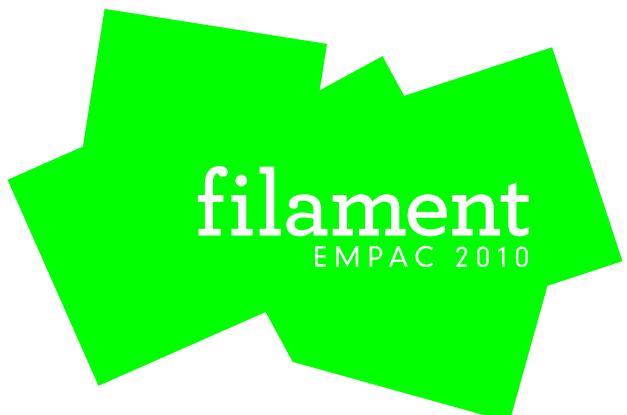


With over 15 premieres spanning theater, 24-channel sound, contemporary dance, video, and a barn raising; exchanges with artists, curators, and creative engineers; and a dynamic archive of the artistic process, this three-day festival highlights EMPAC's focus on creation via commissions and residencies.



OCTOBER 1-3, 2010

CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER  
RENSSELAER POLYTECHNIC INSTITUTE

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# Foreword

JOHANNES GOEBEL  
DIRECTOR

Welcome to Filament, the new biennial fall festival at EMPAC.

Two years ago, EMPAC presented new artistic creations, which were specifically commissioned and produced for the festival celebrating the opening of the building. Although the building had not yet been completed, the curatorial team at EMPAC had started years before to plan new works that would provide an idea of what was to be expected once the building was up and running.

Over the past two years, EMPAC has established itself as a center for new ideas, performances, and exhibitions. Artists, researchers, and engineers from across the United States and abroad, from Australia to France to Mexico and Canada, have come to develop their projects in the unique environment EMPAC offers.

EMPAC audiences are continually growing. The events presented consistently evoke reactions ranging from enthusiastic appreciation to raised eyebrows—exactly the mix necessary to ensure that experimental media and performing arts are living up to their challenges.

The curatorial team at EMPAC has been shaping the identity of our events, artistic productions, and residencies for nearly five years.

They envisioned this biennial festival from the start as a chance for our audiences to encounter in a personal way the artists that have come here to create new works. I would like to acknowledge the curators for realizing the vision for this action-packed weekend: Kathleen Forde (curator, time-based visual arts), Hélène Lesterlin (curator, dance/theater), Micah Silver (curator, music), and Emily Zimmerman (assistant curator).

This festival also has been made possible by the combined work of the many people on staff at EMPAC. Unfortunately, there are too many to mention here by name, but I would like to thank the technical, PR, project management, artist services, front of house, web, and design teams for all of their time, talent, and dedication.

Finally, I would like to thank Rensselaer for creating and supporting EMPAC—from the building to its technical infrastructure to the diverse and excellent team that makes it come alive. And I would specifically like to thank Amy and David Jaffe, who have generously supported EMPAC's vision by enabling the commission of new productions, supporting class projects and workshops, and housing visiting artists in EMPAC's campus residency building.

We hope you will immerse yourself in an exciting weekend of performances, exhibitions, and talks—meeting artists, exchanging thoughts with other visitors on what you've just experienced, or simply enjoying the atmosphere. I would like to thank you for visiting, and look forward to seeing you again.

Johannes Goebel  
Director

# Schedule of Events

## FRIDAY, OCTOBER 1

### FESTIVAL OPENING

- 5:30 PM Ribbon Cutting Ceremony-MTAA: *All Raise This Barn (East)*  
6:00 PM Opening Reception in Evelyn's Café

### INSTALLATIONS + EXHIBITION

- 6:00 PM-12 AM Yanira Castro: *Wilderness* (installation)  
Michael J. Schumacher: *Room Pieces Troy 2010*  
*Process Boxes*: EMPAC Residency Archive

- 6:30 PM Volkmar Klien: *Relative Realities* (first pendulum swing)  
9:00-11:00 PM Early Morning Opera: *ABACUS* (installation)

### PERFORMANCES

- 7:00 PM Early Morning Opera: *ABACUS* (performance + post-show talk)  
7:00 PM Klien + Tutschku: *Multi-channel Double Feature*  
8:00 PM Live Shorts: Program A  
8:00 PM Yanira Castro: *Wilderness* (performance)  
9:00 PM BalletLab: *Miracle*

## SATURDAY, OCTOBER 2

### INSTALLATIONS + EXHIBITION

- All Day Yanira Castro: *Wilderness* (installation)  
Michael J. Schumacher: *Room Pieces Troy 2010*  
*Process Boxes*: EMPAC Residency Archive  
Volkmar Klien: *Relative Realities*  
MTAA: *All Raise This Barn (East)*

- 11:00 AM-7 PM DANCE MOVIES Commission: MO-SO  
1:00-7:00 PM Early Morning Opera: *ABACUS* (installation)

### PERFORMANCES

- 1:00 PM Yanira Castro: *Wilderness* (performance)  
2:00 PM Live Shorts: Program B  
3:00 PM DANCE MOVIES Commission premieres + post-show panel  
4:00 PM Live Shorts: Program A

- 7:00 PM Live Shorts: Program C  
7:00 PM Yanira Castro: *Wilderness* (performance)  
8:00 PM BalletLab: *Miracle* + post-show talk  
9:00 PM Early Morning Opera: *ABACUS* (performance)  
9:00 PM Klien + Tutschku: *Multi-channel Double Feature*  
10:30 PM Klien + Tutschku: *Multi-channel Double Feature*

### TALKS

- 10:00 AM Studio Beta Talk  
11:00 AM Studio Beta Talk  
12:00 PM *Wilderness* Talk  
5:00 PM Studio Beta Talk

### RECEPTIONS

- 6:00 PM Alumni Cocktail Reception  
10:00 PM Party: *Revel* (with special guest DJs)

## SUNDAY, OCTOBER 3

### INSTALLATIONS + EXHIBITION

- All Day Yanira Castro: *Wilderness* (installation)  
Michael J. Schumacher: *Room Pieces Troy 2010*  
*Process Boxes*: EMPAC Residency Archive  
Volkmar Klien: *Relative Realities*  
MTAA: *All Raise This Barn (East)*

- 1:00-4:00 PM Early Morning Opera: *ABACUS* (installation)  
2:00-6:00 PM DANCE MOVIES Commission: MO-SO

### PERFORMANCES

- 12:00 PM Klien + Tutschku: *Multi-channel Double Feature*  
12:00 PM Live Shorts: Program C  
3:00 PM Live Shorts: Program B  
4:00 PM Maryanne Amacher: *The Star Room*

### TALKS

- 10:00 AM Studio Beta Talk      1:00 PM Meet the Artists: MTAA  
11:00 AM Studio Beta Talk      2:00 PM Walkthrough: *Room Pieces*

## FRIDAY OCTOBER 1

	LOBBY	MEZZANINE	EVELYN'S CAFÉ	CONCERT HALL	THEATER	STUDIO 1 / GOODMAN	STUDIO 2	OTHER
5 PM								Barn Ribbon Cutting 5:30 PM
6 PM	First Pendulum Swing 6:30 PM							
7 PM	Volkmar Klien <i>Relative Realities</i>	Process Boxes Residency Archive Exhibition	Opening Reception	Early Morning Opera <i>ABACUS</i> (performance) + post-show talk		Klien + Tutschku <i>Multi-channel Double Feature</i> + post-show talk		MTAA <i>All Raise This Barn</i> (East)
8 PM	Yanira Castro <i>Wilderness</i>						Live Shorts Program A	
9 PM	Volkmar Klien <i>Relative Realities</i>			Early Morning Opera <i>ABACUS</i> (installation)	BalletLab <i>Miracle</i>			
10 PM								

