Screendance: the State of the Art Proceedings

American Dance Festival
Duke University, Durham, NC
July 6-9, 2006

Screendance conference directed by Douglas Rosenberg
Proceedings edited by Jessica Vokoun

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SCREENDANCE: THE STATE OF THE ART 2006

Opening Comments

Douglas Rosenberg

I'd like to thank Charles Reinhart, Jodee Nimerichter and the American Dance Festival for their support and vision in creating an opportunity to hold this very important conference. Also, as you all know, Lily Oster has really been the one to make this happen. Her focus and commitment to all the millions of details have been remarkable and without her, this conference would not have happened. Jessica Vokoun is assisting with documentation and the proceedings, so please do your best to assist her with her requests. Ashley Condon is also helping with numerous details. I would like to mention Stephanie Reinhart, who is not with us, but whose involvement in my work here at ADF goes back to the late 1980s. I am sure that without her unflagging support, we would not be here today. Thank you Stephanie.

A little background to begin. I have been working with ADF since 1988. I came to ADF as part of a project that incorporated projected video images in a theatrical environment and was subsequently offered a job by Charles and Stephanie. My job description back then was video documentation, but at the time I took that job, I also asked Charles and Stephanie if I might teach a course in video dance as well. ADF's involvement with experiments in dance and media goes back to 1973 and the Dance for Television Workshop they produced in which choreographers and directors worked together in a television production project. So, Charles and Stephanie supported my request to offer a course and over the years devoted considerable resources to the needs of the course as it grew in size and scope. We made alliances with local production companies and public television and students from around the globe took the course. Silvina Szperling, who some of you may know was my assistant for a couple of years, then went back to Argentina and started the Festival de Video Danza, which has become one of our most well known festivals. Many other students have gone out into the world and continued to explore and create new knowledge in the field and to bring that knowledge into academia in many cases. For the last 11 years ADF has held its annual Dancing for the Camera Dance Film and Video Festival and this year we have added the conference component. We are very lucky this year in that we will overlap with the Dance Critics Conference, directed by Suzanne Carbonneau. The confluence of screenings, papers, workshops and discussion, along with the presence of a number of dance writers participating in the critics conference provides a rare forum for the kind of focused discourse that I have been lobbying in favor of for years.

As some of you who know me will attest, it is my job, though self appointed, to provoke this collective body toward a deeper and more meaningful involvement with screendance. I have, for many years, been engaged with attempting to broaden the canon of dance film and video to one that is more inclusive both in theory and in practice. It is my opinion that the way in which we articulate our endeavors in this field frames the discourse that follows. Proactively framing a discourse defines the terms of the discourse. So, the resounding lack of serious discourse relating to screendance (in this country to be sure) is, according to my logic, a situation of our own making as is the level and seriousness of the discourse that does exist. And while all of us here today are engaged with the genre on a very deep and intimate level, we can do more to better frame and contextualize the dialog and to look beyond our own comfort zone as necessary, in order to do so.

In the recent Open Source {video dance} symposium held in Findhorn Scotland and organized by Katrina McPherson and Simon Fildes, we listened to a speaker named May East who talked about a number of things, which on the surface, had little to do with screendance, but everything to do with articulating one's own personal trajectory in the world. She talked about "planting the seeds of intentionality" for one's life and about how the present is always a combination of projecting the future and reflecting on the past. It seems a good metaphor for this conference that we attempt to engage in that very process. What are our intentions for the field? How do they differ between countries and communities? What are the possibilities for the evolution of this genre? What are our individual stakes and how do those mesh with the larger vision of this hybrid form? What is our intent both here at ADF and in regard to the field in general? What do we want from the field of screendance and what are we willing to give in order to achieve it? I propose that for these next few days, we keep the question of intentionality in the forefront of our collective consciousness. And as we attempt to articulate our collective present, that is, the state of the art of screendance, I propose that we, as a group, engage actively in both projecting the future and reflecting and honoring the past. Now, having said that, I would also add, that for me, honest, clear and rigorous critique is part of honoring any work of art or theory of it. And I am expecting that the dialog in the next few days will be quite rigorous.

