

Screen.dance

Artists at Screen.Dance 6-8 May 2019

Facilitator and workshop leader - Omari Carter



Led by Omari 'Motion' Carter of The Motion Dance Collective this screendance workshop will bridge the gap between dance and film language. It will aim to provide participants with the basic knowledge needed to begin using the camera and its accompanying equipment in a choreographic way. The workshop includes a warm up with movement games, introductions, camera choreography, improvising, storyboarding games, repertoire and concept development. Film and dance techniques will be implemented, adapted and manipulated to adhere to the specific needs of the screendance maker. Resulting in participants gaining practical experience with tools that inject an essence of hybridity into their on-going practice.

Omari is very keen to present participants with exercises that will provide an insight into The Motion Dance Collective's current practice, as well as the practice of other screendance and dance-film professionals.

MiaA previous award winner at the festival with "The End of the Block" Omari is a screendance practitioner based in North London and, for the past decade, has been choreographing, teaching and performing for music videos, film, TV and theatre.

His work revolves around combining hip-hop dance influences with a contemporary choreographic process. Resulting in the purposeful creation of narratives told through dance and

the camera. A first class honours degree in BA Performing Arts led Omari to perform for 6 years in the West End and international touring productions of 'Stomp!'.

Alongside this, Omari choreographed, directed, performed and produced a varied reel of dance on film work with screendance production company, The Motion Dance Collective, of which he founded in 2011. As a filmmaker, Omari has created digital-dance and documentary content for Breakin' Convention, Parkinson's UK, Dance Woking, and Pioneers History Dance Festival to name a few.

As an independent choreographer and dancer, Omari has created works for Weetabix, Stanton Warriors, YATI (Young Actors Theatre Islington), Greenpeace UK, Diabetes UK, ADAD (Association of Dance from the African Diaspora) and London International Gospel Choir.

Marlene Millar and Philip Szporer



We are so honoured to have Philip Szporer and Marlene Millar (Mouvement Perpétuel) come to present their award winning practice at our festival.

Mouvement Perpétuel is a Montréal-based award-winning media arts production company with a mandate to explore the endless possibilities of dance on screen, and to engage new audiences and promote cross-cultural understanding, blending documentary and art filmmaking. They will discuss the evolution of their practice, collaboration and engagement with the dance artists featured in the vast body of their work, as well as the curvature of human experience considered in the films. One of their objectives is "to guide the viewer's eye and perception and lead them to an increased sense of body and movement with kinetic images that resonate in the mind."

An award-winning filmmaker with a background in contemporary dance, Marlene Millar has been creating dance media projects for over 25 years. In the Migration Dance Film Project, she transposes the choreography to the screen, creating a poignant visual language using the nuanced dynamics, emotion and precision of percussive dance to shape a powerful cinematographic storyline.

Rodrigo Rocha-Campos

Rodrigo Rocha-Campos has been teaching the art and technique of camera and lighting for over 14 years as an educator in film schools across B.C., Canada and the United States. About 5 years



ago, he began diversifying his career by creating, producing and directing screen dance films for festival circuit and the internet. To this date, Rodrigo has directed and produced 5 screen dance films with a modest exposure to international festival circuit across the globe. Rodrigo will present and talk about his exciting new work 4~ which he describes as an exploration of a world marked by precision of movement, repetition, and lack of emotion. A world where precision rules above any human needs leading the characters to the verge of madness and eminent breaking point. At the start, two female characters are subjected to the rules controlled and continuously watched by their challenging coach. Ubiquitous surveillance cameras watch the residents every action while speakers prompt them over to reset their positions. As the journey unfolds, the viewer is exposed to three defined moments – Clockwork, Parts that Fail, and of Oil & Blood. Set in a minimalist world devoid of life 4 ~ unfolds through contemporary dance, unsettling sounds and surreal visuals.

