

# EMPAC

SPRING / 2015

PERFORMANCES

FILM / VIDEO

MUSIC / SOUND

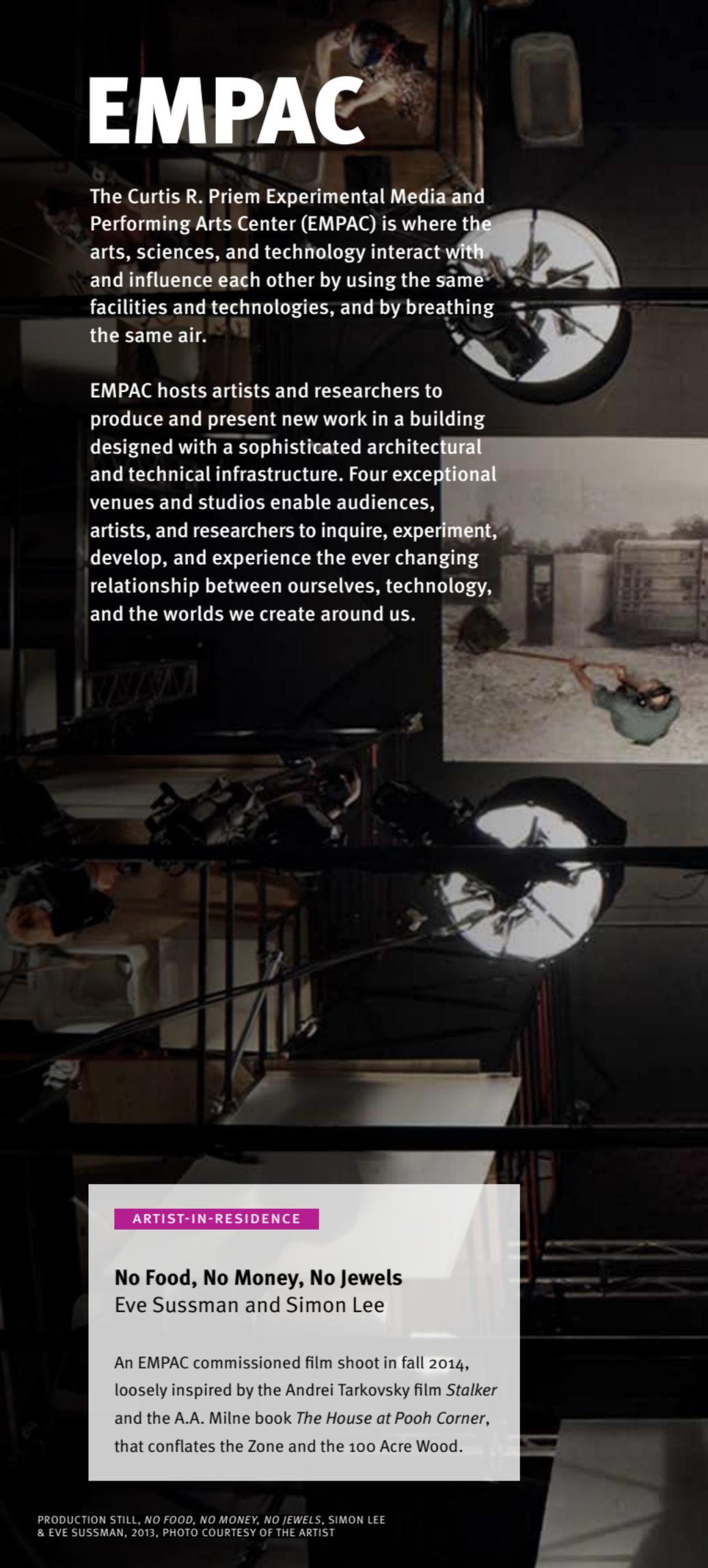
TALKS

ON VIEW



CURTIS R. PRIEM EXPERIMENTAL MEDIA AND PERFORMING ARTS CENTER  
RENSSELAER POLYTECHNIC INSTITUTE / TROY, NY

# 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.

## ARTIST-IN-RESIDENCE

### **No Food, No Money, No Jewels** Eve Sussman and Simon Lee

An EMPAC commissioned film shoot in fall 2014, loosely inspired by the Andrei Tarkovsky film *Stalker* and the A.A. Milne book *The House at Pooh Corner*, that conflates the Zone and the 100 Acre Wood.



# CALENDAR

DATE	EVENT
<b>JAN 27</b> 7:00 PM	<b>TALK</b> <b>JUDY RADUL</b> The Contour of Attention
<b>JAN 31</b> 7:00 PM	<b>FILM / VIDEO</b> <b>DANCE MOVIES</b> Seline Baumgartner, Orit Ben-Shitrit, chameckilerner, Dana Gingras, Marianne Kim
<b>FEB 09</b> 5:30 PM	<b>CAMPUS EVENT</b> <b>SCHOOL OF ARCHITECTURE LECTURE</b>
<b>FEB 11</b> 7:00 PM	<b>FILM / VIDEO</b> <b>DREAMS THAT MONEY CAN BUY</b> Hans Richter and Viking Eggeling
<b>FEB 13</b> 8:00 PM	<b>PERFORMANCE</b> <b>AND YOU WERE WONDERFUL, ON STAGE</b> Cally Spooner
<b>FEB 21</b> 7:00 PM	<b>CAMPUS EVENT</b> <b>ICCA VARSITY VOCALS</b> Northeast Quarterfinal
<b>FEB 21</b> 8:00 PM	<b>MUSIC / SOUND</b> <b>MARK FELL and KEITH FULLERTON WHITMAN</b>
<b>FEB 27</b> 8:00 PM	<b>PERFORMANCE</b> <b>TALES OF LOVE AND FEAR</b> Lucy Raven
<b>FEB 28</b> 6:00 PM	<b>CAMPUS EVENT</b> <b>RENSSELAER MUSIC ASSOCIATION</b> Annual Pops Concert
<b>FEB 28</b> 8:00 PM	<b>FILM / VIDEO</b> <b>ON ANIMATION AND WORKFLOW</b> Jaffe Colloquium Screening

Please note: the calendar is current as of printing; our website is continually updated throughout the season: [empac.rpi.edu](http://empac.rpi.edu).