Theory is practice and practice is theory and we need not be timid about claiming either as our own truth. Art benefits from both the most pleasurable applications as well as the most difficult. You have all shown up here in Durham, many from great distances. That makes a strong statement in the affirmative for the value of this gathering at this point in time. I am touched a moved by the presence in this room of so many brilliant minds, brilliant artists and brilliant individuals. It is an overwhelming sensation to feel the buzz of anticipation for the next few days' events. But, what will we do here? What will we accomplish? And what kind of evolution of the field might begin here? What will we do with this opportunity?

It is my contention that for screen dance to realize its potential to contribute to a larger cultural discourse, it and by extension, we, must begin to project the practice into a more critical and theoretical framework. Contemporary screendance straddles a thin line between extending the metaphors of dance art into a new hybrid form and fetishizing dance and the bodies which one frames within the purview of the camera. Without the kind of critique I have described, from both within the community as well as from outside sources, screendance might remain a spectacular adjunct to theater dance, prized more for its entertainment value than for its contribution to art and culture. The geneses for many works that will be seen and discussed here are created for television broadcast. Television frames content in a very particular way. Yet that same work is often viewed in entirely different contexts including galleries, festivals and others venues that re-contextualize the viewing paradigm. It seems only appropriate to ponder how that work circulates as culture within a discursive frame. This kind of close reading of both the work and its presentation ultimately allows for a deeper understanding of the work and by extension its relationship to the culture that both produces it and consumes it.

Now, some might ask, why can't we simply enjoy the work without analyzing it? And that is certainly a viable alternative in some situations. However, the strategy behind this endeavor is to facilitate new scholarship in the field as well as to jump-start a kind of practice that helps to define a field. In other words, our task here is to give voice to a still nascent field as it attempts to define its own identity.

I hope we can agree that this is a safe and open space for honest, rigorous and possibly difficult dialog about a field that we all care deeply about. Let's dig beneath the surface as we dialog and attempt to broaden the metaphors and meaning that may be unresolved in our field. Let us together, articulate the State of the Art of Screendance.

And let's talk about this as if it's our last chance to do so. I think that it is that important.

SCREENDANCE: THE STATE OF THE ART 2006

Conference Schedule

THURSDAY, JULY 6

Orientation / Introductions / Opening Comments

Douglas Rosenberg, **Screendance: The State of the Art**

Deirdre Towers, **Inventions and Conventions**

Tracie Mitchell, **Where to Now the Romance is Over?**

Panel Discussion with participants of NEA Arts Journalism Institute in Dance

Screening: *Whole Heart*, by Tracie Mitchell

Screening: Survey of Canadian Dance on Camera, Bravo!FACT Foundation to Assist Canadian Talent.

FRIDAY, JULY 7

Ann Cooper Albright, **Resurrecting the Future: Loie Fuller's 1921 Film *Le Lys de la Vie* and its Influence on Contemporary Screen Dance**

Robert Haller, **Five Propositions about Cine Dance**

Liz Aggiss, **Viewing Screen Dance**

Billy Cowie, **Framing the Body**

Tania Hammidi, **Sensing the Medium: What's the Dance Sensation of the Screen?**

Allen Kaeja, **Moving Memories**

Olive Bieringa, Workshop: **Kinesthetic Media Production**

Alla Kovgan, **Choreography: At the Crossroads of Cinema and Dance**

Karen Pearlman, **Editing as a Form of Choreography**

Evann Siebens and Keith Doyle, Media Presentation: **Improv**

Ellen Bromberg, with Martha Curtis, Vera Maletic, Bridget Murnane, Renée Wadleigh, Panel: **Dance for the Camera in Academe**

Screening: Dancing for the Camera Program One

SATURDAY, JULY 8

Katrina McPherson, **Opensource**

Harmony Bench, **Hyperdance**

Michael Miles, Workshop: **Less Expensive Motion Capture for Dance Choreography and Film Previz**