# SATURDAY OCTOBER 2

	LOBBY	MEZZANINE	EVELYN'S CAFÉ	CONCERT HALL	THEATER	STUDIO 1 / GOODMAN	STUDIO 2	OTHER
10 AM								Studio Beta Talk Johannes Goebel
11 AM	Volkmar Klien <i>Relative Realities</i>	Process Boxes Residency Archive Exhibition						Studio Beta Talk
12 PM	Wilderness Talk							
1 PM	Yanira Castro <i>Wilderness</i>							
2 PM	Volkmar Klien <i>Relative Realities</i>					DANCE MOVIES Commission MO-SO (installation)	Live Shorts Program B	MTAA <i>All Raise This Barn</i> (East)
3 PM								
4 PM	Volkmar Klien <i>Relative Realities</i>			Early Morning Opera <i>ABACUS</i> (installation)	DANCE MOVIES Commission		Live Shorts Program A	
5 PM					DANCE MOVIES Panel Discussion			Studio Beta Talk
6 PM		Alumni Cocktail Reception						
7 PM	Yanira Castro <i>Wilderness</i>					Live Shorts Program C		
8 PM	Volkmar Klien <i>Relative Realities</i>	Process Boxes Residency Archive Exhibition			BalletLab <i>Miracle</i> + post-show talk			
9 PM				Early Morning Opera <i>ABACUS</i>		Klien + Tutschku <i>Multi-channel</i> <i>Double Feature</i>		MTAA <i>All Raise This Barn</i> (East)
10 PM			Revel					
11 PM						Klien + Tutschku <i>Multi-channel</i> <i>Double Feature</i>		
12-1 AM								

## SUNDAY OCTOBER 3

	LOBBY	MEZZANINE	EVELYN'S CAFÉ	CONCERT HALL	THEATER	STUDIO 1 / GOODMAN	STUDIO 2	OTHER
10 AM								Studio Beta Talk
11 AM								Studio Beta Talk
12 PM	Volkmar Klien <i>Relative Realities</i>	Process Boxes Residency Archive Exhibition				Multi-channel Double Feature	Live Shorts Program C	MTAA <i>All Raise This Barn (East)</i>
1 PM								MTAA Meet the Artists
2 PM	Room Pieces Walkthrough			Early Morning Opera <i>ABACUS</i> (installation)				
3 PM	Volkmar Klien <i>Relative Realities</i>					DANCE MOVIES Commission Mo-So	Live Shorts Program B	MTAA <i>All Raise This Barn (East)</i>
4 PM					Maryanne Amacher <i>The Star Room</i>			



**Performances + Screenings**

# *Abacus*

EARLY MORNING OPERA  
DIRECTED BY LARS JAN

## CONCERT HALL

Friday, 7:00 PM  
Saturday, 9:00 PM  
*60 minutes*

Starring: Paul Abacus, as himself  
Director of Communications + Security: Lars Jan  
Broadcast Specialist: Sonny Valicenti  
Installation + Video Design: Pablo N. Molina  
Data Visualizations + Software:  
James N. Sears and Jonathan Cousins  
Original Composition + Sound Design: Nathan Ruyle  
Lighting Design + Logistics: Christopher Kuhl  
Camera Operators: Nick Konow and John Luna  
Panda Wrangler: Elena Gageanu

*ABACUS*, a large-scale multimedia presentation by Early Morning Opera under the direction of Lars Jan, features Paul Abacus and his re-imagining of Buckminster Fuller's Geoscope as a data cathedral for the masses. This Geoscope expands on Fuller's dream of a data visualization device that would comprehensively model the Earth's "vital statistics," historic patterns, and future projections. Aided by this device and a chorus of Steadicam operators, *ABACUS* argues the obsolescence of national borders and proposes their dissolution while simultaneously acting as a study in two dominant forms of persuasive discourse today: the TED style (slide based) presentation and megachurch media design.

*ABACUS* serves as an interrogation of the art of persuasion as a catalyst for cultural evolution, examining the moment that data—distilled, visualized, spun—yields a visceral, rather than merely conceptual, impact. Fueled by our content saturated, data-driven, personality obsessed moment, *ABACUS* explores the fundamental intention of "beautiful evidence" and the reliability of the presentation format that drives our culture.

(see page 50 for installation information)

**Lars Jan** is a director, designer, writer, and media artist. He is the artistic director of Early Morning Opera, a multi-disciplinary art lab based in LA that specializes in live performance.

**Curator:** Kathleen Forde



photo courtesy of the artist

# *Multi-channel Double Feature*

VOLKMAR KLIEN  
HANS TUTSCHKU

## STUDIO 1: GOODMAN STUDIO/THEATER

Friday, 7:00 PM  
Saturday, 9:00 PM + 10:30 PM  
Sunday, 12:00 PM  
*60 minutes*

The two musical compositions on this program were commissioned by EMPAC and created for and in the specific space of Studio 1 (Goodman Studio/Theater). The works each share a 44-speaker array placed in three rings from ear level to 30 feet in the air, and both immerse the listener in waves of sound, coming from all directions.

Volkmar Klien's entrancing composition, *Kristallgatsch/Strahlung*, uses a mathematical model of a virtual object to synthesize a vast terrain of sound materials.

**Volkmar Klien**'s artistic projects span various areas of the sonic arts from interactive installations and interventions to perception to orchestral composition and generative electronics. Presentations of his work have included concerts and installations at festivals and institutions such as the Institute of Contemporary Arts in London, the Huddersfield Contemporary Music Festival, Ballett Frankfurt, Volksoper Wien, Musikverein Wien, and ZKM in Karlsruhe, Germany.

*agitated slowness*, a 24-channel electroacoustic composition by Hans Tutschku, is an intense perceptual journey. In this performance, the sound ebbs and flows, consuming and releasing the listener into a perceptual and sonic experience.

**Hans Tutschku** is a German composer. He has been a member of the Ensemble für Intuitive Musik Weimar (EFIM) since 1982. He has composed instrumental works, works for tape, works for musicians and electronics, and music for theater, film, and ballet.

