

# EMPAC



PERFORMANCES

FILM / VIDEO

MUSIC / SOUND

TALKS

# CALENDAR / FALL 2016

Please note: the calendar is current as of printing; our website is continually updated throughout the season: [empac.rpi.edu](http://empac.rpi.edu).

## AUGUST



**ON VIEW / AUG 22–SEP 02**  
**MUSIC / SOUND, INSTALLATION**  
**108 Troubles**  
 Rob Hamilton

## SEPTEMBER



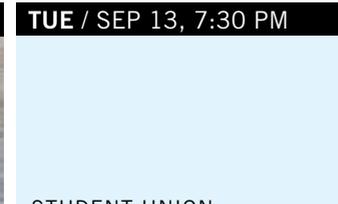
**THU / SEP 01, 7:00 PM**  
**FILM / VIDEO, TALK**  
**Patricia L Boyd and Anne Boyer**



**FRI / SEP 02, 7:30 PM**  
**MUSIC / SOUND, PERFORMANCE**  
**108 Troubles**  
 Rob Hamilton



**WED / SEP 07, 7:30 PM**  
**PERFORMANCE, DANCE**  
**Three Cases of Amnesia**  
 Jonah Bokaer



**TUE / SEP 13, 7:30 PM**  
**STUDENT UNION**  
**UNION SPEAKERS FORUM**  
**Matt Roloff**



**THU / SEP 22, 7:30 PM**  
**MUSIC / SOUND**  
**Trois Hommages by**  
**Georg Friedrich Haas**  
 Mabel Kwan



**THU / SEP 29, 7:00 PM**  
**PERFORMANCE, FILM / VIDEO**  
**One can make out the surface only**  
**by placing any dark-colored object**  
**on the ground**  
 Hannah Rickards

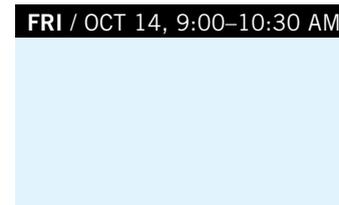
## OCTOBER



**THU / OCT 06, 8:00 PM**  
**MUSIC / SOUND**  
**Lapalux**



**THU / OCT 13, 7:00 PM**  
**FILM / VIDEO / SERIES, TALK**  
**Return of the Electric Love (Take II)**  
 Ephraim Asili



**FRI / OCT 14, 9:00–10:30 AM**  
**SCHOOL OF ENGINEERING**  
**National Manufacturing Day**



**MON / OCT 17, 7:00 PM**  
**TALK, WORKSHOP**  
**Black Power of Hip Hop Dance:**  
**on Kinesthetic Politics**  
 Naomi Bragin



**THU / OCT 27, 7:00 PM**  
**FILM / VIDEO, SERIES, TALK**  
**Hypercube**  
 Charles Atlas



**SAT / OCT 29, 8:00 PM**  
**MUSIC / SOUND**  
**Vijay Iyer and Craig Taborn**

## NOVEMBER



**FRI / NOV 04, 9:00 PM**  
**MUSIC / SOUND**  
**Jlin + Qrion**



**THU / NOV 10, 7:00 PM**  
**FILM / VIDEO, SERIES, TALK**  
**The Unreliable Narrator**  
 Martine Syms



**SAT / NOV 19**  
**SCHOOL OF HUMANITIES**  
**ARTS AND SOCIAL SCIENCES**  
**Fall Concert**

## DECEMBER



**THU / DEC 01, 7:00 PM**  
**TALK, FILM / VIDEO**  
**Magic Electronics**  
 Laure Prouvost



**FRI / DEC 09, 8:00 PM**  
**MUSIC / SOUND**  
**Ipsa Dixit**  
 Kate Soper



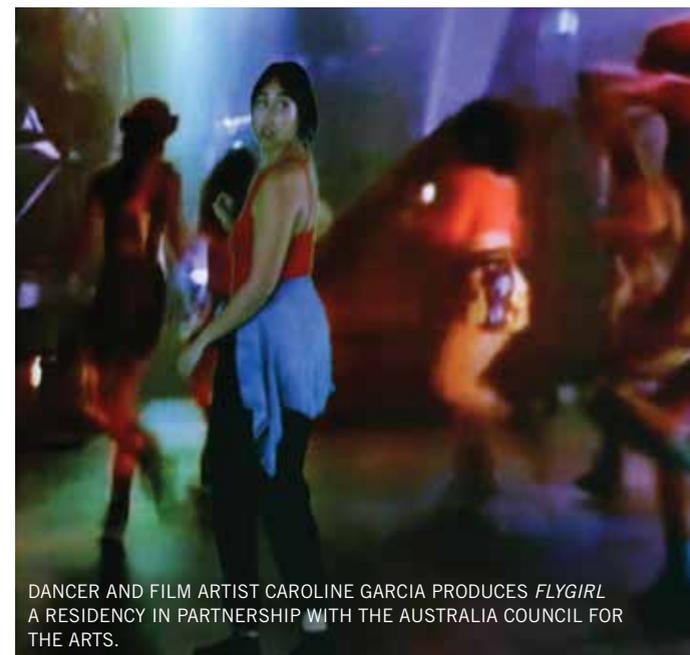
**THU / DEC 18**  
**RENSSELAER**  
**HOLIDAY CONCERT**  
**Winter Concert**



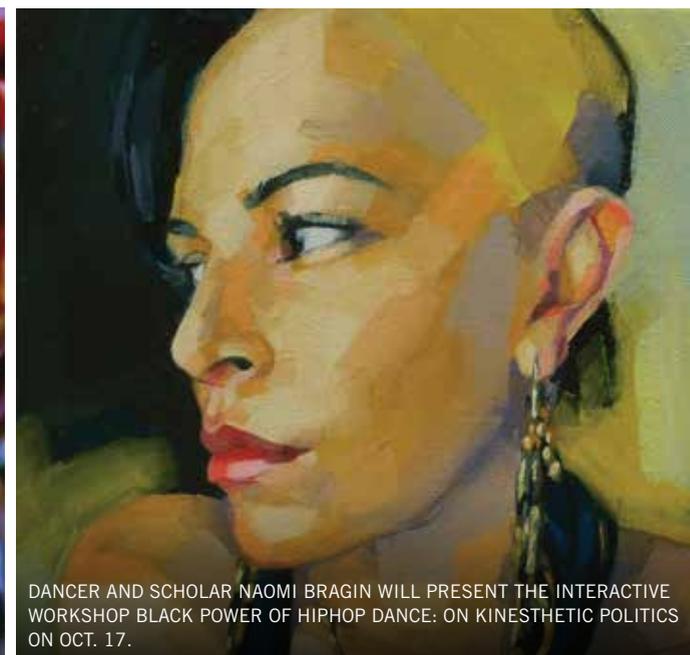
KRISTINE HARUNA LEE PERFORMS IN EARLY SUMMER DEVELOPMENT OF MEDIA ARTIST ANDREW SCHNEIDER'S *UNIFIED FIELD THEORY*.