Karen Backstein, **Popular Film, Popular Dance: Screening Choreography in the Mainstream**

Danièle Wilmouth, **Mediated Flesh and Bitter Spectacle: Cinematic Visions of Butoh**

Screening: Dancing for the Camera Program Two, Q&A

Screening: Dance Films about Place, by Alan Kaeja and Douglas Rosenberg

Screening: *Bessie: A Portrait of Bessie Schönberg*

SUNDAY, JULY 9

Daniel Conrad, **Getting Off the Stage**

John Crawford, **Shared Visual Space: Dance Film in Performance**

Richard James Allen and Karen Pearlman, Screening: **Australian Stories**

Screening: Dancing for the Camera Program Three

Bob Locker, Closing thoughts

Lunch Wrap-up Discussion

Presenters' Biographies

Liz Aggiss, *Viewing Screen Dance*
Liz Aggiss is a performer/choreographer/filmmaker/writer. She has been collaborating with Billy Cowie for 25 years. They have made over twenty live performance pieces for their company, Divas, and have toured Europe extensively. Their commissioned screen dance work includes: two BBC Dance for Camera films (*Motion Control, Beethoven in Love*), three Arts Council of England / Capture films and screen dance installations (*Anarchic Variations, Men in the Wall, Doppelganger*), and one Channel 4 film (*Break*). Liz Aggiss and Billy Cowie are renowned for their highly visual, interdisciplinary brand of dance performance that incorporates elements of theatre, film, opera, poetry and vaudevillian humor. They have created single and multiple screen dance installations, and live performance installations alongside dance theatre, cabaret, and live art. Their book *Anarchic Dance,* published by Taylor and Francis, is now available as a visual and textual record of Aggiss and Cowie's live and screen dance work. Their screen dance work has received numerous international awards including: Czech Crystal Prague Golden Film Festival (2002), Honorable Mention, Paula Citron Award, Toronto (2002), Special Jury Golden Award, Houston (2003), Best Woman Film Media Waves, Hungary (2003), the Romanian National Office of Cinematography Award (2003), Special Jury Mention "Il Coreografo Elettronico-2004" at Napolidanza (2004). Liz Aggiss has received numerous awards including: Bonnie Bird Choreography Award (1994), Arts Council Dance Fellowship Award (2003). Liz Aggiss is Professor of Visual Performance at the University of Brighton.

Ann Cooper Albright, *Resurrecting the Future*
Ann Cooper Albright, a performer, choreographer and feminist scholar, is also a professor of dance and theater and Chair of the Gender and Women's Studies program at Oberlin College. Combining her interests in dancing and cultural theory, she is involved in teaching a variety of dance, performance studies and gender studies courses that seek to engage students in both practices and theories of the body. She is the author of *Choreographing Difference: the Body and Identity in Contemporary Dance*, and co-editor of *Moving History/Dancing Cultures* and *Taken By Surprise: Improvisation in Dance and Mind*. In addition to making dances these days, she is currently working on a new book entitled *Traces of Light: Presence and Absence in the Work of Loie Fuller* for which she received a National Endowment for the Humanities Grant for 2005-2006. Ann is currently living in the south of France on a Camargo Foundation Fellowship.

Richard James Allen, *Stories Told by the Body*
Richard James Allen is Co-Artistic Director of Physical TV Company, of Australia. He works fluently across the borders of theory and practice as a writer, choreographer and director of work for the stage and screen. His doctoral thesis, *Out of the Labyrinth of the Mind: Manifesting A Spiritual Art Beyond Dualism*, won the 2006 Chancellor's Award for the most outstanding Ph.D. from the University of Technology, Sydney, by setting the standard for the integration of theory and practice and demonstrating a model of excellence, rigor and creative expression in a Doctorate of Creative Arts thesis. Richard maintains long-term relationships with collaborators across music, design, cinematography, sound, editing and dance by educating himself in the language of each discipline and articulating scholarly ideas in such a way as to make them useful in practice. The resulting productions have won awards and nominations from the Australian Screen Composer Guild, the Australian Cinematographer's Society, the Australian Sound Designer's Guild, and the Australian Teachers of Media.

