

SOMETHING SIMILAR



PERFORMANCE

MARK FELL

Sound waveforms invade in this multichannel, real-time sound synthesis, light installation, and performance.

NOVEMBER 9 7:30PM

A LITTLE BIT DIFFERENT



TALK

THE ANGOLA PROJECT

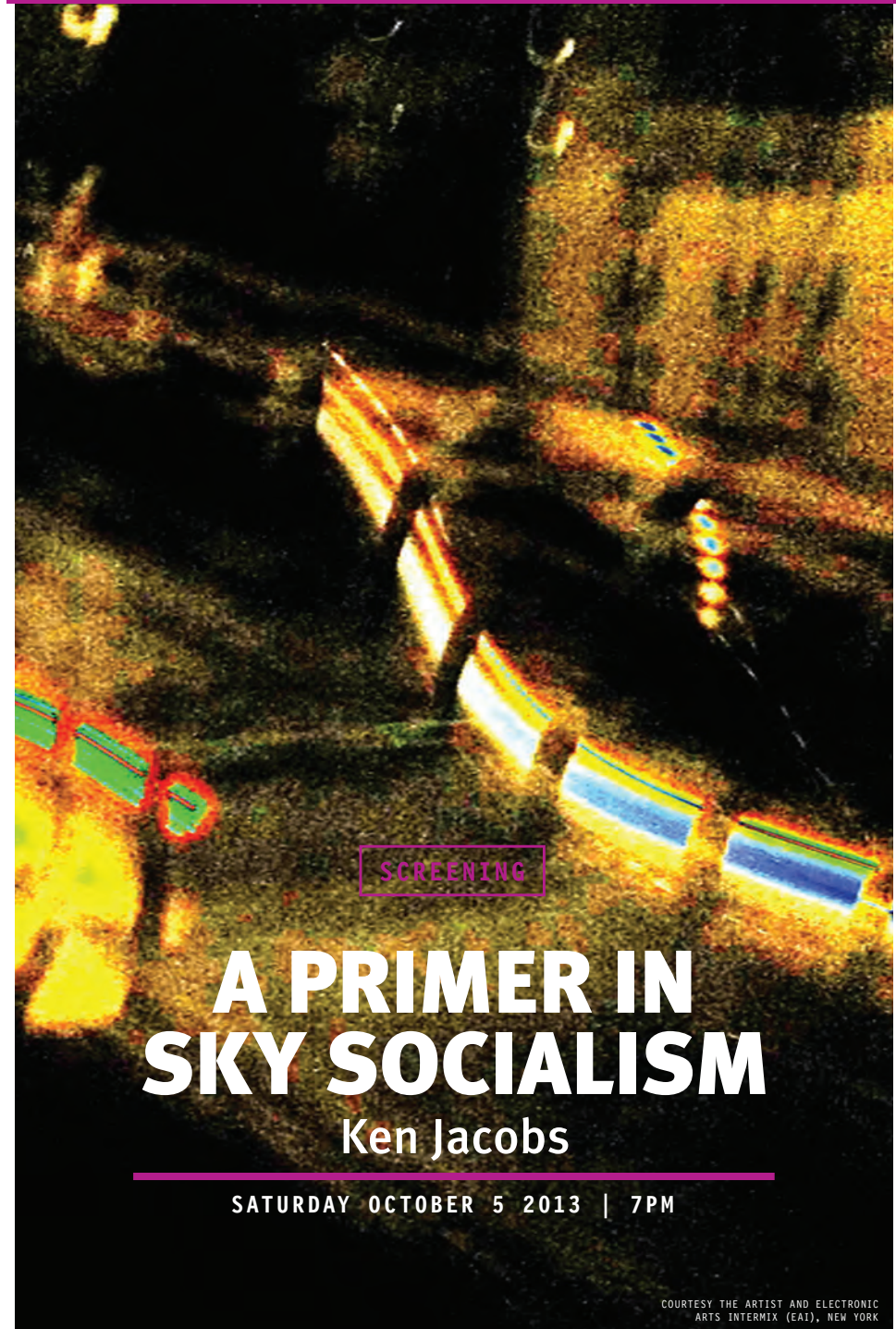
Jeremy Xido / CABULA6

The roots of 19th century travel lectures are used to chronicle a personal journey to finance a film and confront the truths of mortality.

