Celebrating the Arts at Rensselaer

Reunion and Homecoming Weekend
October 5-6, 2012

EMPAC
Rensselaer Polytechnic Institute
This celebration grew out of a desire to share the artistic wealth and diversity of the Arts Department Faculty at Rensselaer on the occasion of our 40th Anniversary. Homecoming seemed like the perfect venue to take stock of all we have accomplished in 40 years and to look towards the future in the company of our friends and colleagues of the Rensselaer alumni and community. We are delighted to share this special occasion with our colleagues in the Department of Science and Technology Studies, which is celebrating its 30th anniversary.

Many people on campus helped to make this celebration possible. We are especially grateful to Dr. Mary Simoni, Dean of the School of Humanities, Arts and Social Sciences, who is also a member of the Arts Faculty, for her enthusiastic support. Kimberley Osburn, Manager of Administrative Services of the School of Humanities, Arts and Social Sciences has provided invaluable help in planning events and publicity. I am pleased to note that they are both performers in the Saturday concert. Susan Haight, Senior Advancement Officer in the Alumni Office, helped us formulate the concept for the celebration, coordinate our events with Homecoming Weekend and helped with outreach to alumni. Special thanks go to Johannes Goebel, Geoff Abbas, Laura Gypson, Shannon Johnson, Kim Strosahl, and all of the EMPAC staff for providing, as always, excellent professional assistance for our installations and performances. Finally, thanks are due to Professors Nao Bustamante and Michael Century of the Arts Department who led the Faculty Celebration Committee and worked tirelessly to organize, produce and participate in these events.

Caren Canier

Head of the Arts Department

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Image: Larry Kagan. Photo credit: Gary Gold
Schedule
Friday, October 5th, 2012

9am – Noon  Design, Innovation & Society Open House – Science and Technology Studies  Sage Laboratory, Room 2211

1pm – 2pm  Faculty Panel: Arts & Liberal Arts Education at Rensselaer Today  Sage Laboratory, Room 5510
-- Panelists: Kim Fortun (STS), Dean Nieusma (STS), Kathy High (Arts), Branda Miller (Arts)

4pm – 6pm  Faculty Exhibition Opening of Electronic Arts Installation  Curtis R. Priem Experimental Media and Performing Arts Center, Studio Beta & Studio Two
-- Studio Beta: Art Exhibition and Video Installation with Larry Kagan, Caren Canier, Nao Bustamante and Igor Vamos
-- Studio 2: Interactive and Real-time Projections with Ben Chang & Silvia Ruzanka, Shawn Lawson, Kathleen Ruiz, and alumnus, Ian Stead ’04

Saturday, October 6th, 2012

9am – 8pm  Electronic Arts Installation On View  Curtis R. Priem Experimental Media and Performing Arts Center, Studio Beta & Studio Two

4pm – 5pm  HASS Dean's Reception  Curtis R. Priem Experimental Media and Performing Arts Center, Evelyn's Café

5pm – 7:30pm  HASS Faculty Concert Featuring: Dean Mary Simoni, Professors Curtis Bahn, Michael Century, Pauline Oliveros, Neil Rolnick, and Eddie Ade Knowles with Ensemble Congeros  Curtis R. Priem Experimental Media and Performing Arts Center, Theater
**Arts Department History 1972-2012**
By Mary Anne Staniszewski

Generally considered to be the first integrated electronic arts program within a research university in the United States, Rensselaer's Department of the Arts has been a pioneer in the multidisciplinary arts since its early years. Founded in 1972, the Department was on the forefront of linking the arts and technology with its inclusion of electronic media in 1981. The Department and its studios are also known as iEAR (Integrated Electronic Arts at Rensselaer) and "iEAR," as a program and a place, has remained on the vanguard of multimedia pedagogy, presentation, and production. Distinguished by an interdisciplinary approach to the arts, the Department deals with media that range from the traditional, such as painting, sculpture, classical and Afro-Cuban music, to those involving the newest technologies and fields, such as electro-acoustic music, digital imaging, culture jamming, experimental games, bio art, multimedia installation and interactive performance.