CELLIST MARIEL ROBERTS WORKS IN THE CONCERT HALL DURING A SUMMER RECORDING RESIDENCY.



DANCER AND FILM ARTIST CAROLINE GARCIA PRODUCES *FLYGIRL* A RESIDENCY IN PARTNERSHIP WITH THE AUSTRALIA COUNCIL FOR THE ARTS.

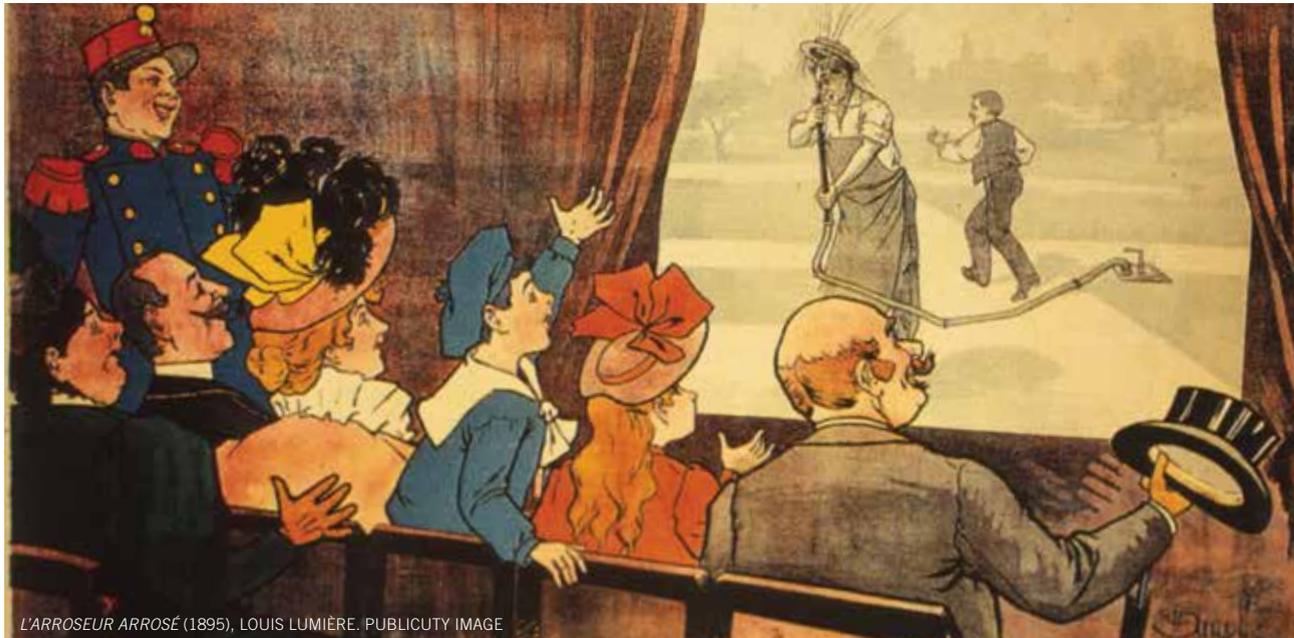


DANCER AND SCHOLAR NAOMI BRAGIN WILL PRESENT THE INTERACTIVE WORKSHOP *BLACK POWER OF HIPHOP DANCE: ON KINESTHETIC POLITICS* ON OCT. 17.

## Watering the Flowers

Ephraim Asili, Charles Atlas, and Martine Syms

FILM / VIDEO



L'ARROSEUR ARROSÉ (1895), LOUIS LUMIÈRE. PUBLICUTY IMAGE

THU / OCT 13 / 7 PM

*Return of the Electric Love (Take II)*

Ephraim Asili

THU / OCT 27 / 7 PM

*Hypercube*

Charles Atlas

THU / NOV 10 / 7 PM

*The Unreliable Narrator*

Martine Syms

CURATOR: VICTORIA BROOKS

*Watering the Flowers* is a new year-long screening program. Each evening focuses on a recent film or video by an EMPAC-affiliated artist, and will be succeeded by a program of other shorts or features that were influential in the making of their work, whether fiction or documentary, experimental or commercial.

*Watering the Flowers*, or *L'Arroseur*, is the title of a lost film from 1896 by cinema pioneer Georges Méliès, based on Louis Lumière's film *L'Arroseur Arrosé*, which was released the previous year. *L'Arroseur Arrosé* is often credited as the first fiction film, and its 45 seconds comprise a single gag played on a gardener watering his plants. Highly influential to the development of both narrative cinema and on-screen comedy, it was endlessly copied, parodied, duplicated, and is appropriated even to this day. Its promotional poster was also a first: an audience watching the film—an image of cinema itself.

The title has also been referred to in distinct ways: *The Waterer Watered* or *The Sprinkler Sprinkled* or *The Tables Turned on the Gardener*. This act of differing translation points to the subjective relationship each of us has to language, either textual, visual, or sonic. All artists are inspired by and learn from others, and this program seeks to “water the flowers,” so to speak, opening a space for collective watching through the artist's eyes. At a time when so many of our moving images are viewed from a computer or handheld device, and our selections are channeled algorithmically according to our narrow interests, this program provides the opportunity to see films that are “lost.” Not films lost in the sense of Méliès' work, but films that are potentially masked by the flood of daily data. *Watering the Flowers* pursues inspiration through the juxtaposition of the unusual, the banned, the overlooked, the old, the new, the personal, the counter-historical, the experimental, and the popular.

## The SubBassProtoTon

Johannes Goebel

INSTALLATION

First invented in 1986 and recently reconstructed on the EMPAC mezzanine, the SubBassProtoTon is a walk-in cubical organ pipe that allows visitors to physically experience frequencies that are too low for audible perception and to interactively explore sound when it reaches the range of hearing. The exhibit is free and open to the public during normal daytime hours (9-5 Mon-Fri; 10-4 Sat).

The SubBassProtoTon (literally, “below-low-first-tone”) was first constructed by EMPAC's Director Johannes Goebel for a large outdoor art event in Germany, and then traveled Europe as part of a sound exhibition for children and students.

The instrument consists of a wooden box large enough to comfortably accommodate two to three people. When inside, participants can manipulate a sliding wooden wedge that opens and closes a window at the front of the box. Air is generated by a motorized organ blower outside the box and is channeled towards the wedge where different sounds are created depending on how far the wedge is opened or closed. This oscillating air pressure results in a sonic frequency that moves from the audible human range to below what can be heard, yet can be physically felt.

