

EMPAC

SPRING

2019

Hudson Valley filmmaker Ephraim Asili returns to EMPAC this spring to continue work on his feature film **Inheritance**.

A three-act performance including scenes from the film and a reading by Philadelphia poet Sonia Sanchez was presented in Spring 2018.



EMPAC SPRING 2019

“One of the country’s most invigorating hubs for performance and what’s fashionably called ‘time-based’ visual art...”

The New York Times

Last fall, we celebrated the 10-year anniversary of EMPAC’s opening with the premiere of several long-term projects commissioned and developed here at the center. It’s always an exciting moment to see weeks, months, and sometimes years of effort culminate on stage and screen. But an equally interesting and exciting time comes at the very beginning of a project’s residential trajectory, when artists and researchers are first becoming acquainted with EMPAC’s tools, team, and media infrastructure, and preliminary ideas begin to take shape.

This spring, EMPAC’s artist-in-residence program will begin to incubate a fleet of new works: Venezuelan artist **Ana Navas** will begin researching a new piece in response to Alexander Calder’s sculptural acoustic ceiling at the Aula Magna in Caracas; Australian artist **Justin Shoulder** will work with green-screen and body-sensor technology for a new theatrical performance; UK electronic musician **Klein** will develop a new performance to premiere this spring at MoMA PS1; and New York artist **Anna Craycroft** begins work on a sculptural installation integrating acoustic technology. As part of the yearlong moving image series **Short Shadows**, artists **Jon Wang** and **Bahar Behbahani** will perform new work on March 29. And Berlin-based artist **James Richards** will share a public conversation on April 4 with curator **Vic Brooks** at the outset of a residency focused on experimentation with theatrical lighting.

As projects work their way from inception to completion, EMPAC residencies also offer existing works the opportunity for refinement and advancement. **jumatatu m. poe** and **Jermone “Donte” Beacham** will offer a preliminary look at *This is a Formation*, a new iteration in their dance series *Let ‘im Move You*, on January 24, and **Jaamil Olawale Kosoko** will bring his multimedia piece *Chameleon* closer to its premiere with a work-in-progress show on February 7. Finally, on April 18, Norwegian artists **Iver Findlay** and **Marit Sandsmark** will perform *>>returner<<* in its completion, following a residency focused on refining the performers’ body-sensor technology.

EMPAC director **Johannes Goebel** will offer an informal “salon” on February 15, presenting music, works, and thoughts from his previous life as a practicing artist, material that has influenced the realization of EMPAC. This will punctuate a season of musical programming focused on further advancing EMPAC’s work in the field of “spatial audio.” The concert, *36 Loudspeakers for 2 Ears*, on February 22 will initialize a new Ambisonic system in Studio 1, offering a survey of contemporary and classic spatial-audio works dating back to Stockhausen and Varese’s pioneering multichannel compositions of the 1950s. And on March 20 and 22, a pair of events with field-recording artist **Chris Watson**, filmmaker **Carlos Casas**, and audio expert **Tony Myatt** will use spatial audio systems to expand *The Powers of Nature* in sound and cinema.

The story of our first decade closed on a high note last fall with *The New York Times* celebrating EMPAC as “one of the country’s most invigorating hubs for performance and what’s fashionably called ‘time-based’ visual art,” and the MacArthur Foundation recognizing two recent EMPAC residents, Wu Tsang and Okwui Okpokwasili, with “genius” grants. We hope you’ll join us for the invigorating start of EMPAC’s next chapter in Spring 2019.

SPRING CALENDAR 2019

TICKETS

For tickets, directions, or to find out more about the Curtis R. Priem Experimental Media and Performing Arts Center, visit us on the web at empac.rpi.edu or call us at **518.276.3921**. Event ticket pricing: \$18, \$13 for seniors, non-Rensselaer students and faculty, \$6 for Rensselaer students. Free admission is available to Rensselaer students through enrollment in the EMPAC ⊕ program (more info on the Student Opportunities page). Screening pricing: \$6. All talks are free.

FUNDING

EMPAC Spring 2019 presentations, residencies, and commissions are made possible by Rensselaer Polytechnic Institute, with additional support from the New York State Council for the Arts; the Australian Government through the Australia Council for the Arts, and the Jaffe Fund for Experimental Media and Performing Arts. Additional project support by the Arts Council Norway, the Center for Curatorial Studies at Bard College, DTS-Performing Arts Hub Norway, the National Endowment for the Arts, the New England Foundation for the Arts' National Dance Project, and Stavanger Kommune (City of Stavanger).

EVELYN'S CAFÉ

Evelyn's Café offers a menu of beverages, meals, and snacks, as well as a selection of wines before performances, screenings, and talks. Service continues during intermissions and after most events. Evelyn's is also open for lunch on weekdays featuring a rotating menu using locally-sourced ingredients. On each Wednesday coinciding with the beginning of the semester, the student-run Terra Café serves a weekly menu of local and organic foods, featuring a vegetarian or meat option as well as dessert.

For questions or more information, call Evelyn's Café at **518.276.2578**.