DATE	EVENT
<b>MAR 03</b> 12:00 PM	<b>TALK</b> <b>HEIDI NEWBERG and ROSA BARBA</b> On the Speculative Intersection of Astronomy and Art
<b>MAR 05-07</b>	<b>CAMPUS EVENT</b> <b>K. MICHAEL FOX and RAVEN KWOK</b>
<b>MAR 07, 14, 21 + 28</b> 8:00 PM	<b>ON VIEW</b> <b>THE COLOR OUT OF SPACE</b> Rosa Barba
<b>MAR 07</b> 10:00 PM	<b>MUSIC / SOUND</b> <b>MOUSE ON MARS</b>
<b>MAR 09</b> 7:00 PM	<b>TALK</b> <b>GIULIANA BRUNO</b> Surface: Matters of Aesthetics, Materiality, and Media
<b>MAR 13</b> 8:00 PM	<b>MUSIC / SOUND</b> <b>TALEA ENSEMBLE</b> Enno Poppe – Speicher
<b>MAR 20</b> 8:00 PM	<b>PERFORMANCE</b> <b>EXTRA SHAPES</b> DD Dorvillier
<b>MAR 31</b> 7:00 PM	<b>FILM / VIDEO</b> <b>PARALLEL I – IV</b> Harun Farocki
<b>APR 07</b> 12:00 PM	<b>TALK</b> <b>CURT BRENEMAN</b> Changing the World by Mining the Materials Genome
<b>APR 07</b> 5:00 PM	<b>CAMPUS EVENT</b> <b>MOTORSPORTS ROLLOUT 2015</b>

# CALENDAR

DATE	EVENT
<b>APR 08</b> 7:00 PM	<b>TALK</b> <b>JEFFREY KIPNIS</b> Science? What Science?
<b>APR 14</b> 8:00 PM	<b>CAMPUS EVENT</b> <b>PULSE LIVE!</b>
<b>APR 11</b> 7:30 PM	<b>MUSIC / SOUND</b> <b>PIANOPLY</b>
<b>APR 15</b> 8:00 PM	<b>CAMPUS EVENT</b> <b>DANCE CLUB RECITAL</b>
<b>APR 16</b> 8:00 PM	<b>CAMPUS EVENT</b> <b>JEFFREY TAMBOR</b> Union Speakers Lecture
<b>APR 17</b> 8:00 PM	<b>CAMPUS EVENT</b> <b>RYAN ROSS SMITH</b>
<b>APR 17-18</b>	<b>CAMPUS EVENT</b> <b>NORTHEAST BIOENGINEERING CONFERENCE</b>
<b>APR 22</b> 7:00 PM	<b>TALK</b> <b>EMPAC FROM THE INSIDE</b> Behind the Scenes of EMPAC Production and Research
<b>APR 23</b> 7:00 PM	<b>TALK</b> <b>CHARLES ATLAS</b> Screening and Artist Talk
<b>APR 24</b> 7:30 PM	<b>CAMPUS EVENT</b> <b>CENTURY-IBARRA-ROTHENBERG</b> Earth Trio 2015

Please note: the calendar is current as of printing; our website is continually updated throughout the season: [empac.rpi.edu](http://empac.rpi.edu).

DATE	EVENT
<b>APR 25</b> 8:00	<b>MUSIC / SOUND</b> <b>ARCHITEUTHIS WALKS ON LAND</b> <b>+ MIRANDA CUCKSON</b>
<b>APR 25</b> 2:00 PM	<b>CAMPUS EVENT</b> <b>RENSELAER MUSIC ASSOCIATION</b> Spring Concert
<b>APR 27</b> 5:30 PM	<b>CAMPUS EVENT</b> <b>SCHOOL OF ARCHITECTURE LECTURE</b>
<b>APR 28</b>	<b>CAMPUS EVENT</b> <b>HASS CHAMBER ENSEMBLE</b> Spring Concert
<b>MAY 01</b> 7:00–11:00 PM	<b>CAMPUS EVENT</b> <b>GAMEFEST 2015</b>
<b>MAY 02</b> 12:00–6:00 PM	<b>CAMPUS EVENT</b> <b>GAMEFEST 2015</b>
<b>MAY 07</b> 8:00 PM	<b>PERFORMANCE</b> <b>THE FORTUNETELLERS</b> Ellie Ga
<b>MAY 08</b> 8:00 PM	<b>PERFORMANCE</b> <b>EUREKA, A LIGHTHOUSE PLAY</b> Ellie Ga
<b>MAY 09</b>	<b>CAMPUS EVENT</b> <b>HASS ORCHESTRA</b> Spring Concert

# TICKETS

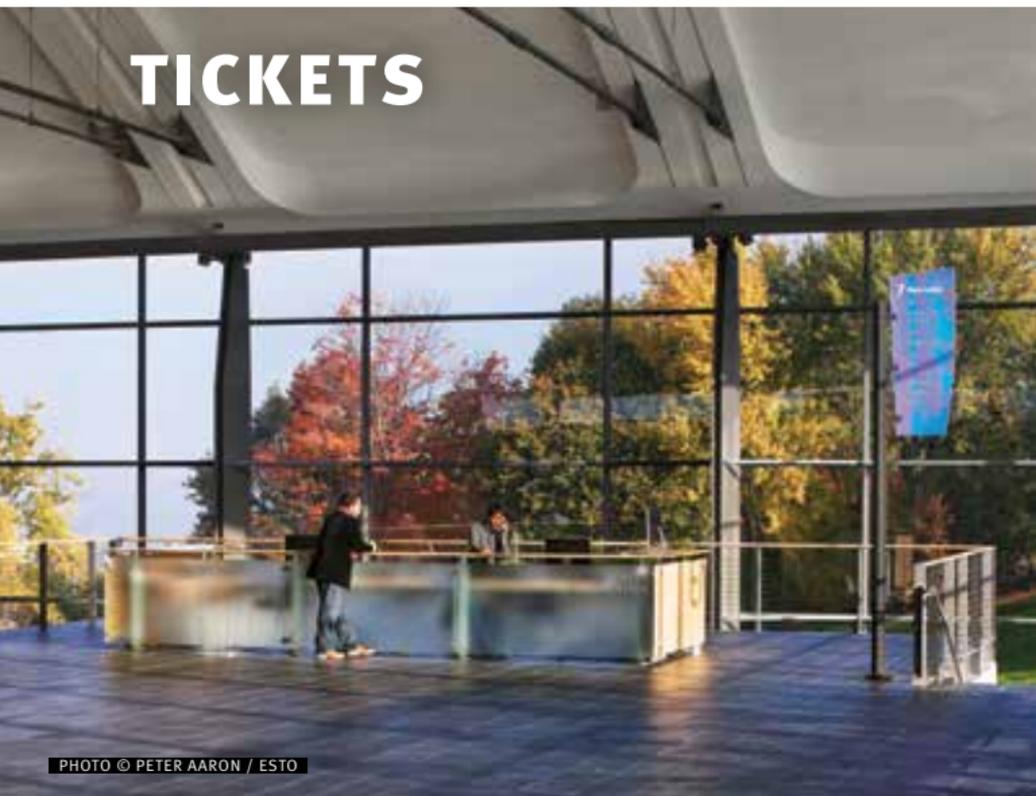


PHOTO © PETER AARON / ESTO

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](http://empac.rpi.edu) or call us at **518.276.3921**.

## **EVENT PRICING:**

*(unless otherwise noted)*

### PERFORMANCES

### MUSIC / SOUND

\$18: General admission

\$13: Rensselaer faculty + staff, seniors, and students

\$6: Rensselaer students

*(id required for discount price)*

### FILM / VIDEO

\$6: General admission

### ON VIEW

FREE

### TALKS

FREE

# 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 **518.276.2569**.



# SERIES + PROGRAMS

## DETAIL VIEW

## CAMPUS PERSPECTIVES

This series provides an opportunity for Rensselaer professors and researchers to share in-depth perspectives on their fields of inquiry. Inviting an exchange of ideas on campus and providing a window into a singular vision, these events are geared toward experts and non-experts alike.

