
Beach Boys/Geto Boys
All Magic Sands
(Chappaqua)



Plastic Haircut
L'inhumaine



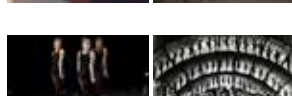
Hilvarenbeek
Mishima: A Life in Four
Chapters



Light Music
One" and 103



Yozakura Quartet: Hana
No Uta No. 7
Hacked Circuit
Blow Out



And You Were Wonderful,
On Stage
Gold Diggers of 1933

WED / SEP 02, 5:30 PM / FREE



Programming EMPAC
The First 4,158 Days

Our new book, *Programming EMPAC: The First 4,158 Days*, presents a vivid mosaic of all the events, projects, and works developed and presented here at the Curtis R. Priem Experimental Media and Performing Arts Center from 2014 back to inception. To celebrate what we have achieved and kick off the next 4,158 days of this ongoing experiment, we cordially invite you to join us for this official book launch, which will directly precede the first event in the Fall 2015 program.

In our first decade, hundreds of people from a wide range of backgrounds and disciplines came to create new work—artists, scholars, researchers, and students—all in collaboration with EMPAC's team. Over 688 pages, *Programming EMPAC* offers a comprehensive listing of all 413 projects that have taken place, between 2014 and 2004. It begins with EMPAC in its current state, and ends with its first project: the Wooster Group's *THERE IS STILL TIME..BROTHER*. Each project entry is a snapshot, with a brief description and vivid images, which combine to form a portrait of EMPAC.

At 5:30PM guests are invited to join us for a reception on the EMPAC Mezzanine. Everyone who arrives before 6 will receive a complimentary copy of the book; after 6, it will be available at the discounted rate of \$25. Around 6PM, President Shirley Ann Jackson will speak on her founding vision for EMPAC, and reflect on both the center's first decade as well as its future ambitions. Director Johannes Goebel will then speak to his experience building the EMPAC program up to and beyond the first 4,158 days. At 7PM, the Fall 2015 Program will formally commence with the first of eight screenings in the *On Screen/Sound* film series, an evening of cinematic shorts that highlight innovations in sound design, culminating in the 1982 cult classic sci-fi feature *Tron*. This screening is free in celebration of the book.



TRON, STEVEN LISBERGER (1982). 35MM FILM CELL WITH SOUND TRACK. COURTESY SWANK MOTION PICTURES

WED / SEP 02, 7:00 PM / FREE

On Screen/Sound: NO. 1

FILM / VIDEO

The first screening of the new series *On Screen/Sound* focuses on analog and synthetic experiments by four US-based artists who pioneered new approaches to the correlation of a film's sound and image tracks.

Presenting films and videos from a 15-year period of intense experimentation with electronic synthesis, animation, and editing techniques across all media, this program begins with **Norman McLaren** and **Evelyn Lambart's** *Mosaic*, in which the artists composed the soundtrack by engraving it directly onto the filmstrip. McLaren followed this in 1971 with *Synchromy*, taking this approach further by photographing sound-card patterns on the soundtrack and reproducing them on the celluloid's image track in order to directly visualize the sound. Built from the manipulation, distortion, and looping of found footage and televisual images, both **Nam June Paik** and **Jud Yalkut's** *Video Tape Study No. 3* and **Dara Birnbaum's** iconic *Technology Transformation: Wonder Woman* are videos structured by the original sound as well as its image.

These experimental shorts, which combine animated and live-action techniques and materials, are followed on an industrial scale by **Steven Lisberger's** acclaimed 1982 feature film *Tron*, with a soundtrack scored to combine both synthesizer and orchestra by electronic music pioneer **Wendy Carlos**.

PROGRAM (approximate runtime: 120 minutes)

Mosaic (1965)

Evelyn Lambart and Norman McLaren
Sound mix: Ron Alexander

Synchromy (1971)

Norman McLaren

Video Tape Study No. 3 (1967–69)

Nam June Paik and Jud Yalkut
Sound: David Behrman and Ken Werner

Technology Transformation:

Wonder Woman (1978–79)

Dara Birnbaum

Tron (1982)

Steven Lisberger / Music: Wendy Carlos

CURATOR: ARGO ASCANI / VICTORIA BROOKS

WED / SEP 09, 7:00 PM / \$6

On Screen/Sound: NO. 2

FILM / VIDEO



DITCH PLAINS, LORETTA FAHRENHOLZ, 2013, COURTESY OF THE ARTIST AND GALERIE BUCHHOLZ, BERLIN

Inspired by the repetitive looping structure of Steve Reich's musical compositions, **Gunvor Nelson** edited footage of her daughter to the increasingly abstracted and overlaid repetition of her voice. This tactility of the body, as a cypher through which sound and image can create a new psychological space, is reversed by **Martin Arnold**, who distorts the frame-by-frame flow of a short excerpt from *To Kill A Mockingbird*, deliberately stuttering the bodily gesture and creating a new film that violently transforms both sound and image tracks. **Loretta Fahrenholz** creates a similarly precise and repetitive effect in her collaboration with the Ringmaster Crew, whose constrained and tight gestures appear to punch out every sound. Both **Hassan Khan** and **Charles Atlas**, however, use the joyful intensity of dance to project the energy of the music. Meanwhile in **Akram Zaatari's** *Endnote*, the movement is transmitted in the choreography of lights, while the protagonists sit oblivious in the foreground.