The instrument allows visitors to explore some fundamental principles of sound while actually being immersed in the box itself. Anyone who interacts with the ProtoTon, regardless of age and musical or scientific aptitude, can come to understand the basic dynamic of sound behind instruments as diverse as the organ, flute, or ocarina, and enjoy the gentle massage that comes from standing inside these instruments' vibrations.



PHOTO BY E. BAUMGARTNER



PHOTO BY E. BAUMGARTNER

## 108 Troubles

Rob Hamilton

MUSIC / SOUND, INSTALLATION

This two-week installation is presented in advance of a performance on September 2 at 7:30 PM

In Spring 2016, EMPAC completed construction on a 496-channel wave-field audio system, one of the most extensive in the world. Consisting of very small speaker heads oriented very close together, the system produces a 3D audio environment by localizing the source of individual sounds with an extreme level of precision. As of yet unexplored, this array will give electronic composers access to a new dimension of space and immersion in their work.

For the wave field array's inaugural performance, Rensselaer Professor Rob Hamilton will create a running installation August 22–September 2, and performance on September 2, to explore and demonstrate advanced concepts of spatialized sound. Using a Disklavier piano, Hamilton will transform digitally recorded notes and distribute them across each of the independently controlled speakers in the system. Audiences are encouraged to physically explore the resulting environment much like a giant sonic hologram.

**Dr. Rob Hamilton**, a composer, performer, researcher and software designer, explores the cognitive implications of the spaces between interactive game environments, network topographies, and procedurally-generated sound and music. Dr. Hamilton joined the Department of Arts at Rensselaer as an assistant professor of Music and Media in 2015.

CURATOR: ARGEO ASCANI

THU / SEP 01, 7:00 PM / \$6

## Patricia L Boyd and Anne Boyer

FILM / VIDEO

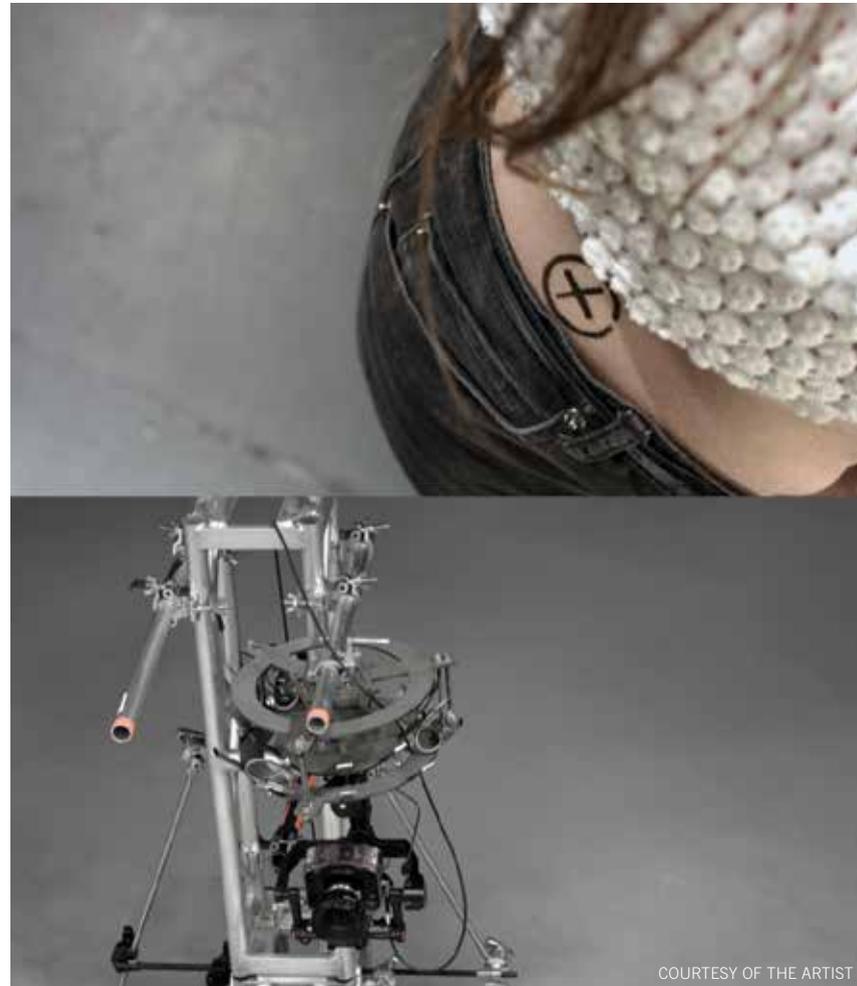
“Sensation is the enemy of quantification. There is no machine, yet, to which a nervous system can submit to transform into a sufficiently descriptive measurement.”

— ANNE BOYER

“Data’s Work is Never Done,”  
*Guernica* (March 13, 2015)

San Francisco-based artist **Patricia L Boyd** presents a new video work, commissioned by EMPAC. The project is grounded in Boyd’s research into what she calls “the protocol of production-as-exhaustion,” which acknowledges the debt (of time, vitality, and labor) that must be paid to capitalism by every living body, as well as the internal economics of self-preservation that a body must undertake to honor this debt. In light of such demands, Boyd’s work depicts an “unproductive” body within a structure of “wasted” time.

The shoot, which took place over five days last spring, used a system of four moving cameras in the EMPAC Theater—two bird’s-eye views moving up and down on vertical axes, and two horizontal tracking shots—to surround and relentlessly document the space in which performer Nour Mobarak took up an extended and repetitive series of gestures. Within this matrix of cameras—running in constant motion according to pre-programmed commands—the system inevitably documents itself, each camera puncturing the frame of the others and capturing the static lighting rigs and technical equipment used on-set. Mobarak’s body, like all the objects represented, is passed by again and again and thereby can never become a fixed subject of the film since the system is not programmed to privilege her presence any more than the adjacent objects. Her performance then plays with its own attitude of indifference.



COURTESY OF THE ARTIST

As a counterpoint to the screening, Boyd has commissioned a new piece of writing from poet **Anne Boyer**, which will be read in person at the event. The text will form part of Boyer’s ongoing *On Care* series, a “meditation on the politics of care in the age of precarity,” previous installments of which influenced Boyd in the making of her work.

**CURATOR:** VICTORIA BROOKS

WED / SEP 07, 7:30 PM / \$18, \$13, RPI STUDENTS \$6

## Three Cases of Amnesia

Jonah Bokaer

DANCE, PERFORMANCE



PHOTO BY ERIC BOUDET

Dancer, choreographer, and media artist Jonah Bokaer will combine three of his iconic solos—*False Start*, *Charade*, and *Nudedescendance*—in a 60-minute performance titled *Three Cases for Amnesia*. Rarely performed in the United States, the program showcases Bokaer’s pioneering work with choreographed, computer-generated animations.