MAR 03

TALK

**HEIDI NEWBERG and ROSA BARBA**

On the Speculative Intersection of Astronomy and Art

APR 07

TALK

**CURT BRENEMAN**

Changing the World by  
Mining the Materials Genome

## MATERIAL PERFORMANCE

This series of talks focuses on materiality and time—how material and passing time can be seen as reciprocal conditions for each other's qualities. It is inspired by the thoughts of French philosopher Henri Bergson:

*"If I want to mix a glass of sugar and water, I must... wait until the sugar melts. This little fact is big with meaning. For here the time I have to wait is not the mathematical time, which would apply equally well to the entire history of the material world.... It coincides with my impatience, that is to say, with a certain portion of my own duration.... It is no longer something thought, it is something lived."*

Bergson's text has punctuated philosophical discussions since it first appeared in 1908. The series will bring together material scientists, biochemists, philosophers, curators, and media theorists to unravel the relationship of time and materiality within each discipline.

MAR 09

TALK

**GIULIANA BRUNO**

Surface: Matters of Aesthetics, Materiality, and Media

APR 08

TALK

**JEFFREY KIPNIS**

Science? What Science?

## FILM SERIES + JAFFE COLLOQUIUM: ON ANIMATION AND WORKFLOW

This series takes as its starting point the long co-history of animation and workflow, from early cinema to contemporary moving images, including art film and video, Hollywood productions, and video games. From Georges Méliès' pre-digital compositing techniques at the turn of the 20th century to CGI, and artists' experiments with gaming software, this series investigates the technical and aesthetic conditions that manifest through the process of constructing moving images.

FEB 11 **FILM / VIDEO**  
**DREAMS THAT MONEY CAN BUY**  
Hans Richter + Viking Eggeling

FEB 27 **PERFORMANCE**  
**TALES OF LOVE AND FEAR**  
Lucy Raven

FEB 28 **FILM / VIDEO**  
**ON ANIMATION AND WORKFLOW**  
Jaffe Colloquium Screening

MAR 31 **FILM / VIDEO**  
**PARALLEL I – IV**  
Harun Farocki

## ARTIST-IN-RESIDENCE

The EMPAC venues are laboratories as much as they are performance spaces. Commissioned works are incubated here through the artist-in-residence program, which gives artists the resources, infrastructure, and support to develop projects through any stage of completion.

- JANUARY** Laurel Halo, Chris Cerrone, Judy Radul
- FEBRUARY** Cally Spooner, Mark Fell, Lucy Raven, Ant Hampton
- MARCH** Rosa Barba, Enno Poppe and Talea Ensemble
- APRIL** Michael Gordon and Vicky Chow, Charles Atlas with Silas Riener and Rashaun Mitchell
- MAY** Patricia L. Boyd
- JUNE** Charles Atlas with Silas Riener and Rashaun Mitchell



LOOK, LOOK BACK, LOOK AWAY., JUDY RADUL, 2002–2014,  
8TH BERLIN BIENNALE, 2014. PHOTO BY DAVID RYCH

TALK

TUE / JAN 27<sup>TH</sup>

7:00 PM

FREE

## JUDY RADUL

### The Contour of Attention

“I want to share my excitement about the aesthetics and ethics of camera motion, yet without leading you astray. It’s a subtlety: you must not picture something moving, but rather the motion itself. It’s a bit like hearing music without seeing notes or an instrument (which would be called acousmatic sound) but still sensing the shape of the melody.” —Judy Radul, 2014

Judy Radul will be in residence at EMPAC to develop her technical approach to computer-controlled video installation. In this salon discussion, the artist will present her in-progress research, asking, “What is the meaning of camera motion, and what are the potentials of new technologies to help us reflect and intervene in these meanings? This inquiry into camera motion as the subtle carrier of the image is in the context of a daily life saturated with cameras and screens, each of us conscripted by our devices to document and disseminate but rarely to deliberate on their effects.”

**Judy Radul** was born in Lillooet, British Columbia, Canada. Her interdisciplinary practice has recently focused on video installation but also includes sculpture, photography, performance, and mixed media installations. Her latest works involve an original computer-controlled system for live and pre-recorded video. She has a BA in fine and performing arts from Simon Fraser University and an MFA in visual and media Arts from Bard College, New York. She is represented by Catriona Jeffries Gallery and teaches at Simon Fraser University.

**CURATOR: VICTORIA BROOKS**



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

SAT / JAN 31<sup>ST</sup>

7:00 PM

FREE

## 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*.

**Seline Baumgartner:** *Nothing Else* (DANCE MOVIES 2014/15)

This installation for Studio 2 features dancers over the age of 50 and approaches age and the inability to move with agility not as a disadvantage, but as a conceptual framework for choreography.

**Orit Ben-Shitrit:** *Ward of the Feral Horses* (DANCE MOVIES 2014/15)

Why do we have the need to go wild? Our online presence has merged the public with the private to an unprecedented degree of personal exposure. *Ward of the Feral Horses* explores this sensation of a person being trapped in their body.

**chameckilerner:** *ESKAZISER*

This installation for Studio 1 features four women of various age, heritage, and shape. Using high-speed video equipment, the film zooms in to the point of abstraction, resulting in a dance of the flesh.

**Dana Gingras:** *Chainreaction*

A collision of dance, animation, and sound that juxtaposes the movements of live performers with the motion of animated projections in a continuous evolution of action and reaction.

**Marianne Kim:** *Lost & Found* (DANCE MOVIES 2014/15)

*Lost & Found* encounters a man in the midst of a crisis. During his wandering fugue state, he ruminates about fugue music and the vision quest a young J.S. Bach took from his home in Arnstadt to Lübeck to hear the music of Dietrich Buxtehude.



*DREAMS THAT MONEY CAN BUY, HANS RICHTER, 1947*

FILM / VIDEO

WED / FEB 11<sup>TH</sup>

7:00 PM

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

SERIES: ON ANIMATION AND WORKFLOW

## DREAMS THAT MONEY CAN BUY

### Hans Richter + Viking Eggeling

The first screening in the series On Animation and Workflow will start with two pioneering animated films from the 1920s, Viking Eggeling's *Symphonie Diagonale* (Diagonal Symphony, 1924) and Hans Richter's *Filmstudie* (1926). These 16mm shorts will be accompanied by Richter's surrealist feature film, *Dreams that Money Can Buy* (1947), scored by experimental music pioneer John Cage, with Paul Bowles, Darius Milhaud, and Louis Applebaum. The film follows protagonist Joe/Narcissus as he enacts a madcap business idea in order to pay the rent. Using mystical powers that allow him to look in the mirror and see the contents of his mind, he is able to sell dreams to neurotic clients. Each dream sequence, several of which include complex animations, were directed in collaboration with Max Ernst, Marcel Duchamp, Man Ray, Alexander Calder, Richard Huelsenbeck, and Fernand Léger, respectively, to create a portmanteau film that represents the artistic visions of a roll call of the greats of early 20th century art and music.