PROGRAM (approximate runtime: 75 minutes)

My Name is Oona (1969) / Gunvor Nelson

Passage a l'acte (1993) / Martin Arnold

Ditch Plains (2013)

Loretta Fahrenholz / Sound design: Steffen Martin

Jewel (2010) / Hassan Khan

Jump (Hysterique Bourré) (1984)

Charles Atlas in collaboration with Philippe Decoufle
Music: Joseph Biscuit

Twenty Eight Nights: Endnote (2014) / Akram Zaatari

CURATOR: ARGEO ASCANI / VICTORIA BROOKS



ANT HAMPTON: THE EXTRA PEOPLE PHOTO BY: BRITT HATZIUS

THU / SEP 10, 7:00 PM / \$18, \$13, RPI STUDENTS \$6

The Extra People Ant Hampton

PERFORMANCE

The Extra People is an immersive theater performance where 15 audience members sit and watch another 15 onstage. After half an hour, they find themselves replacing those onstage, only to discover that another 15 have appeared in the seats they've left behind. And so it continues, through the hours... The theater building—dormant, empty, and unlit save for your flashlight—seems unable to be deactivated. And within this strange process, wearing headphones and a “hi-viz” vest, you're cast along with everyone else as some kind of extra. But an extra for what?

Starting with *Rotozaza's Etiquette* (2007), Ant Hampton has created nine “autoteatro” works, including his recent Bessie-award-winning collaboration with Tim Etchells for library reading rooms (*The Quiet Volume*). The “protocol” behind autoteatro—automated processes (often audio) where instructions are given to audience members who find themselves experiencing the work from the inside—is now taken back to the theater building to operate on a larger scale.

The Extra People was commissioned by EMPAC and will premiere in the space where it was developed via the artist-in-residence program.

CURATOR: ASH BULAYEV

fi:af french institute
alliance française
MALTA-FESTIVALPOZNAN

KAMI
THEATER

THU / SEP 17, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

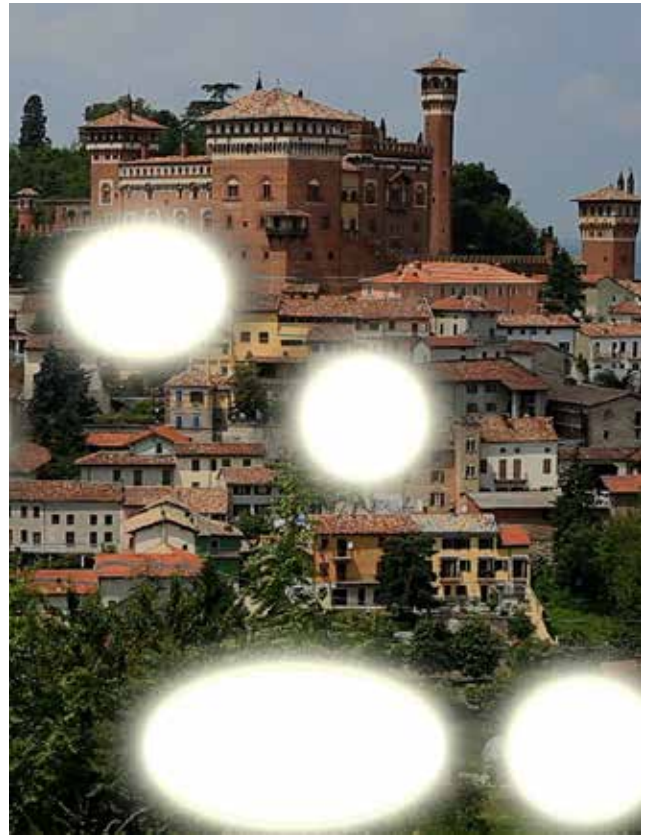
dotQuantum Platform

PERFORMANCE / FILM/VIDEO

Italian media-art collective **Platform** present *dotQuantum*, a multi-media performance that manipulates moving image, programmed light, and objects to “see through” a static understanding of the world around us.

Founded in 2006 and based in Milan and Berlin, Platform use an array of visual effects to play with temporal perception. *dotQuantum* constructs what initially appear as “real” images—landscapes, architecture, and people—before rendering them malleable objects that betray their means of production and expose the processes that build digital worlds. Defining their work as “spectral landscape,” the artists combine on-location footage with digitally created environmental effects (wind, rain, and rapid cuts between day and night) to produce optical illusions and temporal ambiguity that call into question our understanding of chronological time.

CURATOR: VICTORIA BROOKS



COURTESY OF THE ARTISTS

WED / SEP 23, 7:00 PM / \$6

On Screen/Sound: NO. 3

FILM / VIDEO

The third screening in the series *On Screen/Sound* is introduced by Brooklyn-based filmmaker and archivist **Andrew Lampert**. Exploring the power of the soundtrack in our reading of, and response to, moving images, Lampert’s film *All Magic Sands (Chappaqua)* challenges the intentionality of combining sound and image on film by juxtaposing found film footage with a rejected movie soundtrack. Lampert assembled reels of found footage from the unfinished Christian children’s movie *All Magic Sands*, and synched it with Ornette Coleman’s rejected soundtrack from Conrad Rook’s feature film *Chappaqua*, which was recorded in 1965 at approximately the same time and with an almost identical duration.

Cory Arcangel’s *Beach Boys/Geto Boys* is a “mash-up” of two music videos based only on the similarity of the two bands’ names. Arcangel juxtaposes live performance footage of the Beach Boys with a music video by Geto Boys. As the soundtracks are overlaid to produce hybrid pop, the images retain their clear political, racial, and historical specificity.