Where does a movement begin? Where does it end? What, and who, does it leave behind? Bokaer uses a digital avatar to compose body movements that he might not discover working with a physical person, and he then transposes that choreography onto his own body for live performance. Over the course of the performance, Bokaer and his animated double dance together, the uncanny precision of each movement building upon the last. The result is an intimate portrait of a man and the various media he comes in contact with—not just a computer, its software and projections, but also a chair, a ladder, an apple, and clothing. Bokaer navigates these objects with a personal movement style that goes beyond any specific technique and dialogues with themes of play, memory, ephemerality, and disappearance.

**Jonah Bokaer** is an American choreographer and media artist known for addressing the human body in relation to contemporary technologies. Recruited to the Merce Cunningham company at the unprecedented age of 18, Bokaer is a John Simon Guggenheim Memorial Fellow in Choreography, a United States Artists Fellow in Dance (Ford Foundation), and a Bessie award-winner. In addition to his own work, he has also choreographed for Robert Wilson and danced for such choreographers as John Jasperse, Deborah Hay, and Tino Seghal.

**CURATOR:** ASHLEY FERRO-MURRAY

THU / SEP 22, 7:30 PM / \$18, \$13, RPI STUDENTS \$6

## Mabel Kwan

*Trois Hommages* by Georg Friedrich Haas

MUSIC / SOUND

Performing on two pianos simultaneously, Mabel Kwan takes on *Trois Hommages*, the virtuosic opus of contemporary composer Georg Friedrich Haas. Haas dedicated the work to three of the 20th century’s most influential composers—György Ligeti, Josef Matthias Hauer, and Steve Reich—and each of the piece’s three movements are played in their respective homage. While one of the pianos is tuned in a conventional manner, the second is detuned by a quarter-tone, creating 176 different pitches for the performer. Unfolding over an hour, this rarely performed composition requires incredible mental focus and physical stamina on the part of the player. This performance is part of a residence in which Kwan will record *Trois Hommages* for future release.

Chicago-based pianist **Mabel Kwan** has been praised by the *Chicago Classical Review* for “stunning virtuosity, musicality and resourcefulness that was almost as enjoyable to watch as to hear.” No stranger to contemporary music, she is pianist for the esteemed Ensemble Dal Niente as well as the trio Pesedjet. She last performed at EMPAC in 2015 for *Pianoply*, handling work by Evan Johnson, Eliza Brown, Rebecca Saunders, and Gerardo Gandini.

Austrian composer **Georg Friedrich Haas** is known and respected internationally as a highly sensitive and imaginative researcher into the inner world of sound. His music synthesizes the Austrian tradition of grand orchestral statement with forward-looking interests in harmonic color and microtonal tuning that stem from both French spectralism and a strand of American experimentalism. Since 2013 Haas has been the MacDowell Professor of Music at Columbia University.

**CURATOR:** ARGEO ASCANI



PHOTO BY E. BAUMGARTNER

THU / SEP 29, 7:00 PM / \$12, \$10, RPI STUDENTS \$6

## One can make out the surface only by placing any dark-colored object on the ground

Hannah Rickards

FILM / VIDEO, PERFORMANCE

*One can make out the surface only by placing any dark-colored object on the ground* is a performance that uses navigational techniques to choreograph the interaction of a moving camera with two performers.

The title refers to how one can travel in polar whiteout conditions by placing an object on the ground and continuing to place the object in front of you as you move forward. By this successive act, a pattern is formed, which can be viewed as a visual score for performance. Inspired by the graphic scores of Morton Feldman that explore musical composition as spatial terrain, artist **Hannah Rickards** approaches the media infrastructure of EMPAC's Studio 1 in a similar fashion. A cable-suspended camera is maneuvered throughout the space in relation to the performers, capturing wide aerial shots as well as close-up detail of their gestures.



PHOTO BY MICK BELLO

CURATOR: VICTORIA BROOKS

This performance has been developed specifically for the production environment of Studio 1 and will be the only time this work is performed live. Following the artist's residency, *One can make out the surface...* will tour solely as a video installation.

THU / OCT 06, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

## Lapalux

MUSIC / SOUND



PHOTO BY MARIELLE TEPPER

Considered "one of the finest producers of the moment," London-based artist **Lapalux** (AKA Stuart Howard) is a rising star of electronic music. Mixing R&B, IDM, and a penchant for sci-fi with woozy, glitched-out beats, his early work caught the ear of LA mastermind Flying Lotus, whose forward-listening hip-hop label, Brainfeeder, has subsequently released Lapalux's first two records.

Last year's *Lustmore* was inspired by the experience of hypnogogia, the transitional state of consciousness between wakefulness and sleep, with each track aspiring to create a liminal world populated by enigmatic characters and cinematic plotlines. Taking movie soundtracks and visual ideas as inspiration, Lapalux creates dance music for both the body and the imagination. For this performance, he will explore a new audio-visual experience.

CURATOR: ARGEO ASCANI

THU / OCT 13, 7:00 PM / \$6

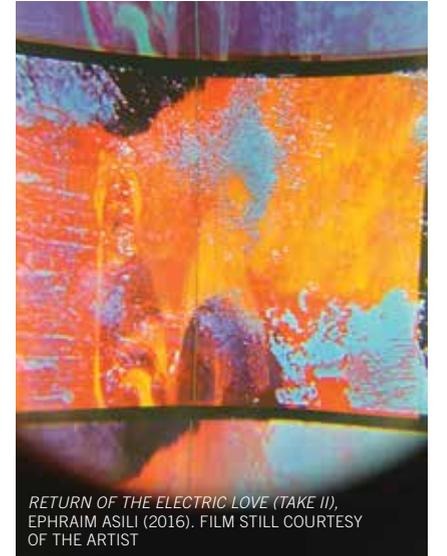
## Return of the Electric Love (Take II)

Ephraim Asili

FILM SERIES: WATERING THE FLOWERS / FILM / VIDEO, TALK

Hudson-based artist **Ephraim Asili** will screen and discuss his recent film and other films that are influential to his work. *Return of the Electric Love (Take II)* is an optically printed 35mm film made from found footage of Kung Fu movies.

The sequel to a film Asili had recently completed, which was immediately lost in transit from the film lab, *Return of the Electric Love (Take II)* reuses this same archive of footage as its source material. His technique of re-photographing short gestural sequences from the original films adds washes of color to the action. A riot of fast-paced images and their fractured, synchronized soundtracks, the film moves from repetitive Kung Fu gestures—flying kicks and spins—to abstract blocks of color, each frame saturated red, pink, green, and blue in quick succession. In the making of this film, the projector light picked out the time-worn scratches, dust, and water damage etched upon the surface of the celluloid. Asili then photographed these marks using the optical printer and exposed new frames. At times these imperfections dance across the screen, as much a part of the image as the bodies of the martial artists.



