

EMPAC

FILM / VIDEO

DANCE MOVIES

SAT / JAN 31ST

7:00 PM

Nothing Else
Seline Baumgartner

Ward of the Feral Horses
Orit Ben-Shitrit

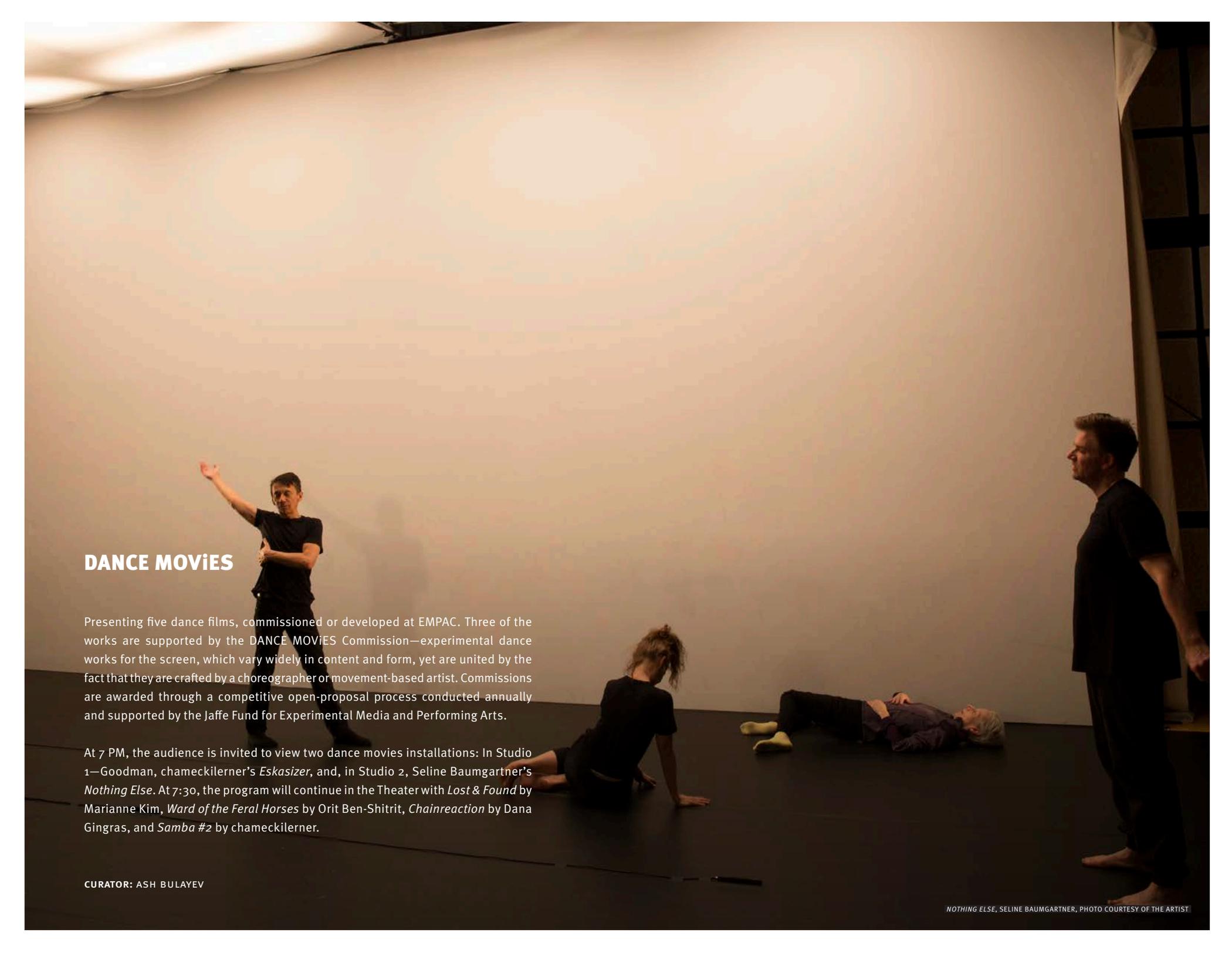
Eskasizer and Samba #2
chameckilerner

Chainreaction
Dana Gingras

Lost & Found
Marianne Kim



WARD OF THE FERAL HORSES, ORIT BEN-SHITRIT, 2014
PHOTO COURTESY OF THE ARTIST



DANCE MOVIES

Presenting five dance films, commissioned or developed at EMPAC. Three of the works are supported by the DANCE MOVIES Commission—experimental dance works for the screen, which vary widely in content and form, yet are united by the fact that they are crafted by a choreographer or movement-based artist. Commissions are awarded through a competitive open-proposal process conducted annually and supported by the Jaffe Fund for Experimental Media and Performing Arts.

At 7 PM, the audience is invited to view two dance movies installations: In Studio 1—Goodman, chameckilerner's *Eskasizer*, and, in Studio 2, Seline Baumgartner's *Nothing Else*. At 7:30, the program will continue in the Theater with *Lost & Found* by Marianne Kim, *Ward of the Feral Horses* by Orit Ben-Shitrit, *Chainreaction* by Dana Gingras, and *Samba #2* by chameckilerner.

CURATOR: ASH BULAYEV

NOTHING ELSE, SELINE BAUMGARTNER, PHOTO COURTESY OF THE ARTIST

STUDIO 1 / THEATER

Eskasizer and Samba #2 chameckilerner

Commissioned, developed, and produced with the support of the EMPAC artist-in-residence program, *Eskasizer* is a collection of four movies, each focusing on women of various ages, heritages, and shapes. As a mechanical, external source of movement is imposed onto