ALL MAGIC SANDS (CHAPPAQUA), ANDREW LAMPERT, 1965/2011 FILM STILL.
COURTESY OF THE ARTIST AND EAI, NY

PROGRAM (approximate runtime: 83 minutes)

Beach Boys/Geto Boys (2004)

Cory Arcangel

All Magic Sands (Chappaqua) (1965/2011)

Andrew Lampert

CURATOR: AR GEO ASCANI / VICTORIA BROOKS

THU / SEP 24, 7:00 PM / FREE



COURTESY OF THE ARTIST

WITHIN 2 Tarek Atoui

TALK / PERFORMANCE

For *WITHIN 2*, **Tarek Atoui** will present his approach to performing sound in relation to anticipation, tactile sound, visual noise, gestures, and the multimodal nature of hearing. The event is a platform for performance, research, improvisation, and spatial composition that explores not only auditory perception among our diversity of listening abilities, but the social relations of public space, techniques of visual communication, and architectural tactility. Atoui presented the project's first incarnation, *WITHIN*, as a series of performances and workshops during the Sharjah Biennial in 2011 and has continued to research principals of sonic architecture in the development of instrument-building techniques. During his time at EMPAC, Atoui will work with Distinguished Research Professor of Music Pauline Oliveros to engage students in designing and building new instruments and interfaces for performance.

WITHIN 2 is presented in collaboration with Berkeley Art Museum and Pacific Film Archive, Berkeley.

CURATOR: VICTORIA BROOKS

WED / SEP 30, 7:00 PM / \$6

On Screen/Sound: NO. 4

FILM / VIDEO

The fourth screening in *On Screen/Sound* brings together painting, architecture, fashion, dance, and music for an evening of modernist and surreal cinema.

In **Robert Nelson's** 1963 short film *Plastic Haircut*, two actors perform absurd actions in sets composed of geometric shapes, followed by two experts who attempt to explain what it all means. The audio track features sound by American composer **Steve Reich**, his earliest complete electronic piece. The 1924 ultramodernist masterpiece *L'Inhumaine* ("the inhuman woman") was considered by its director, **Marcel L'Herbier**, to be "a fairy story of modern decorative art." Using "experimental" camera techniques and hallucinatory imagery, with sets by Fernand Léger, and costumes by Paul Poiret, *L'Inhumaine* tells the story of the life, death, and rebirth of a cold-hearted opera singer who learns to love. The musical score, originally by French composer **Darius Milhaud**, was lost to time—but has been reimagined by **Tafial Aidje**. Recently restored in its original tints by the French Cinémathèque and Lobster Films, this new print and soundtrack was premiered this year at Théâtre du Châtelet in Paris.



L'INHUMAINE (1924) MARCEL L'HERBIER, COURTESY OF LOBSTER FILMS, PARIS

PROGRAM (approximate runtime: 150 minutes)

Plastic Haircut (1963)

Robert Nelson / Music: Steve Reich

L'inhumaine (1924)

Marcel L'Herbier

Original Music (lost): Darius Milhaud / New Score: Tafial Aidje

CURATOR: AR GEO ASCANI / VICTORIA BROOKS

THU / OCT 01, 7:00 PM / FREE

Jennifer West and Michael Ned Holte

In Conversation: Film Memory

TALK / PERFORMANCE

Artist-in-residence **Jennifer West** presents an evening on the "remembered movie" with Los Angeles-based writer and curator **Michael Ned Holte**. In a conversation of personal cinematic histories, each will perform memory (and movies) by capturing and reconnecting the places, spaces, and languages born from the movie-going experience.

A night of unabashed film love that delves into the darkened make-out corners of cult and midnight movie theaters, celebrates the circulation of VHS bootlegs, and tracks through the video rental houses, multi-screen drive-ins, discount multiplexes, art house theaters, lecture halls, and museums of film culture, ending up in today's tangled web of digital file sharing and online-streaming platforms. An elegy to our ever-changing cinematic contexts and their continued transition to the virtual world, the event reaches beyond the frame to reveal how our experience of celluloid and its circuits of distribution function both as a catalyst for personal memory and as a tool to trace unconsidered histories.

Jennifer West is in residence to develop *Film Memory*—a feature-length film and multi-channel installation exploring the moving image as material memory. Constructed as a "personal historical survey" of cinema, it captures and reconnects the places, spaces, languages, and memories that are born from the cinematic experience. West and Holte met in graduate school in 2002 at the Art Center College of Design in Pasadena, CA, where they shared film memories and post-movie parking-lot discussions.

CURATOR: VICTORIA BROOKS



COURTESY OF JENNIFER WEST

FRI / OCT 02, 9:00 PM / \$18, \$13, RPI STUDENTS \$6

vhvl + Daedelus + Ikonika

MUSIC / SOUND



VHVL

From three stylistically distinct corners of the global beat scene, a trifecta of dance-music heavyweights descend on Troy for a late-night concoction of hip-hop, house, and techno.

Harlem-based sample queen **vhvl** builds dark, knotty collages from source material that can be both elemental and intimate at turns. Hers is a brand of hip-hop steeped as much in the rivers and forest of the Hudson Valley as in the concrete hustle of the city. Her 2013 debut *myrrh* drew comparisons to early Flying Lotus, and in 2014 she released a split cassette with Ras G on Stones Throw Records.

LA beat-scene veteran **Daedelus** is one of the most inventive and prolific figures to have emerged from the legendary weekly showcase Low End Theory at LA club the Airliner. Taking a decidedly baroque approach to his craft, the tech-savvy maestro conducts bottomless banks of sound from his preferred device—the gestural Monome. He's released 15 records with taste-making labels such as Brainfeeder and Ninja Tune, as well as collaborations with Prefuse 73, Busdriver, and the Gaslamp Killer.



IKONIKA, PHOTO BY: GEORG GATAS

London-based producer and DJ **Ikonika** has fast become a star of Hyperdub Records, one of the most esteemed purveyors of UK bass music. Her 2014 EP *Position* built on a career that has synthesized house, dubstep, grime, garage, electro and R&B. When she isn't touring globally, she runs the label Hum + Buzz.



