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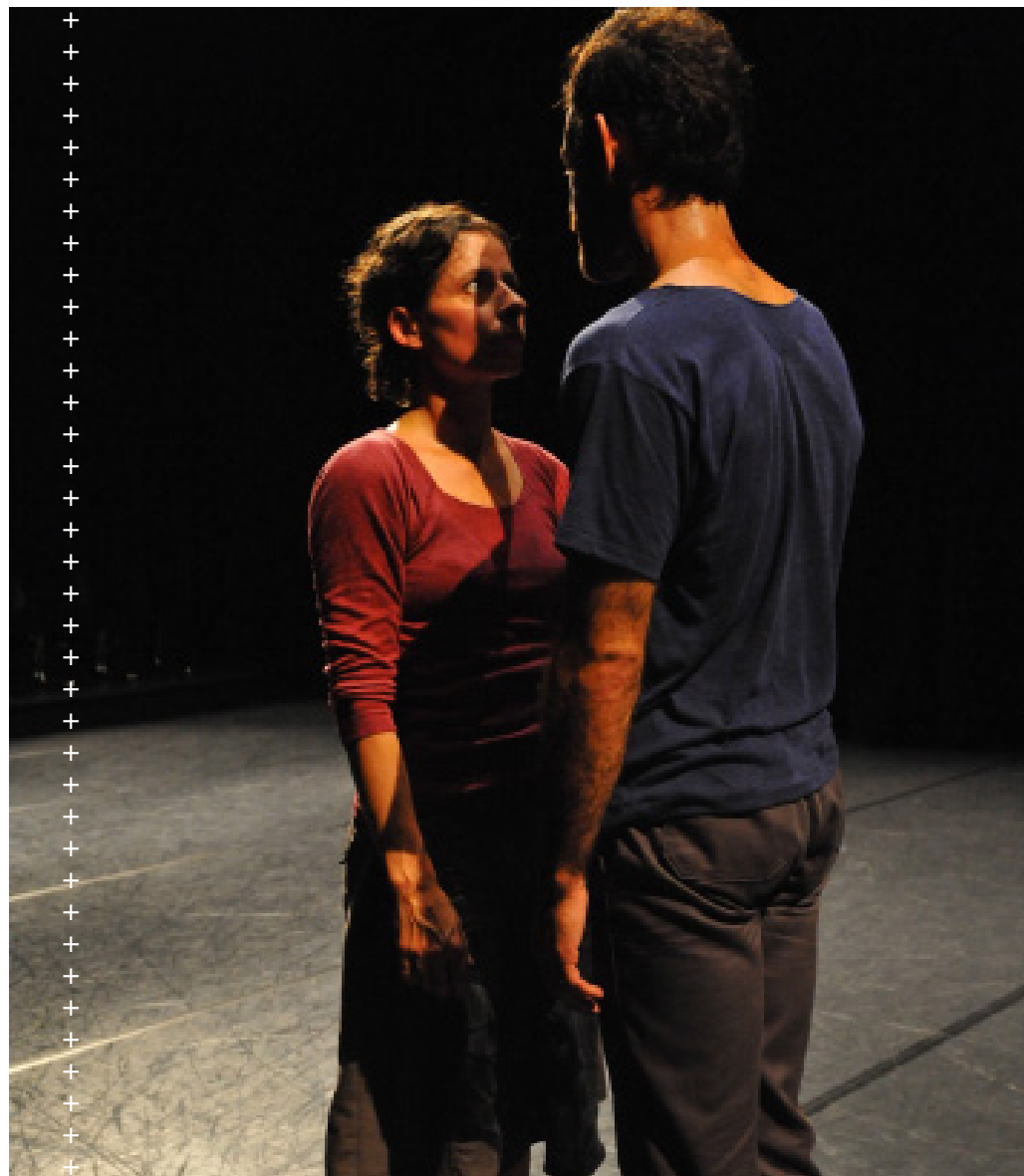
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Wally Cardona + Rahel Vonmoos
A Light Conversation
Friday+Saturday, September 17+18, 2010 | 8 PM

CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER

Wally Cardona+Rahel Vonmoos *A Light Conversation*

50 minutes

A dialogue in movement between two artists, Wally Cardona and Rahel Vonmoos, *A Light Conversation* reflects on life being lived: choice, commitment, pleasure, sacrifice, boredom, aesthetics vs. ethics, the uncertainty of the future, and love—first love, erotic love, marital love, mature love, and friendship. The dancers inhabit a shifting environment of darkness and light, making sense of the ongoing change that is life, and the audience, seated on three sides of the stage, shares this intimate landscape.

Choreographers & Performers: Wally Cardona & Rahel Vonmoos

Lighting Design: Roderick Murray

Sound Score: Wally Cardona (utilizing *In Our Time* with Melvyn Bragg, Café Tacuba, Shoji Hano, and Jefferson Airplane)

Production Manager: Carrie Wood

A Light Conversation premiered at Joyce SoHo, New York City, on September 30, 2008, with support provided by the Executive Director Discretionary Fund of The Joyce Theater Foundation. A co-production of WCV, Inc. and Tanzhaus Zurich, additional support for *A Light Conversation* is provided by the National Endowment for the Arts, Bossak/Heilbron Charitable Foundation, *space exchange*, a working residency at The Performing Arts Section of London Metropolitan University, the New York State Council on the Arts and public funds from the New York City Department of Cultural Affairs.

Bios

Wally Cardona was a competitive gymnast and clarinetist before beginning to dance at age 19. Brought up in California and New Mexico, he moved to New York City in 1986 to study dance at The Juilliard School (B.F.A.). In the summer of 1987, invited by Benjamin Harkarvy, he attended the Ballet Project at Jacob's Pillow, met choreographer Ralph Lemon and danced with his company until 1995. During this time, Cardona's first work, *Solo Alone/Add One* (1992), premiered at the Festival International de Danse a Cannes; his next work, *Made In Voyage* (1995), was performed in eight countries; and an invitation by French choreographer Hervé Robbe/Le Marietta Secret led to the creation of a *double purpose/a double emploi*. Recent works include *Everywhere* (2005)—a work where all action is shaped around, and by, 300 objects, with Phil Kline (composer) and the string quartet Ethel; *Site* (2007)—a work for wood, paper, tape and The Capital H.S. Band of Helena, MT; *Really Real* (2009)—a “people piece” for 100 individuals, dancers and non-dancers; and *A Light Conversation* (2008)—a collaboration with Rahel Vonmoos. He is currently performing *Intervention* (2010–11)—a solo that is constantly re-made through intimate encounters between Cardona and a local specialized expert; creating a new work for Stephen Talasnik's outdoor sculpture, *Stream: A Folded Drawing*, at Storm King Art Center; collaborating with Paris-based choreographer

Jennifer Lacey on a new dance made of continual discourse, internal criticism and performance-based process; and teaching Performance/Phenomenon: Theory and Philosophy into Physical Practice at The New School and creative process at The Juilliard School. The recipient of a 2006 Guggenheim Fellowship and a New York Dance and Performance ("Bessie") Award for the creation of *Everywhere*, he resides in Brooklyn, NY.

Rahel Vonmoos is Swiss/British. Her choreographic work has been performed in the UK, Switzerland, France, Poland, Italy, America and South America. She is in the process of creating a new piece called *shall I sit here*. Rahel has participated in several collaborative projects with company Pool (Zurich) and Trisha Bauman (Paris) and has worked, among others, with choreographers Charles Linehan, Philippe Gehmacher, Philippe Saire, Rosemary Butcher, Iztok Kovac (film on improvisation) and Ricochet Dance Productions. Since 2002, Rahel has collaborated with video artist Ruth Schlaepfer (Switzerland), creating video/dance installations performed in art galleries in Zurich and Milan. Her education began in Chur (Matura) and continued at Ballettberufsschule in Zürich and London Contemporary Dance School (one year) in London. For 7 years she intensively studied Aikido at Ikeda Dojo (Zurich) and in 1998 certified as a Body-Mind Centering (BMC) practitioner with Bonnie Bainbridge Cohen in USA. Vonmoos was a recipient of a Kulturpreis, achievement in arts award, from the Canton of Graubünden (CH); a Werkjahresbeitrag, a prize of the city of Zürich; and was in residence at the Cité Internationale des Arts, Paris (GSMBGA Graubünden). She teaches dance, improvisation and BMC for Independent Dance, Greenwich Dance Agency and different companies in the UK and Europe. A mother of two, Vonmoos lives in London.