Karen Backstein, *Popular Film, Popular Dance: Screening Choreography in the Mainstream*
Karen Backstein received her Ph.D. from New York University's Department of Cinema Studies for her dissertation on dance and film in 1995. Since that time, she has taught as an adjunct in many universities in the New York City area: the College of Staten Island, Queens College, Mercy College, Marymount Manhattan, and others. Her published work includes "Flexing Those Anthropological Muscles: *The X-Files*, Cult TV, and the Representation of Race and Ethnicity" in *Cult TV*, edited by Roberta Pearson and Maire Messeger-Davies (University of Minnesota Press); "Taking 'Class' Into Account: Dance, the Studio, and Latino Culture," in *Mambo Montage*, edited by Agustin Lao and Arlene Davila (Columbia University Press); "Keeping the Spirit Alive: The Jazz Dance Testament of Mura Dehn" in *Representing Jazz*, editor, Krin Gabbard (Duke University Press); and "Soft Love: The Romantic Vision of Sex on the Showtime Network" in *Television & New Media*, Vol. 2, No. 4, November 2001. Her film reviews, particularly of Brazilian films, appear regularly in Cineaste magazine. She has presented numerous papers at conferences, including American Studies, The Society of Cinema and Media Studies, IASPM (International Association for the Study of Popular Music), Console-ing Passions, and many others. Her most recent paper was "Postmodern Miranda: The Multiple Appropriations of Carmen in Brazil," delivered at IASPM this past summer. In addition, she has studied both Brazilian and Cuban dance extensively, as well as Brazilian percussion.

Harmony Bench, *Hyperdance: Dance Onscreen, Dance Online; Or, What Difference Does the Medium Make?*
Harmony Bench is a doctoral candidate in Culture and Performance in the Department of World Arts and Cultures at UCLA. There, she has been fortunate enough to work with Professors Susan Leigh Foster (dissertation chair), N. Katherine Hayles, David Gere, Sue-Ellen Case, and Victoria Marks in various capacities. While working on her

doctorate, she has also had the opportunity to perform with Norah Zuniga Shaw, Marianne Kim, and Cid Pearlman. Before moving to Los Angeles, Harmony also earned her MA in Performance Studies from New York University, as well as a BFA in Ballet and a BA in Women's Studies from the University of Utah. It was her encounter with Professor Ellen Bromberg in Utah that first got Harmony interested in dance and technology, an interest she has maintained in her graduate studies. For the past two years Harmony has served as an editor of *Extensions: The Online Journal of Embodied Technology*. She is currently writing her dissertation on dance on the Internet.

Ellen Bromberg, *Dance for the Camera in Academe*
Ellen Bromberg is a choreographer, filmmaker, curator and educator, and has received numerous awards for her work including two Bay Area Isadora Duncan Dance Awards, a Bonnie Bird American Choreographer Award, a Pew National Dance/Media Fellowship, as well as grants from the National Endowment for the Arts, the Arizona Commission on the Arts, the George Soros Foundation, and others. Ellen's screen works have been broadcast on numerous public television programs, including PBS's "Alive From Off Center," and presented at Lincoln Center's Dance on Camera Festival, Body on Screen at the Melbourne International Festival of the Arts, Dance Camera West in Los Angeles, Video Danza – Buenos Aires, and other national and international venues. Ellen is Assistant Dean for Research for the College of Fine Arts and Assistant Professor of Modern Dance at the University of Utah, where she teaches a variety of subjects including Dance for the Camera. A frequent guest artist and teacher, Ellen is also the founding director of the University of Utah's International Dance for the Camera Festival.