DAEDELUS

CURATOR: ARGEO ASCANI



RECURSIVE FRAME ANALYSIS, PHOTO BY: KRIS QUA

WED / OCT 07, 7:00 PM / FREE

In Conversation: Mark Fell and France Jobin

TALK

Often, the mark of excellence in electronic music and sound art is the ability of the composer to hide their identity and virtuosity behind an inscrutable bank of machinery or within the ambient acoustics of the space in which the piece is performed. Whether or not this obfuscation is willful, it results in a genre of music that is vastly diverse in both its effects and technical configurations. In this conversation between **Mark Fell** and **France Jobin**, two masters of their understated craft will step forward to engage in dialogue and answer questions about the aesthetics, techniques, and politics of their work. Fell has been in residence at EMPAC to develop *Recursive Frame Analysis*, a new work for sound, light, and dance; meanwhile, Jobin has been working on the premiere of a multi-channel sound piece for the Concert Hall.

CURATOR: ARGEO ASCANI

THU OCT 08 + **FRI** OCT 09 / 8:00 PM
\$18, \$13, RPI STUDENTS \$6

Recursive Frame Analysis

Mark Fell

PERFORMANCE / MUSIC/SOUND

Returning to EMPAC after his 2013 multi-venue installation and performance, British artist **Mark Fell** presents *Recursive Frame Analysis*, a new work for light, sound, and human movement. As with many of Fell's previous works, *Recursive Frame Analysis* emphasizes highly formalized aesthetic strategies: arrangements of intensely saturated light, raw synthetic sound, disrupted rhythmic structures, and kinetic systems that urge the audience to their perceptual and cognitive boundaries.

Taking its title from a therapeutic technique (RFA) developed in the 1980s, *Recursive Frame Analysis* refers to the cognitive patterns around which behavioral relationships and interactions develop; typically these are thought of as "stuck" and therefore also somehow problematic. The frame in the case of this performance could refer to the semiotic or the phenomenological: the structure around which meaning is formed, or a temporal space for multisensory "newness."

CURATOR: ARGEO ASCANI

TUE / OCT 13, 12:00 PM / FREE

Jonathan Dordick

Biocatalytic Nanocomposites: Engineering Form, Function, and Protection from Disease

TALK



COURTESY OF THE PRESENTER

{ DETAIL VIEW : CAMPUS PERSPECTIVES }

Nature is unparalleled in its structural and functional diversity. Living organisms make fantastic materials under myriad conditions with properties we cannot emulate today using conventional approaches. In many cases, nature has provided us with a blueprint to design and assemble both natural and synthetic building blocks to create a new generation of functional, organized, and responsive materials. Accordingly, we have taken cues from nature to design materials with unique structural and functional properties, along with new process technologies with the ability to produce a wide range of biomimetic structures.

In this talk, Vice President for Research **Dr. Jonathan Dordick** will highlight Rensselaer's recent efforts to exploit the interface of biology with materials science, enhancing protein function along the way. Both fundamental advances and applications will be discussed, the latter focused on composites that endow surfaces with decontaminating properties and nanomaterials with magnetic properties that enhance therapeutic function.

CURATOR: JOHANNES GOEBEL

The Detail View series provides an opportunity for Rensselaer professors and researchers to share in-depth perspectives on their fields of inquiry. Inviting an exchange of ideas on campus and providing a window into a singular vision, these events are geared toward experts and non-experts alike.



PHOTO BY: SANDOR DOBOS

THU / OCT 15, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

France Jobin

MUSIC / SOUND

The electronic music of Montreal-based composer **France Jobin** can be described as "sound-sculpture," revealing a minimalist approach to complex sound environments where analog and digital methods intersect. While her music often makes use of restraint and limit, she isn't one to shy away from extremes. Her skillful interplay between highs and lows, louds and softs, creates an intricate narrative, which stretches the listener's perception and continually refocuses attention.

Using an array of specifically placed loudspeakers numbering in the dozens, Jobin will present a new work built for the EMPAC Concert Hall.

CURATOR: ARGEO ASCANI

*A week prior to her performance (on Oct. 7), **France Jobin** will join **Mark Fell** in a public conversation concerning the methods, techniques, and philosophies each bring to the art of electronic composition. See the previous page for further details.*

FRI / OCT 16, 8:00 PM / \$18, \$13, RPI STUDENTS \$6



COURTESY OF THE ARTIST

Oneohtrix Point Never

MUSIC / SOUND

When **Oneohtrix Point Never** (aka electronic musician **Daniel Lopatin**) was last at EMPAC, he and visual artist **Nate Boyce** developed and debuted a multimedia stage show for the world tour supporting his 2013 album *R Plus Seven*, released by Warp Records. Upon returning this fall, he will be in residence to develop and premiere new work.

Lopatin is known for creating intricate electronic music that is characterized by its emphasis on melody and hypnotic pacing, conceptually stylized structures, and extreme use of audio-processing techniques. Early incarnations of Oneohtrix Point Never date back to the mid 2000s and drew heavily on the stylistic forms of cutout-bin ambient and new age records, combined with the structure and abrasiveness of noise music. Newer work has focused on sample-based constructions, while *R Plus Seven* drew on procedural poetry and ersatz instrumentation to produce a cryptic meditation on the materiality of sound itself. In addition to his own studio work in 2014/2015, Lopatin toured with Nine Inch Nails, and produced Antony's forthcoming album.