RETURN OF THE ELECTRIC LOVE (TAKE II), EPHRAIM ASILI (2016). FILM STILL COURTESY OF THE ARTIST

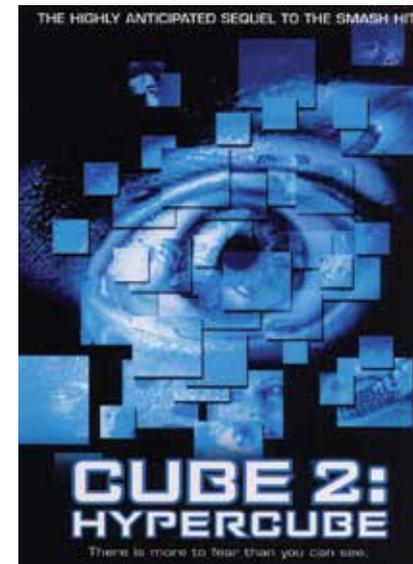
CURATOR: VICTORIA BROOKS

THU / OCT 27, 7:00 PM / \$6

## Hypercube

Charles Atlas

FILM SERIES: WATERING THE FLOWERS / FILM / VIDEO, TALK



CUBE 2: HYPERCUBE (2002), ANDRZEJ SEKULA.

Artist **Charles Atlas** introduces a program of films that were influential in the development of his work-in-progress 3D video and performance, *Tesseract*, which will be premiered at EMPAC in January 2017 in collaboration with choreographers Rashaun Mitchell and Silas Riener. *Cube<sup>2</sup>: Hypercube* by Andrzej Sekula will be shown along with accompanying shorts.

*Cube<sup>2</sup>: Hypercube*, is a 2002 science fiction feature by Andrzej Sekula that was filmed almost exclusively within the constrained space of a metal-framed "cube" of diffused light. Reliant on active camera work that renders identical rooms with variable timescales, gravity shifts, folding spaces, and deadly CG effects, the film portrays a group of increasingly disoriented protagonists as they attempt to puzzle their way out of a quantum maze. Circling Steadicam work and close-up shots alternate with split-screens and camera rotations to render claustrophobic parallel realities.

Atlas' *Tesseract* is a six-chapter work of science fiction, shot in digital 3D, which traverses a series of hybrid and imagined worlds. Often filmed with a mobile camera that pierces into the dancers' choreography, the images reach out from the theatrical and cinematic realm and into otherworldly dimensions beyond the screen. Shifting back and forth between the stage and screen, the accompanying performance combines Mitchell and Riener's choreography with Atlas' live video via a series of active cameras on stage.

CURATOR: VICTORIA BROOKS

SAT / OCT 29, 8:00 PM / \$18, \$13, RPI STUDENTS \$6



PHOTO BY KATE ABLUTZ, INSTITUTE FOR ADVANCE STUDY

## Vijay Iyer and Craig Taborn

MUSIC / SOUND

Two of the most progressive voices in American jazz piano join forces for a performance that blurs the line between composition and improvisation. Vijay Iyer and Craig Taborn have each risen to prominence within the jazz scene by expanding the boundaries of the genre and establishing a highly personalized approach to improvisation. Together, the two will draw on an evolving sketchbook of compositional ideas, developed through earlier iterations of the project, to continue a musical conversation that defies the notion of completion.

**Vijay Iyer** was born in Albany, NY and has become “one of the most interesting and vital young pianists in jazz today,” according to Pitchfork. A Grammy-nominated recording artist on the ECM label, Iyer has a PhD in physics and undertook pioneering scholarship on the “embodied cognition” of musical performance. Interested in what happens to a listener “from the shoulders down,” Iyer approaches jazz from this level of direct vibrational experience. As a leader and sideman, he’s collaborated with artists as diverse as Roscoe Mitchell, Dave Douglas, Amiri Baraka, Das Racist, and most recently Wadada Leo Smith.

Detroit native **Craig Taborn** is one of the most sought-after sidemen and sessioners working today, having recorded more than 100 albums with artists such as Evan Parker, Tim Berne, and Steve Coleman, and toured with the likes of Dave Holland, Bill Frisell, Ches Smith, and Paul Motian. Known for his work on electric piano and organ as well as acoustic piano, he has topped critics’ and readers’ polls in jazz publications such as *Downbeat* and *JazzTimes*. In addition to recording with his own ensembles for ECM and Tzadik, Taborn regularly performs solo.

CURATOR: ARGEO ASCANI

For this Saturday evening performance, Evelyn’s Cafe at EMPAC will be offering a special three-course dinner package. For \$50, you will receive an appetizer, entree, and dessert, as well as a glass of wine, along with your ticket to the show. Please reserve your place at the table by calling the EMPAC box office at **518-276-3921**.

FRI / NOV 04, 9:00 PM / \$18, \$13, RPI STUDENTS \$6

## Jlin + Qrion

MUSIC / SOUND

While their personal geographies and artistic methods place them worlds apart, Jlin and Qrion each create dance music perfectly suited to the contemporary moment, when regional flavors and the tension between sampled material and self-composed sounds are finding common other-worldly ground.

**Jlin** is one of the most prominent female electronic producers of the current generation. She grew up in Gary, Indiana, and made her first tracks while working at a steel mill. Drawing on the legacy of RP Boo and DJ Rashad, she has advanced the Chicago-oriented style of footwork into dark and creative new dimensions. Though her earlier work relied on sampling—often from horror movies—she now composes her dense, frenetic tracks from all original source material. Her 2015 debut record *Dark Energy* was named the year’s best by a number of publications, including *The Wire*.

Hailing from Sapporo, the snowy capital of Japan’s northernmost island, **Qrion** released her first two EPs while still attending high school. Internet acclaim eventually led to her label’s servers being overloaded during the free release of 2014’s *sink*, a download-only mini album. Later that year, a high-profile collaboration with producer Ryan Hemsworth exposed Qrion’s music to a global audience.

CURATOR: ARGEO ASCANI

THU / NOV 10, 7:00 PM / \$6



RETURN OF THE ELECTRIC LOVE, TAKE II (2016), EPHRAIM ASILI



JLIN, COURTESY OF THE ARTIST



QRION, PHOTO BY JULIA WANG

## The Unreliable Narrator Martine Syms

FILM SERIES: WATERING THE FLOWERS / FILM / VIDEO

Los Angeles-based artist **Martine Syms** is in residence at EMPAC to develop a new feature-length film project using a 360-degree camera rig. For this event, Syms will introduce several recent videos, alongside a discussion of moving images that have been influential to her work. An artist, performer, and designer, Syms also founded the imprint Dominica Publishing, which publishes artists books exploring blackness as a topic, reference, marker, and audience in visual culture. Her book *Implication and Distinctions: Format, Content and Context in Contemporary Race Film* considers performances of blackness in mainstream cinema from 1990 to the present. Other work includes *The Mundane Afrofuturist Manifesto*, which calls for the culture of the African diaspora to focus its energy on Earth rather than toward transcendence in the cosmos.