these bodies, the outcome is a visceral movement of the flesh. Are these bodies moving or being moved? Are they impregnated with life or totally destitute of it? Attempts to identify body parts blur into the pure abstraction of moving flesh. Can these bodies become complete abstractions or will they always retain some information representative of the person to which they belong?

In *Samba #2*, a samba dancer is filmed in extreme slow motion, dissecting the anthropological manifestation of Brazil's most profound physicality. As the viewer follows the movement of the body, the tension of hips against legs creates a discomforting "dance of the flesh." The deconstruction allows for a visual perception of what is most essential about the Samba: its vital energy as well as its violence.

Rosane Chamecki and Andrea Lerner, aka **chameckilerner**, are choreographers and filmmakers. They started dancing with each other when they were 15 and have been collaborators for the past 35 years. At times mistaken for twins, they can seem almost body-mind melded. In 1989, the two moved from Curitiba, Brazil, to New York and, in 1992, founded chameckilerner. They have been creating dances, films, and videos. Then, abruptly, in 2007, chameckilerner staged its own artistic suicide at The Kitchen in New York—a figurative killing-off of the artistic duo. No one, including the artists, knew what the outcome would be. Since then, chameckilerner has been primarily choreographing for the camera, making videos, and, most recently, multi-screen installations. They are planning to create a live performance event/installation in 2015.