JAN

**TUESDAY
JAN 22
6PM**
—

**Improvising the
Interface:
Dance Technology
and the New Black
Dance Studies**
Thomas F. DeFrantz

TALK

**THURSDAY
JAN 24
7:30PM**
—

**Let 'im Move You:
This is a Formation**
jumatatu m. poe and
Jermone "Donte"
Beacham

DANCE, WORK-IN-PROGRESS

**THURSDAY
JAN 31
7PM**
—

**Short Shadows:
A life that is only
circulations**
Juliana Spahr,
The Otolith Group,
and Joyce Wieland

FILM / VIDEO

FEB

**SATURDAY
FEB 2
11AM**
—

EMPAC Building Tour
with Director
Johannes Goebel

**THURSDAY
FEB 7
7:30PM**
—

Chameleon
Jaamil Olawale Kosoko

DANCE, WORK-IN-PROGRESS

**FRIDAY
FEB 15
7:30PM**
—

EMPAC Salon with
Johannes Goebel

TALK

**FRIDAY
FEB 22
7:30PM**
—

**36 Loudspeakers
for 2 Ears**
Hans Tutschku

MUSIC / SOUND

**THURSDAY
FEB 28
7PM**
—

**Short Shadows:
Leaving Traces**
Colectivo Los
Ingrávidos, Clarissa Tossin
and Lucrecia Martel

FILM / VIDEO

MAR

**SATURDAY
MAR 2
11AM**
—

EMPAC Building Tour
with Lead Audio
Engineer Todd Vos

**WEDNESDAY
MAR 13
6PM**
—

**Slowness and Agitation
as Embodied Politics**
Mel Y. Chen

TALK

**WEDNESDAY
MAR 20
7:30PM**
—

Okeanos
Chris Watson
and Tony Myatt

MUSIC / SOUND



**FRIDAY
MAR 22
7:30PM**
—

SANCTUARY
CARLOS CASAS,
CHRIS WATSON,
and Tony Myatt

FILM / VIDEO

**FRIDAY
MAR 29
7PM**
—

**Short Shadows:
Bahar Behbahani
and Jon Wang**

PERFORMANCE

**SATURDAY
MAR 30
11AM**
—

EMPAC Building Tour
with Curator of
Time-Based Visual
Arts Vic Brooks

APR

**THURSDAY
APR 4
6PM**
—

**James Richards
In Conversation**

TALK

**THURSDAY
APR 11
7PM**
—

**Short Shadows:
Second Time Around**
Dora Garcia,
Basir Mahmood, and
Deimantas Narkevičius

FILM / VIDEO

**THURSDAY
APR 18
7:30PM**
—

>>returner<<
Iver Findlay and
Marit Sandsmark

DANCE / THEATER

**MONDAY
MAR 11
6PM**
—

**A Conversation with
Ileana Ramírez**
Director of Programs
at Fundación Cisneros
in Caracas, Venezuela.

TALK





SHORT SHADOWS

01: THURSDAY, JAN 31, 7PM
A life that is only circulations
Juliana Spahr
The Otolith Group
Joyce Wieland

02: THURSDAY, FEB 28, 7PM
Leaving Traces
Colectivo Los Ingrávidos
Clarissa Tossin
Lucrecia Martel

03: FRIDAY, MAR 29, 7PM
CCS Bard collaboration
Bahar Behbahani
and Jon Wang

04: THURSDAY, APR 11, 7PM
Second Time Around
Dora Garcia
Basir Mahmood
Deimantas Narkevičius

Bahar Behbahani
Colectivo Los Ingrávidos
Dora Garcia
Basir Mahmood
Lucrecia Martel
Deimantas Narkevičius
The Otolith Group
Juliana Spahr
Clarissa Tossin
Joyce Wieland
Jon Wang

This yearlong moving image series takes its cue from German thinker Walter Benjamin's two brief texts "Short Shadows" written in 1929. Comprised of fragmentary essays, or what Benjamin called "thought-figures" or "thought-images," the texts meditate on the fundamental relation between thought and language through specific reflections on phenomenology, art, astrology, and psychology. Some eight decades later, theorist Svetlana Boym borrowed Benjamin's title for a section of her notes on "the off-modern," or the paths not taken by the more canonical variants of Modernism. For Boym, the short shadow, like an imperfection on the surface of an image, designates an artistic strategy that has the potential to reveal the "porous nature of historical time."

Like Boym and Benjamin in their respective approaches, the artists presented in this series are concerned with the political importance of unexpected historical interconnections, and they advocate for a practice capable of attending to and moving within them. Mostly produced within the last decade, their films and videos shine a light on cultural and historical events that may otherwise remain in shadow, and, whether anchored in real or fictional scenarios, each work stretches beyond a singular moment or place.

Short Shadows includes such varied films as Lucrecia Martel's restaging of a 1950s novel set in an 18th-century South American colony, Clarissa Tossin's reflection of Mayan influence on California Modernism, Deimantas Narkevičius's underground staging of

Jesus Christ Superstar in early 1970s Vilnius, Dora Garcia's fragmented reenactment of Buenos Aires happenings during the psychosis of the 1960s disappearances, and Basir Mahmood's gestures of contemporary "Lollywood" cinema. Much like these individual works, the series as a whole is elliptical in structure and form, presenting an entangled dramaturgy of cultural and political history. In so doing, it aims to articulate the inseparability of aesthetic, social, political, linguistic, territorial, and technological conditions, yet attempts to resist treating that inseparability as simply a set of straightforward themes or plot lines.

Shadows are fundamentally linked to the history of cinema, both technically (images produced literally by light and shadow) and also in terms of its basic metaphors: not least Plato's Cave (in which those held within see the shadows cast on the wall as real objects), or later with the shadow plays and phantasmagoria of early proto-cinematic experiments. Like cinema, however, what they also do is bind images to objects in a passage of time. But *Short Shadows* not only refers to the magic of cinema or phenomenological affect. It also suggests the disruption of cinematic illusion, a strategy fundamental to artists moving image and experimental film practices. *Short Shadows* alludes to the communal experience of an on-screen shadow cast by the late-arriving audience member, and revels in the deliberate disruption of a seamless phantasm by artists whose work endeavors to excavate the surface of such scenarios in order to reveal their formation.

Improvising the Interface: Dance Technology and the New Black Dance Studies

Thomas F. DeFrantz

Tuesday, Jan 22, 6PM

Theater / Free

TALK

Thomas F. DeFrantz is an artist and scholar who works at the apex of dance, technology, and critical Black studies. His historiographic and aesthetic focus opens shapeshifting conversations about the curation of art, ideas, politics, and bodies. DeFrantz will be at EMPAC as an advisor and collaborator to jumatatu m. poe and Jermone “Donte” Beacham’s *Let ‘im Move You: This is a Formation* residency. In conjunction with that project, he will present this public talk on his research.

DeFrantz is professor in the departments of African and African-American Studies and of Dance at Duke University. He is co-editor of *Black Performance Theory: An Anthology of Critical Readings*, and *Dancing Many Drums: Excavations in African American Dance*.

CURATOR ASHLEY FERRO-MURRAY

Let ‘im Move You: This is a Formation

jumatatu m. poe and
Jermone “Donte” Beacham

Thursday, Jan 24, 7:30PM

Goodman - Studio 1 / Free

DANCE, WORK-IN-PROGRESS

Let ‘im Move You is a series of performance and visual works rooted in the J-Sette dance form. The most recent performance in the series, *This Is a Formation*, both agitates and plays with the energetic lead-and-follow form of dance, which originated in the Black femme communities of Jackson, Mississippi, in the 1970s and has been widely popularized by the Jackson State University Marching Band dance team, the Prancing J-Settes.

Artists jumatatu m. poe and Jermone “Donte” Beacham are in residence at EMPAC to develop *This is a Formation*, designed as a three-part performance that will travel across historically Black neighborhoods, queer night clubs, and institutional art spaces and theaters. The artists will be joined by a team of collaborators, including seven dancers, lighting, audio, and visual media designers, as well as two ethical and artistic consultants, to expand the theatrical and technological elements of the work. The team will also conduct a series of workshops with Rensselaer students as part of the development of the piece.

Work-in-Progress events offer a window into the research, development, and production of new works by artists in residence at EMPAC. These free events open up a dialogue between our audiences, artists, and EMPAC staff.

This residency was made possible in part by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

CURATOR ASHLEY FERRO-MURRAY



Short Shadows: A life that is only circulations

Juliana Spahr, The Otolith Group,
and Joyce Wieland

FILM / VIDEO, POETRY

The title for this episode of the *Short Shadows* series “A life that is only circulations” is borrowed from Bay Area poet Juliana Spahr’s *Transitory, Momentary*, a poem about loss shot through with reflections on the power of words, songs, and stanzas against the backdrop of the Occupy movement and the global circulation of oil commodities and capital. Alongside a reading by Spahr, the program features two films made almost five decades apart, Joyce Wieland’s *Sailboat* (1965) and The Otolith Group’s *I See Infinite Distance Between Any Point and Another* (2012). Both films operate at the boundary between language and image and are each framed by the sea as a visual, poetic, and structural metaphor for exile, longing, and global circulatory connection.