CURATOR: VICTORIA BROOKS

THU / DEC 01, 7:00 PM / FREE

## Magic Electronics

Laure Prouvost

TALK, FILM / VIDEO

“The smell of a squashed tomato on the floor can bring about a whole chain of memories. Even if you don’t smell the tomato in my film, you see the smell, your memory will trigger it. I like it when people say, ‘oh, your films stink.’ I like bringing in another sensation with only pixels...”

— LAURE PROUVOST,  
“How to Keep up with the Past,” interview with  
Laura Herman in *Metropolis*, April 21, 2014.



PHOTO BY MASAHIRO HANDA

*Magic Electronics* is a 2014 work by French artist Laure Prouvost, in which she installed moving lights and synched audio into a gallery in order to animate and narrate her exhibition of objects. In doing so, she transformed the static exhibition into a stage. *Magic Electronics* is exemplary of an approach that slips between formats (video, sculpture, installation) and registers (speech, image, object, light), deliberately mistranslating and misunderstanding as it goes.

*Magic Electronics* will figure as the center of an evening-long conversation between Prouvost and EMPAC curator Victoria Brooks during which the pair will screen and discuss a selection of Prouvost’s work, taking the audience on a journey from the pre-recorded and situated to the live and one-off. Prouvost is in residence at EMPAC to develop a new performance, which will be premiered alongside her solo exhibition at Walker Art Center in 2017–18.

**Laure Prouvost** (based in Antwerp, Belgium) is known for her films and installations, characterized by richly layered stories, translation, and surreal moments. Engaged in an ongoing conversation with the history of art and literature, Prouvost often makes use of humor and the fantastical to explore the boundaries between fiction and reality, unhinging commonplace and expected connections between language, image, and perception. In 2013 she was the recipient of the Turner Prize, the United Kingdom’s most publicized award in contemporary art.

**CURATOR:** VICTORIA BROOKS



PHOTO BY DOMINICA ERIKSON

FRI / DEC 09, 8:00 PM / \$18, \$13, RPI STUDENTS \$6

## Ipsa Dixit

Kate Soper

MUSIC / SOUND

*Ipsa dixit* /*IP-sub DIK-sit*: noun (Latin).  
Literally “he, himself, said it.”

An unproven yet dogmatic statement, which the speaker expects the listener to accept as valid without proof beyond the speaker’s assumed expertise.

*Ipsa dixit*:  
“she, herself, said it . . .”

*Ipsa Dixit* is an evening-length work of theatrical chamber music by American composer Kate Soper. Exploring the intersection of music, language, and meaning, the piece blends elements of monodrama, Greek theater, and screwball comedy to skewer the treachery of language and the questionable authenticity of artistic expression. Each of the piece’s six movements draw on texts by thinkers such as Aristotle, Plato, Freud, Wittgenstein, Jenny Holtzer, and Lydia Davis, delivering ideas from the linguistic disciplines

of poetics, rhetoric, and metaphysics through extended vocal techniques and blistering ensemble virtuosity. Developed in pieces since 2010, Soper’s EMPAC residency will culminate in the first performance of the work’s entire cycle, featuring percussionist Ian Antonio, violinist Josh Modney, and flutist Erin Lesser.

**Kate Soper** is a composer and vocalist whose work is notable for its engagement with rhetoric and theatricality. Trained in piano and extended vocal techniques, her compositional style has been called “exquisitely quirky.” As the managing director of the NYC-based new music ensemble Wet Ink, she regularly performs as a soprano on new works by emerging composers. She is a recent recipient of Guggenheim and Radcliffe fellowships, and is currently on the faculty of Smith College in Northampton, Massachusetts.

**CURATOR:** ARGEO ASCANI

## ARTIST-IN-RESIDENCE PROGRAM

Artist residencies are the heart of the curatorial program at EMPAC and figure into the overarching programming vision of the attending curator. Residencies often provide space, resources, and expertise unavailable elsewhere.

A Two Dogs Company Mark Changizi  
Maryanne Amacher Phyllis Chen  
Laurie Anderson Luciano Chessa  
Anti VJ Nora Chipaumire  
Architeuthis Walks on Land Vicky Chow  
Argento Chamber Ensemble Deville Cohen

### CHARLES ATLAS, RASHAUN MITCHELL, AND SILAS RIENER (DEC 13–18)

Filmmaker Charles Atlas and dancer/choreographers Rashaun Mitchell and Silas Riener are in residence to finish their multi-year project combining a group of dancers, live cameras, and 3D projection. The performance will premiere at EMPAC in January 2017.

Tarek Atoui Petra Cortright  
Sam Auinger Keiko Courdy  
Miguel Azguime Crew  
BalletLab Steve Cuiffo  
Rosa Barba **OLIVIA DE PRATO** (SEP 02–04)  
Sophie Barret-Kahn Violinist Olivia De Prato is in residence in the Concert Hall to record, mix, edit, and master new solo works by composers Reiko Futing, Taylor Brook, Ned Rothenberg, Samson Young, Tyshawn Sorey, and Missy Mazzoli.

Michael Bell-Smith Rob Dietz  
Orit Ben-Shitrit Johanna Domke  
Manuella Blackburn Annie Dorsen  
Per Bloland DD Dorvillier  
Yvon Bonefant Toni Dove  
Celeste Boursier-Mougenot E-TEAM  
boychild Shannon Ebner  
Wally Cardona ECCE

### PATRICIA L BOYD (AUG 24–SEP 01)

Artist Patricia L Boyd is in residence to complete the post-production work on her EMPAC-produced moving-image project. The film will be premiered alongside a commissioned text by poet Anne Boyer on September 1.