ESKASIZER MUSIC BY JOSEPHINE WIGGS



PHOTO COURTESY OF THE ARTIST

STUDIO 2

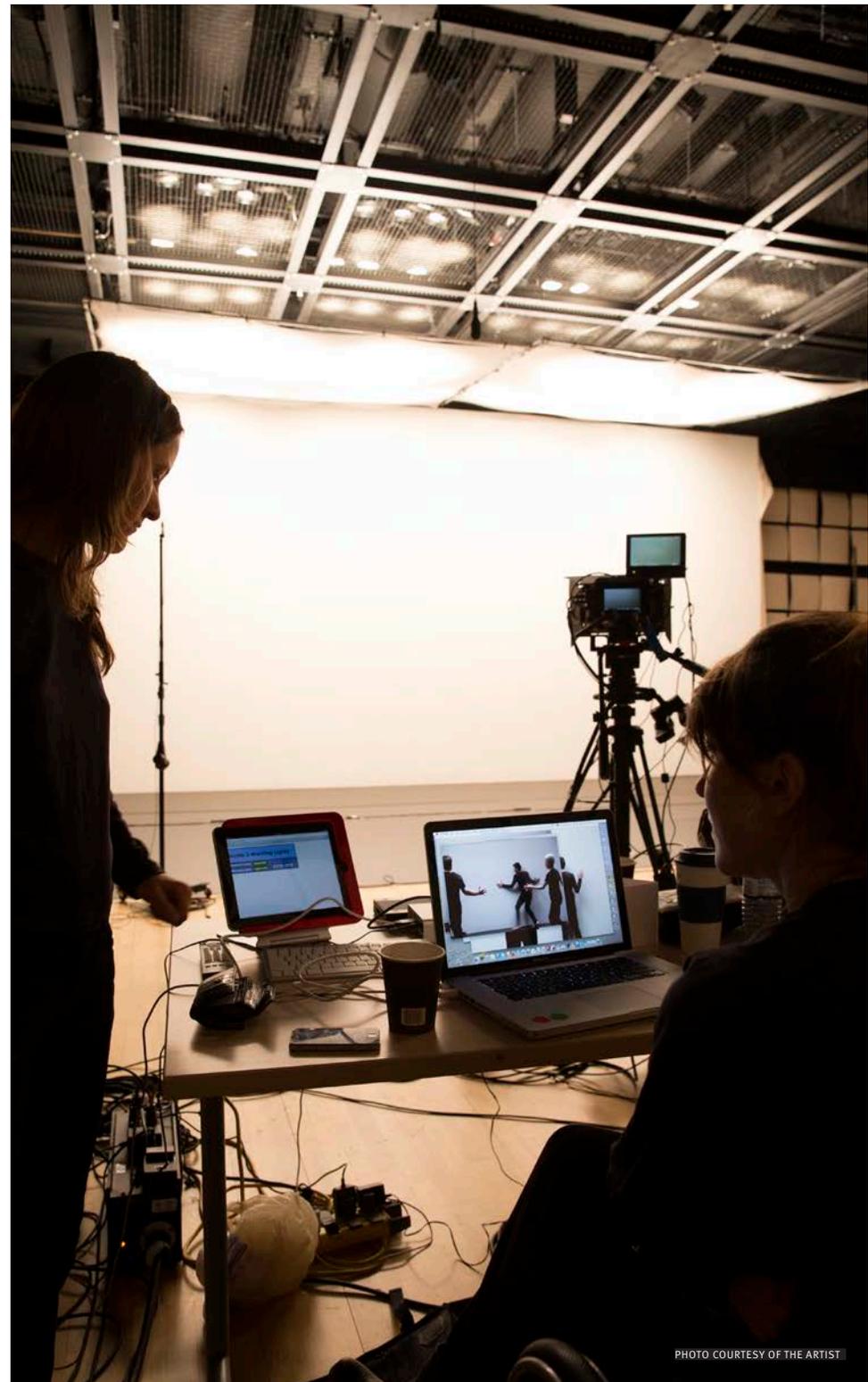
Nothing Else Seline Baumgartner

In collaboration with dancers Meg Harper, Jon Kinzel, Vicky Shick, Keith Sabado.

Presented as part of the DANCE MOVIES Commission, a program that supports the creation of new dance works for the screen, with projects developed and produced through the EMPAC artist-in-residence program, contemporary artist Seline Baumgartner collaborates with older professional dancers, exploring how contemporary dance indulges in the eternal cult of youth.

Is there a physical memory? How does the movement or style of a dancer change with aging? The work examines how a traditional vocabulary of the dance form usually links criteria such as elegance, grace, and dignity with flexibility and vigor. The research involved looking at age and the inability to move with agility not as a disadvantage, but as a conceptual framework for choreography.