Curator: Micah Silver

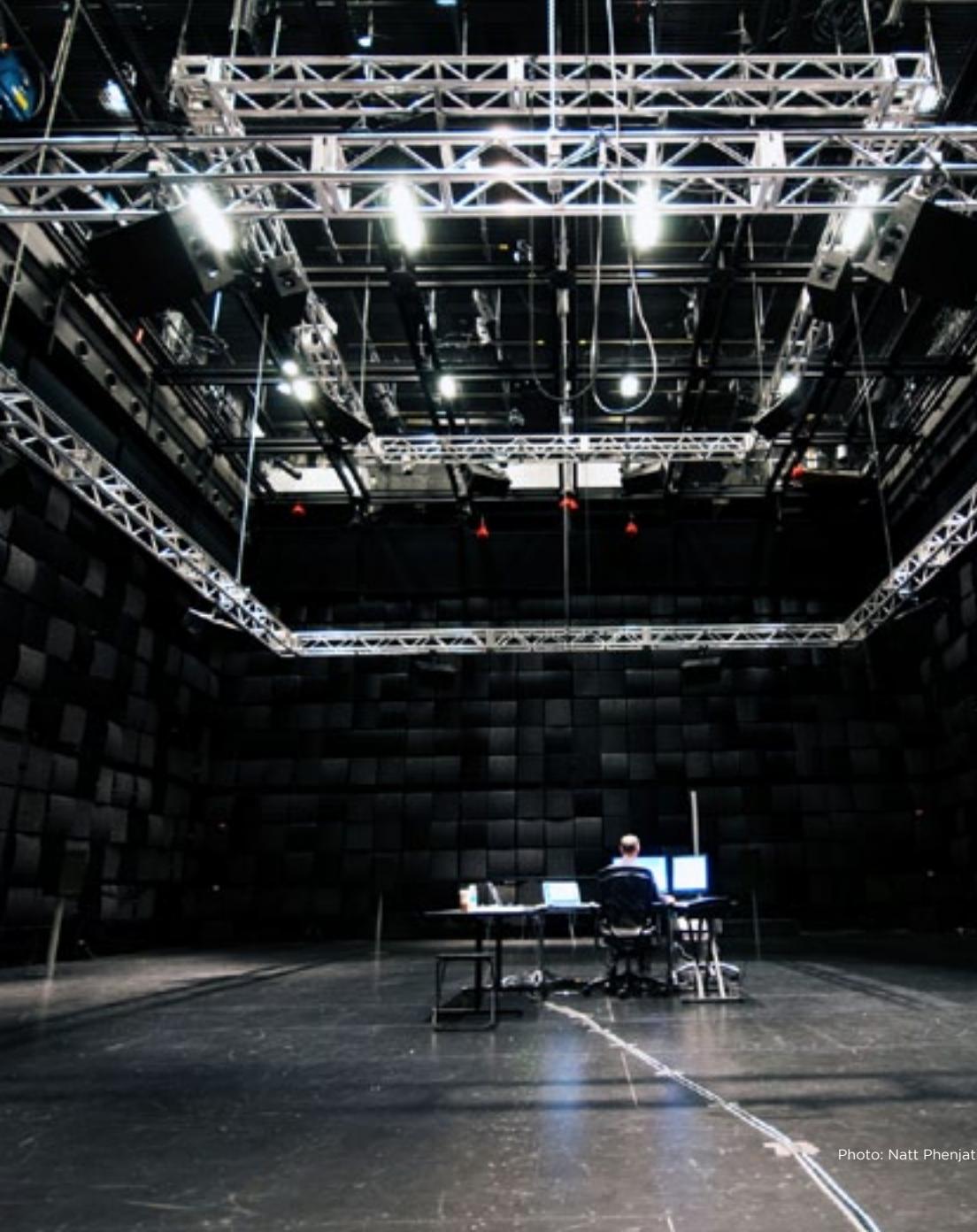


Photo: Natt Phenjati

# *Miracle*

BALLETLAB

**THEATER**  
Friday, 9:00 PM  
Saturday, 8:00 PM  
*60 minutes*

**Choreography + Direction:** Phillip Adams

**Music + Sound Composition:** David Chisholm and Myles Mumford

**Dancers:** Luke George, Kyle Kremerskothen, Clair Peters, and Brooke Stamp

**Costumes:** Toni Maticevski

**Lighting:** Bluebottle and Jenny Hector

**Production Management:** Tony Harding

BalletLab's *Miracle* is a triumphant onslaught of choreographic hysteria performed against repetitive mantra, movement, and hymn-like voices. Dealing in themes of the afterlife, eternity and cult behavior, *Miracle* creates a sonic and physical world of overwhelming fervor, spiraling group dynamics, and intense sound. *Miracle* gravitates toward the emotionally challenging terrain of iconographic religious imagery, communal living, and the behavioral patterns of revolutionary cult groups in the 1960s and '70s. The examination of cult mass suicides, including the Jonestown massacre of 1978, inspired the conceptual thread of blind belief as the gateway to the afterlife.

**BalletLab** is regarded as one of the most inventive experimental dance companies in Australia. Combining densely layered, technical dancing with installation, sound, and set collaborations, Artistic Director Phillip Adams has created a body of work that is sophisticated, physically idiosyncratic, and aesthetically unique. Based in Melbourne, BalletLab has toured nationally and internationally across Europe, the US, and Asia at many festivals and venues since its inception in 1999.

*Please note that this performance contains nudity and loud moments.*

*Miracle* was made possible with an artist residency and additional production support at EMPAC in November–December 2008. NYC-based International Contemporary Ensemble (ICE) came to EMPAC to record the music written by composer David Chisholm, which was used as raw material for the sound score.

**Curator:** Hélène Lesterlin



Photo courtesy of the artist

# Wilderness

A CANARY TORSI /  
YANIRA CASTRO

## ENTRANCE LOBBY

Friday, 8:00 PM  
Saturday, 1:00 PM + 7:00 PM  
*75 minutes*

Conceived, Directed + Choreographed by Yanira Castro  
Performed + Choreographed by Luke Miller, Peter Schmitz (soloist), Pamela Vail, Darrin Wright, and Kimberly Young

Sound Design, Installation + Interactive Composition:  
Stephan Moore

Musicians: Michael Dauphinais (piano) and Stephan Moore (computer)

Installation + Lighting: Roderick Murray

Costumes: Albert Sakhai

Production Stage Manager: William Schaffner

The forest recedes, truly,  
so far that one cannot tell  
where it once lay, and the ice-house  
opens, and rime, on to the field, traces  
a colourless image of Earth.  
So, when the optic nerve  
tears, in the still space of the air  
all turns as white as  
the snow on the Alps.