**Hans Richter** (1888–1976) was a German artist working across media as a painter, filmmaker, graphic artist, and producer. In 1919, Richter co-founded the Association of Revolutionary Artists (Radikale Künstler) in Zurich with Viking Eggeling. He was a member of the November Group (Novembergruppe) in Berlin (1920) and contributed to the Dutch periodical *De Stijl*.

**Viking Eggeling** (1880–1925) was an avant-garde artist and filmmaker connected to Dada, Constructivism, and Abstract art, and was one of the pioneers in “absolute film” and visual music. His film *Symphonie Diagonale* is one of the seminal abstract films in the history of experimental cinema.

**CURATOR:** VICTORIA BROOKS

He is not sorry. He is  
sorry he got caught.



*DAMNING EVIDENCE ILLICIT BEHAVIOUR SEEMINGLY INSURMOUNTABLE GREAT SADNESS TERMINATED  
IN ANY MANNER, CALLY SPOONER, 2014, AT GB AGENCY, PARIS. PHOTO BY MARC DOMAGE*

PERFORMANCE

FRI / FEB 13<sup>TH</sup>

8:00 PM

FREE

## AND YOU WERE WONDERFUL, ON STAGE

Cally Spooner

On the final evening of Cally Spooner's EMPAC production residency, in which she will be shooting her new film work *And You Were Wonderful, On Stage* in Studio 1, the artist invites you to be part of a live studio audience. A performance with multiple actors, dancers, and stage sets that attempts to integrate the process of filming into the production itself, the event will be live-streamed and take on the format of a TV variety show. Directed by the artist and technical team to provide laughter and applause, the audience will be integral to the film's production as both audience and actor.

Using assemblages of theory, philosophy, pop music, current affairs and corporate rhetoric to write—and casts of arguing characters to help her perform—Spooner produces plotless novellas, disjunctive scripts, looping monologues, and musical arrangements to stage the movement and behavior of speech.

*This event is very limited capacity—please plan accordingly.*

**Cally Spooner** is based in London. She has had recent solo presentations at Stedelijk Museum, Amsterdam; Tate Modern, London; and Performa 13, New York; with recent group exhibitions at KW Institute, Berlin; and Zero Gallery, Milan. Spooner is a recipient of the Paul Hamlyn Foundation Awards for Artists 2013.

Commissioned by the Stedelijk Museum, Amsterdam, and made possible with support from the Arts Council England and a production residency at EMPAC at Rensselaer Polytechnic Institute.

**CURATOR:** VICTORIA BROOKS



MUSIC / SOUND

SAT / FEB 21<sup>ST</sup>

8:00 PM

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

## MARK FELL and KEITH FULLERTON WHITMAN

The US premiere of a new duo project from two of the most restless innovators in electronic music. Mark Fell and Keith Fullerton Whitman are each known for their fluid approaches to electronic music making. Born of the techno generation, both have infused, deconstructed, and transcended their early mastery of vernacular dance styles with a more academic ear toward the legacy and promise of computer music. Exploring the technical, conceptual, and aesthetic notions of music synthesis, the duo is extending their shared approach to the project after an inaugural run of European performances in fall 2014.

**Keith Fullerton Whitman** is a musician currently based in Cambridge, MA. Starting in the mid-1990s, while working on a music synthesis degree at Boston's Berklee College of Music, he began exploring electronic music's many facets, eventually yielding dozens of full length albums, singles, remixes, and compilation appearances for labels such as Kranky, and Carpark. Committed to developing truly live electronic music, he incorporates an ever-changing hardware-based modular system that allows for complexity previously only available via software solutions.

**Mark Fell** is a multidisciplinary artist based in Sheffield, UK. He is widely known for combining popular music styles such as electronica and techno with more academic approaches to computer-based composition, with a particular emphasis on algorithmic and mathematical systems. As well as recorded works, he produces installation pieces, often using multiple speaker systems. Fell completed a series of site-specific works in fall 2013 and is currently in residence to develop a piece for sound and dance.

**CURATOR:** ARGEO ASCANI



PERFORMANCE

FRI / FEB 27<sup>TH</sup>

8:00 PM

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

SERIES: ON ANIMATION AND WORKFLOW

## TALES OF LOVE AND FEAR

### Lucy Raven

The culmination of several years of research, *Tales of Love and Fear* is a site-specific artwork for EMPAC's Concert Hall. A regular artist-in-residence since fall 2013, Lucy Raven has focused her research on the history and evolution of 3D-film technologies and animation techniques.

*Tales of Love and Fear* is comprised of a custom-built rig of counter-rotating platforms. A single stereoscopic photograph, taken by the artist during her research in India, is split by the two projectors into the left and right eye perspective. Conceived as a cinema for a single image, this piece expands and unifies our perception of the cinematic beyond the screen.

Using field recordings taken during a screening of a Bollywood horror movie in Mumbai, the surround soundtrack transports the viewer back into this cinematic environment. By translating and overlaying this specific auditory experience onto the Concert Hall, the piece creates a composite architecture. Cones of light slowly revolve through the volume of the hall connecting the photographic image to the projection apparatus.

**Lucy Raven** lives in New York City. Her work has been included in exhibitions and screenings internationally including *Curtains*, Portikus, Frankfurt, Germany, (2014); *Hammer Projects*, the Hammer Museum, LA (2013); *Whitney Biennial*, Whitney Museum of American Art, New York (2012); and *11 Rooms*, Manchester International Festival, Manchester, United Kingdom (2011). She currently teaches at the Cooper Union School of Art and the School of Visual Arts in New York.

**CURATOR: VICTORIA BROOKS**



THE VOYAGE TO THE MOON, GEORGE MÉLIÈS, 1902

FILM / VIDEO

SAT / FEB 28<sup>TH</sup>

8:00 PM

\$6

SERIES: ON ANIMATION AND WORKFLOW

## ON ANIMATION AND WORKFLOW

### Jaffe Colloquium Screening

Looking back upon a century's worth of image production, this screening program presents moving images from Georges Méliès' pre-digital compositing techniques at the turn of the 20th century to contemporary CGI, and artists' experiments with gaming software, to investigate the technical and aesthetic conditions that are manifest through the processes of constructing moving images.

This screening is part of the *Jaffe Colloquium: On Animation and Workflow* that brings together a small group of artists, curators, visual effects specialists, engineers, and theorists to informally discuss ideas centered around the conditions of the long co-history of animation and workflow. The last two decades have seen the increasing dominance of moving image productions that rely almost exclusively on post-production. In this situation, categories used to understand cinematic space and time that developed over a century of viewing and discourse have become increasingly inadequate, especially insofar as they reinforce a long-held divide between the filmed and the animated. To make better sense of these contemporary images, we have to instead read back through that history of the animated, constructed and built, and so too through the history of the technique and workflow from which it cannot be separated.

For further details on the *Jaffe Colloquium: On Animation and Workflow*, please contact EMPAC curator Victoria Brooks at [brookv@rpi.edu](mailto:brookv@rpi.edu).