Seline Baumgartner is a New York-based artist born in Zurich, Switzerland. Baumgartner uses video, sound installations, and sculptures to carefully observe the patterns and grammar of individuality and group dynamics. Baumgartner's solo exhibitions include "Before the Future", Dr. Georg and Josi Guggenheim Foundation Prize, Walcheturm Zurich, Switzerland (2015); "One and Others" Kunst 11 Zürich, with Gallery SCHAU ORT, Christiane Büntgen, Zurich, Switzerland (2011); Not Yet, Gallery SCHAU ORT, Christiane Büntgen, Zurich, Switzerland (2010); and Trial 1-3. Group exhibitions include Swiss Art Awards, Art Basel (2014); The Movement, Kolumba Kunstmuseum des Erzbistums Cologne, Germany (2013); Alternativa, Wyspa Institute of Art, Gdansk, Poland (2013); and What Happened 2081, Goethe Institute, New Delhi, India (2013).



THEATER

Lost & Found Marianne Kim

In collaboration with Will Bond and Brian H. Scott.

Presented as part of the DANCE MOVIES Commission, a program that supports the creation of new dance works for the screen, with projects developed and produced through the EMPAC artist-in-residence program, video artist and choreographer Marianne Kim, in collaboration with Will Bond and Brian H. Scott, create a non-narrative investigation of the “fugue state,” referring to flight, wandering, forgetting, reinventing, and remembering.

Lost & Found encounters a man in a wandering fugue state, ruminating about the nature of memory and the vision quest a young J.S. Bach took on-foot from his home in Arnstadt to Lübeck to hear the music of Dietrich Buxtehude.

Marianne M. Kim is a Korean-American artist and educator working in performance, screendance, and multimedia installation. Her most recent work has been presented at the 6th Cairo Video Festival, San Francisco Dance Film Festival, Vo’Arte-InShadow Festival, Rapid Pulse International Performance Art Festival, FOFA Gallery at Concordia University, Katherine Nash Gallery at the University of Minnesota, Dance for Camera Festival—Dance Films Association, and i-Dance Festival Hong Kong. She is currently an Associate Professor of Interdisciplinary Arts & Performance at Arizona State University’s New College.

Will Bond is a founding member of SITI Company. Recent work includes *The Persians at Getty Villa* and *A RITE* with Bill T Jones/Arnie Zane Dance Company. He has toured with Tadashi Suzuki and SCOT and with Robert Wilson. Original performance works include *History of the World from the very Beginning* and *I’ll Crane For You*. Film collaborations with Marianne Kim include *option_delete* and *The Human V2.0*. He is newly published in the 2013 Routledge Companion to Stanislavsky. Will is a Senior Artist-In-Residence in the theater department of Skidmore College.

Brian H. Scott is a theatrical designer working primarily in the medium of light. He has been a SITI Company member and resident lighting designer since 1997. Recent design work includes Douglas Gordon’s *tears become... streams become...* and Ann Hamilton’s *the event of a thread*, both at the Park Avenue Armory. He is also a company member of Rude Mechs in Austin.

Additional funding for *Lost & Found* was provided by Skidmore College.