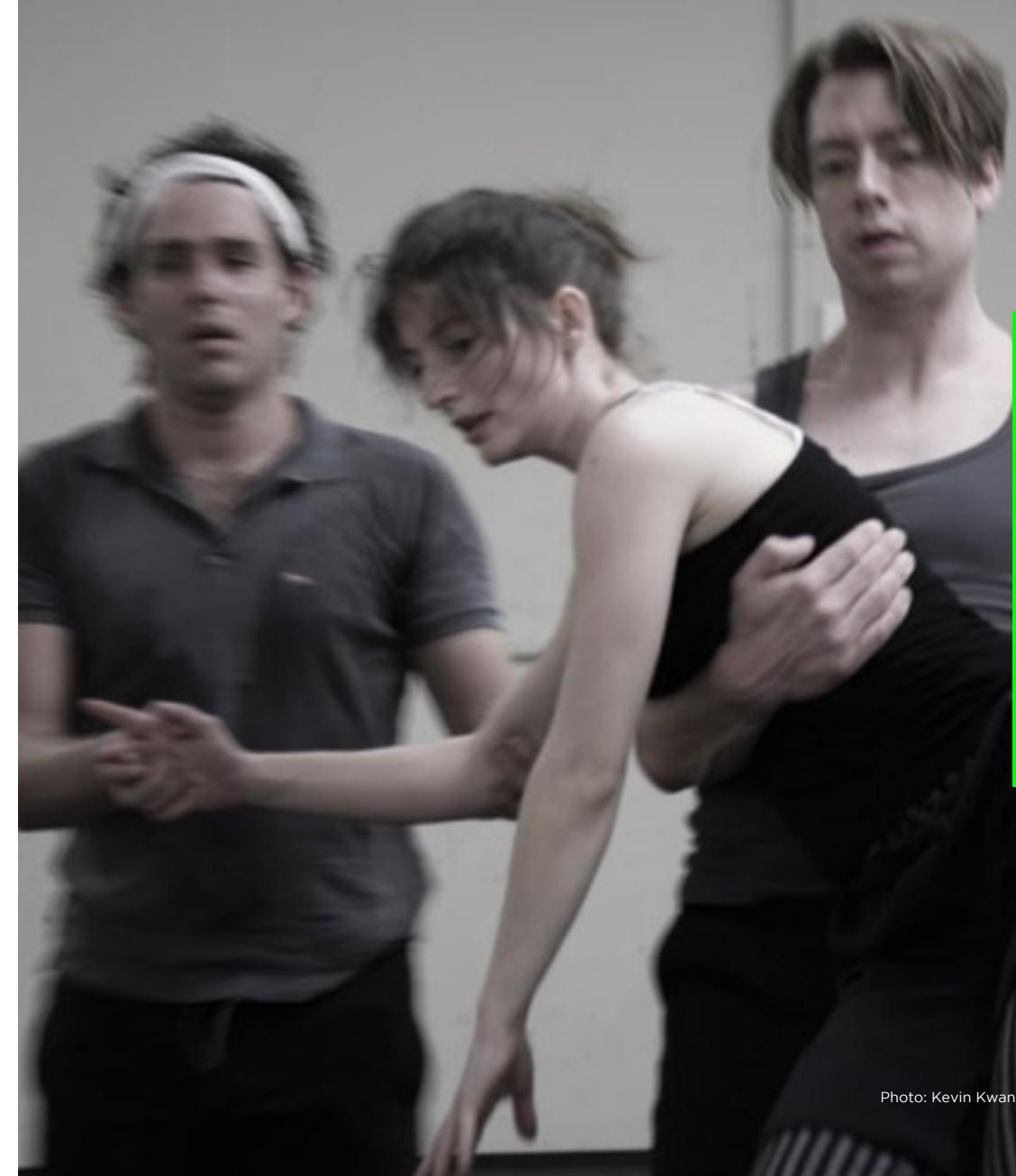
—W.G. Sebald, *After Nature*

Wilderness unfolds on a dark field in the entrance lobby of EMPAC, and all who inhabit the space—dancers, crew, musicians, and audience—share the same ecosystem. In this site-adaptive work, choreographer Yanira Castro contemplates wilderness as a minimalist environment—a barren desert or the smooth surface of a lake—where action is brought into high relief. The performance begins with a stark, emotional solo by an older man, followed by a quartet of dancers that perform a virtuosic dance, transforming the terrain. Viewers become a part of the performance system, as their behavior influences the sound and movement. No two performances are the same.

a canary torsì creates site-adaptable dance projects within visual and audio environments. Established in 2009 by New York director/choreographer Yanira Castro, a canary torsì invites audiences to engage in scenarios that are anchored around live performance and extend into other media and online platforms.

(see page 44 for installation information)

Curator: Hélène Lesterlin



# DANCE MOVIES Commission

2009-2010

## THEATER

Saturday, 3:00 PM  
*90 minutes*

Premieres of five commissioned works where dance and video combine: in one, three street kids in Rio seem to juggle air; in another, a dancer and an incandescent hoop rotate in a black void; and in another, multiple video screens installed side by side layer film samples and a dancer's gestures to create counterpoints of movement and image. Chosen by an international panel at EMPAC, these works represent the third round of the DANCE MOVIES Commission program.

The screenings will be immediately followed by a panel discussion with the filmmakers and curator.

## SCREENINGS

### HOOP

Canada, 4.5 minutes

Director: Marites Carino

Choreographer/Performer: Rebecca Halls

Composer: Anthony Tan

D.O.P.: Donald Robitaille

Original Music: Anthony Tan

Creative Producer/Outside Eye: Marlene Millar

Editor: Kara Blake

Everyone carries a hula hooping memory. In *HOOP*, a four-minute dance short, an enigmatic character glides in and out of frame and lures spectators into her shadowy world. Through this ethereal guide, the viewer's perspective of the childhood toy shifts when the floor slips away.

Drawing from a movement vocabulary based on photographic flashes, *HOOP* traces mesmerizing images while breaking simplistic stereotypes of the plastic circular toy whose craze hit its peak in the late 1950s.



still from *HOOP*



still from *Quince Missing*

**QUINCE MISSING**

USA, 16.5 minutes

Director/Choreographer/Editor:  
Rajendra Serber  
D.O.P.: Jessica Fisher  
Music: The Genie, Cheryl Leonard

An exploration of urban isolation, capturing a slice of time in dance. It is night. In the streets. At this moment one man struggles to take another step forward. Two strangers try to pass by each other. A trio is locked in anonymous antagonism. These six men pass closely, maybe even repeatedly, while never interacting with each other beyond a distrustful anxiety.

**THE CLOSER ONE GETS,  
THE LESS ONE SEES**

Brazil, 10.5 minutes

Videomaker: Valeria Valenzuela  
Choreographer: Lilyen Vass  
Production: Aura Films  
Photography + Camera: Philippe Guinet  
Executive Producer: Claus Ruegner

An aesthetic intervention into the everyday lives of four kids who perform at Rio de Janeiro's traffic lights. Their objective act of juggling for tips transforms through the process of the film into the more abstract movements of contemporary dance. Upending expectations, the film shifts the context of the jugglers' daily performances and foregrounds their individual movement styles, while slowly revealing their identities.

**ANATOMY OF MELANCHOLY**

USA, 6.5 minutes

Director: Nuria Fragoso  
Music Composer: Antonio Russek  
Editor: Martha Uc

Visual metaphors about space and emotions portray the melancholy from the character of social complex. Inner feelings through round trips reveal the catharsis of the lack in communicative processes of contemporary individuals.

**INSTALLATION****MO-SO**

USA, 12 minute looping video installation

Director: Kasumi  
Composer: Fang Man  
Dancer: Chan U Hong  
Cinematographer: Kitao Sakurai

*MO-SO* transcribes and comments on the treacherous quality of movement, rendering an account of traumatic incidents on a subliminal level that sparks fight-or-flight physiological reactions. In reflecting upon concerns of the mind and spirit, *MO-SO* addresses the psychology of gesture and the synaesthetic capabilities of the human nervous system that underlie all art.

The DANCE MOVIES Commission is supported by EMPAC's Jaffe Fund for Experimental Media and the Performing Arts. It is open to artists based in North and South America who are making video, film, and installation work.

Curator: Hélène Lesterlin



still from *The Closer one Gets, the Less one Sees*



still from *Anatomy of a Melancholy*

## *The Star Room*

MARYANNE AMACHER

WITH SERGEI TCHEREPNIN  
+ MICAH SILVER

### THEATER

Sunday, 4:00 PM  
*60 minutes*

When composer Maryanne Amacher passed away last October, she had been working for two years on an EMPAC-commissioned piece for the Theater. During her residency, she created an ethereal space for floating sounds with 30+ loudspeakers, most hidden in rooms distant to the performance space. Sergei Tcherepnin and Micah Silver, who worked most closely with her on the project, have collaborated on an interpretation of this unfinished work with the hope of sharing a glimpse of what this piece was to become.

Preceding the performance will be a ceremony naming the air plenum beneath the Theater in honor of Maryanne, a space she called *The Star Room*.

**Maryanne Amacher** was a major innovator in the field of 20<sup>th</sup> century electronic music. A rigorously perceptive mind and uncannily sensitive listener, she created powerful situations for listening that broke new ground in areas of telematics with her CityLinks series in the 1960s, sound spatialization with her unique approach to structure-borne sound, and the creative use of otoacoustic emissions (sounds self-produced by the inner ear). Her work has been produced at festivals worldwide since the late 1960s, and until her death in 2009, she traveled extensively, continuing to research, compose, and inspire those around her.

Curator: Micah Silver



photo: Bryony McIntyre

## Live Shorts

Live Shorts is a series of performances for the stage commissioned for Filament. Invited artists were asked to create a performance for a specific period of time (under 20 minutes) that made use of the following constraints: a 20' x 30' stage, with the possibility of using only one screen, one projector, and a sound system. Standing in contrast to EMPAC's typical embrace of flexibility and open-ended possibility, these create a platform for working within a specific structure. The result is a varied and vigorous set of short works created by a range of artists—from performers in the worlds of contemporary theater and dance, to experimental and electronic musicians, to visual artists whose work is typically exhibited in museums and galleries—all sharing the same stage and set of technical parameters. The interstitial space between performances is activated by dynamic lighting design by Wingspace Theatrical Design.

### ACT CURTAIN

**Wingspace Theatrical Design**

*between performances*

Like the grand curtains of the great old theater houses, this installation transfers the audience's attention from the performance area to the auditorium during the interstitial moments between performances. Using the medium of light, it animates the whole of the theater architecture through both space and time. *ACT CURTAIN* was conceived and installed by Scott Bolman, Zane Pihlstrom, and Lee Savage of Wingspace Theatrical Design.

**Wingspace Theatrical Design** is a Brooklyn-based collective of artists, designers, writers, and thinkers committed to collaboration in theatrical design. Wingspace has created lighting environments for numerous projects at the Old American Can Factory, including the 2009 Beaux Arts Ball for the Architectural League of New York. Members have collaborated with such artists as Robert Wilson, Isaac Mizrahi, and the Kronos Quartet. Their work has appeared at Lincoln Center, the Brooklyn Academy of Music, the Old Globe, and the Guggenheim Museum, among others, as well as internationally.