The Department's mission has been to offer world-class graduate and undergraduate education in the arts that is engaged with the ever-changing global landscape so as to prepare students for creative leadership in the present and the future. But this is just one of three key areas of focus for the Department, which also includes faculty and student art practice and research, and a cutting-edge performance series, iEAR Presents!. The work of the Department's faculty, students and alumni is extremely diverse and is represented internationally in museums, galleries, festivals, publications, recordings, and performances. iEAR Presents! has been a catalyst for the development of audiences for new media and experimental arts in the Capital District Region with the first concert staged in 1981 as part of a "Music and Technology" series. Curated by the Department's faculty, iEAR Presents! fosters creative dialogue within the Rensselaer and local communities through public performances, exhibitions, screenings, and lectures that deal with innovative aesthetic, cultural, and technical explorations in the arts.

The Department's integrated and multidisciplinary approach to the arts was prescient, given the so-called "digital revolution" of the late twentieth and early twenty-first centuries, and its leadership in multimedia arts education is seen in its degree programs: The Department's MFA in Electronic Arts was created in 1991 and, in collaboration with Rensselaer's Department of Language, Literature and Communication (currently named the Department of Communication and Media), the BS in Electronic Media, Arts, and Communication (EMAC) was established in 1996. A multi-departmental BS in Information Technology (IT) was instituted in 1998 and in 2002, a BS in Electronic Arts (EARTS) was introduced. In 2007, a multi-departmental BS in Games and Simulation Arts and Science (GSAS) enrolled its first students and a doctorate in the electronic arts was inaugurated. One of the first PhDs of its kind, this program expands the traditions of arts pedagogy through interdisciplinary research in contemporary theory, practice, and production.

The Rensselaer Department of the Arts has been a leader in multidisciplinary and multimedia education, art practice and research, and events, and it has been something much more as well: an especially vital and inspiring community of artists, scholars, students, and alumni.
Exhibition List of Works

Studio Beta
Larry Kagan

@, Steel Sculpture

My formal interest in shadows dates back twenty-five years to a time when I was attempting to construct drawings in steel and they cast unwanted shadows when they were hung on the wall and illuminated. As I tried to eliminate them I found that I could create the same drawings with shadows, and I immersed myself in a fascinating world where shades and shadows follow their own rules and vocabulary.

I think of my work as carving and sculpting beams of light using a material that I love - steel. Every steel fragment in these works serves as a structural element that supports subsequent elements while it carves away a piece of the impinging light beam. The resulting sculptures inhabit a space that is both two- and three-dimensional at once, and working with them involves thinking and experimenting in a strange no-man's land of indefinite boundaries.

Caren Canier

Paintings, West Hall, 2011-12, mixed media on panel

As Acting Department Head of Arts at RPI, my thoughts are often dominated by West Hall, our labyrinthine, historic home on the west end of campus. One morning in 2010 while driving into the parking lot, I was startled to see a brilliant rainbow behind the building, arched over the Hudson River Valley. At the time, I had been working on a series of paintings in homage to 20th century sculptor Elie Nadelman, whose quintessentially American sculpture, a marriage of classical and folk art, has long intrigued me. The experience of being moved by the rainbow over West Hall led me to a vision in which the building is populated by Nadelman sculpture and other anachronistic, photographic figures. These mixed media paintings of West Hall, inhabited by Nadelman's people, are about the history and vibrant creative life of the building and the landscape around it, as well as my hopes for the future of the Arts Department at RPI.

Nao Bustamante

Kevlar Edwardian Fighting Costume. Medium: Tanned Kevlar® 2945, Kevlar Thread, variable dimensions

Nao Bustamante's forthcoming series will time-travel the role of women in combat through wearable sculptures, and performances video. As we suffer from wartime apathy, Bustamante's illustration of women soldiers (fighting as women, not gendered as men) in historical wartime will provide a framework in which to consider our current framing of war. Tierra y Libertad, Kevlar® 2945 is Nao Bustamante's first sculpture and performance garment in the series titled, Personal Protection. The Mexican Revolution provides a glimpse into a situational context in which women served on the front lines. This war, which almost lasted 11 years was characterized by an anarchist/agrarian movement in which revolutionaries sought to establish land rights for Mexico's indigenous population. In Tierra y Libertad - Kevlar® 2945, Bustamante works with current personal protection/ballistic technologies to metaphorically protect the women who took up arms in this war. Tierra y Libertad, Kevlar® 2945 is typical Edwardian over garments, as worn by the women Zapatistas that fought in the early part of Mexican Revolution between 1910-1920, except it is made of Kevlar®. The fiber, Kevlar® 2945,
is an extremely strong material that derives its strength from its weave. The fiber was invented by Stephanie Kwolek, part of Dupont's fold of scientists in 1965. The particular material (Kevlar® 2945), that Bustamante is working with was donated by Fiber Materials, INC and is subject to the International Traffic in Arms Regulations.