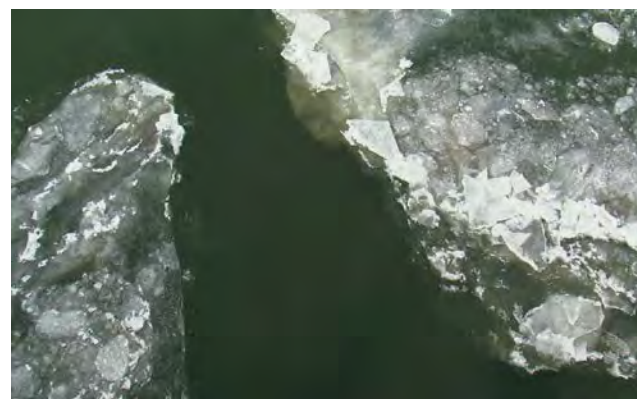
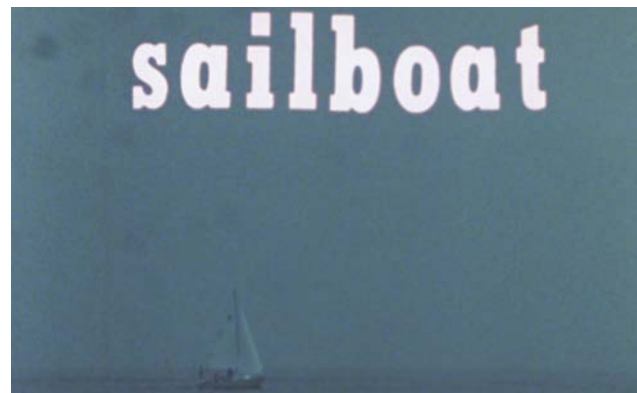
An intimate portrait of artist and poet Etel Adnan as she reads from her book *Sea and Fog* in her apartment, *I See Infinite Distance Between Any Point and Another* explores the experiential gap between the act of reading and that of being read to. The camera intimately captures Adnan, closely framed and at oblique angles, allowing space for the poetry and poet to come into being. In comparison, Wieland’s lens focuses on a distant boat with the sea filling the foreground. The word “Sailboat” fills the sky, naming the film’s dialogic structure in a Godardian intersection of image and language. Like *I See Infinite Distance*, the film is at once intimate and distanced, technical and poetic, intertwining the lived experience at the moment of capture with a universal nostalgia for what has passed across the water.

Svetlana Boym has succinctly described such nostalgia visible in cinema as “a double exposure or superimposition of two images” that can form a durational map of geographical displacement, an ability to “revisit time like space.” Both films expand spatial displacements through words and images (each artist has experienced geographical dislocation across oceans at different moments of their lives). Thus, a sense of dislocated simultaneity is present in the structure of both films, each deliberately juxtaposing ways of communicating—image versus language or listening versus reading—to produce alternate time-scales that act together in a single image.

CURATOR VIC BROOKS

Thursday, Jan 31, 7PM

Theater / \$6



Whether anchored in real or fictional scenarios, each artwork in the *Short Shadows* series stretches beyond a singular moment or place to foreground the political importance of unexpected historical inter-connections. Mostly produced within the last decade, the artists’ films, videos, poetry, and performances presented here shine a light on cultural and historical events that may otherwise remain in shadow.

PROGRAM

Juliana Spahr, **Transitory, Momentary** (read by the poet)

Joyce Wieland, **Sailboat** (1965)

The Otolith Group, **I See Infinite Distance Between**

Any Point and Another (2012)

Thursday, Feb 7, 7:30PM

Goodman - Studio 1 / Free



Jaamil Olawale Kosoko is a performance artist and poet who works with dance, media, and sound on stage and in museums. He is in residence at EMPAC to develop a new work, *Chameleon*, which will have its two-stage premiere at The Brooklyn Museum and New York Live Arts.

Chameleon explores how minoritarian communities record and affirm their existence through collaborative actions and protests that archive personal freedom narratives as a way to subvert culturally charged fields of systemic oppression, loss, and erasure. The creation of media content as a part of and in response to these actions might range from documentary film, popular music and television, cell phone footage of an event captured by a witness on the street. Kosoko explores how these and similar media subvert systemic oppression, loss, and erasure.

For his EMPAC residency, Kosoko and his sound collaborator Jeremy Toussaint-Baptiste will conceive and develop an archive of

Chameleon

Jaamil Olawale Kosoko

DANCE, WORK-IN-PROGRESS

found and original podcast and sound clips that will become central to *Chameleon*. This informal event will include a conversation with the artist during an early-stage technical residency, so its structure and form will be determined by the artist’s creative process.

Work-in-Progress events offer a window into the research, development, and production of new works by artists in residence at EMPAC. These free events open up a dialogue between our audiences, artists, and EMPAC team.

Chameleon is made possible by the New England Foundation for the Arts’ National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation.

CURATOR ASHLEY FERRO-MURRAY



EMPAC Salon with
Johannes Goebel

Friday, Feb 15, 7:30PM

Theater / Free

TALK, PERFORMANCE



Johannes Goebel will present some of his work from the time before he came to Rensselaer to become EMPAC’s founding director. The perspectives and positions shining through his personal music, texts, projects, and thoughts may shed some light on foundational aspects of EMPAC’s building and program.

When he became responsible for setting up and programming large environments for artistic production, Johannes Goebel stopped his own artistic practice. The power over facilities and production means granted to him as director appeared as a conflict of interest with his own artistic work. Between 1990 and 2002, he was the founding director of the Institute for Music and Acoustics at the Center for Art and Media ZKM Karlsruhe; the Institute became the largest studio and production environment in Germany for contemporary music and technology, including intermedia and interactive works, as well as scientific and engineering research. Coming to Rensselaer, he was involved in the design, specification,

and construction of the EMPAC building, as well as establishing the curatorial and production teams, the artist-in-residence program, event programming, and research. This event may serve to consider his work and experience before he became “institutionalized” and the role it has played in his approach to creating opportunities for others to create new works.

The program of the evening will be a collage of widely varying projects ranging from computer-generated music and music for custom-built instruments to the recitation of non-scientific reflections on computers, artificial intelligence, and human-computer interaction. It will include examples from his years in the field of “free improvisation with non-traditional instruments” to projects realized with dancers, architects, and visual artists.

Drinks and snacks will be served.

Friday, Feb 22, 7:30PM

Goodman - Studio 1

36 Loudspeakers for 2 Ears

Hans Tutschku

\$18, \$13, RPI Students \$6

MUSIC / SOUND



The Philips Pavillion at the 1958 Brussels World’s Fair, built by architect Le Corbusier to house 350 speakers for Edgard Varese’s *Poème électronique*.