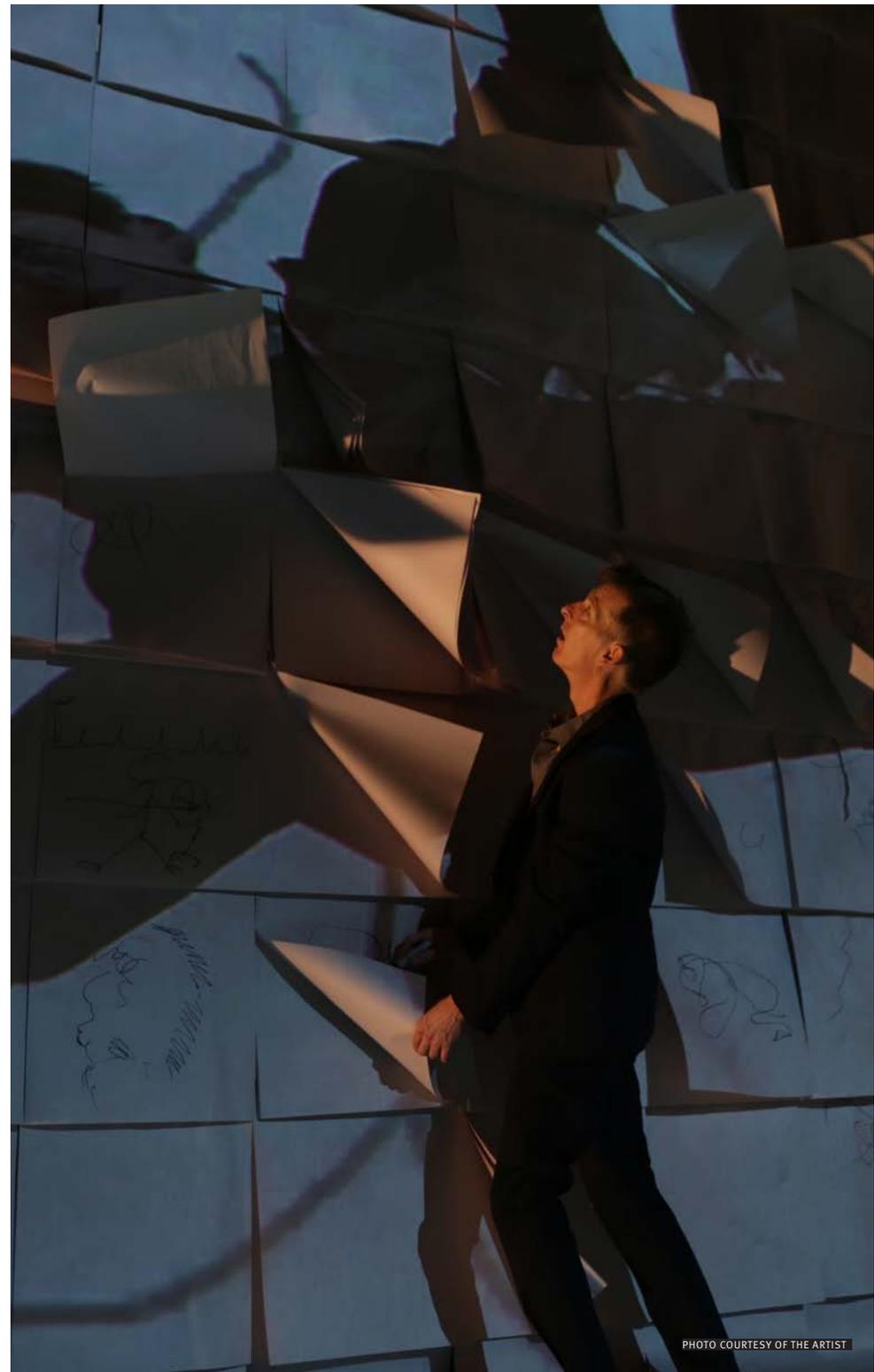


PHOTO COURTESY OF THE ARTIST

THEATER

Ward of the Feral Horses Orit Ben-Shitrit

Presented as part of the DANCE MOVIES Commission, a program that supports the creation of new dance works for the screen, with projects developed and produced through the EMPAC artist-in-residence program, interdisciplinary artist Orit Ben-Shitrit details the collapse of a mind captured in a current day apparatus.

Ward of the Feral Horses is an experimental short film exploring the sensation of a person being trapped in their body. The backdrop for the film is our technological anxiety, which disjoints our physicality from our mental space. As the action in the film breaks down, we experience a total collapse of the protagonist's internal and external worlds.

Orit Ben-Shitrit is a Moroccan-Israeli visual artist working in video, photography, performance and choreography. Throughout her interdisciplinary work, Orit utilizes movement and bodies to implicate the powers that be, their mechanisms of domination and the potential for violence. Pulling from manifold historical and literary sources, Orit addresses the personal and contemplates the national in textured imagery. She has recently shown at MACRO Museo d'arte contemporanea Roma; the Haifa Museum of Art; the Royal College of Art, London; Anna Kustera Gallery, New York; Videobrasil in São Paulo; The 3CL, Luxembourg; as well as in Austria, Germany, Finland, Russia, Slovenia, Spain and the US. Ben-Shitrit is a 2012 New York Foundation for the Arts (NYFA) Fellow in Film/Video.