*WHITE MUSEUM*, ROSA BARBA, 2010, CENTRE D'ART INTERNATIONAL  
ET DU PAYSAGE DE L'ILE DE. PHOTO COURTESY OF THE ARTIST

TALK

TUE / MAR 3<sup>RD</sup>

12:00 PM

FREE

SERIES: DETAIL VIEW

## HEIDI NEWBERG and ROSA BARBA

### On the Speculative Intersection of Astronomy and Art

Rosa Barba's two-part site-specific installation will premiere at EMPAC on March 7, in collaboration with Rensselaer's Hirsch Observatory. While transforming EMPAC's 8th Street facade into an outdoor cinema that uses the solar system as source material for a speculative film, a site-specific artwork for the Hirsch Observatory will connect the two buildings across campus.

**Rosa Barba's** publications, sculpture, and installation work are rooted in the material of cinema. In 2010, she won the Nam June Paik Award for *Coro Spezzato, The Future Lasts One Day*, based on a multi-choral performance in which each member of the choir is represented by an individual film projector displaying the sung text. Her work has been presented in exhibitions worldwide, including *Italics: Italian Art Between Tradition and Revolution, 1968–2008* (2008–09) at the Palazzo Grassi in Venice.

**Heidi Newberg** is a fellow of the American Physical Society, and professor of physics, applied physics, and astronomy at Rensselaer. Newberg's current research is related to understanding the structure and evolution of our own galaxy, using stars as tracers of the galactic halo and disks. Newberg did her PhD with the Berkeley Automated Supernova Search, and the Supernova Cosmology Project (SCP), and she shared the 2015 Breakthrough Prize in Fundamental Physics.

**CURATOR:** VICTORIA BROOKS



ON VIEW

MAR 07, 14, 21, 28<sup>TH</sup>

8:00 PM

FREE

## THE COLOR OUT OF SPACE

### Rosa Barba

Rosa Barba's two-part EMPAC commission was produced in collaboration with Rensselaer's Hirsch Observatory, and will be presented on four consecutive Saturday evenings throughout March 2015. While transforming EMPAC's 8th Street façade into an outdoor cinema that uses the solar system as source material for a speculative film, a site-specific artwork for the Hirsch Observatory will connect the two buildings across the Rensselaer campus.

A large-scale projection covering EMPAC's 8th Street façade will be viewable from downtown Troy and beyond, and the accompanying sound composition will broadcast locally. Using voices collaged by composer Jan St. Werner from interviews, fictions, and readings by artists and astronomers from around the world, the piece hovers at the speculative intersection of astronomy and art. A concurrent 70mm film installation at the Hirsch Observatory, *White Museum*, will project out of the dome and into the sky.

This new commission is produced in collaboration with undergraduate students Nicholas Palmieri, Jake Weiss, and Thomas Hartmann and Heidi Newberg, professor of physics, applied physics, and astronomy at Rensselaer.

**Rosa Barba's** publications, sculpture, and installation work are rooted in the material of cinema. In 2010, she won the Nam June Paik Award for *Coro Spezzato, The Future Lasts One Day* (2009). Her work has been presented in exhibitions worldwide, including *Time as Perspective* (2013) at the Bergen Kunsthall; and *Italics: Italian Art Between Tradition and Revolution, 1968–2008* (2008–09) at the Palazzo Grassi in Venice and at the Museum of Contemporary Art, Chicago.

**CURATOR: VICTORIA BROOKS**



MUSIC / SOUND

SAT / MAR 07<sup>TH</sup>

10:00 PM

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

## MOUSE ON MARS

A rare US performance by Mouse on Mars, one of the most influential and innovative duos in German electronic music. For the past 21 years, Jan St. Werner and Andi Toma have been making electronic music that defies genre labels and classification, mixing IDM with krautrock, disco, pop, ambient, and avant-garde styles. Their music has been reinterpreted by orchestras and remixed by DJs, performed in concert halls and shown in museums. Characteristically, their recent *21 Again* anniversary record featured collaborators as diverse as Tortoise, Prefuse 73, Modeselektor, Junior Boys, and members of Stereolab, the Boredoms, and Battles. Fusing theory, sound research, and deep, sensual experience, the duo has forged an identity around process and agility rather than any set sound profile.

Born on the same day in the same hospital, Jan St. Werner and Andi Toma are childhood friends who released their debut record as **Mouse on Mars** in 1994. Fusing techno and ambient music, the duo became iconic within German Intelligent Dance Music before touring with Stereolab through the '90s and releasing records on labels such as Thrill Jockey, Ipecac, Domino, and Monkeytown. St. Werner's other projects include Microstoria, Von Südenfed, Lithops, Neuter River, Noisemashinetapes, and collaborations with artist Rosa Barba. In 2014, Toma produced Africa Express's *Terry Riley's In C Mali*, featuring Damon Albarn and Brian Eno.

CURATOR: ARGEO ASCANI



TALK

MON / MAR 9<sup>TH</sup>

7:00 PM

FREE

SERIES: MATERIAL PERFORMANCE

## GIULIANA BRUNO

### Surface: Matters of Aesthetics, Materiality, and Media

In this talk, theorist Giuliana Bruno will speak about how the physical appearance of surfaces holds deep meaning for us as they are part of cultural contexts established by architecture, cinema, and philosophy. Arguing against the prevailing association of surfaces with shallowness and superficiality, Bruno uses examples such as faces and facades to suggest that surfaces are carriers of information, history, and politics. Surfaces constitute a connective tissue, serving as meeting places, interfaces, sites of transformation, and intimacy. By their very nature, surfaces contain a depth of meaning.

**Giuliana Bruno**, professor of visual and environmental studies at Harvard University, explores the intersections of film, the visual arts, and architecture. Her seminal work *Atlas of Emotion: Journeys in Art, Architecture, and Film* (Verso, 2002) won the 2004 Kraszna-Krausz Book Award in Culture and History—a prize awarded to “the world’s best book on the moving image”—and has provided new directions for visual studies. She is also the author of *Surface: Matters of Aesthetics, Materiality, and Media* (University of Chicago Press, 2014), *Public Intimacy: Architecture and the Visual Arts* (MIT Press, 2007), and *Streetwalking on a Ruined Map* (Princeton University Press, 2002).

CURATOR: EMILY ZIMMERMAN



FRI / MAR 13<sup>TH</sup>

8:00 PM

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

## TALEA ENSEMBLE

### Enno Poppe–Speicher

*Speicher*, an evening-length concert work by German composer Enno Poppe, pushes its 22 players to their interpretative and technical extremes. Complex rhythms, microtonal intonation, and nuanced textures combine together to create a rich and detailed work of ambitious scale and scope. Poppe says the following about the piece:

The idea behind *Speicher* is the search for extremes—extreme condensation, thinning, acceleration, broadening. For the piece to be able to continue and remain interesting, it is important—besides diversity—for the audience to be able to recognize certain parts. Anything can be recognizable—a single sound as well as a complete formal structure. Therefore it seems less important to keep inserting new ideas into the piece but rather to create an unpredictable network of derivations. The next step would be to be able to foresee what will happen next. Thus, an active way of listening would be created. But, in a reservoir [“speicher”], things always get into a mess anyway.