## Live Shorts

### PROGRAM A

#### STUDIO 2

Friday, 8:00 PM

Saturday, 4:00 PM

40 minutes

#### ALREADY SEEN

##### Miro Dance Theatre

10 minutes

With *Already Seen*, Miro Dance Theatre explores the “loop” on both the human and technological level. Taking as starting points the infinite circle of the film loop and the process of sound looping, *Already Seen* looks at the circles of repetition and the feelings of *déjà vu* that permeate our lives and relationships. The performers experience the same repeating moment and we, the viewers, are left to determine what has changed and what remains the same.

*Performers:* Amanda Miller, Tobin Rothlein, Van Stiefel, and James Clotfelter

In 2004, dancer and choreographer Amanda Miller and video and visual artist Tobin Rothlein founded **Miro Dance Theatre** to realize their unique creative vision, and explore the intersections of contemporary dance, video, and visual art. Miller, with 10 years' experience as a dancer at the Pennsylvania Ballet and choreographic studies in Europe under Siobhan Davies, is at the helm of Miro's choreographic exploration. Rothlein, whose work as a video artist and visual designer for Rennie Harris Puremovement and others has garnered accolades nationally and internationally, oversees the company's work in combining dance, multimedia, and visual arts. Miro produces the work of Miller and Rothlein alongside special collaborations with invited friends and guests.

#### THE GOLDEN VEIL:

##### A CAUTIONARY ENTERTAINMENT

National Theater of the United States of America

15 minutes

A haunting and intimate chamber piece, *The Golden Veil: A Cautionary Entertainment* is the National Theater of the United States of America's newest exploration of early American spectacle and popular entertainment. An experiment in episodic structure and picaresque narrative, *The Golden Veil* is the tale of two improbable figures, ghosts trapped in the sympathetic reverberations of a collective psyche. Contrasting antiquated technologies of pre-industrial revolution America with the present, the National Theater of the United States of America is continuing its exploration of the mythic in the history of American entertainment.

*Performers:* Yehuda Duenyas, Normandy Raven Sherwood, Jesse Hawley, and Ean Sheehe

#### The National Theater of the United States of America

is a troupe of professional entertainers and theater makers. They have been presented nationally and internationally at venues such as PS122, The Chocolate Factory, chashama, the Walker Art Center, and the Dublin Fringe Festival, among others, and at many custom-made venues in vacant or abandoned real estate. Awards include an OBIE, the Spalding Gray award for innovative theatrical vision, and the Lower Manhattan Cultural Council's President's Award for sustained excellence in theater.

#### PAUL ABACUS

5 minutes

It's unlikely a description would have any reflection on what Paul Abacus does or says in this room. Whatever it is, it will probably be impromptu, or at best emerge from some collision a few hours back. Then again, whatever it is will probably have roots in old thoughts, mulled over for some time, both consciously and unconsciously, then experienced and felt. (Not felt like the material, though he does have a thing for it.) Rather, felt like a rustle or the silk thread of a green tree worm. You know the kind.

**Paul Abacus** had his transformation in Ginza, Tokyo, where the implications of all those screens became instantaneously evident. He saw the illuminated future backlit with teriyaki in his left hand. Paul is the Saint Teresa of today's Screen Age, perforated by pixels. Since getting booted from Oxford, where he nearly doctored in national borders and synesthesia, Paul has spent meaningful time as an organ grinder, aquarium-monger, and national park ranger. Nowadays he speaks at global institutions, elementary schools, or wherever else he is invited.

Curators: Kathleen Forde, Hélène Lesterlin, Micah Silver + Emily Zimmerman

# Live Shorts

## PROGRAM B

### STUDIO 2

Saturday, 2:00 PM  
Sunday, 3:00 PM

65 minutes

#### SHEEPSPACE

**SUE-C & Laetitia Sonami**

20 minutes

*Sheepspace* is a live film inspired by the writings of Haruki Murakami. Adapted from the Sheep Man character in *Dance Dance Dance* and *A Wild Sheep Chase*, the film is brought to life through the manipulation and projection of photographs, drawings, scale models, and various three-dimensional objects, along with the processing and amplification of electronic music, nostalgic songs, and field recordings. The artists draw from their palette of a suitcase-sized animation booth, miniature televisions, a train-propelled camera, motors, sensors, flash bulbs, and talking lamps to blur the boundaries of the real world and the cinema world. It is up to the audience to determine where dreams end and reality begins.

Sue Costabile, aka **SUE-C**, is a visual and performing artist based in San Francisco. Her works challenge the norms of photography, video, and technology by blending them all into an organic and improvisational live performance setting. Costabile has collaborated with musicians such as Morton Subotnick, Luc Ferrari, Laetitia Sonami, Antye Greie (AGF), and Joshua Kit Clayton at a variety of international venues.

**Laetitia Sonami** is an electronic composer, performer, and sound installation artist based in Oakland, CA. Her performance work combines text, music, and found

sound, in compositions that have been described as “performance novels.”

Her interactive installations focus on embedding everyday objects with kinetic and sonic personalities. Best known for her lady’s glove, an evening black Lycra glove studded with a myriad of sensors, she has performed at venues worldwide.

#### INTERVENTION #2

**Wally Cardona + local expert**

20 minutes

Each *Intervention* is the meeting of Wally Cardona and a local specialized expert. Through their intimate encounter, they generate a new version of Cardona’s “empty solo,” designed to make itself completely available to an outside eye or opinion. The re-conceived solo is performed as a new entity. *Intervention* is a game leading to other games of meaning, intent, and form that can create multiple interpretations of “a dance.” It is also the first stage of development for *Tool Is Loot*, a collaboration between Cardona and Paris-based choreographer Jennifer Lacey.

In the last 10 years, choreographer **Wally Cardona** has created projects of every scale, in a wide range of venues/festivals in the US and abroad, including BAM/Next Wave, PICA’s TBA Festival, Helena Presents, International Festival of Arts & Ideas, the Cannes Festival and Dance Umbrella/London. The recipient of a Guggenheim Fellowship, an NYFA Fellowship and a New York Dance and

Performance (“Bessie”) Award for the creation of *Everywhere*, he resides in Brooklyn, NY.

#### YOU DON'T KNOW WHAT

**YOU'RE TALKING ABOUT**

**MTAA**

10 minutes

Artists M.River and T.Whid (MTAA), like you, have often wished while listening to a lecture, speech, or newscast to stand up and tell the speaker, “You don’t know what you’re talking about.” MTAA, sitting behind a desk with two laptops and two microphones, and with a projection screen behind them that displays a timer and the text “#mtaa,” will invite the audience to start twittering. For the duration of the performance, they will read any and all texts sent to Twitter with the hash tag “#mtaa.”

Performers: Michael Sarff + Tim Whidden

**MTAA** (M.River & T.Whid Art Associates) is a Brooklyn-based conceptual and Net art collaboration. MTAA’s examinations and critiques of networked culture, participatory art, digital materials, and the institutional art world take the form of websites, performances, installations, sculptures, and photographs. Their work has been presented at the New Museum of Contemporary Art, PS1, the Whitney Museum, Postmasters Gallery, Artists Space, the Walker Art Center, the Beall Center for Art + Technology, the Getty, and SFMOMA, as well as internationally.

Curators: Kathleen Forde, Hélène Lesterlin, Micah Silver + Emily Zimmerman

## Live Shorts

### PROGRAM C

#### STUDIO 2

Saturday, 7:00 PM  
Sunday, 12:00 PM

50 minutes

#### A NARROW VEHICLE

##### Trouble

10 minute pre-show, 10 minute performance

Performers acting like ushers and doubling as shaman enact a cleansing ceremony on the audience, which becomes a screen for projections of familiar spiritual imagery and the five elemental lights. Culminating in a performance of trance R&B saxophone meandering, *A Narrow Vehicle* brings up a promise—made by universities, militant groups, spiritual organizations, and pop culture. The promise is of freedom and self-actualization via transmutation of defiled elements, and Trouble locates this process in (or on) each audience member. Imparting the message evokes a claustrophobic, aggressive style, but the promise is kept.