CURATOR: ARGEO ASCANI

THU / OCT 22, 7:00 PM / FREE

Rob Hamilton

The Machine is the Message: How Technology Will Fundamentally Change Music

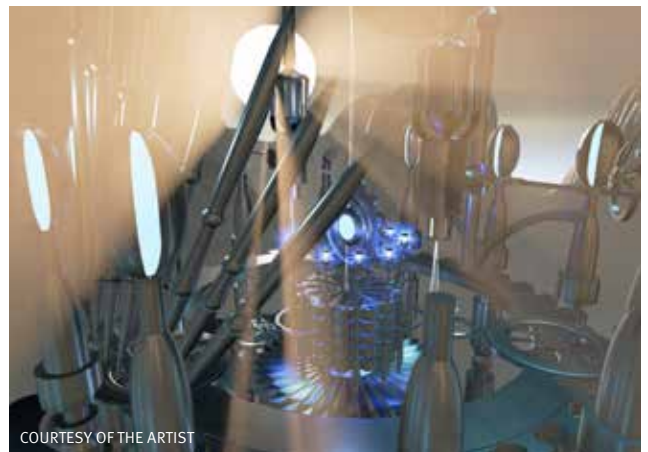
TALK

Computers are amazing tools for the generation and manipulation of massive amounts of data in real-time—tools that allow artists, musicians, and researchers to procedurally explore new paradigms of audio and visual interaction, co-opting bits and bytes “on-the-fly” into stunning digital canvases for our enjoyment and contemplation.

Modern computing technology has empowered a generation of creatives to engage their audiences directly as interactive partners rather than passive consumers. The creative and commercial successes of immersive game experiences predict an adventurous future, and have already acclimated audiences to nonlinear forms of storytelling while feeding our growing need to take an active role in our own entertainment. The room is prepped, so to speak, for a new age of procedurally generated, media-rich art and music, which eschews linearity and embraces the dynamism inherent in our tools.

Researcher and composer **Rob Hamilton** explores the converging spaces between sound, music, and interaction. His creative practice includes mixed-reality performance works built within fully rendered, networked game environments, procedural music engines and mobile musical ecosystems. His research focuses on the cognitive implications of sonified musical gesture and motion and the role of perceived space in the creation and enjoyment of sound and music. Dr. Hamilton received his PhD from Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) and has joined the Rensselaer community this semester, serving as Assistant Professor of Music and Media in Rensselaer's Department of Arts.

CURATOR: JOHANNES GOEBEL



COURTESY OF THE ARTIST

WED / OCT 28, 7:00 PM / \$6

On Screen/Sound: No. 5

FILM / VIDEO

The fifth screening in *On Screen/Sound* grapples with ideas of the real, acted, and reenacted as intertwined in both image and music.

A melting pot of experimental performance and sound, quiet beauty, pop fantasy and social commentary, *Hilvarenbeek* concocts a surreal post-consumer utopia in the Dutch countryside. Directed and scored by longtime collaborators **Jimmy Joe Roche** and musician **Dan Deacon**, the faux documentary follows a heavy-metal cow herder, a gang of thrift-store naturalists who hunt with automatic weapons, and other imagined historical personalities.

Paul Schrader's 1985 film *Mishima* was called by Roger Ebert the "most unconventional biopic I've ever seen, and one of the best." Framing the life and ritual suicide of Japanese writer Yukio Mishima with interwoven dramatizations of his novels, the film establishes a visual and sonic palate for each element. The film score by **Philip Glass**—one of his earliest—musically parallels the narrative elements and is regarded as one of his finest.



MISHIMA: A LIFE IN FOUR CHAPTERS (1985) COURTESY OF SWANK MOTION PICTURES

PROGRAM (approximate runtime: 140 minutes)

Hilvarenbeek (2011)

Jimmy Joe Roche and Dan Deacon

Mishima: A Life in Four Chapters (1985)

Paul Schrader / Music: Philip Glass

CURATOR: ARGEO ASCANI / VICTORIA BROOKS

FRI / OCT 30, 8:00 PM / \$6

Mount Rushmore

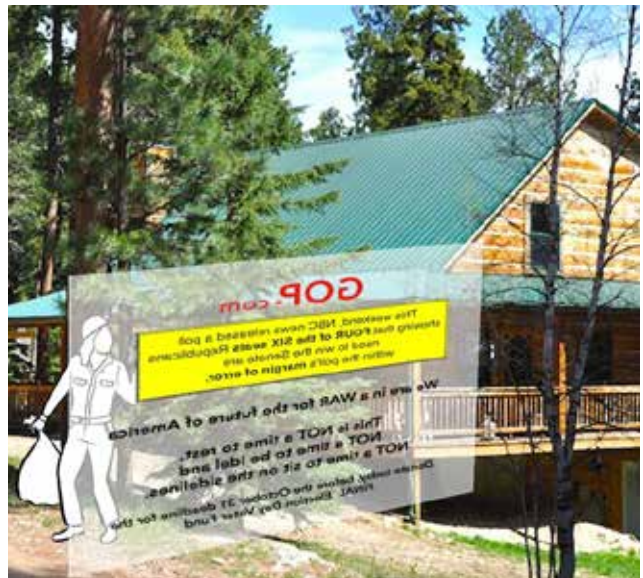
Elizabeth Orr

PERFORMANCE / FILM/VIDEO

Brooklyn-based artist **Elizabeth Orr** presents a multimedia performance and her work-in-progress film *Mount Rushmore*, a moving-image work that interprets the language and visuality of online political marketing and the alarmist fundraising strategies of contemporary American politics.

Mount Rushmore tracks the day-to-day activities of a Mount Rushmore park ranger attempting to navigate an onslaught of interactive fundraising emails in the lead up to the presidential election. Presenting a fantastical, near-future narrative that combines animation and live-action, the performance utilizes video technologies to animate a fictional email interface reminiscent of the holographic voice- and gesture-controlled screens imagined by contemporary science fiction. Serving as both narrator and foil to the ranger, the emails perform the politics of emergency so pervasive in today's systems of governance.

CURATOR: VICTORIA BROOKS



COURTESY OF THE ARTIST

WED / NOV 04, 7:00 PM / \$6

On Screen/Sound: NO. 6

FILM / VIDEO

The sixth screening in the series *On Screen/Sound* features two works composed exclusively using light: Lis Rhodes' *Light Music* and Henning Lohner and John Cage's *One¹¹ and 103*.