Marites Carino Peter Edwards  
Garcia Caroline Ella Fiskum Danz  
Yanira Castro Ensemble Signal  
Chameckilerner Mark Fell

Joshua Fineberg Ant Hampton  
Lauren Davis Fisher Hand2Mouth  
Peter Flaherty Tim Hecker  
Fluid hug hug Robert Henke  
Flux Quartet Kurt Hentschläger  
Barbara Foulkes International Contemporary  
Nuria Fragoso Ensemble  
Alain Franco Jack Quartet

David Brynjar Franzson Lars Jan  
Sabisha Friedberg Japanther  
Ben Frost France Jobin  
Ellie Ga Sophie Kahn  
Mariah Garnett Jaroslaw Kapuscinski  
Stavros Gasparatos Maria Kefirova  
Colin Gee Mary Reid Kelley

Dana Gingras Amirtha Kidambi  
Jacqueline Kiyomi Gordon Marianne M. Kim  
Michael Gordon Volkmar Klein  
Brent Green Garth Knox  
Konic Thtr Konic Thtr  
Kota Yamazaki  
Germaine Kruij  
Thom Kubli

### MABEL KWAN

(JULY 25–29, SEP 19–22)

Mabel Kwan is in residence in the Concert Hall to record, edit, mix, and master Georg Friedrich Haas' *Trois Hommages*, a composition for two pianos played by one pianist. She will perform the piece on September 22.

Sam Green Jennifer Lacey  
Sean Griffin Aaron Landsman  
Gordon Hall Jörg Laue  
Rebecca Halls Simon Lee  
Laurel Halo Ralph Lemon

### ROB HAMILTON (AUG 15–SEP 02)

Rensselaer Arts Department Professor Rob Hamilton is developing a multichannel electronic installation and performance for EMPAC's wave field synthesis array—a newly constructed system of 496 independently controlled speakers in Studio 1. The installation will be open during the week leading up to the Sept. 2 performance.

## ARTIST-IN-RESIDENCE PROGRAM

Longleash Graham Parker  
Francisco Lopez Lisa Parra  
Robert AA Lowe Belaga Patrick  
Lucky Dragons Isabelle Pauwels  
Trey Lyford Peter Evans Quintet  
Mads Lynnerup Jean-Francois Peyret  
Guy Maddin Phantom Limb  
Sara Magenheimer Pharmakon  
Anthony Marcellini Robert Gerard Pietrusko  
Marie Brassard Poor Dog Group  
Kay Matschullat  
Jennifer + Kevin

### LAURE PROUVOST (NOV 28–DEC. 9)

Artist Laure Prouvost is in residence to experiment with performance technologies for a new work using light, objects, and music in Studio 1. The project will be premiered alongside her solo exhibition at Walker Art Center in 2017-18.

McCoy Adam Putnam  
Miguel Melgares Radiohole  
Miguel Angel Melgares Judy Radul  
Martian Messier Random Dance  
Marlene Millar Sabrina Ratte  
Miro Dance Theater Lucy Raven  
Rashaun Mitchell Will Rawls

### HANNAH RICKARDS (SEP 12–30)

Artist Hannah Rickards is working in Studio 1 with actors Ted Schmitz and Catriona James to rehearse *One can make out the surface only by placing any dark-colored object on the ground*, a new performance and moving-image work that uses navigational techniques to choreograph the interaction of a cable-suspended moving camera with the two performers.

Ryan + Trevor Oakes  
Boru O'Brien O'Connell  
Bruce Odland  
Freya Olafson  
Oneohtrix Point Never  
OpenEnded Group  
Elixabeth Orr  
Ed Osborn  
Silke Otto-Knapp  
Karthik Pandian  
Dimitris Papaioannou  
Rodrigo Pardo

Silas Riener Philip Szporer  
Mariel Roberts Talea Ensemble  
Ben Rubin Daniel Teige

### ANDREW SCHNEIDER (OCT 18–31)

Performer, writer, and interactive electronics artist Andrew Schneider is in residence in Studio 1 with sound collaborator Bobby McElver and performer Kristine Haruna Lee to develop and rehearse *Unified Field Theory*, a new production that features lighting, projection mapping, and 3D sound spatialization. The performance will be premiered in Fall 2017.

Michael Schumacher Temporary Distortion  
Susan Sgorbati Per Tengstrand  
Duncan Sheik The Light Surgeons  
Yegor Shevtsov The Wooster Group  
Shantala Shivalingappa Jennifer Tipton  
Jill Sigman Wu Tsang  
Mark So Hans Tutschku  
Geoff Sobelle Suzanne Vega  
Frederic Sofiyana Ben Vida

### KATE SOPER (DEC 2–9)

Composer/vocalist Kate Soper is in residence in the Theater to develop the staging for *Ipsa Dixit*, her new evening-length work of theatrical chamber music, which will premiere here on Dec. 9.

Cally Spooner Erika Vogt  
Jan St Werner Flora Weigmann  
Peter Stammer Cathy Weis  
Francis Farewell Starlite Jennifer West  
Eve Sussman Wet Ink

### MARTINE SYMS (NOV 7–18)

Artist Martine Syms is in residence in the Theater to develop scenarios for a new feature-length work to be filmed using a 360-degree camera rig.

Kyle Wilamowski  
Nate Wooley  
Workspace Unlimited  
Eric Wubbels  
Jeremy Xido  
Yarn/Wire  
Wojtek Ziemilski  
Andros Zins-Browne

# EMPAC

The Curtis R. Priem Experimental Media and Performing Arts Center (EMPAC) at Rensselaer Polytechnic Institute 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. EMPAC is an icon of the New Polytechnic, a new paradigm for cross-disciplinary research and learning at Rensselaer, the nation's oldest technological research university.

## FUNDING

EMPAC 2016–17 presentations, residencies, and commissions are supported by Rensselaer Polytechnic Institute, The Aaron Copland Fund For Music, The Amphion Foundation, 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](http://empac.rpi.edu) or call us at **518.276.3921**.

## EVELYN'S CAFE

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

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

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



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## STUDENT OPPORTUNITIES AT EMPAC

