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Pete Wargo, Manager of Information Systems
Emily Zimmerman, Curatorial Assistant

CATHY WEIS

FRI+SAT FEBRUARY 6+7, 2009::8PM

THE CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER



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www.empac.rpi.edu
518.276.3921

PROGRAM INFO

The Sea Around Us or A Muse, Me Pisces

By: Cathy Weis in collaboration with performer

Performed by: Scott Heron with Cathy Weis

Sound Design by: Hahn Rowe

Foley by: Steve Hamilton

Video by: Steve Hamilton

Lighting Design by: Emily Stork

Costume Design by: Kelly Horrigan

Puppet by: Scott Heron

The Bottom Fell Out of the Tub

By: Cathy Weis in collaboration with performer

Performed by: Jennifer Monson

Understudy: Ashley Byler

Lighting Design by: Emily Stork

Electric Haiku: Calm as Custard

Premiered in 2005 at Dance Theater Workshop

By: Cathy Weis in collaboration with performers

Sound Design and Foley performed live by: Steve Hamilton

Lighting Design by: Emily Stork

Costume Design by: Kelly Horrigan

Haiku 1

Performed by: Scott Heron

Haiku 2

Performed by: Cathy Weis

Haiku 3

Performed by: Scott Heron

Haiku 4

Performed by: Cathy Weis and Jennifer Monson

COMPANY

Cathy Weis, Director

Sarah Richison, Stage Manger and Project Manager

Ashley Byler, Production Manager and Understudy

Kevin Lovelady, Production Manager

Scott Heron, Performer and Puppet Builder

Jennifer Monson, Performer

Emily Stork, Lighting Designer

Kelly Horrigan, Costume Designer

Steve Hamilton, Sound, Foley and Video Designer

Hahn Rowe, Sound Designer

Seth Erickson, Media Consultant

Janet Stapleton, Project Administrator

BIOS

As a teenager, **CATHY WEIS** performed as a soloist with the Louisville Ballet. She went on to study dance at Bennington College, dance as a member of a touring bluegrass band and was a featured tap dancer with a group of San Francisco street musicians. She later turned from dance to other artistic pursuits--stained glass, video. Moving to NYC in 1983, she began video documentation of dance and performance artists in the "downtown" milieu, and captured rare performances of countless influential artists. Over 13 years, Weis produced a unique archival record of performances from an eclectic and proscribed period in the history of NYC art-making. In 1994, Cathy Weis began presenting her signature blend of live performance and video with what Tobi Tobias has called, her "ingenuous homemade aesthetic that allows room for both funk and fairy tale". Elizabeth Zimmer writes that Cathy Weis is "a pioneer at fusing dance and video" and has "become one of the most innovative dance and video artists we've got." Cathy Weis received a Guggenheim Fellowship in 2002. She lives and works in NYC.

SARAH RICHISON, MFA Sarah Lawrence, is a performer/choreographer/ stage manager/babysitter representing Arkansas in NYC. Her latest work *Hero Projects 1-4*, features the talents of fellow Weis-cracks, Ashley Byler and Kevin Lovelady, and was noted as the second-quirkiest work at Dance Carousel in Austin, Texas. Her next project will be shown in-progress in June in NYC. More to come. Keep an eye out.

BIOS

ASHLEY BYLER, MFA Sarah Lawrence, has presented her presentations at Dance Theater Workshop, The Harlem Gatehouse, Dance New Amsterdam and with AUNTS in Brooklyn. The NY Times reported she turned “wry intelligence” into “sloppy humor.” She also lends her talents to Sara Rudner, Sarah Richison, Young at Arts and Eliza Frost Childhood Center. She'll present her new presentations this April through Movement Research at the Judson Church.

KEVIN LOVELADY comes from the Mojave Desert, Santa Cruz, Los Angeles and Brooklyn. He's working with video and dance and has had recent work presented at Redcat LA, the Flea Theater NY, Aunts Dance NY, and the Austin Fringe festival. He's currently collaborating with Sara Richison on dance shorts, composer Wil Smith on music/videos, Elizabeth Ward and Caitlin Kirby as the 'Daughters of the Unchaperoned Daughter', and Jane Parrott and Elizabeth Ward on a dance movie called 'Amazona Mona'. He's very happy to be at EMPAC with Cathy Weis.
See: highandamazing.com

SCOTT HERON has been involved with Cathy Weis Projects for a dozen years. He lives in New Orleans. More information is available at: scottheron.org.