Jo Cork

The award-winning artist Jo Cork is coming to talk at the artist presentations about her fabulous new screendance installation work CALIBRATE, a version of which will be sited at Screen.Dance this year. Jo Cork is an independent dance artist, drawing on exploration of the human experience to create her work. She is interested in the territory between choreographic practice and film composition and in finding effective ways to use digital formats of work to bring contemporary dance to broader audiences and more diverse venues. She has previously worked independently and as choreographer for Studio for Electronic Theatre. Her dance film, Sensate, toured festivals, screening at 15 events across Europe, America and Asia, and won an international award for best film in category at Videomovimiento Festival in Colombia. Her follow up series of shorts, The Intersection Series, has been shown in dance venues and art gallery settings in the UK and Germany. CALIBRATE received funding from Arts Council England and has been supported by various dance organisations and universities in the UK. As part of the project, Jo has delivered



numerous Dance and Film workshops to both students and professional choreographers and film artists. She is currently studying an MA in Screendance at London Contemporary Dance School, giving her the opportunity to develop her practice further with the support of leading industry professionals.

Ingrid Nachstern

Ingrid Nachstern is the Artistic Director/Choreographer of her dance company, Night Star Dance Company. She has created 14 works for it. Ingrid has performed at DTW in New York (her solo 'Who Am I?'); in Steve Paxton's works 'Satisfyin' Lover' and 'State' at MoMA in 2012 (latter was the Best of Dance 2012 in Time Out/New York); with Buglisi Dance Theatre's 'Table of Silence', Lincoln Centre, 2013. Her dance film 'Table Manners/Stopping at Red Lights' was screened at American Dance Festival's 2015 Screendance Festival in Durham, North Carolina: it was nominated for Best



Irish Screendance Film at Light Moves Limerick,Ireland 2014.It was made with Luca Truffarelli,videographer and was awarded a Best Editing Award in Modica,Sicily in 2015 and a Silver Screen Award at the Nevada International Film Festival also in 2015. Her second dance film, Freedom-to go!(with Truffarelli) was screened at the Athens International Screendance Festival in Athens,Ohio in 2016 and won the Audience Award at the Brooklyn Film Festival 2016. Her third film Shoe Horn/Office has been screened at the Brooklyn Film Festival,Screen Dance International in Detroit,American Dance Festival's Movies by Movers in North Carolina,Movimiento en Movimiento in Mexico City and Light Moves Moves Limerick.It has won an IndieFEST in

California:Best Shorts California;Honorable Mention from Experimental Forum Los Angeles; Remi Winner at 51st Worldfest Houston and Best Experimental Film at the Los Angeles Movie Awards (screened in Hollywood Jan 2019).

Mitchell Rose

Prior to becoming a filmmaker, Mitchell Rose was a New York-based choreographer. His company toured internationally for 15 years. Eventually he was drawn more to visual media and graduated from The American Film Institute as a Directing Fellow. Since A.F.I. his films have won 88 festival awards and are screened around the world.

The New York Times called him: "A rare and wonderful talent." The Washington Post wrote that his work was "in the tradition of Chaplin, Keaton, and Tati—funny and sad and more than the sum of both."

Mr. Rose is currently a professor of dance-filmmaking at Ohio State University.



Director Statement

"Following the success of my film Exquisite Corps, I was contacted by the Brooklyn Academy of Music to make a similar version for them. They wanted to honor Joseph V. Melillo, their executive

producer who was retiring after 35 years. This film would be structured like Exquisite Corps, but would feature BAM alum, artists that Joe had had a particular connection with. And the collection is a veritable Who's Who of the dance world.

The film was one year in production, all conducted in secrecy. I myself shot about 15 of the artists in New York and Los Angeles, and a former student of mine shot another 15 in New York. The international artists arranged for their own filmmakers.

For each artist I would provide an extensive manual on the process and would video chat with them to discuss particulars, not to mention sending extensive detailed instructions via email.