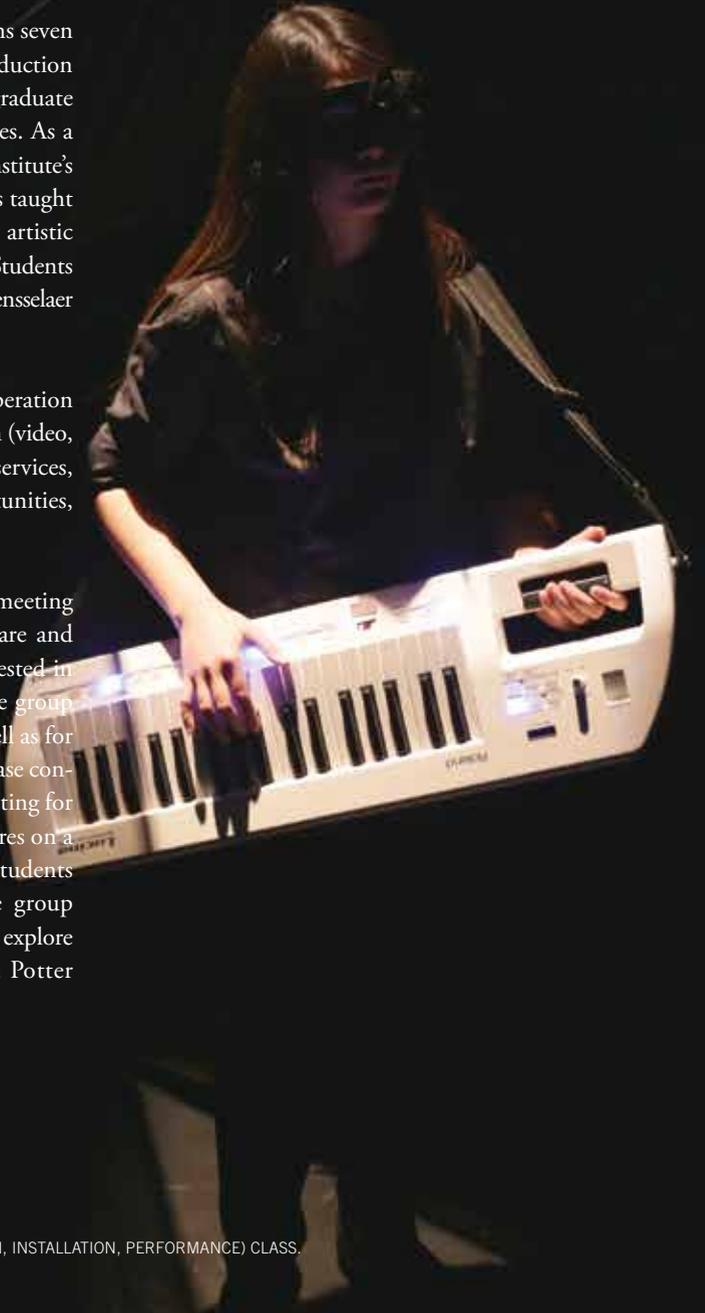
From student work to research and performance opportunities, extracurricular clubs to special events, EMPAC offers a range of ways for Rensselaer students to be involved.

All EMPAC-curated events are open to Rensselaer students at the price of \$6 and free admission is available to classes that integrate the programming into their curricula. Tickets for non-Rensselaer students are available at the discounted rate of \$13. Starting this fall, the EMPAC ⊕ student program will make attendance free upon enrollment and offer new ways of exploring EMPAC productions.

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

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

Outside of events, productions, and classes, EMPAC is a meeting place for student groups. The People Using Live Software and Electronics (PULSE) group is a forum for students interested in experimenting with live audio and video technology. The group performs every fall at the freshmen mixer MashUp!, as well as for their spring dance party PULSE Live! To get involved, please contact Eric Ameres at [ameree@rpi.edu](mailto:ameree@rpi.edu). The Physical Computing for Art and Design (PCAD) group also meets with Eric Ameres on a weekly basis. The EMPAC Unpacked club is a forum for students to meet and discuss EMPAC arts programming. The group meets with artists, curators, and the EMPAC tech teams to explore the ideas behind EMPAC productions. Contact Josh Potter ([pottej2@rpi.edu](mailto:pottej2@rpi.edu)) to get involved.



STUDENT PERFORMS DURING SEMESTER FINALE OF THE PIP (PRODUCTION, INSTALLATION, PERFORMANCE) CLASS.



WU TSANG AND BOYCHILD PERFORM IN THE EMPAC THEATER, SPRING 2016.  
PHOTO BY KRIS QUA



BATTLE TRANCE PERFORMS IN THE EMPAC CONCERT HALL, SPRING 2016.  
PHOTO BY E. BAUMGARTNER

## STAFF

- Geoff Abbas** / Director for Stage Technologies
- Eric Ameres** / Senior Research Engineer
- Argeo Ascani** / Curator, Music
- Eileen Baumgartner** / Graphic Designer
- David Bebb** / Senior Network Administrator
- Peter Bellamy** / Senior Systems Administrator
- 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
- David DeLaRosa** / Desktop Support Analyst
- Zhenelle Falk** / Artist Services Administrator
- Ashley Ferro-Murray** / Associate Curator, Theater & Dance
- Kimberly Gardner** / Manager, Administrative Operations
- Johannes Goebel** / Director
- Ian Hamelin** / Project Manager
- Ryan Jenkins** / Senior Event Technician
- Shannon Johnson** / Design Director
- 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** / Senior Business Administrator
- Avery Stempel** / Front of House Manager
- Kim Strosahl** / Production Coordinator
- Jeffrey Svatek** / Audio Engineer
- Dan Swalec** / Master Electrician
- Todd Vos** / Lead Audio Engineer
- Michael Wells** / Production Technician



MABEL KWAN, RECORDING RESIDENCY, EMPAC CONCERT HALL. PHOTO BY E. BAUMGARTNER

# EMPAC

THE CURTIS R. PRIEM EXPERIMENTAL MEDIA  
AND PERFORMING ARTS CENTER

ON THE CORNER OF 8<sup>TH</sup> STREET  
AND CONGRESS / TROY NY

EMPAC.RPI.EDU / 518.276.3921

## THIS FALL: WAVE FIELD SYNTHESIS

Until recently, the acoustic concept of “wave field synthesis” existed only as a mathematical formula. Researchers knew that it was theoretically possible to create a “holophonic” 3D sound environment, but very few had attempted to build a system of loudspeakers capable of handling the task. This spring, the EMPAC audio team cleared a couple key engineering hurdles to complete construction on our very own array. Featuring 496 very small, independently controllable speakers, this is one of the most precise sound systems of its type in the world and will be a major part of the EMPAC music/sound program going forward.

For an electronic composer, wave field synthesis unlocks a whole new aesthetic dimension for exploration and expression. All of what we do at EMPAC can be thought of as “time-based,” in the sense that these projects only exist in the duration of time that the audience experiences the performance (unlike static gallery art). This is especially easy to understand with music. But when a composer has the ability to place a particular sound in a particular corner of a room, or move a sound around the body of an audience member, music can become a highly spatial, immersive phenomenon, almost like architecture.

This fall, Rensselaer professor Rob Hamilton will have the honor of taking this system for its first test drive. Working in Goodman—Studio 1, he’ll develop a performance and immersive installation by first recording sounds on a computer-controlled player piano and then distributing those sounds across the wave field system’s 496 channels. *108 Troubles* will be free and open to experience between August 22 and September 2.

But this is just a taste of what’s to come. Through our artist-in-residence program, an international cadre of electronic composers has been invited to develop new work for the system, much of which will premiere in the coming seasons. At the same time, this audio system can be used for the refined development of computer-human interfaces, like those currently being researched by the Cognitive and Immersive Systems Laboratory (CISL @ EMPAC). It’s projects like these that make EMPAC an exceptional point of convergence between developments in art, science, research, and engineering—and exemplary of the New Polytechnic, a new paradigm for cross-disciplinary research and research at Rensselaer.