**Trouble** (Sam Hillmer and Laura Paris) is a Brooklyn-based art collaborative devoted to creating extreme environments that have no exterior, public art both condoned and illegal, and other kinds of visual/sound art intended to be used for some purpose. Their work is about community, spirituality, politics, craft, and beauty. Outreach is a part of all of Trouble's projects, as is what they call "in-reach": designing events that strengthen the ties within the DIY art community and the art world as a whole.

#### ANOTHER CIRCLE

##### Jen DeNike + Rose Kallal

15 minutes

Using video, performance, and sound as live ritual magick, a series of circles transforms the space into a vessel for scrying, an act of obtaining spiritual visions by peering into a reflective surface. In Jen DeNike's video, a prima ballerina in classical tutu and toe shoes performs what appears to be an infinite pirouette. The ballerina's circular movement becomes the pendulum for scrying. A live ballerina will perform abstract choreographed movements in reaction to and mirroring the video. Rose Kallal will perform an improvised live sound accompaniment using a combination of vintage analog synth, guitar, and tape delay; her dark ambient sonic drone providing a complementary yet contrasting circular soundtrack.

**Jen DeNike** lives and works in NYC. Her work has been shown at the Museum of Modern Art, Kunst-Werke, PS1, Julia Stoschek Collection, Brooklyn Museum, CCS Hessel Museum, MOCA Miami, Site Gallery England, and Tensta Konsthall Sweden, among others. She received her MFA from Bard College in 2002. Her work is in the MoMA permanent collection, and a solo exhibition of her work is currently on view at The Company, Los Angeles.

**Rose Kallal** is a NYC-based 16mm film and sound installation and performance artist. Kallal uses a variety of instruments such as analog synthesizer, tape delay, drums, and guitar, and draws upon minimalism, drone, ambient, and metal. She has performed at PS1, Gavin Brown's Enterprise at Passerby, Lisa Cooley Fine Art, and has done projects for Performa, Creative Time, and most recently the exhibition *Narcissus Trance* in London.

#### AMAZINGLAND IN TROY EMagicPAC

##### Steve Cuiffo, Trey Lyford + Geoff Sobelle

15 minutes

*Amazingland* is the second in a trilogy of theater pieces that embrace and subvert American popular entertainment. The piece is about illusion, delusion, and the role of deception in American culture. Cuiffo, Lyford, and Sobelle will enter magic contests as their illusionist personas, Louie Magic, Dennis Diamond, and Daryl Hannah, and, succeed or fail, create faux-documentary video to be integrated into the performance. Their goal is to expose the pathos behind the gloss of popular Vegas-style illusion shows—and also to blow your mind out of the back of your skull with some incredible magic.

**Steve Cuiffo** (Louie Magic) is an actor and magician. Credits include: *North Atlantic* (Wooster Group); *Theatre For One* (Christine Jones); *Digital Effects* (Off The Grid); *Hell Meets Henry Halfway* (Pig Iron);

*Fluke* (Radiohole); *Major Bang* (Foundry Theater); *Lenny Bruce* (Joe's Pub); *Orange, Lemon, Egg, Canary* (PS122); *The Passion of the Crawford and Patriot Act* (New York Theatre Workshop); *Amazing Russello* (Joe's Pub); and David Blaine's television specials (consultant).

**Trey Lyford** (Daryl Hannah) is the co-artistic director of rainpan 43. Other recent credits include: *Phoenix* (Humana 2010); *The Africa Trilogy* (Luminato Festival); *The Great Immensity*, and *Gone Missing* (The Civilians). Trey is an associate artist with The Civilians, a 2009 Creative Capital grantee, a recipient of the Princess Grace Award and the Fabergé Theatre Excellence Award. He is based in Brooklyn and has an MFA from UCSD.

**Geoff Sobelle** (Dennis Diamond) is the co-artistic director of rainpan 43, a renegade absurdist outfit devoted to creating original actor-driven performance works. He is a member of Pig Iron Theatre Company and has been awarded two Independence Foundation Fellowships and three grants from the Philadelphia Theatre Initiative. Geoff received a 2006 Pew Fellowship in the Arts as a performance artist and is a 2009 Creative Capital grantee. He is a graduate of Stanford University, and trained at École Jacques Lecoq in Paris.

**Curators:** Kathleen Forde, Hélène Lesterlin, Micah Silver + Emily Zimmerman



## Installations

# *All Raise This Barn (East)*

MTAA

VCC NORTH LAWN

ongoing

Ribbon Cutting: Friday, 5:30 PM  
Meet the Artists: Sunday, 1:00 PM

Using 21<sup>st</sup> century techniques, MTAA (artists Michael Sarff and Tim Whidden) conduct an old-fashioned barn raising on the Rensselaer campus. *All Raise This Barn (East)* is a group designed and assembled public structure created in response to a public vote by the Rensselaer campus and local community. Using a commercially available barn making kit as the starting point, online voting determines architectural, aesthetic, and labor choices, as well as whether the assembly is collaborative or competitive. Part construction project, part participatory performance, *All Raise This Barn (East)* explores the positive and also persuasive power of the community vote and its prevalence in contemporary society, from the Internet to reality television competitions.

MTAA (M.River & T.Whid Art Associates) is a Brooklyn-based conceptual and Net art collaboration founded in 1996 by Michael Sarff and Tim Whidden. MTAA's examinations of networked culture, the economics of art, digital materials, and the institutional art world take the form of websites, installations, sculptures, and photographic prints. MTAA has presented artworks and performances at the New Museum of Contemporary Art, PS1, the Whitney Museum, Postmasters Gallery, Artists Space, the Walker Art Center, the Beall Center for Art + Technology, the Getty, and SFMOMA, as well as internationally.