Roderick Murray has been designing the lighting for Wally Cardona's work since 2001, including Morph: *Live Remix* (2002), *Him, There, Them* (2004), *Everywhere* (2005), *Elsewhere* (2006), *Nowaday* (2006), *Site* (2007), *A Light Conversation* (2008) and *Really Real* (2009). He received a 2001 "Bessie" award for his work on Mr. Cardona's *Trance Territory*. Mr. Murray's designs have also been seen nationally and internationally since 1992 at Brooklyn Academy of Music's Next Wave Festival, Sadler's Wells, both the Biennale de la Danse in Lyon and in Cannes, the Joyce Theater in New York, Dance Theatre Workshop, Danspace Project and many other fantastic and weird venues. He has been fortunate enough to collaborate with some wonderful and provocative choreographers and artists including Kimberly Bartosik, Benjamin Millepied, Ralph Lemon, Yanira Castro, Luca Veggetti, American Ballet Theater, Paul Simon, Ballet de Grand Théâtre de Genève, Sekou Sundiata, Andonis Fiondakias, Paradigm Dance, Dusan Tynek, Scotty Heron, Papatian, Hot Mouth, Donna Uchizono, Ricochet Dance Productions, Risa Jaroslow and Dancers, Bill Young and Dancers, Kriota Willburg, among many others. He has also worked for many different dance companies as production manager and/or stage manager, including Lucinda Childs Dance Company, Sean Curran, John Jasperse, Neil Greenberg, Twyla Tharp, the Harkness Dance Festival at the 92nd Street Y and others. Prior to dedicating himself full time to design, he performed for 9 years with the award winning Circus Amok.

Wally Cardona Quartet/WCV, Inc

www.wcvismorphing.org

WCV, Inc.'s primary goal is to introduce new forms and ways of seeing, thinking, and experiencing to audiences, through a commitment to experimentation that crosses artistic disciplines.

Since its inception in 1997, WCV, Inc. has built strong and recurring relationships in the dance and presenting communities both at home and abroad, being presented in New York City sixteen times and touring both nationally and internationally throughout Europe, South America and Asia. One of company's main projects, Wally Cardona Quartet, officially debuted at the Joyce Theater's Altogether Different in 1998 and was presented there again in 2000. Nationally, the Quartet has been presented five times by Danspace Project, four times by Dance Theater Workshop, three times by Portland Institute for Contemporary Art (OR), twice by Sushi Performance, the International Festival of Arts & Ideas, Helena Presents/The Myrna Loy Center and Jacob's Pillow Dance Festival.

In 2005, the company made their Brooklyn Academy of Music Next Wave Festival debut. Cardona created *Everywhere*, receiving a 2006 New York Dance and Performance ("Bessie") Award for the evening-length work with original music by composer Phil Kline. In 2009, the company returned to BAM with *Really Real*, an 80-minute work featuring a cast of 90 movers and singers. It marked Cardona's fourth collaboration with Kline, tenth with lighting designer Roderick Murray, and first with the GRAMMY Award-winning Brooklyn Youth Chorus.