With two opposing 16mm projectors illuminating the room, Lis Rhodes' *Light Music* shakes its audience from passive observer into active participant. Composed by printing black and white patterns onto celluloid film, which are then read by the projector as both audio and image tracks, *Light Music* flickers this "score" directly onto the audience as their shadows merge with the oscillating images. The sputtering of the projectors themselves blend with the audio to immerse the audience and make them feel at once as the projectionist, audience, and star.

The only feature-length film by the iconoclastic artist John Cage, *One¹¹* was completed in 1992, the year of his death. A 96-minute contemplation on the movement of light, accompanied by sounds that just happen to occur at the same time (Cage's orchestral work *103*), *One¹¹* is not a normal film. As Cage says "*One¹¹* is a film without subject. There is light but no persons, no things, no ideas about repetition and

variation. It is meaningless activity, which is nonetheless communicative, like light itself, escaping our attention as communication because it has no content to restrict its transforming and informing power."

PROGRAM (Runtime: 130 minutes)

Light Music (1975–77)

Lis Rhodes

One¹¹ and 103 (1992)

Henning Lohner / John Cage

CURATOR: ARGEO ASCANI / VICTORIA BROOKS



LIGHT MUSIC, LIS RHODES (1977) COURTESY OF LUX ARTISTS MOVING IMAGE



PHOTO BY: ZACHARIE GROSSEN

THU / NOV 05, 7:00 PM / FREE

Johannes Goebel

Eternity and Megalomania: The Politics and Mechanics of Archiving

TALK

Most everyone in our society has an ever-increasing amount of digitally encoded documents and data, be they a private person or an institution. EMPAC, for one, has hundreds of hours of video and audio documenting performances and events created here on campus. While technology continues to change more rapidly than ever, attempts to standardize digital formats are undermined by an industry that has to meet shareholders' expectations with new gear, protocols, and ever-new methods for distribution and storage.

An immense effort has been underway for the past decades to cope with this battle between constant change in the name of improvement and the desire to pass "things" on from generation to generation. We like to believe what we are told, that we have conquered eternity by digitizing everything in a "universal code."

Some fundamental aspects of archiving have been around ever since we started writing our thoughts and preserving "the fruit of our labor" beyond the life-span of an individual: Who has the power to determine what is to be kept? Who has the money to pay for keeping what is to be kept? Whose bits will survive the longest? Some answers can be found by considering clay tablets, pyramids, monks copying manuscripts by hand, the printing press, acid-free paper, acetate film – and the care that is currently taken to *destroy* cultural artifacts, as in the Islamic world (a non-first and non-last in human history).

EMPAC Director **Johannes Goebel** will give an overview of present preservation strategies in the digital domain and present the concrete solution we found for EMPAC, which is both cheap and pragmatic. This approach may be of interest to anyone in the scientific world, in industry (where it is being adopted), or at home.

FRI / NOV 13, 9:00 PM / \$18, \$13, RPI STUDENTS \$6

Tim Hecker

MUSIC / SOUND

Canadian electronic musician **Tim Hecker** returns to forge a new performance of sound and light. Hecker was last in residence at EMPAC in 2012, during which time he recorded a portion of his critically acclaimed album *Virgins*.

Credited for helping lead and popularize the genre of experimental electronics, his works have been described as "structured ambient," "tectonic color plates," and "cathedral electronic music." More to the point, he has focused on exploring the intersection of noise, dissonance, and melody, fostering an approach to musicmaking that is both physical and emotive.

Drawing on traditions of metal, techno, classical, and musique concrete, his sound has found itself at home in the liminal space between traditional genres, audiences, and performing contexts.

CURATOR: ARGEO ASCANI



PHOTO BY: KEVIN CHEN

WED / NOV 11, 7:00 PM / \$6

THINGING: Dance and Translation and the Work of Anne Carson

Silas Riener

PERFORMANCE

Through the articulation of his body, choreographer/dancer **Silas Riener** explores the potential of dance in describing “things.” Based on word histories, personal histories, and translational acts in poet, translator, and essayist **Anne Carson’s** *Variations on the Right to Remain Silent*, *The Autobiography of Red*, and the *Gender of Sound*, Riener resists the linguistic impetus to *name* in the effort to describe. Driven by both the promise and inherent futility of choreographic description, he performs this resistance as a translational act that challenges us to combine memories with meaning while circumnavigating language and the weight of words.

Riener has been researching and translating Carson’s prose into dance since making *NOX* in 2010 with choreographic collaborator Rashaun Mitchell. A member of the Merce Cunningham Dance Company from 2007–2012, Silas Riener is in residence at EMPAC with Rashaun Mitchell and artist Charles Atlas to produce a newly commissioned stereoscopic dance film and subsequent theatrical production, co-commissioned with Walker Art Center.

CURATOR: VICTORIA BROOKS



COURTESY OF THE ARTIST

WED / NOV 18, 7:00 PM / \$6

On Screen/Sound: No. 7

FILM / VIDEO



BLOW OUT, BRIAN DE PALMA (1981) COURTESY OF SWANK

Footsteps, the screech of car tires, a gunshot—these events, devoid of their identifiable sounds, would render their image nearly powerless. It is the unity of these elements that binds them together and gives them visceral effect. The seventh screening in the *On Screen/Sound* series examines the influence of Foley and sound effects on moving image.

Creeping tension is defused by the banality of production in **Deborah Stratman's** *Hacked Circuit*, while the hyperactive, fantastical sounds of magic highlight the otherworldliness of an episode of **Kou Matsuo's** Japanese anime *Yozakura Quartet: Hana No Uta No. 7*. The feature film of the evening, **Brian de Palma's** *Blow Out*, finds a movie sound-effects engineer (John Travolta) in the wrong place at the wrong time as he unwittingly records the sound of a murder and is drawn into a web of intrigue.

Hacked Circuit will be introduced by Chicago-based filmmaker **Deborah Stratman**.