Clad in an Edwardian combat dress made of Kevlar®, would a woman fighting in the Mexican Revolution be protected against the weaponry of 1910?

Igor Vamos

Survival Balls

The Survivaball is corporate America's solution to the climate crisis: a very expensive survival suit that does not address the problem itself. We first used the Survivaball when we infiltrated and spoke at an insurance industry conference as representatives of Halliburton – a company known for benefitting from close ties to the government and masterful exploitation of the Bush administration's privatization of war and disaster recovery. After using Survivaballs in our second feature film (The Yes Men Fix the World) we have taken them all over the world and worn them in direct-action protests.

Studio 2: Interactive and Real-time Projections

Ben Chang & Silvia Ruzanka

Sounder and Relay (2010)

Computer, two channel video projection, custom software, electronics, telegraph equipment

Sounder and Relay is a meditation on online romance in the age of the telegraph. Two video projections show computer-generated figures in Victorian interiors. As the two tap messages on their telegraphs, the signals are transmitted across the room through physical antique telegraph equipment. The text is composed of dialogue excerpts from the novel Wired Love: A Romance in Dots and Dashes. Written in the 1860's by Ella Cheever Thayer, a former telegraph operator, the story prefigures the world of the Internet, avatars, online dating, and the blurring boundaries between real and electronically generated worlds.

Shawn Lawson

Operation Human Shield (2011)

Operation Human Shield is a re-humanization of Missile Command. The original game had players shoot down missiles that were on a trajectory to destroy the player's cities or bases. Subsequent iterations of Missile Command have changed styles, thematic opponents, and attacking/retaliation technologies. My variation puts the player into the game and forces them to use their body to deflect/swat away at incoming missiles. The integration of the body references real-world use of civilian human shields. While war tactic is illegal by any nation who is party to the fourth Geneva Convention (approximately 195 countries), the practice of human shields is still in use today.
Kathleen Ruiz


“Flo” is an interactive simulation artwork about the importance of water. The project uses first person physical interaction, where one feels what it may be like to be a small mass of water: starting out as a rain droplet falling to earth, ducking through and around streambeds, cascading into creeks, rivers, tributaries and then into reservoirs, through tunnels and aqueducts, and onwards to become drinking water. “Flo” continues my artistic research in using simulation technology to explore first person experience, empathy, and intentionality.

This work is not only a gallery artwork, but it also is part of a “concrete simulation”, (my term for describing a simulation that resonates directly into or out of the “real” world). “Flo” has an educational component about pollution and climate change abatement and offers a rare opportunity to create a unique bridge between the digital and natural worlds. Digital natives will “play” the simulation online, but to complete the highest quest, one must go out into the field, conduct scientific water testing (both observational and chemical), in addition to artistic observations and impressions, and upload their results. This project is a work in progress with a dedicated team of scientists, educators, environmental groups and Rensselaer students who include Evan Minto: CS/EMAC; Beth Werbaneth: CS/GSAS; Beth Towns: CS/GSAS; Colin Neville: CS/GSAS; Rosa Tung: EArts/GSAS; Randy Sabella: HCI/GSAS; Anthony Szymczyk: EArts/GSAS; Gabriella Ciavardoni: EMAC/CS; Dan Hawkins: Cog-Sci/GSAS; and music composition by Evan Gonzales: EArts/GSAS. Please see: http://www.rpi.edu/~ruiz This project is made possible with funds from the Catskill Watershed Corporation in partnership with the New York City Department of Environmental Protection.
Concert Program Saturday Oct 6, 5:00-7:15 pm

EMPAC THEATER

Ensemble Congeros Directed by Eddie Ade Knowles

INTERMISSION

Neil Rolnick Digits, for piano, soundtrack, and video
Vicky Chow, piano
Video by R. Luke DuBois

Pauline Oliveros Tree/Peace
Michael Century, piano
Jonathan Chen, violin
Sam Clapp, cello

Michael Century Within and Without
Michael Century, accordion with electronics

Mary Simoni Eulogy

Jeanine Tesori The Girl From 14G
Kimberley Dolanski, soprano
Mary Simoni, piano

Curtis Bahn Improvisation
Curtis Bahn, rikEsitar, E-sraj and laptop
Seth Cluett, shruti box, laptop, and electronics
Michael Bullock, analog & digital video instruments

About the Music
ENSEMBLE CONGEROS Founded in 2004, by Professor Eddie Ade Knowles, Ensemble Congeros is a group of Rensselaer alumni/ae and current students dedicated to the study and performance of Afro-Cuban, African, and New World Percussion. They will perform new work with special guest artists and music from their 2012 DVD, “Ensemble Congeros: Chasing the Rhythms.”