The concert this evening will inaugurate a 36-channel “Ambisonic” loudspeaker installation in EMPAC’s large Studio 1. The program will feature a selection of electronic compositions written specifically to reach listeners from all spatial directions. Electronic music composed for loudspeaker systems built around and above the audience has been pursued for over 60 years; since its inception, EMPAC has been creating listening and production environments for sound to move freely through space beyond the confines of traditional stereo or surround-sound systems.

The pieces played during this concert are mostly only available to the public in reduced stereo versions, since there are not many concert halls and performance venues where they can be experienced in full multi-channel sound projection. This concert offers a rare opportunity to listen to this music as it is meant to be heard. The program will

include Karlheinz Stockhausen’s *Gesang der Jünglinge* from the mid 1950s, as well as Edgard Varese’s *Poème électronique*, which was famously performed in 1958 at the Brussels Worlds Fair over hundreds of loudspeakers in a pavilion designed by the architect Le Corbusier. The very first computer-music work created with “the simulation of moving sound sources,” *Turenas* by John Chowning (1972), will also be presented, along with newer works from the 21st century offering a wide variety of different musical styles that use loudspeakers as “ensemble.”

The pieces will be performed by Hans Tutschku (Harvard University), who is a composer, performer and teacher of music created for two ears and many loudspeakers.

CURATOR JOHANNES GOEBEL

Short Shadows: Leaving Traces

Colectivo Los Ingrávidos,
Clarissa Tossin,
and Lucrecia Martel

FILM / VIDEO

The second *Short Shadows* program brings together three moving-image works that employ the surface of architecture, celluloid, and the body to make visible material traces of temporalities erased by colonization and misogyny.

María Rivera recites her poem “Oscuro” over the red flickering texture of degraded 16mm film stock used by Colectivo Los Ingrávidos to capture the protest on March 8, 2017 against patriarchy and misogyny in Mexico. *Sangre Seca* (Dried Blood), is exemplary of the collective’s material approach to filmmaking. By exposing political struggle onto the surface of the celluloid that, while mechanically reproduced, degrades over time, the artists mark the repetition of violence and protest across multiple timescales: “Oscuro” was written in 2012 in response to atrocities against women in Salvador de Atenco in 2006, the March 8th protest takes place every year, and we watch the film together in the present moment.

Clarissa Tossin’s *Ch’u Mayaa* meanwhile reveals the pervasive Mayan influence on iconic proto-Modernist American architect Frank Lloyd Wright’s Hollyhock House. Negating Walter Benjamin’s claim that Modernist architects, “with their glass and steel... created rooms in which it is hard to leave traces,” choreographer Crystal Sepúlveda moves in and out of the shadows cast by the pastiche of indigenous motifs appropriated by Wright. Choreographically based on figures ubiquitous in ancient Mayan pottery and murals, Tossin superimposes multiple versions of the dancer across the frame in an act of “re-signification” that restores the building into the Pre-Columbian Mesoamerican architectural lineage.

Argentinian filmmaker Lucrecia Martel’s interpretation of the 1956 novel *Zama* by Antonio di Benedetto imagines an 18th-century South American colonial outpost. Focused on the spiraling despair of a subject desperate to prove his power within the hierarchy of Spanish colonial governance, Martel’s camera lingers with characteristic attention to detail across the architecture and landscape that increasingly imprisons *Zama* in a psychedelic vision of subjugation.

CURATOR VIC BROOKS

Thursday, Feb 28, 7PM

Theater / \$6



Whether anchored in real or fictional scenarios, each artwork in the *Short Shadows* series stretches beyond a singular moment or place to foreground the political importance of unexpected historical inter-connections. Mostly produced within the last decade, the artists’ films, videos, poetry, and performances presented here shine a light on cultural and historical events that may otherwise remain in shadow.

PROGRAM

Colectivo Los Ingrávidos, **Sangre Seca** (2018)

Clarissa Tossin, **Ch’u Mayaa** (2017)

Lucrecia Martel, **Zama** (2018)

Wednesday, Mar 13, 6PM

Theater / Free



Slowness and Agitation as Embodied Politics

Mel Y. Chen

TALK

While conversations about “posthumanism” in the ‘90s and early aughts circled images of cyborgs and artificial intelligence, more recent thinking around the term has brought the conversation into the field of animal studies, examining the political, social, and ecological implications of the relationships between human and non-human animals. Mel Y. Chen’s book *Animacies: Biopolitics, Racial Mattering, and Queer Affect* explores animate and inanimate, human and inhuman life in relation to disability, race, gender, and sexuality. Chen is at EMPAC to give a talk on their current research, which follows on the concerns of *Animacies*. This work explores the concepts of slowness and agitation in relation to what Chen calls “intoxication,” a term that invokes various forms of toxicity in our contemporary world.

Chen comes to EMPAC while visiting Williams College as the Robert Sterling Clark Professor during the 2018-2019 academic year, and is Associate Professor of Gender & Women’s Studies at U.C. Berkeley where they are affiliate of the Center for Race and Gender and the Institute for Cognitive and Behavioral Sciences. *Animacies* won the Alan Bray Award from Modern Language Association’s GL/Q Caucus.

CURATOR ASHLEY FERRO-MURRAY

The Powers of Nature: Songs and Signals

Two events, *Okeanos* and *Sanctuary*, bring sound and cinema into the EMPAC Concert Hall creating a unique experience of projected sounds and images. Using EMPAC’s spatial audio systems, *Okeanos* is a concert that takes the audience into a world of underwater sounds recorded around the globe that move above and around the listener; *Sanctuary* is a live cinema performance using hundreds of loudspeakers to sonically expand the story of an elephant and his mahout on a mystical journey.

CURATOR JOHANNES GOEBEL

Okeanos

Chris Watson
and Tony Myatt

MUSIC / SOUND



Our oceans are the most sound-rich environments on the planet. *Okeanos* takes the audience on an auditory underwater journey around the globe. Years of recordings from pole to pole will be performed with three audio systems in the Concert Hall: a dome of 64 loudspeakers used to project sounds around the audience in an Ambisonic environment, a Wave Field Synthesis array, consisting of hundreds of small speakers placed above the audience, and a custom-built infrasound speaker used to create the lowest frequencies, which can be more felt than heard.

Chris Watson (UK) is regarded as one of the world’s leading recorders and performers of wildlife and natural phenomena. The films, installations, and projects of the Catalan filmmaker Carlos Casas take form at the crossroads of documentary, fiction, visual, and sound arts. Tony Myatt (University of Surrey) is a specialist in spatial sound recording and reproduction. He developed an underwater microphone system and subsonic speaker used to spatially reproduce elephant communication and low underwater sounds. The trio of artists has collaborated on performances, live cinema, and installations.

Wednesday, Mar 20, 7:30PM

Concert Hall

\$18, \$13, RPI Students \$6

The composition will include songs, signals, and vibrations from the smallest crustaceans to the loudest and largest animals ever to have existed.