PROGRAM (approximate runtime: 145 minutes)

Yozakura Quartet: Hana No Uta No. 7 (2013)

Kou Matsuo

Hacked Circuit (2012)

Deborah Stratman

Blow Out (1981)

Brian de Palma

CURATOR: ARGEO ASCANI / VICTORIA BROOKS



AND YOU WERE WONDERFUL, ON STAGE, VIDEO STILL FROM FIVE-CHANNEL INSTALLATION COURTESY OF THE ARTIST

WED / DEC 02, 7:00 PM / \$6

On Screen/Sound: No. 8

FILM / VIDEO

Introduced by London-based artist **Cally Spooner**, the final fall event for the *On Screen/Sound* series presents an evening exploring the specificities of transforming the musical from theater to screen.

Cally Spooner's EMPAC-produced musical *And You Were Wonderful, On Stage* is a picture that appropriates the choreography of different performance genres, such as the Broadway musical, the television commercial, and the political speech. Spooner considers how dematerialized, indeterminate, unmediated performance can sit within the extreme visibility of entertainment and today's attention economies.

Nominated for an Oscar for Best Sound Recording, the iconic Busby Berkeley-choreographed musical *Gold Diggers of 1933* was based on the play by Avery Hopwood and translated to screen by director **Mervyn Le Roy**. Including expansive overhead shots that follow classic Berkeley set-pieces, the musical is set to songs by Harry Warren and Al Dubin.

PROGRAM (Runtime: 140 minutes)

And You Were Wonderful, On Stage (2015)

Cally Spooner

Gold Diggers of 1933 (1933)

Mervyn Le Roy

CURATOR: ARGEO ASCANI / VICTORIA BROOKS

THU / DEC 03, 8:00 PM / \$18, \$13, RPI STUDENTS \$6



MARY HALVORSON, COURTESY OF THE ARTIST



COLIN MARSTON, COURTESY OF THE ARTIST

Mary Halvorson + Colin Marston

MUSIC / SOUND

In a performance that juxtaposes jazz with extreme metal, guitarist **Mary Halvorson** and bassist **Colin Marston** will play solo sets hailing from opposite sides of the musical spectrum.

A composer, bandleader, and improviser, Halvorson is renown for her elastic, sometimes-fluid, sometimes-shredding, wholly unique style. A student of famed improviser Anthony Braxton, she studied jazz at Wesleyan University and the New School before becoming a member of several of Braxton's bands and a contributor to six of his recordings. Her education deepened with stints in no-wave guitarist Marc Ribot's quartet Sun Ship and Mr. Bungle bassist Trevor Dunn's Trio-Convulsant. Her longstanding trio has been named a "rising star" by *Downbeat Magazine* and critics have called her "NYC's least-predictable improviser" and "the future of jazz guitar."

Marston is one of the most powerful figures on the New York death-metal scene, playing with groups such as Behold...The Arctopus, Dysrhythmia, Krallice, and Gorguts. His complex and technically demanding music weaves jagged rhythms with unrelenting energy to confront listeners with a wall of pure sonic force. Marston also runs a recording studio called Menegroth, The Thousand Caves in Queens where he records, mixes, and masters many forms of music. His prolific output includes extreme metal, progressive/experimental rock, avant-garde improvisation, free jazz, new music/modern classical, and ambient genres.

CURATOR: ARGEO ASCANI

FRI / DEC 11, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

Holly Herndon

MUSIC / SOUND



PHOTO: BENNET PEREZ (?)

Holly Herndon's musical range and depth has positioned her as a definitive figure in contemporary sound, forging ties between avant-garde composition, protest music, and electronic dance pop.

Equally at home in clubs, concert halls, and museums, her intricate, thoughtful textures both call the listener to action and to dance. Employing her voice and breath alongside digital tools, her compositions approach the laptop as an extension of the human body, responding to the fractured intimacy of the internet age with a resolutely contemporary electronic music that is as tactile as it is referential.

Born in Tennessee, Herndon broke out from her formative years in Berlin's minimal techno scene to repatriate to San Francisco, where she currently lives and studies as a doctoral candidate at Stanford's Center for Computer Research in Music and Acoustics (CCRMA). Her newest album, *Platform*, has been heralded as a breakthrough work in the burgeoning genre of experimental electronic music.

CURATOR: ARGEO ASCANI

STUDENT OPPORTUNITIES AT EMPAC



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 contact **Kim Gardner** at gardnk@rpi.edu. For those students interested in learning to create and perform with the latest audiovisual technology, PULSE (People Using Live Software and Electronics) is an extracurricular user group that meets weekly. To get involved, contact **Eric Ameres** at ameree@rpi.edu.

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

Ant Hampton / *The Extra People* / SEP 8–13

Working with binaural audio recording technology and a number of test audiences, British artist Ant Hampton will prepare the premiere of his interactive theater piece in which the audience-turned-performers receive instructions through earbuds.

Elizabeth Orr / *Mount Rushmore* / SEP 8–19 + OCT 20–NOV 2

Brooklyn-based artist Elizabeth Orr will combine a green-screen shoot with motion graphics to tell the story of a Mount Rushmore park ranger interrupted from his daily routine by alarmist political email.

Tarek Atoui / SEP 14–25

Lebanese sound artist Tarek Atoui will collaborate with Rensselaer Distinguished Research Professor of Music Pauline Oliveros to engage students in designing and building new instruments and interfaces for performance.

Mark Fell / *Recursive Frame Analysis* / SEP 21–OCT 11

British electronic artist Mark Fell will put the finishing touches on his first work integrating dance with sound and light design. The project has required the EMPAC team to design and build a specialized strobe light interface.

Jennifer West / SEP 30–OCT 2

Los Angeles-based artist Jennifer West is in residence to develop *Film Memory*, an installation in which she integrates 100 channels of film to explore cinema as a material repository of memory.