NEIL ROLNICK Digits (2005) for piano, soundtrack, and video. Obviously, digits are what we use both to play the piano and to operate computers. This piece makes some fairly extreme demands on both types of digits. The piano part, written for Kathleen Supové, exploits her incredible technique to play a bit more than is humanly possible. The computer, which plays only sounds that originate from the piano, integrates with the live playing in a way which is seamless and, hopefully, a bit magical. Digits is a composition for solo piano and digital processing. The pianist must bring virtuoso technique to the performance, and the processing is designed to amplify the piano’s sound in ways that are both subtle and arresting. All the processed sound comes from the piano. There can also be a video component of the piece. Designed by R. Luke DuBois, using Jitter, the video track processes live images of the pianist’s fingers (her digits) as she performs the piece, and projects them on a screen inside or above the piano lid. The overall effect of the piece is of a classical, virtuoso piano sonata, in which the piano itself has been bent slightly out of
shape, amplified, and multiplied, and the images of the player’s fingers are brought directly to the audience and manipulated to complement the music.

PAULINE OLIVEROS Tree/Peace consists of seven sections: The Mystery of Propagation, The Growth of the Seedling, The Full Formation and Maturity of the Tree, The Action of the Seasons, The Magical Nature of the Tree, The Death of the Tree, Contemplation. The composer notes: The tree metaphor is intended to influence the characteristic dynamics, articulations, and style of the smallest units of Tree/Peace as well as the phrases and sections...[It] is based on attentional strategies which involve listening and reacting acutely in specific ways while shaping the resulting musical performance in relation to the metaphor of an imaginary tree”.

MICHAEL CENTURY Within and Without (2012) I began playing the accordion at the invitation of MFA alumna Ryder Cooley (2008) and then became a serious student of the instrument with the encouragement of Pauline Oliveros. Her pioneering work with electronic-processed accordion is part of the backdrop for this new piece of my own, and I dedicate its first performance tonight to her. Initially I only knew I wanted to use the rich timbral palette of the accordion to “drive” a music of rhythmic pulsation. So I used a common software environment for electronic dance music to begin my explorations, found the modules that fit my purposes and engaged MFA alumnus Holland Hopson (1998) to design a patch in Max/MSP that would boil down my musical ideas to a custom instrument I could program myself. The music is in a popular idiom, and its title refers to the Beatles’ song Within You and Without You, which provides some of the melodic motifs. The electronic modules are the classic filters and samplers that have been around since analogue days, and the central instrumental technique used in the piece is the tremolando effect – shaking the accordion in fast rhythmic repetition – usually synced tightly with the electronic pulsation.

MARY SIMONI’s Eulogy is a musical interpretation of the eulogy that the children of Lewis E. Simoni, the composer’s father, delivered at his funeral.

JEANINE TESORI’s The Girl in 14G is a charming stand-alone piece which details the story of a girl moving into New York City and her experiences in her new apartment. The work contains three distinct musical styles; musical theater, opera (with quotes from Mozart’s “The Queen of the Night” and Tchaikovsky’s “Swan Lake.”) and jazz. Jeanine Tesori is best known for the musicals Thoroughly Modern Millie, Caroline, Or Change and Shrek the Musical.

CURTIS BAHN Improvisation In the spirit of iEAR, Seth, Michael and Curtis will freely improvise using combinations of analog and digital tools for live video and sound. Having a history of performance together spanning over 20 years since the early 90’s at Princeton where Curtis was a graduate student and Michael was an undergraduate student. The three improvised together using very different instruments and techniques for many years in Boston prior to Michael or Seth attending iEAR. After attending Rensselaer, Seth attended Princeton for his PhD where he again worked with Curtis through the Princeton Laptop Orchestra (PLOrk), the two also performed in New York at ISSUE Project Room. Michael was Curtis’ advisee as the first PhD awarded by the Arts Department. The three have not performed together before using the particular instruments heard tonight which reflect their current interests and research.