The technique of the film is something I call Hyper-Matchcutting, where every adjacent edit is perfectly aligned in position and continuity. Hyper-Matchcutting has the effect of creating



equalization. When a new image takes the place of an old image, with the same continuity of action, it says to the viewer, These things are equal. I wanted to bring that sense of unity to this collective tribute by a community of artists.”

Heike Salzer

Heike Salzer is a German dance artist fluidly operating in performance, choreography, screendance and teaching/research. In her presentation, she will talk about her nomadic practice exploring themes of wandering, landscape and romanticism.

Under the name of *Salts* she collaborates with international artists and her screendances have been invited to numerous festivals across the world. *Above the light* was awarded Honourable Mention by the D'Olhar Festival (BR) and *strönd/beach* has been 'Short film of the week' at Örmynd (ICE). In 2014, together with Ana Baer (US/MX) Heike founded *WECREATE Productions* producing collaboratively site-specific screendances, multi-media performances, and installations.

Heike is the secretary of the Sans Souci Festival of Dance Cinema (US) and she co-directed Tees Dance Film Fest (UK) in 2015+16 including tours to Mexico and the United States.

Heike has been teaching dance practice and screendance in vocational and Higher Education for almost 20 years, in the Netherlands, Iceland and the United Kingdom. She is currently Senior Lecturer in Dance Professional Practice at the University of Roehampton, London.

Abby Warrilow



Introducing our seventh artist presenter at Screen.Dance seminar series. The super multi-talented Abbey Warrilow has been a little under the radar internationally for her screendance work recently, but her soon-to-be-launched new film 'Etch' she just completed with Lewis Gourlay and produced by Eyebolls, will totally change that!

Director/Choreographer, Abby Warrilow works primarily in feature films, commercials and music video. Abby's directing talent has flourished while her choreography career has seen her work on the sets of major feature films such as 'The Wicker Tree', 'Alfie' and 'Happy Lands', theatrical productions 'Take a Stand' and 'Kismet', high-end commercials for The Scottish Government and 'Trivago', music videos for 'Young Fathers', 'The Magic Numbers' and 'The Proclaimers', and television dramas such as 'Clique' and 'Heartless.' Her client list has an impressive read and includes the likes of Paramount Pictures, Universal, EMI and Scottish Opera. Abby studied dance and film in parallel and has used her academic experiences in New York, Brighton and London to great effect in her work. Abby adds a creative flare and dramatic energy to any project she works on.

Abby has independently produced dance films throughout her career and in the process developed long standing creative collaborations. Her dance theatre and film production 'Inhabitants' screened with live performance at Cryptic Nights

and Mapping Festival in Geneva, one of the world's most notable projection mapping festivals. Through residences at Dance House and Dance Base Abby has been able to experiment and develop themes, ideas and concepts for future productions, which she hopes to bring to audiences nationally and internationally,

Yerrin Lee

Yerin Lee is a contemporary dancer based in London and Seoul. She has been creating diverse dance performances, films and programmes, such as workshop, community and dance busking, and trying to deal with social and political issues through her works. She was selected by Women



Cinemarkers Biennale 2018 in Germany with her second dance film work '뫼:Soul'. Yerin studied Korean traditional dance in Kyunghee University in Seoul and had lots of performances as a choreographer and dancer. After she moved to London in 2016, she studied MA Creative and Cultural Entrepreneurship at Goldsmiths, University of London and created her dance project team, 'Y Dance', with other Korean artists. Currently, she is doing her PhD about political performance in screendance with Korean traditional concepts at University of Roehampton.

Artificial Gaze by Yerin Lee (yenn_dance)

'Artificial Gaze' is about how people create and present their images by doing social media. It shows the process how people design their images with different layers and colours, taking the same photos hundreds of

times. The film is travelling the specific photo/video tools of social media and pointing out that people prefer to be shown in the "Artificial Gaze", since they are aware of the way other people are looking at.