A US premiere, *Speicher* will be presented in the Concert Hall, featuring the US-based Talea Ensemble.

**Enno Poppe** studied conducting and composition in Berlin at the Hochschule der Künste, with Friedrich Goldmann and Gösta Neuwirth, among others. He later studied sound synthesis and algorithmic composition at the Technische Universität Berlin and at the ZKM Karlsruhe with Heinrich Taube.

**The Talea Ensemble**, called “. . . a crucial part the New York cultural ecosphere” by *The New York Times*, has given many important world premieres of new works.



PERFORMANCE

FRI / MAR 20<sup>TH</sup>

8:00 PM

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

## EXTRA SHAPES

### DD Dorvillier

Commissioned and partially developed through the EMPAC artist-in-residency program, *Extra Shapes* is a performance for lunging figures, a musical concert for loudspeakers, and a light show. Created by DD Dorvillier, in collaboration with composer Sébastien Roux and lighting designer Thomas Dunn, *Extra Shapes* occupies a rectangular space divided into three horizontal bands, featuring sound in the front, light in the middle, and dance in the back. Picture a slice of Neapolitan ice cream with its three separate bands—strawberry (sound), vanilla (light), chocolate (movement)—then rotate the plate to view each of its sides. In *Extra Shapes*, the idea is to present the three mediums simultaneously but separately, and to propose a new way of experiencing and thinking about abstraction in a live situation.

Choreographer and performer **DD Dorvillier** has been developing her work and practice in New York City since 1989. In 2010, she moved to France and has continued to elaborate her work internationally. Through her original works, Dorvillier has always challenged pre-established definitions, including her own, of dance and choreography. By building works through physical, conceptual, and philosophical approaches, Dorvillier addresses issues of spectatorship, translation, and meaningfulness, in a playful yet urgent manner.

Supported by: Maggie Allsee National Choreographic Center (MANCC), Florida State University, Tallahassee, Florida; MA Scène Nationale, Montbéliard, France; Centre National de Danse (CND), Paris; Funders: Creative Capital; MAP Fund; James E. Robison Foundation; Doris Duke Performing Artist Award.

**CURATOR: ASH BULAYEV**



HARUN FAROCKI, FROM TOP TO BOTTOM: PARALLEL IV, PARALLEL I, AND PARALLEL II, 2012-2014 © THE ARTIST, COURTESY OF VIDEO DATA BANK, VDB.ORG

FILM / VIDEO

TUES / MAR 31<sup>ST</sup>

7:00 PM

\$6

SERIES: ON ANIMATION AND WORKFLOW

## PARALLEL I-IV

### Harun Farocki

“Computer animations are currently becoming a general model, surpassing film. In films, there is the wind that blows and the wind that is produced by a wind machine. Computer images do not have two kinds of wind.” —Harun Farocki

A four-part cycle of essay-films made by the late filmmaker Harun Farocki between 2012–2014, *Parallel I-IV* delves into the techniques and technologies involved in the making of contemporary moving images. Charting the development of computer animation through video games, industrial cinema, and military imaging, Farocki discards the cinematic notion of the “real” to uncover the unseen labor invisibly rendered into these on-screen digital worlds.

German filmmaker **Harun Farocki** (1944–2014) made close to 120 films, including feature films, essay films, and documentaries. He worked in collaboration with other filmmakers as a scriptwriter, actor, and producer. In 1976 he staged Heiner Müller’s plays *The Battle* and *Tractor* together with Hanns Zischler in Basel, Switzerland. He wrote for numerous publications, and from 1974 to 1984 he was editor and author of the magazine *Filmkritik* (München). His work has shown in many national and international exhibitions and installations in galleries and museums.