About the Performers
Michael T. Bullock PhD 2010 is a composer, intermedia artist, and scholar based in Boston, MA. His modes of work include electro-acoustic improvisation, live video, and drawing. Bullock
performs across the US and in Europe, collaborating with a huge range of artists including Pauline Oliveros, Christian Wolff, Steve Roden, Bhub Rainey and Greg Kelley of nmpern, Mazen Kerbaj, and Theodore Bikel. In 2010 he and Linda Aubry Bullock co-founded Shadowselves, a platform for their new media work. Bullock’s music is available on Intransitive, Important, Winds Measure, Sedimental, Grob, 1.8sec, al Maslah, and Homophoni. He holds a PhD from the Arts Department from Rensselaer, and has taught and lectured in the US and Europe on location recording and electroacoustic improvisation.

**Jonathan Chen** PhD 2012 Electronic Arts. Jonathan’s work comprises composition, improvisation, and installation. Many of these areas encompass one another. Some works have a conceptual focus out of which materials emerge, while other works are born out of experimentation with the actual materials involved in the work. Chen’s work has been performed or installed in the U.S. and internationally. He has performed with many notable artists including Tatsu Aoki, Anthony Braxton, Nic Collins, Jamie Kemper, Alvin Lucier, Pauline Oliveros, and Marina Peterson among others. Recent collaborations include a trio with Guillermo Gregorio (clarinet) and Steve Swell (trombone), and an electronics trio with Doug Van Nort and Joseph Mills. He received his MA in Music Composition from Wesleyan University, Middletown, CT, in 2006, and his MM in Violin Performance from Northwestern University, Evanston, IL in 1999. He has released work on the Asian Improv, Interval, and Striking Mechanism record labels.

Canadian pianist **Vicky Chow** has performed extensively as a classical and contemporary soloist, chamber musician, and ensemble member, and has been described as “brilliant” (New York Times), “a monster pianist” (Time Out New York) “virtuosic” (New Jersey Star Ledger), “sparkling” with a “feisty technique” (MIT Tech) and “new star of new music” (Los Angeles Times). She is the pianist for the New York based eclectic contemporary sextet, Bang on a Can All-Stars and has performed with other groups such as Wordless Music Orchestra, Opera Cabal, Wet Ink Ensemble, ai ensemble and AXIOM. Her passion has propelled Vicky to work with an A-to-Z of leading composers and musicians such as John Adams, Louis Andriessen, Nik Bärtsch, Don Byron, Bryce Dessner (The Nationals) Michael Gordon, Glenn Kotche (Wilco), David Langstreh (Dirty Projectors), David Lang, Steve Reich, Terry Riley, Lee Ranaldo (Sonic Youth), Julia Wolfe, Evan Ziporyn.

**Samuel Clapp** is currently pursuing a Ph.D. in Architectural Acoustics at R.P.I. Born and raised in Chicago, Sam started playing the cello at the age of 9, studying with Marc Johnson of the Vermeer Quartet and Richard Hirsch of the Chicago Symphony Orchestra, and performing in Midwest Young Artists. He graduated from Williams College, where he double majored in music and physics, studied cello with Nathaniel Parke, and performed in the Berkshire Symphony. For several years Sam worked as the Publicity Associate at Young Concert Artists, an organization devoted to launching the careers of young classical musicians. In addition to performing with the Rensselaer Contemporary Music Ensemble, he also plays regularly with the String Orchestra of Brooklyn in New York City.

**Seth Cluett** MFA 2003, is a Troy, N.Y. native He is an artist, performer, and composer whose work ranges from photography and drawing to video, sound installation, concert music, and critical writing. His “subtle...seductive, immersive” (Artforum) sound work has been characterized as "rigorously focused and full of detail" (e/i) and "dramatic, powerful, and at one with nature" (The Wire). Exploring the territory between the auditory and other senses, Cluett’s works are marked by a detailed attention to perception and to sound’s role in the experience of place and the working of memory. The recipient of grants and awards from Meet the Composer as well as the Andrew W. Mellon, Naumberg, and Malcolm Morse Foundations, his recent work is
documented on Line, Radical Matters, Sedimental, and Winds Measure recordings. This fall, Cluett joined the faculty of Contemporary Arts at Ramapo College of New Jersey where he teaches courses in audio recording as well as electronic and experimental sound practices.