Sima Gonsai



Sima is a director, programmer and educator in screen dance.

Originally trained in Bharata Natyam, her first dance film "Kita" developed her skills in deconstructing movement to its simplest form and experimented with ways of interpreting dance using hand drawn 16mm animation. The film ignited her passion for visual forms of storytelling - where movement or being moved became central to her work.

Known as "the artist on the bicycle", her creative journey began as a visual artist when she independently cycled 8000km connecting the movement of people and places across three continents, Europe, South East Asia and South Asia.

Since 2011, Sima has produced and directed a trilogy of dance films, profiling disabilities on screen in collaboration with Freefall Dance Company and Birmingham Royal Ballet. This work has received international acclaim, reaching over 1.4 million audiences worldwide. Sima is currently developing a

series of screen dance films involving deaf/blind dancers and leading a new research project exploring the connections between South Asian devotional dance, science and the cosmos.

Proposal

When you make a piece of screen dance, how can you ensure that it reaches a wide audience and not just be seen by your peers or supporters? How do you reach those, who may feel they are not your audience?

My presentation will focus on the trilogy of work I have directed with Freefall Dance Company, in particular on inclusive practice for the screen and the impact of distribution. The presentation will involve a short trailer of the trilogy followed by a talk about how screen dance has raised Freefall's profile on an equal and international platform.

Katrina McPherson / Harold Rheume

Katrina McPherson and Harold Rheume are delighted to present their new collaborative screendance work *Paysages Mixtes/Mixed Landscapes* (Scotland/Quebec, 2019). They will give a brief over-view of the project, which has its background in the 1990's, when the artists made a number of dance films together. In 2016, after 18 years of separation, a chance encounter reignited their desire to collaborate and, with Harold's company *Le Fils d'Adrien* danse and Moray-based Dance North, they made a successful application to the Quebec-UK Connections fund, resulting in this original short dance film and artist book. *Paysages Mixtes/Mixed Landscapes* is a series of duets and solos performed for the camera by McPherson and Rhéaume, in which they move through various nuanced versions of their relationship, filmed in evocative rural and urban landscapes in Quebec and Scotland.



Director and screendance artist Katrina McPherson's creative, scholarly and educational work is at the forefront of the international field. Katrina completed a degree in Dance at Laban, London, followed by a post-graduate diploma in Electronic Imaging at Dundee University. Since then, her forward-looking, research-driven, hybridized arts practice has resulted in, and continues to

generate, films, installations and on-line works that have been presented at numerous venues and festivals and won awards internationally. Katrina's most recent collaborative works pose questions of gaze and agency within body-based screen practice.

A number of works directed by Katrina are held in collections including Lux Artists' Moving Image UK, Routledge Performance Archive and the British Council. Over 15 years, Katrina directed arts programmes for UK television, making films for the BBC, Scottish Television and Channel Four.

Katrina has taught screendance in the UK, Australia, Germany, USA, Canada and China. She is Visiting Lecturer at Bath Spa University, England, at the University of Limerick, Ireland and Visiting Teacher of Graduate Screendance at the University of Utah, USA. Katrina is the author of *Making Video Dance*, a step-by-step guide to creating dance for the screen (Routledge, 2006) with a second edition released in 2018.

Lively force of Quebec's artistic milieu, Harold Rhéaume built a prolific, accessible, authentic and profoundly human work since his beginnings in Le Groupe de la Place Royale in 1989. Intuitive, admirative of Fred Astaire's work, art, architecture and human relation, he suggests a sensitive, sculptural and expressive dance.

An author's dance, theatrical and aesthetical, charming throughout Quebec, Canada, France, Belgium, Scotland and United States. The artistic director and general co-director of Le fils d'Adrien danse contributes greatly to the progress and the promotion of contemporary dance in the area of the National capital and beyond.