Chris Watson and Tony Myatt will perform a version of the work specifically developed for EMPAC’s Concert Hall and its audio systems. This new version will guide the audience along the ocean floor, from the songs of Weddell seals singing under Antarctic sea ice in the Ross sea to the echolocating clicks and signature whistles of a pod of orca in Arctic waters.

Friday Mar 22, 7:30PM

Concert Hall

\$18, \$13, RPI Students \$6

Sanctuary

Carlos Casas,
Chris Watson, Tony Myatt

FILM / VIDEO, MUSIC / SOUND



After a devastating earthquake, Nga, an old elephant and probably the last of his kind, and Sanra, his mahout, embark on a journey to find the mythical elephant’s graveyard. A story of discovery and mourning in which the spectator becomes the protagonist, the film follows the duo as they are stalked closely by a group of poachers, who begin to die one after another under mysterious circumstances.

Carlos Casas’ *Sanctuary* offers a mesmerizing sonic and visual cinematic environment that immerses the audience in the sounds, textures, and hues of the jungle. Projected on the mega-screen in EMPAC’s Concert Hall, and featuring live Ambisonics, Wavefield Synthesis, and infrasound to induce a deep sense of physical closeness

with the elephant, *Sanctuary* presents a unique sensorial experience that collapses the boundaries between art, nature documentary, and adventure film.

The project is a collaboration with bioacoustician and elephant communication expert Joyce Poole. Chris Watson and Tony Myatt recorded the acoustic sphere of elephants at Amboseli, a sanctuary in Africa. Myatt developed the infrasound speaker and implemented the spatial audio. Both will perform live on the speaker systems installed throughout the hall. This is the US premiere of the project, which was previously presented at the Fondation Cartier, Paris; the Tate Modern, London; and the Kunstenfestivaldesarts, Brussels.

Short Shadows: Bahar Behbahani and Jon Wang

PERFORMANCE, FILM / VIDEO

Friday, Mar 29, 7PM

Goodman - Studio 1 / \$6



Bringing together the work of New York-based artists and filmmakers Bahar Behbahani and Jon Wang, this event expands the format of the *Short Shadows* moving image series to include elements of performance, painting, and architecture. The evening will engage themes and processes of displacement and longing, as well as narratives of transformation that run through Behbahani's and Wang's work.

New York-based Iranian artist Bahar Behbahani's work addresses her long-term conceptual dialogues with memory and loss. Through painting, video, and participatory performance, she revisits Iran's psychogeographic landscapes. The Persian garden, a contested space marked by colonialism and seductive beauty, is a reoccurring site for reflection and recovery.

Jon Wang generates films, sculptures, and performances that question notions of representation and desire. Wang's treatments of pace—at times drawing on techniques of voice-over narration, tenants of feng shui, and the day-to-day activities of silk worms—

gesture towards the ways in which beings and their surroundings are in states of perpetual transition. In this sense, pace, as a techno-sensual material, both grounds and disrupts Wang's atmospheric videos and installations.

Whether anchored in real or fictional scenarios, each artwork presented in the *Short Shadows* series stretches beyond a singular moment or place to foreground the political importance of unexpected historical interconnections. Mostly produced within the last decade, the artists' films, videos, poetry, and performances presented here shine a light on cultural and historical events that may otherwise remain in shadow.

The evening is co-organized by second-year students from the Center for Curatorial Studies, Bard College, including Giorgia von Albertini, Drew Broderick, Susannah Faber, Srinivas Aditya Mopidevi, Serubiri Moses, Suzie Smith, and Thea Spittle, working in collaboration with EMPAC curator Vic Brooks.

Thursday, Apr 4, 6PM

Theater / Free



Artist in residence James Richards will be in conversation with EMPAC curator Vic Brooks to discuss his approach to the production of artworks and collaborations within different curatorial frameworks. The event will include excerpts of his previous videos, sound installations and past exhibitions, as well as insight into the early stages of Richards' new project, which will be developed during a series of production residencies at EMPAC in 2019 and premiered here in Spring 2020.

Richards' new commission takes as its starting point an essay that accompanied his exhibition *Music for the Gift* for the Welsh Pavilion at the 2017 Venice Biennale. Produced in collaboration with Chris McCormack, the text moves back and forth between the first and third person and the experiential and the scientific, shifting registers to evoke the male experience of the voice breaking during adolescence. Richards' approaches the development of his artworks

James Richards In Conversation

TALK, FILM / VIDEO

with a period of research and experimentation in order to grapple with material languages of image and sound production. At EMPAC, he will start by working with theatrical lighting in order to explore its affective, environmental, and performative potential in practice.

James Richards' artworks reveal connections between people, practices, and private, hidden, or suppressed histories through archival and online research. Working with a vast array of media materials, often generated during long-term exchanges with other artists, such as American media artist Steve Reinke and filmmaker Leslie Thornton, Richards produces sound and video installations that invite the audience into an intimate encounter with private worlds and queer communities.

CURATOR VIC BROOKS

Short Shadows: Second Time Around

Dora Garcia, Basir Mahmood,
and Deimantas Narkevičius

FILM / VIDEO

The final *Short Shadows* program of the season presents three moving-image works with narrative structures that orbit around performances from the past in order to make hidden histories visible.

Deimantas Narkevičius’ *Stains and Scratches* focuses on found footage of an underground performance of *Jesus Christ Superstar* in Vilnius, Lithuania, during the 1970s. The show was performed by students at the Vilnius Academy of Art from a score re-written by ear from an unsanctioned double LP. Narkevičius further dislocates the documentation by layering and doubling the film onto a scratched black celluloid background, the soft-montage composition highlighted and rendered sculptural in Stereoscopic 3D.

One of a series of films produced during Basir Mahmood’s research into “Lollywood” (Pakistan’s center for cinema production in Lahore) history, the script for *all voices are mine* was derived from recollections of actors, filmmakers, and writers. The film is structured around reenactments of their scenes from previous films and is performed without dialogue, a dramaturgical approach that produces a film that is at once unfamiliar and recognizable. This collage technique produces an uncanny sense of a film that we have all seen, albeit one that is rehearsed only in memory.

Spanish artist Dora Garcia’s first feature, *Segunda Vez* (Second Time Around), pivots around avant-garde theorist Oscar Masotta’s ideas concerning psychoanalysis, politics, and art in 1960s Buenos Aires. Structured by a series of interconnected re-enactments, re-stagings, and social experiments, the film shifts between documentary-style interpretations of past “happenings” and the fictional psychodrama of novelist Julio Cortázar. *Segunda Vez* weaves a complex narrative within the climate of surveillance and disappearances in Argentina, producing a paranoia for what will happen the second time around.

Whether anchored in real or fictional scenarios, each artwork presented in the *Short Shadows* series stretches beyond a singular moment or place to foreground the political importance of unexpected historical interconnections. Mostly produced within the last decade, the artists’ films, videos, poetry, and performances presented here shine a light on cultural and historical events that may otherwise remain in shadow.