Curator: Kathleen Forde

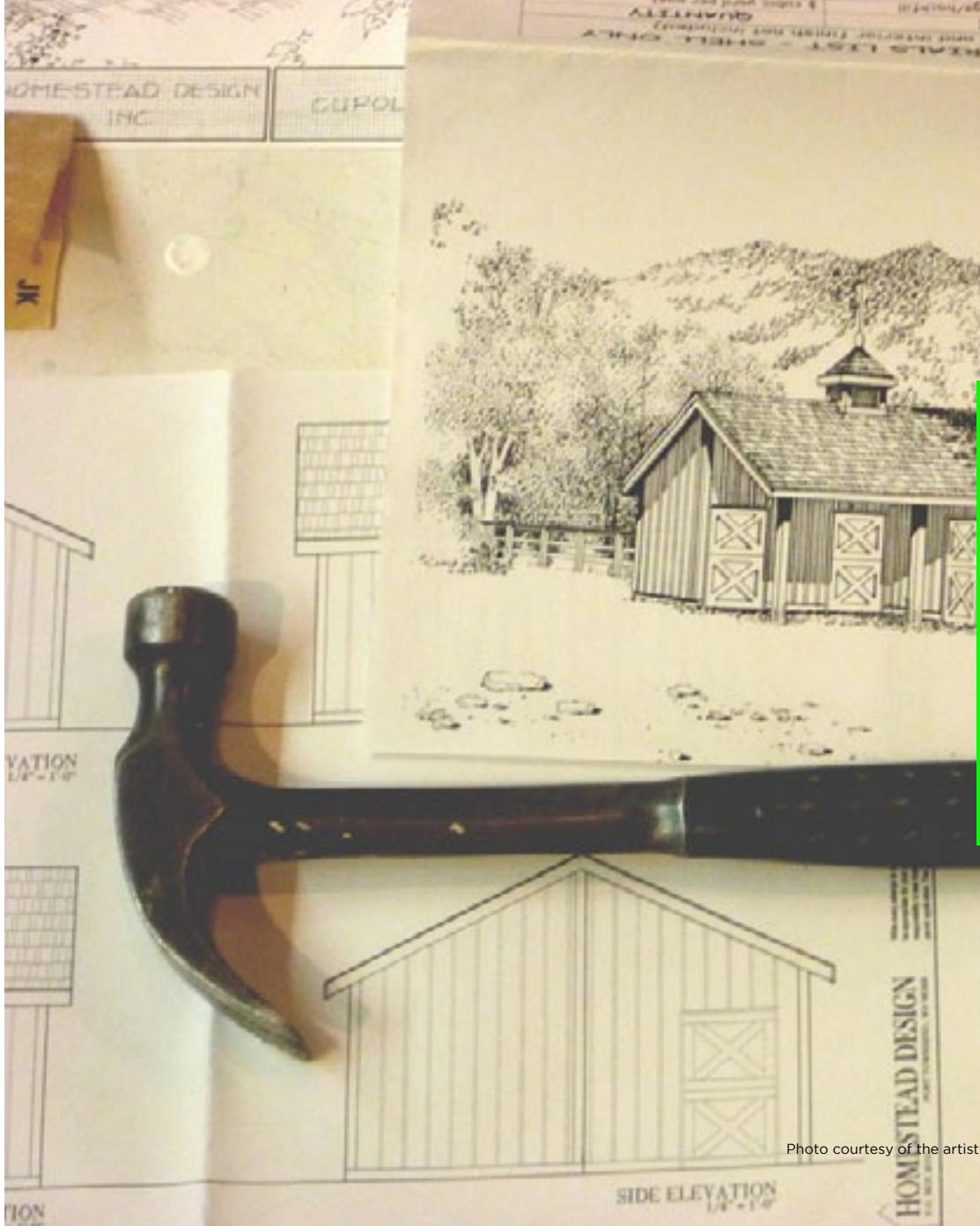


Photo courtesy of the artist

# *Wilderness*

A CANARY TORSI /  
YANIRA CASTRO

## LOBBY

Friday, 6:00 PM–12:00 AM  
Saturday, 10:00 AM–1:00 AM  
Sunday, 10:00 AM–6:00 PM

The environment and audio installation are accessible to audiences during hours posted in the lobby. At these times, visitors will be able to enter the installation and activate the space with composer Stephan Moore's sound.

**a canary torsi** creates multidisciplinary arts collaborations that incorporate unconventional sites and transform traditional venues. Ranging from formalist movement and immersive audio installations to fictional Twitter feeds and photographic narratives, Castro's collaborations plunder behavior, gesture, text, and sound from a multitude of sources—fiction, film, photography—to engage participants in an immediate, personal encounter with the work.

(see page 22 for performance information)

Curators: Hélène Lesterlin



photo: Kevin Kwan

# *Room Pieces* *Troy 2010*

MICHAEL J. SCHUMACHER

## PUBLIC SPACES

Friday, 6:00 PM-12:00 AM  
Saturday, 10:00 AM-1:00 AM  
Sunday, 10:00 AM-6:00 PM  
Walkthrough: Sunday, 2:00 PM

*Room Pieces Troy 2010* continues Michael J. Schumacher's site specific, multi-channel, extended duration sound installations.

The installation is characterized by a wide variety of acoustic phenomena, including field recordings, recordings of musical instruments, sound "objects," spoken words, and computer generated tones, and employs various strategies for the articulation of these sounds, with particular use made of numerical sequences.

Each manifestation of *Room Pieces* takes on a unique identity based on the space in which it is installed. EMPAC's immense size, acoustics, incredible variety of background sounds, and the 100+ speaker sound system provide a rich and challenging environment. The result is an ever-changing soundscape that is both pleasurable and unpredictable.

**Michael J. Schumacher** is a composer, performer, and installation artist based in NYC. Working predominantly with electronic and digital media, he creates sound environments that evolve over long time periods. He imbues these generative, algorithmic structures with an abundance of sonic material, resulting in forms that flow through a wide range of moods, timbral combinations, and textural densities. In their realization, Schumacher uses multiple speaker configurations that relate the sounds of the installation to the architecture of the exhibition space. Architectural and acoustical considerations thereby become basic structural elements.

Curator: Micah Silver

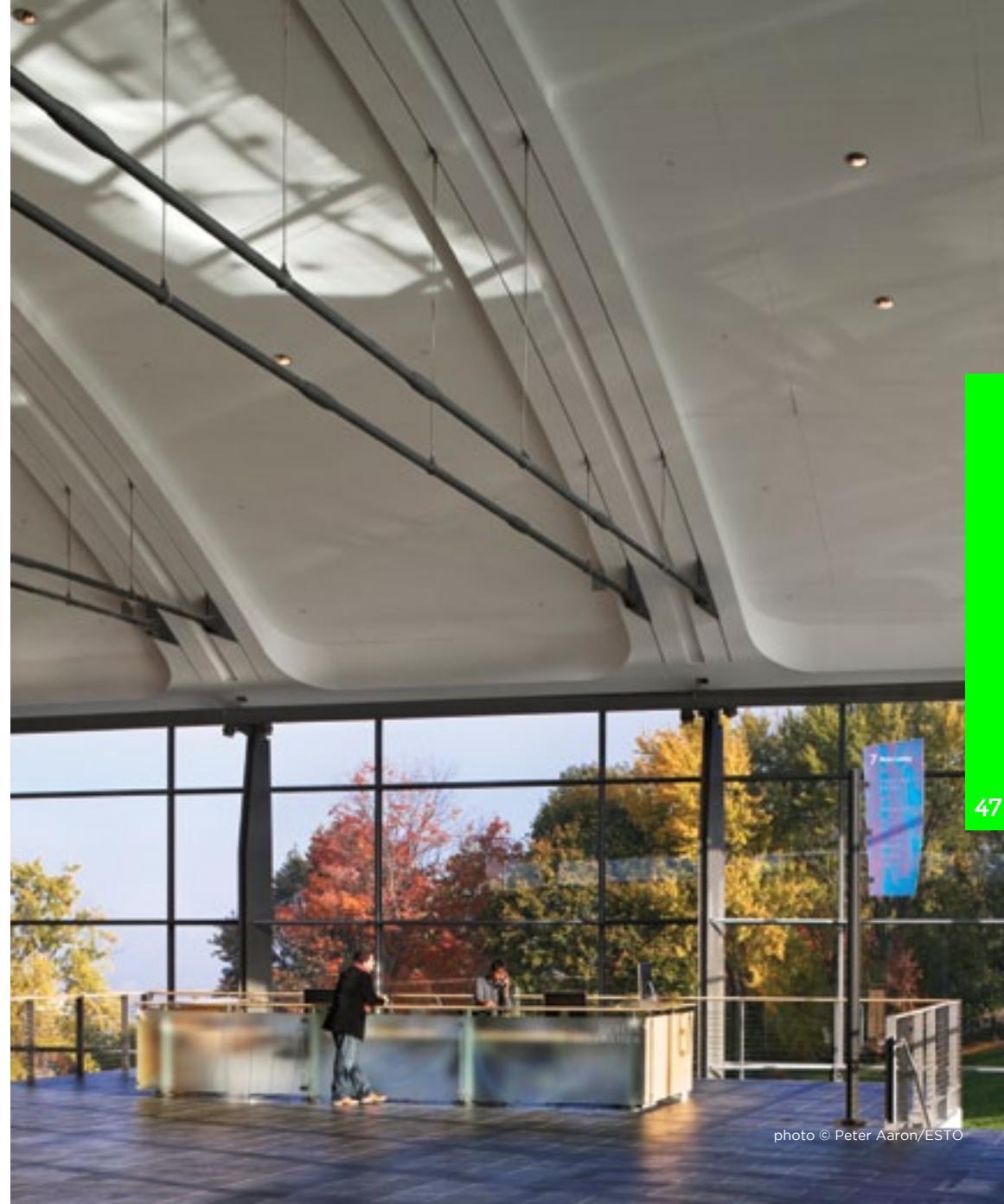


photo © Peter Aaron/ESTO

# *Relative Realities*

VOLKMAR KLIEN

IN COOPERATION WITH:  
THOMAS GRILL

## LOBBY

First Swing: Friday, 6:30 PM  
Saturday, 11:00 AM-1:00 AM  
Sunday, 11:00 AM-6:00 PM

A pendulum swings through space. A video screen, constituting its pendulum bob, carves its path through the air. From its ever-changing position, the bob creates a view upon another scenery, a landscape only revealed through motion. A computer traces the pendulum's position and embeds it into a mathematical model of the exhibition space where it collides and interacts with imaginary objects, invisible, but audible.