Polyvalent artist, he is the artistic director of his own company Le fils d'Adrien danse (Adrien's son is dancing), named after his father. He is also a teacher, facilitator, lecturer and artistic consultant. He was invited many times to create for other dance company, dance schools and also theater and circus company, symphonic orchestra and operas.

Harold Rhéaume was Chairman of the Board of Directors of Le Regroupement Québécois de la danse from 2014 until 2018.

In love with the beauty, the strength and the vulnerability that dance can vehicle, he chose that art form to approach the sublime. For him, the dancer carries the experiences and it is through his sensitivity that he transmits the essence of his dance. A relationship of self to another. A gesture of emotion, unexpected and elusive.

Natalia / Owa Barua

Natalia Barua (UK) is a dance artist working predominantly in screendance, interdisciplinary performance and participation.

Collaboration is an important aspect of her work and she is interested in collective yet intimate approaches to making multi-faceted work that weaves the theatrical and the personal. Natalia has sought training throughout Europe in screendance practice & received the Lisa Ullman Traveling scholarship in 2016 which supported her development & networks in the field. Her work has been presented at festivals worldwide and she has begun teaching screendance throughout the UK, with an interest in its empowering impact on young women.

Owa Barua (Paraguay) is a moving image artist whose practice expands across the fields of film, video, photography, dance and sound.

Owa's work searches among the mundanity and performative of life, with a deep interest in movement and in celebrating the image itself. Over the past 5 years Owa has collaborated with many international artists for research, exhibition and performance. His collaboration with Carol Brown in 2017 (*Releasing Her Archive*) has been exhibited and installed in galleries, museums and festivals worldwide, most recently on the Auckland Live Digital Stage (NZ), a 9x5 metre outdoor platform.



Natalia and Owa regularly work together in screendance and are now based in Edinburgh. Their collaborative works have been awarded at and selected for several international screendance festivals and their single and multiscreen projects installed at venues across the UK. They are interested in the nature of screendance as an experimental art form and use their practice to explore a true synthesis of dance and video. They wish to evolve their work into cross art form contexts, expanding the medium of video dance in to interdisciplinary practice with an interest in installation & performance.

Mia Tiihonen and Hanna Kahrola

Hanna Kahrola is dance artist based in Tampere, Finland. Kahrola's work as artist emphasizes social issues and problematics of humanity. She wants to look for embodied humour, moving influence and present power of expression. She is used to work as performer on stage as well as close contact to the audience and camera.

Her latest works as dancer and/or collaborator are: "Fema" (2018), "Olennaista" (2018), in "Human perceptions" art exhibitions (2017-~2018), "In between - ~ A Light Comedy about Abortion and Euthanasia" (2017-~) and several art and short movies (2014-~) which are performed in Finland and other Nordic and Baltic countries.

Hanna Kahrola has graduated from The Danish National School of Performing Arts, Copenhagen, Dance partnership program (2014), Savonia University of Applied Sciences, Dance teacher program (2012) and Tampere conservatory, Dancer program (2008).

Mia Tiihonen is an independent dance artist and a filmmaker based in Tampere, Finland. Mia has worked as a freelancer dance teacher, dancer and choreographer over 15 years around Finland. Since 2007 she has been an active member of a Finnish Dance Theatre called TanssiBoxi.

Mia's work as an artist is based on continuous urge to explore the dialogue between ever-changing mind- body relationship and site. She is interested in authentic movement and the aesthetic ideals and intensions of butoh. Her ultimate objective is to reach new kind of audiences especially amongst those people who find contemporary dance hard to approach and to comprehend. Mia combines contemporary movement, immersive elements, video/film and performance art in her work.

Mia Tiihonen has graduated from Bath Spa University (UK) in 2016 (MA Dance) and from Savonia University of Applied Sciences (Kuopio, Finland) in 2007 (Bachelor of Cultural Studies, Dance teacher program).



Abstract

“In our presentation we will present our current short film called Further (2018) and discuss about the meaning and the importance of collaboration during the working process; how we ended up to work together and what kind of remarks we did during the process about the collaboration between us.