CURATOR VIC BROOKS

Thursday, Apr 11, 7PM

Theater / \$6



PROGRAM

Deimantas Narkevičius, **Stains and Scratches** (2018)

Basir Mahmood, **all voices are mine** (2018)

Dora Garcia, **Segunda Vez** (2018)

Thursday, Apr 18, 7:30PM

Theater

\$18, \$13, RPI Students \$6



>>returner<< is a performance work spanning theater and dance that illustrates different relationships between nature, people, and technology. Conceived by the Norwegian performance company Findlay//Sandsmark, led by Iver Findlay and Marit Sandsmark, the performance features motion-capture and animation technology, which interacts live with video and sound content. In addition to these digital media, the performers inhabit a world of natural stage elements including wooden sticks, a narrow wooden hallway, and a large cube that transforms over the course of the performance. What results is a performance environment in which audience expectations are both met and defied as the two performers play with perception and sensation.

CURATOR ASHLEY FERRO-MURRAY

>>returner<<
Findlay//Sandsmark

DANCE / THEATER

Findlay and Sandsmark are in residence at EMPAC with their company to further develop the project’s body-sensor and animation content. In its use of this technology, >>returner<< demonstrates a wariness of the inflexible binaries that one-to-one body-technology interactions engender: including presence/absence, real/virtual, and natural/manufactured. The performance weaves between and around these binaries to question them without dismantling them entirely—a nod to their unavoidable if not regrettable ubiquity in our daily lives. Attempting to avoid the trap of technophillic engagement, >>returner<< creates an at-times chilling piece of performance.

Support for this residency and presentation is provided by the Arts Council Norway, DTS-Performing Arts Hub Norway, and Stavanger Kommune (City of Stavanger).

BUILDING TOURS

This spring, we'll continue our monthly series of EMPAC building tours led by different members of the EMPAC team to highlight the diverse and specialized functions of the space. Each tour will run on the first Saturday of the month at 11AM, unless otherwise specified. Admission is free and open to the public. Visitors should meet for their tour at the EMPAC box office on the 7th floor.

**EMPAC BUILDING TOUR
WITH DIRECTOR JOHANNES GOEBEL
FEBRUARY 2, 11AM**

Join EMPAC's founding director Johannes Goebel for a tour of the building (and overview of the program) that he helped realize and has led through EMPAC's first 10 years. Goebel will take visitors through the EMPAC building with an eye and an ear to the "human-scale" functions he strove to achieve in taking the project from a lofty vision to one of the world's most advanced media centers.

**EMPAC BUILDING TOUR
WITH LEAD AUDIO ENGINEER TODD VOS
MARCH 2, 11AM**

From the specialized sound-diffusive panels in Studio 1, to the frequency-calibrated Nomex ceiling fabric in the Concert Hall, and into the miles of fiber optic cable that connect each of EMPAC's performance spaces to its recording studios, lead audio engineer Todd Vos will take audiophiles on a deep dive into EMPAC's acoustic design and capabilities.

**EMPAC BUILDING TOUR
WITH CURATOR OF TIME-BASED VISUAL ART
VIC BROOKS
MARCH 30, 11AM**

Bridging the traditional disciplines of performance, installation, and cinema, Vic Brooks' curatorial approach has forged new visual creations within the wider context of time-based visual art. This tour will focus on EMPAC's unique visual production capabilities, ranging from 3D video, green-screen animation, flying cameras, and performances consisting solely of light.

STUDENT OPPORTUNITIES AT EMPAC



From student work to research and performance opportunities, extracurricular clubs to special events, EMPAC offers a range of ways for Rensselaer students to be involved.

All EMPAC-curated events are open to Rensselaer students at the price of \$6 and free admission is available to classes that integrate the programming into their curricula, and to members of the EMPAC⁺ program. Tickets for non-Rensselaer students are available at the discounted rate of \$13.

Every year, the Rensselaer department of the arts programs seven events utilizing the infrastructure and support of the production teams at EMPAC. These productions often include final graduate projects that are developed in the venues themselves. As a part of the Rensselaer initiative to integrate art across the institute's curriculum, EMPAC hosts interdisciplinary Art_X classes taught by faculty who use the EMPAC-curated program as an artistic and experiential part of the class's specific topic of inquiry. Students are also often involved with research projects conducted by Rensselaer faculty using EMPAC infrastructure.

A large number of student workers support EMPAC's operation in the box office, as ushers, and with the various production (video, audio, IT, stage, lighting, etc.) and administrative (artist services, design/marketing, etc.) teams. For employment opportunities, please visit the student page on EMPAC's website.

EMPAC⁺

EMPAC⁺ is a program open to all Rensselaer students that offers deeper ways of exploring the EMPAC program. Upon enrollment, members will receive free admission to all EMPAC-curated events. Every week the EMPAC⁺ community will receive news about upcoming shows, have the chance to meet our curators and artists in residence, and enjoy inside access to EMPAC productions as they are being created.

Outside of events, productions, and classes, EMPAC is a meeting place for student groups. The People Using Live Software and Electronics (PULSE) group is a forum for students interested in experimenting with live audio and video technology. The group performs every fall at the freshman mixer MashUp!, as well as for their spring dance party PULSE Live! To get involved, please contact Eric Ameres at ameree@rpi.edu. The Physical Computing for Art and Design (PCAD) group also meets with Eric Ameres on a weekly basis.

ARTIST-IN-RESIDENCE PROGRAM

Artist residencies are the heart of the curatorial program at EMPAC and figure into the overarching programming vision of the attending curator. Residencies often provide space, resources, and expertise unavailable elsewhere.

A Two Dogs Company	Wally Cardona	Michael Gordon and The
Maryanne Amacher	Marites Carino	Crossing
Laurie Anderson	Garcia Caroline	Steve Cuiffo
Ellen Arkbro	Yanira Castro	Random Dance
Mary Armentrout	Chameckilerner	Ella Fiskum Danz

EPHRAIM ASILI (JUN 3-14)

Ephraim Asili is in residence with an ensemble cast to shoot scenes for his feature film *Inheritance*. Based on real events, the film’s protagonist inherits a house in West Philadelphia that becomes home to an urban collective for activists of color. The increasingly claustrophobic drama unfolds as the group attempts to live together and find consensus through Black political discourse and social philosophy—a commitment that will climax in explosive action.