**Kimberley Dolanski** is the most recorded soprano for early American Musical Theater and Operetta and can be heard in the Victor Herbert and Jerome Kern recordings located in the Library of Congress, the New York Public Library and other areas across the nation. In May 2011, Kimberley received her first Lincoln Center credit, as Rosalina, in Giordano's Opera, *Il Ré*. Kimberley has performed with numerous symphonies including Detroit Symphony Orchestra, Detroit Chamber Winds, Flint Symphony, and the Grand Traverse Symphony Orchestra where her performance of *Marten aller Arten* [possessed tremendous skill, great musicianship and the flair of a showman] as stated by Joe Rice of The Record Eagle. Directors, Conductors and coaches include: Joan Dornemann, Maestro Leonard Slatkin, Martin Katz, Patrick Young of Covent Garden and Kevin Rhoades. Having placed first in the Harold Haugh Light Opera Competition in 2005, Kimberley is sought after for numerous light opera and operetta performances across the nation. You can visit Kimberley's website at www.kimberleydolanski.com.
Biographies Of Arts Department Full Time Faculty

Curtis Bahn is an improvising composer involved in relationships of body, gesture, technology and sound. He holds a PhD in music composition from Princeton University, and studies Hindustani classical music as a formal disciple of acclaimed sitarist, Ustad Shahid Parvez Khan. He has taught at Columbia University, Brown, NYU, Princeton and CUNY. His music has been presented internationally at venues including Lincoln Center, Sadler's Wells - London, Palais Garnier – Paris, Grand Theater de la Ville – Luxembourg, as well as numerous festivals, small clubs and academic conferences. He has worked with the Trisha Brown and Merce Cunningham Dance Companies. Curtis recently was named the "Ralph Samuelson Fellow" by the Asian Cultural Council, receiving a grant to study and collaborate with artists in India. Curtis is Associate Professor of the Arts at Rensselaer.

Nao Bustamante is an internationally known artist, originally from California; she now resides in upstate New York. Bustamante’s precarious work encompasses performance art, video installation, visual art, filmmaking, and writing. The New York Times says, "She has a knack for using her body.” Bustamante has presented in galleries, museums, universities and underground sites all around the world. She has exhibited, among other locales, at the Institute of Contemporary Arts in London, the New York Museum of Modern Art, The San Francisco Museum of Modern Art, Sundance International Film Festival, Outfest International Film Festival, El Museo del Barrio and the Kiasma Museum of Helsinki. In 2001 she received the prestigious Anonymous Was a Woman fellowship and in 2007 named a New York Foundation for the Arts Fellow, as well as a Lambent Fellow. 2010 she was an unlikely contestant on TV network, Bravo's "Work of Art: The Next Great Artist." Bustamante is alum of the San Francisco Art Institute, New Genres program and the Skowhegen School of Painting and Sculpture. Currently she holds the position of Associate Professor of New Media and Live Art at Rensselaer.

Caren Canier is Professor of Painting, Drawing and 2D Design and Head of the Arts Department at Rensselaer. She has a BFA in Painting from Cornell University and an MFA in Painting from Boston University. Canier has won numerous awards for her work including the Rome Prize Fellowship from the American Academy in Rome, the Pollock/Krasner Foundation Grant, the Ingram Merrill Foundation Grant, and two Artist’s Fellowships from the New York Foundation for the Arts. Her work has been exhibited in many venues including solo exhibitions at the Robert Schoelkopf and Bowery Galleries in New York City, Boston University’s Sherman Gallery, The Art Museum of the University of New Hampshire, Durham and the Korn Gallery at Drew University. Her most recent exhibitions were solo shows at The Painting Center in New York, the Civitella Ranieri Center in Umbertide, Italy and a two-person show at the Sale Espositive del Comune in Gubbio, Italy.

Michael Century is Professor of New Media and Music in the Department of the Arts at Rensselaer, which he joined in 2002. Musically at home in classical, contemporary, and improvisational settings, Century has enjoyed a varied career as university teacher, new media researcher, inter-arts producer, and arts policy maker. He studied piano with Reginald Godden in Toronto, where he received his artist diploma from the Royal Conservatory, and theory/composition with Nadia Boulanger in Paris. His academic degrees are in musicology, from the Universities of Toronto and California at Berkeley. Most recently, his musical passion is playing the accordion.