We will talk about the actual working process behind our film and also about artistic objectives that we defined for this particular project.”

Anita Clark / In Motion

On behalf of the Work Room in Glasgow, Anita Clark will present the background and thinking behind and impact of the “in motion” project, a digital distribution scheme for screendance artists in Scotland. She will hopefully be joined by one or two of the participating artists to give an insight into how it could be developed as a model for future projects.

Anita joined The Work Room as Director in June 2016. She has responsibility for leading the organising and developing programmes which extend the creativity, status and impact of Scotland’s independent dance sector. Anita has worked in dance since the early 1990s as a practitioner, producer and in funding and policy. She was previously Head of Dance at Creative Scotland/ Scottish Arts Council from 2004 – 2016 and was the first Artistic Director of Citymoves from 2000 – 2004. She has a BA (hons) in Dance & Related Arts from London College of Dance and an MA (Distinction) in Art in Social Contexts from Royal Conservatoire of Scotland.



Celina Duprat

Celina Duprat is an artist & filmmaker. Born in 1994 in Bahía Blanca, Argentina. Works between Buenos Aires & Milano, where she's based now. Currently working on feature films and advertising, as well continues her exploration through different formats of digital and analogic film.



Majored in Film Realization at National School of Film Experimentation and Realization (ENERC), and attended the short career General History of Arts at National Museum of Fine Arts (MNBA). Speaks and writes in Spanish, English and Italian. Co-founder and co-director of film company Coral (@coralproductora). Also works as audiovisual artist in Grupo Performático Sur, a dance company with permanent residence in the art space Central de Creación.

She has made many short films, shown in Argentina, Perú, Bolivia, México, Spain and others. In 2017, she was part the directing team of many feature films from directors Graciela Taquini, Gastón Duprat, Armando Bo, Ariel Herrera, García Lenzi & Martín Blousson, among others. She also won a scholarship from the University of Beijing to create "INDUSTRIAL LOOP", a short documentary film shot in Guanxi, China. In 2018, she works as casting director of the feature film "4x4" by Mariano Cohn, while also creating the video performance "IMPERMANENCIA" in co-authorship with M.Bellotto, shot at the National Museum of Fine Arts. As a performer, she's an associated artist in the video-performance installation "INMANENCIA" and was part of "Operación Contemplación" shown in Modern Art Museum (MAR) of Mar del Plata, Argentina & Casa America of Madrid, Spain.

Operation Contemplation - Celina Duprat

"This art video was produced to honor the great artist Graciela Sacco, who died in 2017. Graciela was one of the most well-known international artists of the Argentinian contemporary art scene. Her work can be interpreted both as effective and disruptive.

The artist turned light and shadow into her primal core.

When we designed the aesthetic and narrative of Operation Contemplation with the choreographer Mariana Bellotto and the photographer Juan Diego Camacho, both coauthor of the piece, we decided to respect those same aesthetic lineages. However, with the incorporation of body, dance, framing and editing, we managed to give spatiality, rhythm and sonorous-musical ambience to this new piece. The hands come out of the walls to point fingers back; the mouths move, sound, breath; the lighters burn; everything changes its state.

We decided to use a present type of setup, one that imposes itself and draws a direction. On that line, the idea of repetition, of accumulation, persists until stressing the meaning of the action to the top. Something similar happens with the sound - each sequence triggers an aesthetic and technical way to manipulate the sound and music of this piece. We played with the noises of the objects themselves - with the sound of a body falling, of a shoe sliding on the floor, of a flame burning. Each one of them pulled the sound ideas that show in the video, like the a-cappella melody sung by the performers. Synchronized, each movement repeats itself until infinity, and that's why that the project was thought to be a non-stop loop."

The work was shown as part of a tribute exhibition of the artist in Casa América of Madrid, Spain and in the Modern Art Museum MAR of Mar del Plata, Argentina.