CURATOR: VICTORIA BROOKS

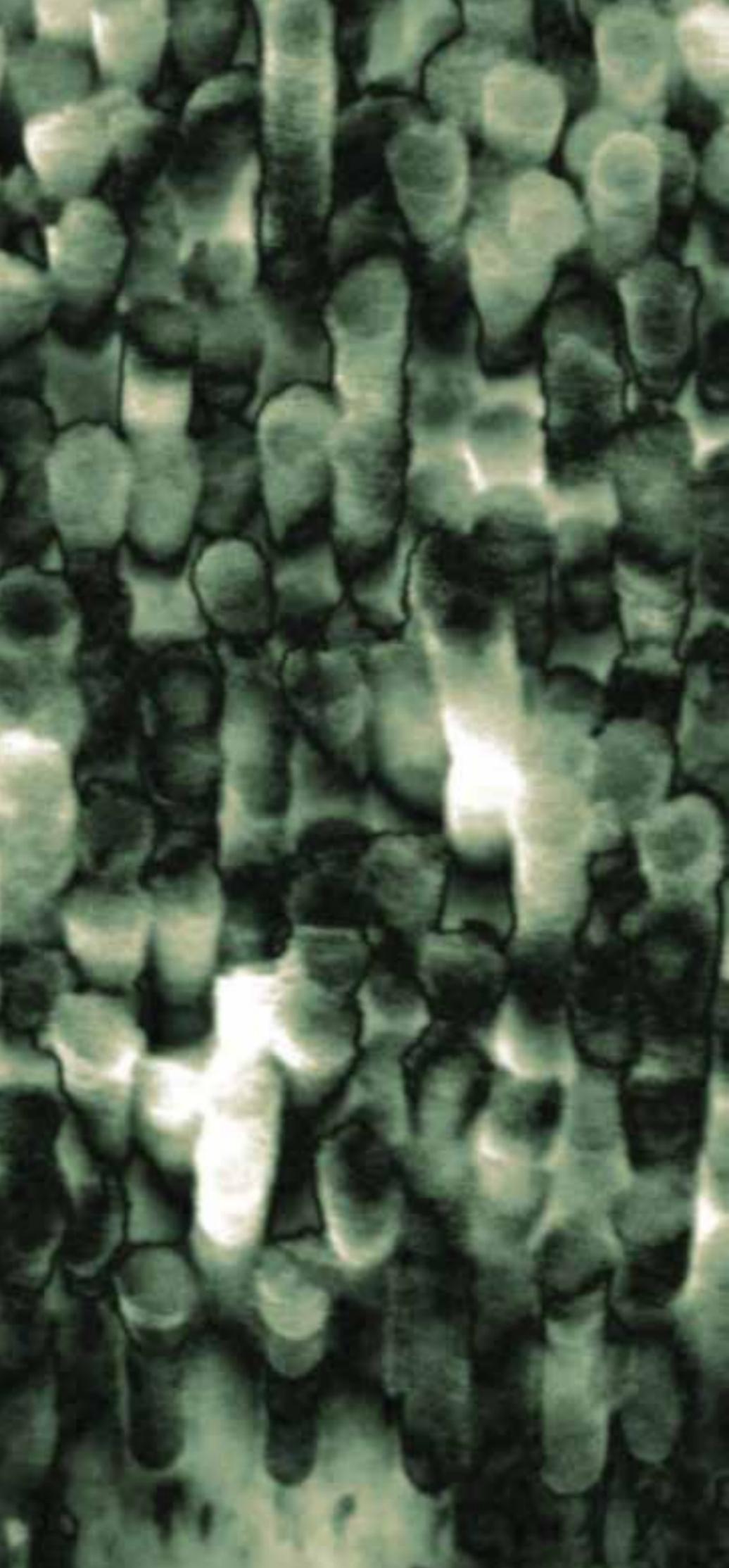


PHOTO BY JEFFREY LACOMBE

TALK

TUES / APR 07<sup>TH</sup>

12:00 PM

FREE

SERIES: DETAIL VIEW

## CURT BRENEMAN

### Changing the World by Mining the Materials Genome

Dr. Curt Breneman, dean of science at Rensselaer, will discuss the work of the Materials Genome Initiative, a project that brings together materials science and data science to facilitate the development of advanced materials. The Materials Genome Project replaces trial-and-error experimentation with databases, algorithms, simulations, and other computational tools to expedite the processes of research, design, and implementation of new materials. The ability to rapidly develop materials with desirable properties to meet problems holds enormous potential to impact the built environment and enable new technologies.

**Dr. Curt Breneman** is professor of chemistry and chemical biology and dean of science at Rensselaer. Dr. Breneman's research is in the field of computational chemistry and predictive cheminformatics, with emphasis on both computational drug discovery methodology and materials informatics methods. His materials informatics work led to his appointment as an advisor to the White House Office of Science and Technology Policy/ National Institute of Standards in Technology Materials Genome Initiative program. Dr. Breneman is founder and director (2005–present) of the interdisciplinary Rensselaer Exploratory Center for Cheminformatics Research (RECCR).

Dr. Breneman received his BS in chemistry from UCLA and his PhD from the University of California at Santa Barbara.

**CURATOR:** EMILY ZIMMERMAN



TALK

WED / APR 08<sup>TH</sup>

7:00 PM

FREE

SERIES: MATERIAL PERFORMANCE

## JEFFREY KIPNIS

### Science? What Science?

In this talk, architectural theorist and Ohio State University professor Jeffrey Kipnis will discuss the production of knowledge in the realms of science and the arts, asserting that artists, composers, magicians, healers, writers, politicians, generals, and everyday artisans have accumulated and mobilized far more actual scientific facts through culture than modern science has discovered or come close to explaining.

**Jeffrey Kipnis** is a professor of architecture at the Knowlton School at Ohio State University. For more than two decades, Kipnis's work has shaped the thinking, imagination, and creative work of architects and critics. From seminal studies of the work of such key practitioners as Philip Johnson, Peter Eisenman, Rem Koolhaas, and Daniel Libeskind, to theoretical writings on the intellectual, cultural, and political roles of contemporary architecture, to exhibitions on architectural drawing and design, Kipnis has brought a restless, generous, and provocative originality to bear on the issues that have defined contemporary architecture. Kipnis's writings on art and architecture have appeared in such publications as *Log*, *Hunch*, *Harvard Design Magazine*, *Quaderns*, *2G*, *El Croquis*, *Art Forum*, and *Assemblage*. His books include *Choral Works: The Eisenman-Derrida Collaboration*, *Perfect Acts of Architecture*, and *The Glass House*.

CURATOR: EMILY ZIMMERMAN



MUSIC / SOUND

SAT / APR 11<sup>TH</sup>

7:30 PM

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

## PIANOPLY

Four accomplished pianists, four acoustically distinct venues, five grand pianos.

This evening of piano performances brings together some of the leading soloists working today in new music to explore their instrument's full color spectrum in EMPAC's complete range of acoustic environments. Performing on grand pianos of varying sizes and manufactures, *Pianoply* will examine virtuosity through the lens of situation and setting.

The audience will be guided through all of EMPAC's venues—the reverberant warmth of the Concert Hall, the intimacy of the Theater, the detailed crispness of Studio 1—and the enveloping diffusion of Studio 2—to explore the sonic properties of contemporary repertoire performed through particular instruments placed in particular spaces.

Pianoply will feature soloists Vicky Chow, Stephen Drury, Mabel Kwan, and Marilyn Nonken, performing on EMPAC's 9' Hamburg Steinway, 7' Fazioli, 6' 7" Bösendorfer, 7' 6" Yamaha, and 5' 2" Boston pianos.

**CURATOR:** ARGEO ASCANI



TALK

WED / APR 22<sup>ND</sup>

7:00 PM

FREE

## EMPAC FROM THE INSIDE

Eric Ameres

Quite simply, there is no other venue with EMPAC's technical infrastructure and programming potential anywhere else in the world. Beyond the hundreds of public events that take place each year, the studios and venues are used almost continually for extended artistic and research residencies, giving birth to new works and technologies "behind closed doors."

In this presentation, EMPAC's Senior research engineer, Eric Ameres, will pull back the curtain on technological work performed in collaboration with artists, scientists, and the EMPAC production teams. Through a series of vignettes, anecdotes, interviews, and some "show and tell," he'll explore the ever-expanding repertoire of technology at EMPAC and give insight into where experimental media and the performing arts can meet in production and research, providing a rare glimpse behind the scenes from what the audience typically gets to experience.

**Eric Ameres** received his BS and MS in Computer and Systems Engineering from Rensselaer and joined the EMPAC team in 2007. As Senior research engineer, he was on the initial team that designed and built the technical infrastructure of the EMPAC building, and now works with artists and researchers to further develop and apply these tools. Ameres has worked in such diverse fields as algorithmic music software, process control and automation, database development and business automation, intelligent robotics, video game design and production, and multimedia compression and delivery. He is recognized as inventor or co-inventor of over a dozen granted and provisional patents in interactive multimedia, video compression, and streaming, as well as in collaborative computing interfaces.



TALK

THU / APR 23<sup>RD</sup>

7:00 PM

FREE

## CHARLES ATLAS

### Screening and Artist Talk

A salon-style evening of films and discussion with New York media-dance pioneer Charles Atlas. Atlas is in residence to produce a newly commissioned theatrical production that will be premiered in EMPAC's theater in fall 2015. Intertwining dance, live and pre-recorded 3D video, the performance will be choreographed in collaboration with Rashaun Mitchell and Silas Riener.

Atlas has created numerous works for stage, screen, museum, and television, consistently pioneering the synthesis of technology and performance. A key figure in the development of "media-dance," in which performance is created directly for the camera, Atlas was videographer-in-residence with Merce Cunningham Dance Company for a decade, and continues to collaborate extensively with choreographers, dancers, and performers, including Michael Clark, Yvonne Rainer, Diamanda Galas, and Mika Tajima/New Humans, among many others.

**Charles Atlas** was born in St. Louis, MO, in 1949, and has lived and worked in New York City since the early 1970s. His work has been exhibited internationally in such institutions as Tate Modern, London; the Museum of Modern Art, New York; the Centre Pompidou, Paris; the Institute of Contemporary Art, Boston; Hamburger Bahnhof—Museum für Gegenwart, Berlin; and the Whitney Museum of American Art, New York. Recent solo exhibitions include the New Museum, New York; the De Hallen, Haarlem; and Bloomberg SPACE, London; The Contemporary Austin; and the Gwangju Biennial.