Other artists who have created original scores for the company include German composers Joachim Kuhn and Walter Quintus, Rhys Chatham, Ronald Lawrence, drummer Jonathan Kane, and French composer of environmental soundscapes, Cecile Le Prado. Musicians have ranged from youth choirs to Ethel string quartet to a line of ten snare drummers to the pianist Koji Atwood and the Capital H.S. Band of Helena, Montana. Other collaborators include video artist Maya Ciarrocchi, architect Douglas Fanning of DYAD Studio, and Swiss/British choreographer Rahel Vonmoos.

The company's diverse approach to new forms of collaboration and invention is reflected in:

REALLY REAL (2009) A work that unites the life and thoughts of philosopher Sören Kierkegaard with 7 dancers, 35 non-dancers ranging from age 11 to 55, Phil Kline's intimate acoustic score performed by a youth chorus (created on the Brooklyn Youth Chorus) and three pop songs, all on a bare stage. "Forget what John Donne said. According to *Really Real*, every man is an island, and it's alright." –Financial Times

A LIGHT CONVERSATION (2008) An international dialogue between two mature artists—Rahel Vonmoos (UK) and Cardona (USA)—the duet is performed to a BBC radio interview and takes place within an intimate 20x32 foot space with viewers placed on three sides. "Where does one dancer begin and the other end? In the arresting *Light Conversation* the truth is that they don't" –The New York Times

SITE (2007) With original music by Phil Kline performed live by the Capital High School Band of Helena MT, the work is made for five dancers, eighteen mdf boards, construction

paper and tape. "Cardona's choice of prop materials is so simple, and yet so backhandedly radical!" –Culturevulture

EVERYWHERE (2005) The necessity to shape the action around the object (and vice-versa) is increased, as 300 precariously balanced black columns are placed and moved throughout the entire stage space. The space is further shaped by Phil Kline's sound score which ranges from three sporadically played independent tracks played in and outside of the theater, the string quartet Ethel, and a taped twelve-part playback on 50 boomboxes hung throughout the theater, creating a surround-sound symphony. "An opus of beguiling and decidedly uncomfortable beauty." –NY Arts Magazine

HIM, THERE, THEM (2004) Seven snare drummers combined with a solo pianist playing the music of Johannes Brahms and an electronic sound score by Cardona, in a stage setting consisting of eight cubes, two rectangles of synthetic grass and two strips of white panels traveling up the walls of the theater. "Geometrical drama on a stark and striking set...artfully intellectualized conception." –The New York Times

MORPH: LIVE REMIX (2002) A multi-collaborative installation/performance made to be seen from multiple vantage points, danced within a three-arena set design created by architect Douglas Fanning of DYAD Studio and constructed for four dancers, one DJ, one VJ (Video Jockey), and one lighting designer, all mixing live in performance. "Cardona explores the ways movement can change, and be changed by, spatial perceptions in his dreaming, beautiful Morph: Live Remix." –The New York Times

Support for the creation and dissemination of the company's work has been received from National Dance Project, a program of the New England Foundation for the Arts; National Endowment for the Arts; the New York City Department of Cultural Affairs; New York State Council on the Arts; The O'Donnell-Green Music and Dance Foundation; American Music Center; Meet The Composer; Surdna Foundation; Bossak/Heilbron Charitable Foundation; Brooklyn Arts Council; The New York State Music Fund; The MAP Fund; US Artists International; BUILD—a program of the New York Foundation for the Arts; Altria Group, Inc.; The Jerome Foundation; Arts International—The Exploration Fund; and The Fund for U.S. Artists at International Festivals and Exhibitions.

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Upcoming Events



October 1–3, 2010

A festival of new work in performance, visual arts, sound, and media.

With over 15 premieres spanning theater, 24-channel sound, contemporary dance, video, and a barn-raising; exchanges with artists, curators, and creative engineers; and a dynamic archive of the artistic process, this three day festival highlights EMPAC's focus on creation via commissions and residencies.

See website for ticketing + schedule information
Festival passes and tickets on sale now!

filament.empac.rpi.edu



EMPAC invites you to stick around after the show for some delicious selections from the Epicurean's imaginative French-inspired menu at Evelyn's Café!