**Volkmar Klien's** artistic projects span various areas of the sonic arts from interactive installations and interventions to perception to orchestral composition and generative electronics. Presentations of his work have included concerts and installations at festivals and institutions such as the Institute of Contemporary Arts in London, the Huddersfield Contemporary Music Festival, Ballett Frankfurt, Volksoper Wien, Musikverein Wien, and ZKM in Karlsruhe, Germany.

Born in 1971 near Vienna, Klien studied composition and computer music at the University of Music and Performing Arts in Vienna, and philosophy at the University of Vienna. From 1997-2002, he lived in London, where he worked as a freelance artist, lectured at the London Institute and served as a researcher at the Royal College of Arts. He received his PhD in electroacoustic composition from City University London and holds a lectureship at the University of Music and Performing Arts in Vienna.

Curator: Micah Silver



photo: Andreas Gartner

# *Abacus*

EARLY MORNING OPERA  
DIRECTED BY LARS JAN

## CONCERT HALL

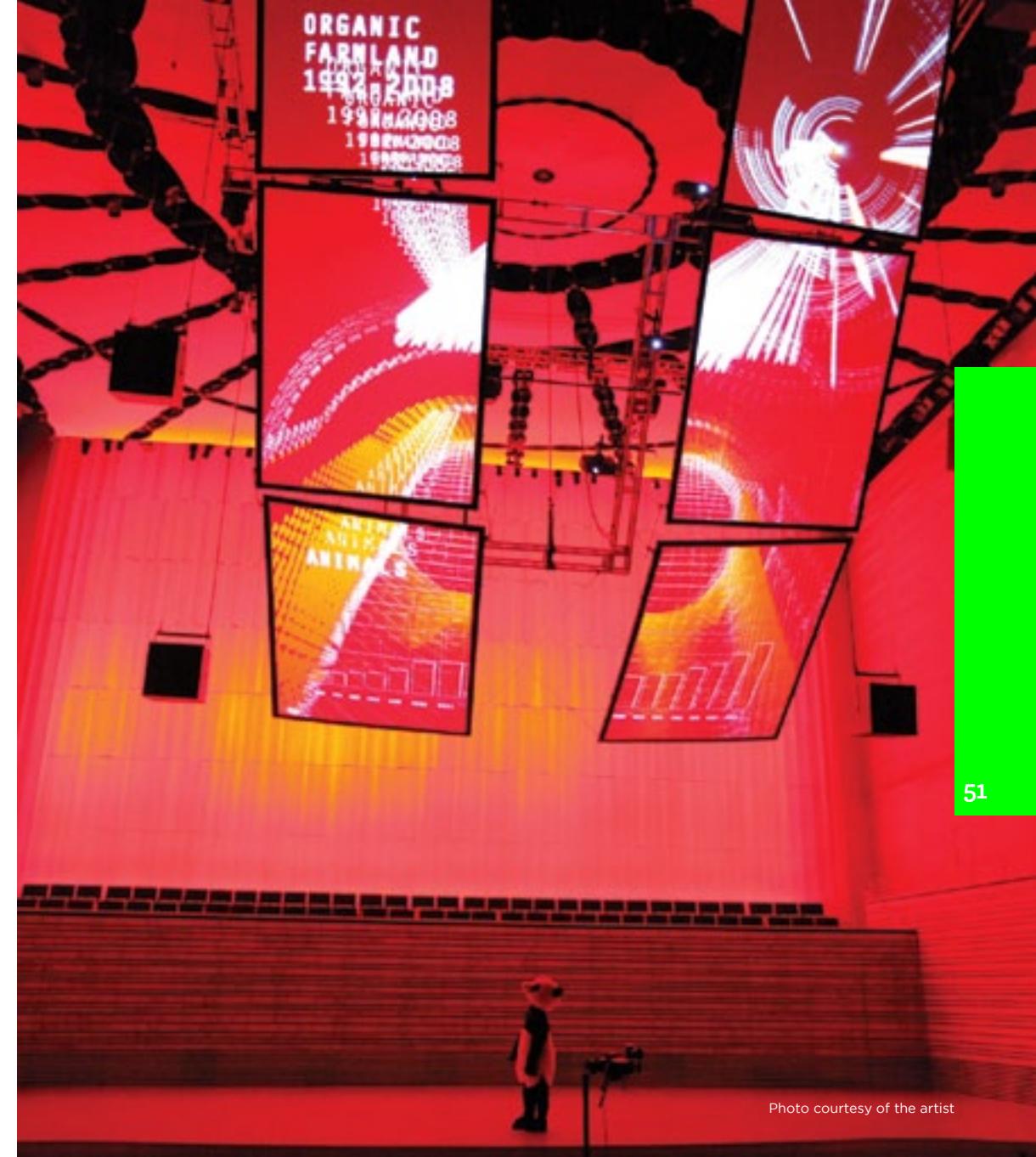
Friday, 9:00–11:00 PM  
Saturday, 1:00 PM–7:00 PM  
Sunday, 1:00 PM–4:00 PM

**ABACUS** functions as a complementary installation to the performance of the same name by Early Morning Opera. From two distinct locations in EMPAC's 1,200 seat Concert Hall, one can either interact directly with the live protagonist of the installation, Dr. Hieronymous Yang, or observe these five minute interactions. Via his touch screen clad paws, Dr. Yang, the world's first accredited giant panda, guides individual participants through the world of suspended multi-channel illumination for the Screen Age dreamed up by Paul Abacus, and inspired by Buckminster Fuller's Geoscope.

**Lars Jan** is a director, designer, writer, and media artist. He is the artistic director of Early Morning Opera, a multi-disciplinary art lab based in LA that specializes in live performance.

(see page 16 for performance information)

Curators: Kathleen Forde



# DANCE MOVIES Commission

MO-SO

**STUDIO 1:  
GOODMAN STUDIO/THEATER**

Saturday, 11:00 AM–7:00 PM  
Sunday, 2:00–6:00 PM

MO-SO transcribes and comments on the treacherous quality of movement, rendering an account of traumatic incidents on a subliminal level that sparks fight-or-flight physiological reactions. In reflecting upon concerns of the mind and spirit, MO-SO addresses the psychology of gesture and the synaesthetic capabilities of the human nervous system that underlie all art.

Director: Kasumi

Composer: Fang Man

Dancer: Chan U Hong

Cinematographer: Kitao Sakurai

Kasumi is internationally celebrated as a leading innovator of a new art form synthesizing film, sound, and live performance. She has won acclaim for her experimental media art in venues worldwide from Lincoln Center with the New York Philharmonic to collaborations with Grandmaster Flash and DJ Spooky. Her opera *BREAKDOWN* premiered at Carnegie Hall with the American Composers Orchestra and *Quadrascopic* premiered in concert with the Cleveland Orchestra.

The DANCE MOVIES Commission is supported by EMPAC's Jaffe Fund for Experimental Media and the Performing Arts. It is open to artists based in North and South America who are making video, film, and installation work.

Curator: Hélène Lesterlin