PHOTO COURTESY OF THE ARTIST

THEATER

Chainreaction Dana Gingras

Produced by Microclimat Films through the EMPAC artist-in-residence program, *Chainreaction* is a collision of dance, animation, and sound that juxtaposes the movements of live performers with the motion of animated projections in a continuous, interactive evolution of action and reaction.

Dana Gingras is a dance artist whose work in the past 20 years has established her as a game-changing, boundary-pushing choreographer and performer. Dana co-founded The Holy Body Tattoo in 1993. The company changed the landscape of Canadian dance, earning numerous awards and honors for its stage and film work.

Through *Animals of Distinction*, established in 2006, she has fostered the creation of cutting-edge works with innovative collaborations across all mediums and artistic practices, shaped by the possibilities of new technologies and cultural shifts. Her performances have been presented in various forms across Canada, the United States, and Europe in traditional theatres, alternative venues and interactive design conferences. In addition, she has directed three BravoFACT short films (*Dances for Dzama*, *Aurelia*, *Double Bubble*). Most recently, her choreographies were featured in the award-winning, interactive video *Sprawl II* for Arcade Fire at the Musée d'art contemporain de Montréal, and in *GRIT*, a collaboration with award-winning theatre director Cora Bissett for the 2014 XX Commonwealth Games Cultural Festival in Glasgow, Scotland. She is an Associate Dance Artist of Canada's National Arts Centre.

Produced with the participation of *Animals of Distinction*, Aide au cinéma indépendant du Canada (ACIC).