Charles Atlas	Mark Changizi	Michael Gordon and The
Tarek Atoui	Phyllis Chen	Crossing
Sam Auinger	Luciano Chessa	Steve Cuiffo
Miguel Azguime	Nora Chipaumire	Random Dance
BalletLab	Vicky Chow	Ella Fiskum Danz
Rosa Barba	Deville Cohen	Olivia De Prato
Sophie Barret-Kahn	Pig Iron Theater Company	Elena Demyanenko
Tarik Barri	Petra Cortright	Rob Dietz
Math Bass	Keiko Courdy	Temporary Distortion
Seline Baumgartner	Crew	Johanna Domke
Patrick Belaga		Annie Dorsen
Michael Bell-Smith		DD Dorvillier
Orit Ben-Shitrit		Toni Dove
Manuella Blackburn		Lucky Dragons
Per Bloland		Laure Prouvost, Sam
Yvon Bonefant		Belinfante, and Pierre
Celeste Boursier-Mougenot		Droulers
boychild		E-TEAM
Patricia L Boyd		Shannon Ebner
A.K. Burns		Ecce

ANNA CRAYCROFT (VARIOUS DATES)

Anna Craycroft is in residence throughout Spring 2019 to research and produce a new series of sculptures and a theatrical installation. Craycroft is experimenting with how acoustic technology can be built into architecture to mimic, extend, or deny one’s body. Her sculptures will play with the identification and manipulation of the source of a speaker’s voice.

IVER FINDLAY AND MARIT SANDSMARK (APR 9-19)

Theater and dance artists Iver Findlay and Marit Sandmark are in residence to develop motion-tracking and animation content for their performance >>*returner*<<. The artists will also work with EMPAC’s video and audio engineers to document the work during a public performance on April 18.

Lauren Davis Fisher
Peter Flaherty
Barbara Foulkes
Nuria Fragoso
Alain Franco
David Brynjar Franzson
Sabisha Friedberg
Ben Frost
Ellie Ga
Mariah Garnett
Stavros Gasparatos
Colin Gee

MARIAM GHANI (JAN 2-11)

Mariam Ghani is in residence to finish the post-production for her new film *What We Left Unfinished*, based on the history of the Afghan Film Archive—the state film institute based in Kabul, Afghanistan.

Dana Gingras
Jacqueline Kiyomi
Gordon
Brent Green
Sam Green
Sean Griffin
Mish Grigor
The Wooster Group

Poor Dog Group
OpenEnded Group
Gordon Hall
Rebecca Halls
Laurel Halo
Rob Hamilton
Ant Hampton
Trajal Harrell
Maria Hassabi
Tim Hecker
Robert Henke
Kurt Hentschläger
Fluid hug hug
Wet Ink
Lars Jan
Japanther
France Jobin
Sophie Kahn
Jaroslaw Kapuscinski
Maria Kefirova
Mary Reid Kelley
Gerard & Kelly
Amirtha Kidambi
Marianne M. Kim

KLEIN (APR 8-13)

UK-based producer, performer, and playwright Klein is in residence developing a new performance to be presented at MoMA PS1’s VW dome. Her recordings incorporate pitched vocals with manipulated audio samples and experimental electronics to create a collage-like assembly of sounds. This residency is in partnership with MoMA PS1 in Queens, New York.

Volkmar Klein
Garth Knox

JAAMIL OLAWALE KOSOKO (FEB 5-10)

Jaamil Olawale Kosoko is in residence with a team of collaborators to develop an archive of found and original podcasts and sound clips that will become central to the *Chameleon* project. Kosoko will present on the work in a conversation/work-in-progress showing on February 7.

Germaine Kruij
Thom Kubli
Mabel Kwan
Jennifer Lacey
Architeuthis Walks on
Land
Aaron Landsman
David Lang

Jörg Laue
Simon Lee
Ralph Lemon
Phantom Limb
Longleash
Francisco Lopez
Boudry / Lorenz
Robert AA Lowe
Laura Luna
Trey Lyford
Mads Lynnerup
Guy Maddin
Sara Magenheimer
Anthony Marcellini
Colin Marston
Kay Matschullat

Jennifer + Kevin McCoy
Miguel Melgares

Miguel Angel Melgares
Martian Messier
Erika Mijlin
Marlene Millar

JUMATATU M. POE AND JERMONE “DONTÉ” BEACHAM (JAN 16-28)

Choreographers jumatatu m. poe and Jermone “Donté” Beacham are in residence for a late-stage technical residency in EMPAC’s Studio 1. With their collaborators, the artists will finalize lighting, video, sound, and choreography for the third installation of the *Let ‘im Move You* series, *This is a Formation*, a work-in-progress version of which will be presented on January 24.

ANA NAVAS (VARIOUS DATES)

Venezuelan artist Ana Navas will be in residence for the initial research stage of a project responding to Alexander Calder’s series of sculptural acoustic panels, *Clouds*, that were produced in the 1950s in collaboration with architect Carlos Raúl Villenueva and MIT acoustic engineers Bolt, Beranek & Newman, and are housed at the Aula Magna (the Central University of Venezuela’s auditorium) in Caracas.

Oneohtrix Point Never	Flux Quartet
Marilyn Nonken	Jack Quartet
NTUSA	Mivos Quartet
Restless NYC	Peter Evans Quintet
Boru O’Brien O’Connell	Radiohole
Ryan + Trevor Oakes	Judy Radul
Bruce Odland	Sabrina Ratte
Argento Chamber	Lucy Raven
Ensemble Rachel	Will Rawls
Arianne Ogle	Movement Research
Freya Olafson	Hannah Rickards

Elixabeth Orr
Ed Osborn
Silke Otto-Knapp
Karthik Pandian
Dimitris Papaioannou
Rodrigo Pardo
Graham Parker
Lisa Parra
Isabelle Pauwels

JAMES RICHARDS (FEB 25-MAR 1; APR 1-5)

Berlin-based artist James Richards is in residence for the development stage of a new project, and will be working with theatrical lighting in order to explore its affective, environmental, and performative potential in practice.

Silas Riener	Cally Spooner
Mariel Roberts	Jan St Werner
Ben Rubin	Peter Stammer
Andrew Schneider	Francis Farewell Starlite
Michael Schumacher	The Light Surgeons
Susan Sgorbati	Eve Sussman
Duncan Sheik	Martine Syms
Yegor Shevtsov	Philip Szporer
Shantala Shivalingappa	Daniel Teige
Jill Sigman	Per Tengstrand

JUSTIN SHOULDER (APR 29-MAY 18)

Justin Shoulder is in residence with support from the Australia Council for the Arts. Shoulder will collaborate with Sam Rolfes to develop green-screen video content that the artist will manipulate live with a sensor system.

Ensemble Signal	Miro Dance Theater
Mark So	Konic Thtr
Geoff Sobelle	Jennifer Tipton
Frederic Sofiyana	Wu Tsang
Kate Soper	

JON WANG AND BAHAR BEHBAHANI (MAR 19-25)

New York-based artists and filmmakers Jon Wang and Bahar Behbahani will be in residence in Studio 1 to develop concurrent performances that share the same production space. The performances will be presented as part of the *Short Shadows* film series on March 29. This residency is produced in collaboration with CCS Bard.

