

SOMETHING SIMILAR



SCREENING

GRAVITY WAS EVERYWHERE BACK THEN

Brent Green

Celebrate the DVD/Blu-ray release of Brent Green's *Gravity Was Everywhere Back Then* with a screening of this EMPAC production.

SEPTEMBER 27 7:30PM

A LITTLE BIT DIFFERENT



PERFORMANCE

CENTRAL INTELLIGENCE AGENCY

Wojtek Ziemilski

Issues of identity and memory are explored through choreography, historical documents, and intimate storytelling.

NOVEMBER 23 7PM

EMPAC

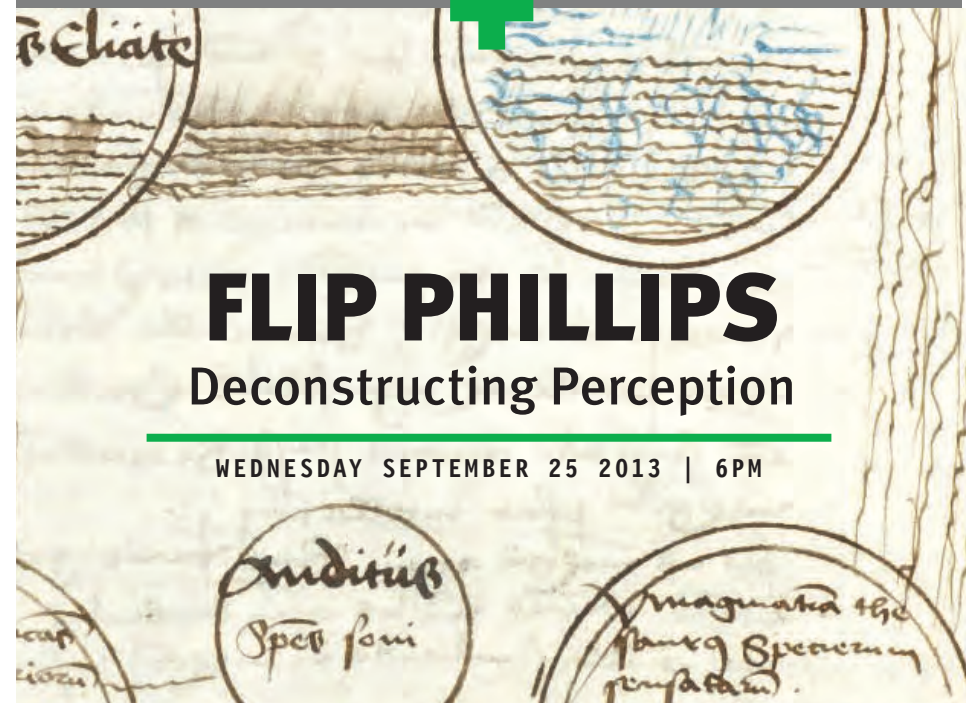
 Rensselaer



EWA BORYSIEWICZ

How a Sausage Dog Works

TUESDAY SEPTEMBER 24 2013 | 6PM



FLIP PHILLIPS

Deconstructing Perception

WEDNESDAY SEPTEMBER 25 2013 | 6PM

EMPAC

 Rensselaer

TALK

IN OTHER WORDS

EWA BORYSIEWICZ

How a Sausage Dog Works

TUESDAY SEPTEMBER 24 2013 | 6PM

Curator Ewcia Borysiewicz discusses the work of Polish avant-garde filmmaker Julian Józef Antoniszczak (1941-1987). Antoniszczak created animated films by scratching images directly onto the film, and his work is commonly associated with naïve, trashy fables and harmless humoresque. Borysiewicz screens Antoniszczak's animations and unpacks a hidden and carefully considered political dimension in the filmmaker's cameraless workshop. The aim of the workshop was to stimulate the creativity of viewers subjugated to oppressive social and political conditions imposed by the Polish communist state. This talk is presented in conjunction with Julien Maire's lecture-performance, Open Core, taking place on September 20.