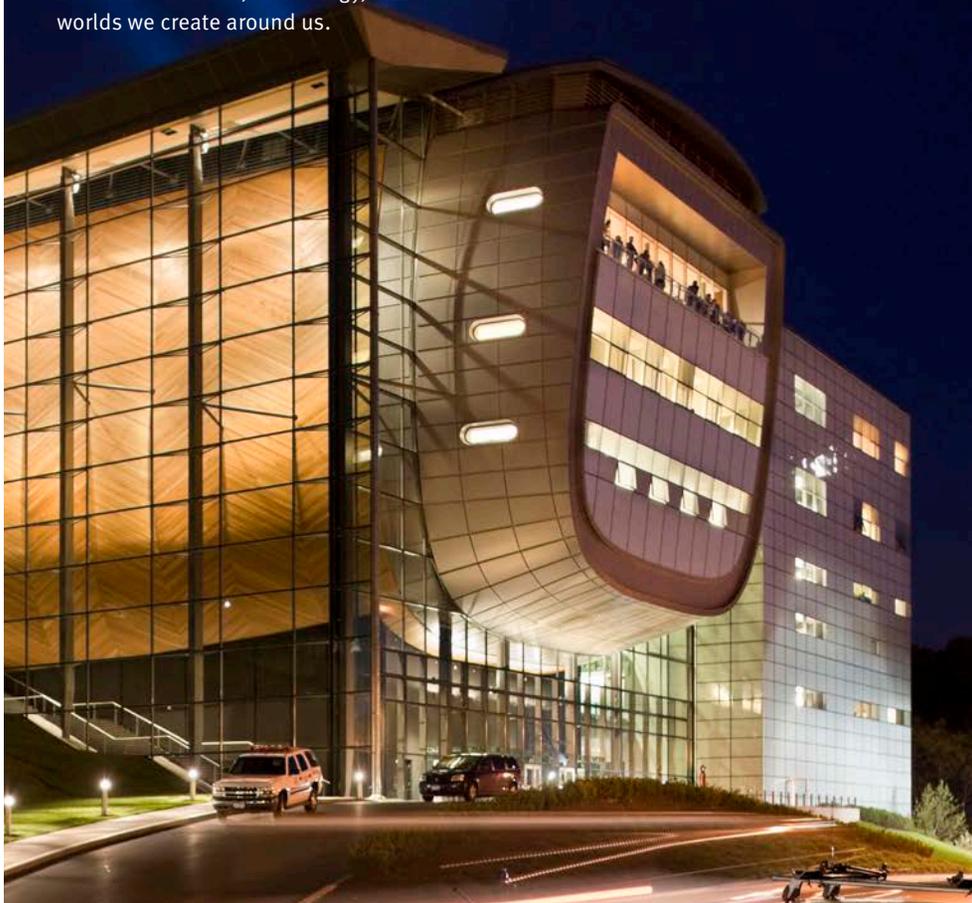


PHOTO COURTESY OF THE ARTIST

EMPAC

The Curtis R Priem Experimental Media and Performing Arts Center (EMPAC) is where the arts, sciences, and technology interact with and influence each other by using the same facilities and technologies, and by breathing the same air.

EMPAC hosts artists and researchers to produce and present new work in a building designed with a sophisticated architectural and technical infrastructure. Four exceptional venues and studios enable audiences, artists, and researchers to inquire, experiment, develop, and experience the ever changing relationship between ourselves, technology, and the worlds we create around us.



STAFF

Johannes Goebel / Director
Geoff Abbas / Director for Stage Technologies
Eric Ameres / Senior Research Engineer
Argeo Ascani / Curator, Music
David Bebb / Senior System Administrator
Peter Bellamy / Senior Systems Programmer
Michael Bello / Video Engineer
Victoria Brooks / Curator, Time-Based Visual Arts
Eric Brucker / Lead Video Engineer
Ash Bulayev / Curator, Dance + Theater
Michele Cassaro / Guest Services Coordinator
John Cook / Box Office Manager
Roxanne De Hamel / Web Developer
David DeLaRosa / Production Technician
Zhenelle Falk / Artist Services Administrator
William Fritz / Master Carpenter
Kimberly Gardner / Manager, Administrative Operations
Ian Hamelin / Project Manager
Katie Hammon / Administrative Specialist
Ryan Jenkins / Senior Event Technician
Shannon Johnson / Design Director
Pamela Keenan / Production Technician
CathyJo Kile / Business Manager
Eileen Krywinski / Graphic Designer
Carl Lewandowski / Production Technician
Eric Chi-Yeh Lin / Lead Stage Technician
Stephen McLaughlin / Senior Event Technician
Josh Potter / Marketing and Communications Manager
Alena Samoray / Production Technician
Candice Sherman / Business Coordinator
Avery Stempel / Front of House Manager
Kim Strosahl / Acting Production Administrative Coordinator
Jeffrey Svatek / Audio Engineer
Dan Swalec / Master Electrician
Todd Vos / Lead Audio Engineer
Pete Wargo / Manager, Information Systems
Michael Wells / Production Technician



EMPAC 2014-2015 presentations, residencies, and commissions are supported by grants from the National Endowment for the Arts and The MAP Fund, a program of Creative Capital, primarily supported by the Doris Duke Charitable Foundation; additional funding from the Andrew W. Mellon Foundation, the Community Connections Fund of the MetLife Foundation, Boeing Company Charitable Trust, and the New York State Council for the Arts. Special thanks to the Jaffe Fund for Experimental Media and Performing Arts for support of artist commissions.

EMPAC

Upcoming Events

An updated schedule for the 2015 Spring season is available online at empac.rpi.edu. Check back often for more information.



PERFORMANCE

AND YOU WERE WONDERFUL, ON STAGE Cally Spooner

Friday, February 13 / 8:00 PM

FREE—Reservations Required



MUSIC / SOUND

MARK FELL and **KEITH FULLERTON WHITMAN**

Saturday, February 21 / 8:00 PM

\$18 / \$13 / RPI STUDENTS \$6



PERFORMANCE

TALES OF LOVE AND FEAR Lucy Raven

Friday, February 27 / 8:00 PM

\$18 / \$13 / RPI STUDENTS \$6