Hans Tutschku	Kyle Wilamowski
Workspace Unlimited	Nate Wooley
Suzanne Vega	Eric Wubbels
Ben Vida	Jeremy Xido
Anti VJ	Kota Yamazaki
Erika Vogt	Yarn/Wire
Flora Weigmann	Wojtek Ziemilski
Cathy Weis	Andros Zins-Browne
Jennifer West	

REWIND

LOST HIGHWAY SUITE BY OLGA NEUWIRTH,
PERFORMED BY INTERNATIONAL CONTEMPORARY
ENSEMBLE AT EMPAC 10YEARS / OCTOBER 13, 2018

Under the direction of conductor Timothy Weiss, ICE
performed Neuwirth’s hallucinatory work within a 64-speaker
Ambisonic dome for EMPAC’s 10YEARS.

IMAGE CREDITS (FROM FRONT TO BACK)

EPHRAIM ASILI, *INHERITANCE* WORK-IN-PROGRESS, PHOTO: MICK BELLO / EMPAC
CHRIS WATSON, COURTESY OF THE ARTIST
JUSTIN SHOULDER, *CARRION*, PHOTO: ALEX DAVIES
JUMATATU M. POE, *LET ‘IM MOVE YOU*, PHOTO: TAYARISHA POE
DEIMANTAS NARKEVIČIUS, *STAINS AND SCRATCHES*, FILM STILL COURTESY OF THE ARTIST
AND LUX, LONDON
JUMATATU M. POE, *LET ‘IM MOVE YOU*, PHOTO: TAYARISHA POE
JOYCE WIELAND, *SAILBOAT*, COURTESY OF CANADIAN FILMMAKERS DISTRIBUTION CENTER
THE OTOLITH GROUP, *I SEE INFINITE DISTANCE BETWEEN ANY POINT AND ANOTHER*,
FILM STILL COURTESY OF THE ARTIST AND LUX, LONDON
JAAMIL OLAWALE KOSOKO, *CHAMELEON*, PHOTO: ERIK CARTER
EMPAC SALON, COURTESY OF JOHANNES GOEBEL
HANS TUTSCHKU, *36 LOUDSPEAKERS FOR 2 EARS*, PHOTO: WOUTER HAGNES
LUCRECIA MARTEL, *ZAMA*, FILM STILL COURTESY OF STRAND RELEASING
CLARISSA TOSSIN, *CH’U MAYAA*, VIDEO STILL COURTESY OF THE ARTIST

MEL Y. CHEN, *SLOWNESS AND AGITATION AS EMBODIED POLITICS*, COURTESY OF THE SCHOLAR
CHRIS WATSON, *OKEANOS*, COURTESY OF THE ARTIST
CARLOS CASAS, CHRIS WATSON, TONY MYATT, *SANCTUARY*, COURTESY OF THE ARTISTS
JON WANG, *FROM ITS MOUTH CAME A RIVER OF HIGH-END RESIDENTIAL APPLIANCES*,
VIDEO STILL COURTESY OF THE ARTIST
JAMES RICHARDS, INSTALLATION VIEW OF *PHRASING*, COURTESY OF THE ARTIST
DEIMANTAS NARKEVIČIUS, *STAINS AND SCRATCHES*, FILM STILL COURTESY OF THE ARTIST
AND LUX, LONDON
BASIR MAHMOOD, *ALL VOICES ARE MINE*, VIDEO STILL COURTESY OF THE ARTIST
DORA GARCIA, *SEGUNDA VEZ*, FILM STILL COURTESY OF THE ARTIST AND AUGUSTE ORTS
IVER FINDLAY AND MARIT SANDSMARK, *>>RETURNER<<*, PHOTO: P. BUSSMAN
EMPAC BUILDING, PHOTO: KRIS QUA
STUDENT WORKERS, PHOTO: MICK BELLO / EMPAC
INTERNATIONAL CONTEMPORARY ENSEMBLE, *LOST HIGHWAY SUITE*, PHOTO: PAULA COURT
MOVED BY THE MOTION, *SUDDEN RISE*, PHOTO: MICK BELLO / EMPAC

SUDDEN RISE, MOVED BY THE MOTION (WU TSANG, BOYCHILD,
PATRICK BELAGA, JOSH JOHNSON, ASMA MAROOF)
AT EMPAC 10YEARS / OCTOBER 13, 2018

Influenced by Shakespearean tragedy and 19th-century
“phantasmagoria,” the collaborative ensemble Moved by the
Motion performed the premiere of their EMPAC-commissioned
work, *Sudden Rise*.

EMPAC

THE CURTIS R. EXPERIMENTAL MEDIA
AND PERFORMING ARTS CENTER

ON THE CORNER OF 8TH STREET
AND CONGRESS / TROY, NY

EMPAC.RPI.EDU / 518.276.3921

STAFF

GEOFF ABBAS / DIRECTOR FOR STAGE TECHNOLOGIES

ERIC AMERES / SENIOR RESEARCH ENGINEER

CONSTANZA ARMES CRUZ / CURATORIAL ASSISTANT

DAVID BEBB / SENIOR NETWORK ADMINISTRATOR

PETER BELLAMY / SENIOR SYSTEMS ADMINISTRATOR

MICHAEL BELLO / VIDEO ENGINEER

VIC BROOKS / CURATOR, TIME-BASED VISUAL ART

ERIC BRUCKER / LEAD VIDEO ENGINEER

BRUCE BRYNE / MASTER CARPENTER

MICHELE CASSARO / GUEST SERVICES COORDINATOR

GORDON CLEMENT / MEDIA SYSTEMS INTEGRATOR

JOHN COOK / BOX OFFICE MANAGER

DOROTHY DAVILA / ADMINISTRATIVE SPECIALIST

DAVID DELAROSA / DESKTOP SUPPORT ANALYST

ZHENELLE FISH / ARTIST SERVICES ADMINISTRATOR

ASHLEY FERRO-MURRAY / ASSOCIATE CURATOR, THEATER & DANCE

KIMBERLY GARDNER / MANAGER, ADMINISTRATIVE OPERATIONS

JOHANNES GOEBEL / DIRECTOR

SARA GRIFFITH / PRODUCTION TECHNICIAN

IAN HAMELIN / PROJECT MANAGER

MICHAEL HANRAHAN / SENIOR EVENT TECHNICIAN

RYAN JENKINS / VIDEO ENGINEER

SHANNON JOHNSON / WEB MANAGER

MICHAEL LAKE / PRODUCTION TECHNICIAN

ROBIN MASSEY / SENIOR BUSINESS ADMINISTRATOR

STEPHEN MCLAUGHLIN / AUDIO ENGINEER

DANIEL MELTZER / MASTER ELECTRICIAN

JOSH POTTER / MARKETING AND COMMUNICATIONS MANAGER

SHARINEKA PHILLIPS / BUSINESS COORDINATOR

AVERY STEMPEL / FRONT OF HOUSE MANAGER

KIM STROSAHL / PRODUCTION COORDINATOR

JEFFREY SVATEK / AUDIO ENGINEER

MICHAEL VALIQUETTE / INTERIM GRAPHIC DESIGNER

TODD VOS / LEAD AUDIO ENGINEER