JENNIFER MONSON is an experimental choreographer and performer whose work studies human interaction within the phenomena around us such as bird migration, aquifers, urban wilderness and air and water sheds. She is the artistic director of iLAND- Interdisciplinary Laboratory for Art Nature and Dance. In 2008 Monson was hired by the University of Illinois, Urbana Champaign as part of an initiative to bring environmental issues to the forefront of the university community and beyond. Monson is thrilled to be working with Cathy again.

EMILY STORK, lighting designer, is an interdisciplinary artist whose creations for dance, opera, puppetry, and performance art have been seen worldwide, including festivals in Italy, France, Scotland, and Israel. In the summer of 2003, she was the resident lighting designer for the Festival dei Due Mondi in Spoleto, Italy where she had the pleasure of working with Maestro Gian Carlo Menotti on Wagner's *Lohengrin*. Emily has also worked with Split Britches, Diamanda Galas, John Kelly, Doug Elkins, Kyle DeCamp and puppetry artist Janie Geiser. Emily holds a Master's of Fine Arts degree from the University of Massachusetts Amherst and is currently the Lighting Director and The Juilliard School.

KELLY HORRIGAN is a fashion designer, leathersmith, costume designer, graphic artist, hair stylist and a Professor at Pratt Institute's fashion department. She approaches every challenge with innovation, style and passion. Her work has been featured in the pages of The Fader, Velvetpark Magazine, The New York Times, and Ourchart.com. In 2007 Kelly won the House of Diehl's New York Style Wars competition. Visit her at www.kellyhorrigan.com

STEVE HAMILTON has worked in New York City for 18 years as an editor and sound designer for many Independent Filmmakers including, Hal Hartley, Ang Lee, Michael Almereyda and Rea Tajiri. In 1995 he provided the sound for Matthew Barney's first Cremaster film and since then has collaborated extensively within the art world with Barney, Pierre Huyghe, and Burt Barr, and on the stage with Cathy Weis, and theater director Travis Preston among others. His own sound and video installations have been displayed at the New Museum in NYC, Queens Museum of Art, Triangle Project Space in San Antonio, The Swiss Institute, and at the Geneva Biennale.

HAHN ROWE is a composer, producer, and multi-instrumentalist who has worked/performed with people such as Hugo Largo, David Byrne, Antony and the Johnsons, Hassan Hakmoun, Glenn Branca, Moby, Swans, Foetus, and R.E.M., among many others.

His long-standing collaboration with Brussels/Berlin based choreographer Meg Stuart (Damaged Goods) has resulted in the creation of 6 major evening length dance/theater works. He has also created scores for choreographers Benoit Lachambre, Louise Lecavalier, and John Jasperse among others.

Hahn Rowe is currently active as a composer for film and television, creating scores for films such as *Clean, Shaven* by Lodge Kerrigan, *Spring Forward* by Tom Gilroy, and *Married in America* by Michael Apted.

SETH ERICKSON is a video technician, archivist, and web programmer. He lives in New York City.

SPECIAL THANKS

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ABOUT EMPAC

The Experimental Media and Performing Arts Center (EMPAC) is a place and a program where the arts, technology and science will challenge and transform each other. Founded by Rensselaer Polytechnic Institute, EMPAC draws strength from being part of a great research university. It offers artists, visiting scholars, researchers, engineers, designers, and audiences opportunities that are available nowhere else under one roof, providing unsurpassed facilities for creative exploration as well as for research in fields ranging from visualization to immersive environments to large-scale interactive simulations. EMPAC operates nationally and internationally, attracting creators from around the world, and sending new artworks and innovative ideas onto the global stage.

EMPAC's new 220,000 square-foot building—the Curtis R. Priem Experimental Media and Performing Arts Center—designed by the renowned British firm Grimshaw, is both a signature work of architecture and a unique facility that combines many specialized venues under one roof, including a 1,200-seat concert hall; 400-seat theater; two black-box studio spaces; and artist and researcher work spaces.