OCTOBER 19 4PM

EMPAC

 Rensselaer



SCREENING

A PRIMER IN SKY SOCIALISM

Ken Jacobs

SATURDAY OCTOBER 5 2013 | 7PM

COURTESY THE ARTIST AND ELECTRONIC
ARTS INTERMIX (EAI), NEW YORK

SCREENING

A PRIMER IN SKY SOCIALISM

Ken Jacobs

SATURDAY OCTOBER 5 2013 | 7PM

Each New Year's Eve we return for the fireworks display visible from atop the bridge. It's a young, friendly and sober crowd with many languages spoken. Cold nights, Flo brings hot cider. We've done this since the early Sixties, when we lived in one of the industrial buildings alongside the bridge.

(John) Roebling was a philosopher, poet and socialist as well as master builder. The bridge was a gesture designed to lift us both physically and spiritually. People spoke of it as a cathedral of the sky.

His son Washington fought slavery, then with wife Emily completed the bridge after his father's passing. The bridge, thoroughfare of the air and open to all, anticipated socialism.

In the middle-Sixties I made THE SKY SOCIALIST, a long film on 8mm Kodachrome as a tribute to Roebling. Flo does her wishing there, at its height, for our kids, ourselves, for all of us.

—Ken Jacobs, 2013

DESCRIPTION

Inspired by the story of the Roebling family, *A Primer in Sky Socialism* is a joyful, digital 3D mediation on the iconic Brooklyn Bridge. Returning again to the subject of his 1964 film *The Sky Socialist*, to Jacobs “The bridge embodies the Roebblings’ wishes for America, their blessing, nothing less.” Washington Roebling (1837-1926) graduated from RPI in 1857 and became chief engineer of the Brooklyn Bridge following his father’s death in 1869. Developing new building techniques, he designed the pneumatic caissons that became the foundations for the two towers where a construction accident forced him off-site due to decompression sickness. Remaining the chief engineer, he advised from afar, while his wife Emily Warren Roebling continued to manage the bridge’s complex construction.

Premiered at the Museum of Modern Art in May 2013, *A Primer in Sky Socialism* continues avant-garde film pioneer Ken Jacobs’ exploration into 3D filmmaking, renewing his fascination with the histories and technologies of the moving image, a theme that has preoccupied his work for over 50 years. Shot on the Brooklyn Bridge with a view of the fireworks, this long-form film privileges the experiential over narrative drive. Using quick edits and effects to focus on the expressive and aesthetic experience of cinematic form, Jacobs uses digital 3D processing to delve into the human perception of depth in a dizzyingly brightly colored night-time perspective of a bustling New York City.

Ken Jacobs was born in Brooklyn in 1933 and lives and works in New York City. A pioneer of the American film avant-garde of the 1960s and '70s, Jacobs is a central figure in post-war experimental cinema. From his first films of the late 1950s to his recent experiments with digital video, his investigations and innovations have influenced countless artists. He has received numerous awards, including the Maya Deren Award and a John Simon Guggenheim Fellowship, as well as grants from the National Endowment for the Arts, the Rockefeller Foundation, and the New York State Council on the Arts. In 1969, with the help of Larry Gottheim and Gottheim's students (one of whom was J. Hoberman, current senior film critic for the *Village Voice*), Jacobs began the Cinema Department at SUNY Binghamton and taught there until 2002. His films, videos, and performances have been received at such international venues as the Berlin Film Festival, the London Film Festival; the Hong Kong Film Festival; the New York Film Festival; the American Museum of the Moving Image, Astoria, New York; the Whitney Museum of American Art, New York; and The Museum of Modern Art, New York. He was a featured filmmaker at the International Film Festival Rotterdam in 2004.

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



EMPAC 2013-2014 presentations, residencies, and commissions are supported by grants from the National Endowment for the Arts, the National Dance Project of the New England Foundation for the Arts (with lead funding from the Doris Duke Charitable Foundation; additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, and the Boeing Company Charitable Trust), and the New York State Council for the Arts. Special thanks to the Jaffe Fund for Experimental Media and Performing Arts for support of artist commissions.