Ben Chang is an Associate Professor in the Department of the Arts and Co-Director of the Games and Simulation Arts and Sciences Program at Rensselaer. He is an electronic artist and designer who creates virtual reality environments, interactive installations, and digital games. Combining
Tomie Hahn, Associate Professor of performance ethnology, is an artist and ethnographer. She is a performer of shakuhachi (Japanese bamboo flute), nihon buyo (Japanese traditional dance), and experimental performance. Tomie’s research spans a wide range of area studies and topics including: Japanese traditional performing arts, Monster Truck rallies, issues of display, the senses and transmission, gesture, and relationships of technology and culture. Her book, Sensational Knowledge: Embodying Culture through Japanese Dance (Wesleyan University Press) was awarded the Alan P. Merriam prize from the Society for Ethnomusicology. She is currently working on Peep Show, a graphic ethnography on the senses and orientation.
http://www.arts.rpi.edu/tomie

Kathy High, Associate Professor, is an interdisciplinary artist working in the area of science and art. She produces videos, performances and installations about gender and technology, empathy, animal sentience. She has received awards including fellowships from Guggenheim Memorial Foundation (2010), Rockefeller Foundation, and National Endowment for the Arts – and has had artist residencies with SymbioticA at the University of Western Australia (2009-10), and in Hong Kong with the Asian Arts Council (2005). Her art works, have been shown in film festivals, galleries and museums nationally and abroad, including the Guggenheim Museum, Museum of Modern Art, Lincoln Center and Exit Art (NYC), the Science Gallery, (Dublin), NGBK, (Berlin), MASS MoCA (North Adams), Videotage Art Space and Para-Site Gallery (Hong Kong), among others.

Larry Kagan is a sculptor who uses steel, light and cast shadow as a creative medium. A long time Professor of Art at Rensselaer, he maintains studios in Troy and in New York City. He is represented by OK Harris art gallery in New York City.

Eddie Ade Knowles is an accomplished musician and Professor of Practice in the Arts, with over 40 years of performance, residency, workshop, and recording credits, as a percussionist. Ade’s artistic focus is on African, Afro-Cuban, and New World Percussion, and he has performed and/or, recorded with many well known artists, including Gil Scott-Heron, the Last Poets, and Kim & Reggie Harris. Presently, Ade is the Artistic Director of Ensemble Congeros, a group of Rensselaer alums and current students dedicated to the study of African, Afro-Cuban, and New World percussion. The Ensemble was founded in 2004, as an outgrowth of the interest and passion of Rensselaer's students who excelled in Dr. Knowles’ course, “Introduction to Afro-Cuban Percussion.” On March 30, 2012, Ade celebrated the release of their first DVD entitled, “Ensemble Congeros: Chasing the Rhythms.” It is a lovely testimony of the Ensemble’s unmistakable talent, dedication to each other, and the making of music.

Shawn Lawson is an experiential media artist exploring the computational sublime with technologies like: stereoscopy, camera vision, touch screens, game controllers, mobile devices, random number generators, and real-time computer graphics. His artwork has exhibited in museums, galleries, festivals, and public space in England, Russia, Italy, Korea, Portugal, Brazil, Iran, Turkey, Malaysia and the USA. Lawson’s collaborative, Crudeoils, critiques structures of power: surveillance, economic exploitation, and authoritarian corruption. The collaborative is
represented by Dean Jensen Gallery. He has been awarded grants from the Electronic Media and Film Program at the New York State Council on the Arts and the Experimental Television Center’s Finishing Funds Program. Lawson studied fine arts at Carnegie Mellon University and École Nationale Supérieure des Beaux-Arts. He received his MFA in Art and Technology Studies from the School of the Art Institute of Chicago in 2003. He is an Associate Professor of Computer Visualization in the Department of Art at Rensselaer.

**Branda Miller** has been a cutting-edge videographer for over 20 years. She has developed a portfolio of intriguing, award-winning works, examining topics in areas such as environmentalism, consumerism, social behavior and cyber culture.

**Pauline Oliveros** (1932) resident of Kingston NY is widely recognized as one of America’s most important composers. A leader of the avant-garde and a pioneer of improvisatory music, alternate tuning systems, contemporary accordion playing, electronics and multi-media events, Oliveros is a vital force through continuing compositions, performances, teaching, and through Deep Listening®, a lifetime practice fundamental to her work. Currently she serves as Professor of Practice at Rensselaer in Troy NY, Darius Milhaud Artist-in-residence at Mills College, Oakland CA and as Executive Director of Deep Listening Institute, Ltd. in Kingston NY.

Composer **Neil Rolnick** pioneered in the use of computers in musical performance, beginning in the late 1970s. Since moving to New York City in 2002, his music has been receiving increasingly wide recognition and numerous performances both in the US and abroad. Rolnick has often included unexpected and unusual combinations of materials and media in his music. He has performed around the world, and his music appears on 16 CD’s. Though much of Rolnick’s work has been in areas that connect music and technology, and is therefore considered in the realm of “experimental” music, his music has always been highly melodic and accessible. Whether working with electronic sounds, improvisation, or multimedia, his music has been characterized by critics as “sophisticated,” “hummable and engaging,” and as having “good senses of showmanship and humor.” Rolnick is Professor of Music at Rensselaer, and was founding director of the iEAR Studios.