Antoniszczak's experimental approach to technologies for producing visual images echoes the work of Julien Maire, who similarly disassembles image-making machines to create new methods for moving images. The talk will present Borysiewicz's research into the archive of Julian Józef Antoniszczak, and was inspired by the work and ideas of Mikhail Bakhtin and his reflections on the subversive aspects of humour and the carnivalesque.

TALK

IN OTHER WORDS

FLIP PHILLIPS

Deconstructing Perception

WEDNESDAY SEPTEMBER 25 2013 | 6PM

In this lecture, Skidmore College professor of psychology and neuroscience Flip Phillips tackles a series of questions about the nature of human perception: are the senses related, and how do they interact? What sort of “information” do we need to perceive our world? Can that information be decomposed into simpler, atomic parts? Does it need to be in order to be understood?

This lecture is commissioned in conjunction with Julien Maire’s lecture-performance, *Open Core*, presented at EMPAC on September 20. Maire dissects a projector, and Phillips takes apart human visual perception and its relationship to technologies for image production.

BIOS

Ewcia Borysiewicz studied art history at the University of Warsaw (her MA thesis was on Julian Józef Antoniszczak's non-camera animation). She was a member of the curatorial team for *Side by Side: Poland—Germany. A 1000 Years of Art and History* (2011), and co-curated the exhibition *A Few Practical Ways to Prolong One's Life* (Zachęta National Gallery of Art, Warsaw, 2013) revolving around Antoniszczak's ideas about the distribution of knowledge. Most recently, Borysiewicz authored *Rausz kinetyczny* (2013), a book exploring the political and emancipatory aspect of Antoniszczak's artistic practice. She currently works at the Adam Mickiewicz Institute in Warsaw, Poland, as a curator of visual arts.

Flip Phillips is a professor of psychology and neuroscience at Skidmore College. At one point or another in his life, he has been a computer programmer, a medical imaging researcher, a cyclist/rower/cross-country skier, a professional musician, and an animation scientist at Pixar Animation Studios. His academic credentials come via Ohio State University and he has taught, lectured, and done research at various institutions all over the world. At Skidmore, he teaches and researches perception and action, and visual and haptic three-dimensional shape.

STAFF

Johannes Goebel / Director

Geoff Abbas / Director for Stage Technologies

Eric Ameres / Senior Research Engineer

S. Argeo Ascani / Associate 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

Ash Bulayev / Curator, Dance + Theater

Michele Cassaro / Guest Services Coordinator

John Cook / Box Office Manager

David DeLaRosa / Production Technician

Zhenelle Falk / Artist Services Coordinator

William Fritz / Master Carpenter

Kimberly Gardner / Manager, Administrative Operations

Laura Gypson / Production Administrative Coordinator

Ian Hamelin / Project Manager

Ryan Jenkins / Event Technician

Shannon Johnson / Design Director

Pamela Keenan / Production Technician

CathyJo Kile / Business Manager

Carl Lewandowski / Production Technician

Eric Chi-Yeh Lin / Lead Stage Technician

Stephen McLaughlin / Event Technician

Candice Sherman / Business Coordinator

Avery Stempel / Front of House Manager

Jeffrey Svatek / Audio Engineer

Dan Swalec / Master Electrician

Todd Vos / Lead Audio Engineer

Pete Wargo / Manager, Information Systems

Michael Wells / Production Technician

Emily Zimmerman / Assistant Curator



COVER IMAGES

TOP: PROPERTY OF DANUTA, MALWINA AND SABINA ANTONISZCZAK

BOTTOM: *DE CORPORE ET ANIMA*, RYLANDS MEDIEVAL COLLECTION, 1497. DIAGRAM ILLUSTRATING

THE RELATIONSHIP BETWEEN UNDERSTANDING, MEMORY, IMAGINATION AND THE FIVE SENSES.

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