**CURATOR:** VICTORIA BROOKS



PHOTO BY J. HENRY FAIR



PHOTO BY NICK YOUNG

SAT / APR 25<sup>TH</sup>

8:00 PM

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

## ARCHITEUTHIS WALKS ON LAND + MIRANDA CUCKSON

The viola and bassoon are not typically brandished in the pursuit of free improvisation and noise, but the duo Architeuthis Walks on Land brings fierceness and energy to these typically “orchestral” instruments. By way of extended techniques, bass amplification, and rich textures, Amy Cimini and Katerine Young create a space where indeterminacy and immediacy intersect.

Contrasting—yet complementing—the duo with a fluid elegance and grace, violinist Miranda Cuckson presents a set of complex and microtonal works for solo violin. Cuckson, a well-known performer in the new music scene, has built her reputation on technical refinement and beautiful tone. She will present music by Xenakis, Ferneyhough, and Haas.

Cimini and Young have been performing together as **Architeuthis Walks on Land** since 2003. The duo developed their approach to improvisation in the rich experimental music communities of Chicago and New York City, and have collaborated with artists such as Anthony Braxton and the Tri-Centric Orchestra, Peter Evans, Fred Lonberg-Holm, Jessica Pavone, and Hans Joachim Irmler from Faust.

Violinist and violist **Miranda Cuckson** is acclaimed for her performances of a wide range of repertoire, from early eras to the most current creations. She studied at the Juilliard School, where she received her BM, MM, and DMA degrees and won the Presser and Richard F. French awards. She is in demand as a soloist and chamber musician, appearing in major concert halls, as well as at universities, galleries, and informal spaces, and is on the violin faculty at Mannes College the New School for Music.



PERFORMANCE

THU / MAY 07<sup>TH</sup>

8:00 PM

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

## THE FORTUNETELLERS

### Ellie Ga

*The Fortunetellers* is a narrative performance inspired by American artist Ellie Ga's six-month residency gathering scientific data on the Tara, a research boat frozen in the Arctic ice, drifting near the North Pole. The work mixes live storytelling, recorded sound, still images, and film to bring new insight and intimacy to Ga's polar adventure. Combining her memories with a curious mix of photographs, videos, annotated sketches, maps, and travel logs she archived along the way, Ga conjures up the rituals of daily life in the Arctic night. *The Fortunetellers* tells an eclectic mix of stories, from the history of the yo-yo to the evolution of oceanic currents and their impact on planktonic life, all framed against a study of ancient and modern forms of fortune telling, which Ga uses as a metaphor for the past and future of the Arctic landscape.

Spanning a variety of media, **Ellie Ga's** work probes the distinctions between documentary and fiction, private and public histories, writing and visual inscriptions, and the still and moving image. Her performances and installations have been presented at institutions such as The Kitchen, New York; the Power Plant, Toronto; Fondation Cartier, Paris; and the New Museum, New York. Ellie Ga is represented by Bureau, New York.

*Research and production for The Fortunetellers is funded in part by Grand Arts, Kansas City and the Royal Institute of Art, Stockholm.*

CURATOR: ASH BULAYEV



MUSIC

FRI / MAY 08<sup>TH</sup>

8:00 PM

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

## **EUREKA, A LIGHTHOUSE PLAY**

Ellie Ga

*Eureka, a Lighthouse Play*, is a narrative performance that centers on the Great Lighthouse of Alexandria. Since its destruction in a series of earthquakes during the Middle Ages, many people have tried to reconstruct the lighthouse, searching for its remains in an effort to reconstruct the histories of one of the lost wonders of the ancient world.

*Eureka* recounts Ellie Ga's journey, beginning in 2012 when she joined a marine archaeology program at Alexandria University in pursuit of the lighthouse alongside a quixotic cast of characters. The narrative describes the journey of an artist lost in the process of research, drawing upon an archive of photographs, video footage, documents, artifacts, and interviews. Like the growing cast of unlikely characters, it becomes harder and harder to piece together the lighthouse's history from the thousands of stones that are barely visible on the seabed.

Spanning a variety of media, **Ellie Ga's** work probes the distinctions between documentary and fiction; private and public histories; writing and visual inscriptions; and the still and moving image. Her performances and installations have been presented at institutions such as The Kitchen, New York; the Power Plant, Toronto; Foundation Cartier, Paris; and the New Museum, New York. Ellie Ga is represented by Bureau, New York.

*Research and production for Eureka, a Lighthouse Play, is funded in part by Grand Arts, Kansas City and The Royal Institute of Art, Stockholm.*

**CURATOR: ASH BULAYEV**



# COMING UP...

There's plenty more to the spring 2015 season at EMPAC. Be sure to watch [empac.rpi.edu](http://empac.rpi.edu) as more events are added to the calendar. The research and residencies pages will give you an inside look at ongoing work that's being done within the studios and production suites, and may even offer a sneak peek of future seasons' premieres that are just being hatched. Here are a few upcoming projects to watch for later this season:

ON VIEW

## The SubBassProtoTone

The **SubBassProtoTone** is a cubical organ pipe large enough for a person to physically enter the sound the pipe creates. It is an invitation to be inside sound and explore the fundamentals of sound. It also simply feels good to be inside the pulsing low frequency. The SubBassProtoTone was built for the first time in 1987 as part of EMPAC director Johannes Goebel's instrument-building practice. This is the first time it has been built in the US.

ON VIEW

## INTERACTIVE VIDEO CHAIRS

For the past 10 years, we've been documenting all the work created and performed at EMPAC in vibrant HD video. Soon you will be able to scroll through the entire EMPAC video archive from the comfort of an interactive viewing chair, situated on the mezzanine.

GALA

## EMPAC BOOK RELEASE

Later this season, we will be publishing a compendium documenting all of the programming EMPAC has undertaken in our first decade. Performances, residencies, research projects, and Rensselaer campus events—it's all going to be in there, complete with lush photography and insightful essays from Dr. Shirley Ann Jackson, distinguished artist-in-residence Laurie Anderson, and more. Come celebrate a decade of experimental media and performing arts at our book release gala later this spring.

# FUNDING

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.



# 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 / Event 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

**FRONT** / Rosa Barba's *White Museum* at The Hirsch Observatory projects a 70mm film into space as part of *The Color Out of Space*, Barba's collaboration with Rensselaer professor Heidi Newberg, and students Nicholas Palmieri, and Jake Weiss.

**BACK** / Rensselaer physics students Nicholas Palmieri and Jake Weiss take images of the moon through the Boller & Chivens telescope at the Hirsch Observatory, which will be projected onto the 8<sup>th</sup> street facade of EMPAC for *The Color Out of Space*.

**PERFORMANCE** / March 7, 14, 21, 28 at 8PM

FRONT + BACK COVER PHOTOS BY PHOTO BY KRIS QUA

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