**Kathleen Ruiz** is an internationally exhibiting media artist who creates simulations, games, installations, sculpture and photography that explore perception, behavior, interaction and the confluence of the imaginary and the real. Her work invites inquiry into how conceptual constructs are built and poses questions about the oxymoron of virtual violence, catharsis, and desensitization in simulated space. Ruiz’s current research is concerned with perspective and empathy through multiple viewpoints of the observer, the observed and the process of observation. She holds a Master of Arts from New York University and is (abd) Ph.D. at the European Graduate School in Switzerland. Her work is supported by grants from the Mid-Atlantic Arts Foundation Visual Arts Residency Award, the New York City Department of Cultural Affairs Percent for Art Commission, the New York State Council on the Arts, the Experimental Television Center, Sony Computer Entertainment Europe, the National Science Foundation, the National Endowment for the Humanities, the NYC Department of Environmental Protection, and others. Her work has been reviewed/published in the *New York Times, Aperture, Art News, ARTI, Jornal do Brasil, The College Art Journal, The MIT Press, Reuters Video News International, Computer Graphics, Yale University Art Gallery, Wired, USA Today, arteTV, Kultur:Deutsche Welle, TeknoKultura, Merrell, Thames and Hudson, and others. Kathleen is an Associate Professor of Integrated Arts at Rensselaer, where she co-founded the Game Simulation Arts & Sciences program and develops and teaches courses in experimental game design, integrated arts, advanced digital imaging, and emerging genres.
Silvia Ruzanka is a media artist whose projects include video, installation, performance, and virtual environments. Her work is concerned with the archaeology and memory of technology and media, and their intersections with everyday life. She has presented her artwork and research internationally at galleries, museums, and festivals, including the Museum of Contemporary Art, Chicago, the Boston Cyberarts Festival, the New Forms Festival (Vancouver), SIGGRAPH, the Gosia Koscielak Gallery (Chicago), DeadTech (Chicago), and the Museum of New Art (Detroit), among others. Silvia holds a BA in Physics from Smith College and an MFA in Art and Technology from the School of the Art Institute of Chicago, and is a Lecturer in the Department of the Arts at Rensselaer.

Mary Simoni is a composer, author, teacher, pianist, consultant, arts administrator, and amateur photographer. She is currently the Dean of Humanities, Arts & Sciences at Rensselaer and Professor Emerita, Performing Arts Technology at the University of Michigan. Her music and multimedia works have been performed in Asia, Europe, and throughout the United States and have been recorded by Centaur Records, the Leonardo Music Journal published by the MIT Press, and the International Computer Music Association. She is the recipient of the Prize in Composition by the ArtNET Virtual Museum. She has authored books, “A Gentle Introduction to Algorithmic Composition” published by the University of Michigan, and “Analytical Methods of Electroacoustic Music” published by Routledge. She is a Medal Laureate of the Computer World Honors Award for her research in digital music information retrieval. Her current research focuses on the design of performance systems that extend the sonic capabilities of traditional acoustic instruments.

Mary Anne Staniszewski investigates culture, art, and media in relation to political and social perspectives. Her books include: Believing Is Seeing: Creating the Culture of Art (Penguin USA) and The Power of Display: A History of Exhibition Installations at the Museum of Modern Art (MIT Press). She was executive editor of Signs of Change: Social Movement Cultures, 1960s to Now, curators/editors, Dara Greenwald and Josh MacPhee (Exit Art and AK Press), a project of Exit Art’s Curatorial Incubator, for which she was director. Staniszewski also co-edited with Lauren Rosati, Alternative Histories: New York Art Spaces, 1960-2010 (Exit Art and MIT Press, 2012). Staniszewski is currently completing a contemporary-historical portrait of the United States, dealing with issues of slavery and race and in 2011 conceived and organized a symposium on contemporary slaveries at Exit Art, New York, and was organized in collaboration with Exit Art’s staff.

Igor Vamos is a local boy from the Troy NY area and Associate Professor in the RPI Arts Department. He is also known as Mike Bonanno from The Yes Men, the performance-activist duo who impersonate captains of industry and surprise unsuspecting business audiences with satirical, poignant actions that comment upon pressing social and environmental issues. There are two award-winning films about their work, and they also appear at theater festivals, museums and on television.