France Jobin / OCT 5–16

Using an array of specifically placed loudspeakers numbering in the dozens, Montreal composer France Jobin will develop and present a new work of “sound sculpture” built for the EMPAC Concert Hall.

Oneohtrix Point Never / OCT 9–16

Known for making intricate electronic music, Daniel Lopatin (AKA Oneohtrix Point Never) will be in residence to develop and premiere new material set for release later in 2015.

Tim Hecker / NOV 9–16

Canadian electronic musician Tim Hecker will create a new stage performance of sound and light in Studio 1.

Yarn/Wire / NOV 6–8

Brooklyn-based two-piano, two-percussion ensemble Yarn/Wire is in residence to record and produce newly commissioned works for future release.

Charles Atlas, Rashaun Mitchell, and Silas Riener / NOV 9–25

Media-dance pioneer Charles Atlas will continue his EMPAC commission, shooting the final sections of a stereoscopic film in collaboration with dancer/choreographers Rashaun Mitchell and Silas Riener.

Holly Herndon / NOV 30–DEC 12

Employing her voice and breath alongside digital tools, electronic musician Holly Herndon will develop and debut a new project for multiple audio channels in Studio 1.

Patricia L Boyd / DEC 7–18

San Francisco-based Patricia L Boyd will be in residence to film throughout the EMPAC building in collaboration with both performers and EMPAC production staff.

Carlos Cordeiro / DEC 14–20

Clarinetist Carlos Cordeiro is in residence in the Concert Hall to record and produce material for future release. He will record work by composers Boulez, Sciarrino, and others.



EMPAC

The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) is where the arts, sciences, and technology interact with and influence each other by using the same facilities and technologies, and by breathing the same air.

EMPAC hosts artists and researchers to produce and present new work in a building designed with a sophisticated architectural and technical infrastructure. Four exceptional venues and studios enable audiences, artists, and researchers to inquire, experiment, develop, and experience the ever changing relationship between ourselves, technology, and the worlds we create around us.

FUNDING

EMPAC 2015–2016 presentations, residencies, and commissions are supported by Rensselaer Polytechnic Institute and the *Jaffe Fund for Experimental Media and Performing Arts*.

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**.

EVELYN'S CAFÉ

Evelyn's Café offers a menu of beverages, meals, and snacks, as well as a selection of wines before performances, screenings, and talks. Service continues during intermissions and after most events.

Evelyn's is also open for lunch on weekdays featuring a rotating menu using locally-sourced ingredients. On each Wednesday coinciding with the beginning of the semester, the student-run Terra Café serves a weekly menu of local and organic foods, featuring a vegetarian or meat option as well as dessert.

For questions or more information, call Evelyn's Café at **518.276.2569**.



STAFF

Johannes Goebel / Director
Geoff Abbas / Director for Stage Technologies
Eric Ameres / Senior Research Engineer
Argeo Ascani / Curator, Music
David Bebb / Senior System Administrator
Peter Bellamy / Senior Systems Programmer
Michael Bello / Video Engineer
Victoria Brooks / Curator, Time-Based Visual Arts
Eric Brucker / Lead Video Engineer
Michele Cassaro / Guest Services Coordinator
John Cook / Box Office Manager
Roxanne De Hamel / Web Developer
David DeLaRosa / Production Technician
Zhenelle Falk / Artist Services Administrator
William Fritz / Master Carpenter
Kimberly Gardner / Manager, Administrative Operations
Johannes Goebel / Director
Ian Hamelin / Project Manager
Katie Hammon / Administrative Specialist
Ryan Jenkins / Senior Event Technician
Shannon Johnson / Design Director
Pamela Keenan / Production Technician
Eileen Krywinski / Graphic Designer
Carl Lewandowski / Production Technician
Eric Chi-Yeh Lin / Lead Stage Technician
Stephen McLaughlin / Senior Event Technician
Josh Potter / Marketing and Communications Manager
Alena Samoray / Event Technician
Candice Sherman / Business Coordinator
Avery Stempel / Front of House Manager
Kim Strosahl / Acting Production Administrative Coordinator
Jeffrey Svatek / Audio Engineer
Dan Swalec / Master Electrician
Todd Vos / Lead Audio Engineer
Michael Wells / Production Technician

EMPAC



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AND CONGRESS / TROY NY

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ARTIST-IN-RESIDENCE PROFILE / MARK FELL

British electronic artist Mark Fell has come to take his EMPAC artist-in-residence status quite literally. With several visits spread out over the past couple years, he's become a fixture in the office kitchen, brewing top-shelf Japanese tea during breaks in production, and is a common sight walking the streets of Troy or meeting with students in his trademark flat cap. He's even been spotted at international gigs performing in a Rensselaer sweatshirt. This is characteristic of the environment EMPAC creates for the residents, who are invited to use their time here undertaking projects that challenge the limits of both technology and creative vision. That kind of thing takes time, energy, and a lot of collaboration, so it's not uncommon for the artist to become a familiar presence within our team and greater community. This fall, on two consecutive nights, Fell's residency will culminate in *Recursive Frame Analysis*, a piece that, for the first time in his career, finds him choreographing a dancer for performance within a matrix of strobing lights and sound.

But that's just a piece of this fall's artist-in-residence program, which includes both performance and recording projects, facilitates projects at many different stages of production, and may not always result in a public presentation. In this way, the program works like an incubator, engaging an international cadre of artists and researchers over work that simply cannot be undertaken anywhere else.

FRONT/BACK COVER: MARK FELL WORKS IN THE EMPAC THEATER WITH DANCER AND CHOREOPGRAPHER BRITTANY BAILEY WHILE IN RESIDENCE IN THE SPRING OF 2015.
PHOTOS BY: KRIS QUA