Daniel Conrad, Filmmaker, *Getting Off the Stage*
Daniel Conrad has Master's degrees in cinema and molecular immunology, giving his films an unusual slant. His films have screened at Locarno, Montréal World, London Int'l, Hamburg Kurzfilm, Valladolid, Odense, Seattle Int'l (Best of Fest Shorts Special Screening), New York Dance on Camera (2 Silver Awards), Golden Prague (Dagmar & Vaclav Havel Prize), Toronto Moving Pictures (Audience Choice Award), Palm Springs, IDFA, Denver Int'l, Vancouver Int'l, and San Francisco Film Arts festivals, among others. His work has been sold to PBS, the CBC, CFCF, SCN, TVE, Ovation, ARTV, Knowledge and Bravo; featured at the Portland Art Museum's series: Icons, Rebels and Visionaries; and purchased by the National Gallery of Art, Washington, D.C. He is a filmmaker with Rhodopsin Productions, Vancouver, Canada.

Billy Cowie, *Framing the Body*
Billy Cowie is a Principal Research Fellow in the School of Art at the University of Brighton. Over the past twenty-five years he has collaborated as choreographer, director and composer with Professor Liz Aggiss on over twenty live dance productions and seven major dance-screen commissions (from Arts Council England, BBC2 television and Channel 4). Their work has recently been documented in a new book entitled *Anarchic Dance*, published by Taylor and Francis, which includes a three-hour DVD-ROM of Aggiss and Cowie's films and live performances. As well as co-editing the book, Cowie has contributed four chapters covering such areas as visual metaphor, use of space in screen-dance, and politics in dance. Aggiss and Cowie's dance-film work has been screened at nearly all the major international dance film festivals and has received numerous awards including: Czech Crystal Prague Golden Film Festival (2002), Honorable Mention, Paula Citron Award, Toronto (2002), Special Jury Golden Award Houston (2003), Best Woman Film Media Waves, Hungary (2003), The Romanian National Office of Cinematography Award (2003), Special Jury Mention "Il Coreografo Elettronico-2004" at Napolidanza (2004).

John Crawford, *Shared Visual Space: Dance Film in Performance*
John Crawford is a media artist, interactive performance director, software developer and interaction designer. He is a leader in the emerging field of digital media performance, using computers and video to create imagistic animations closely integrated with dance. His research and creative work explores embodied interaction: combining processed video and digital animation with motion capture, real-time motion tracking, and telematics. He originated the "Active Space" concept to describe his interactive performance systems that produce visuals and music in response to movement. Recently, he directed the interactive media/dance performance "Urban Fabric: Prague", featured as the keynote opening event at the International Biennale of Contemporary Art in Prague, and he was appointed as a Digital Fellow by Dance Theatre Workshop in New York. He is Assistant Professor of Dance and Media Arts at the University of California, Irvine, where he teaches dance filmmaking, motion capture animation and digital arts. His work has been performed and exhibited across North America and in Europe and Asia. As a software developer, his credits include projects for Adobe, Microsoft and other companies. As a theatre director and actor, he studied with Sanford Meisner at the Neighborhood Playhouse in New York.

Martha Curtis, *Dance for the Camera in Academe*
Martha Curtis is a dancer, teacher, choreographer, and video producer/director. She is currently serving as Chair of the Department of Dance at Virginia Commonwealth University. Her most recent videodance, *Deconstructed Dialogues*, was broadcast nationally through the National Educational Telecommunications Association of PBS. Her videodance work *On the Tracks* was selected by RD Studio Productions of Paris, France for international

distribution to television stations in Europe and Canada. Her video work has been selected for screening at festivals including the Grand Prix International Video Danse, Paris, France; the American Dance Festival's Dancing for the Camera International Dance and Video Festival; the 3rd Mondail Video – 15th International Film and Video Festival, Brussels, Belgium; and the DFA Dance-on-Camera Festival in New York. She has twice received Silver Awards at the World Fest Houston International Film and Video Festival and she has received two Telly Awards. Martha Curtis and Television Director Bruce Berryhill currently teach a course they created entitled Video/Choreography Workshop. This course is offered to a mix of students from dance, kinetic imaging (video and animation), film, and sculpture backgrounds.

Keith Doyle, *Improv*
Keith H. Doyle is a sculptor and designer based in New York City. He is on the faculty at Parsons School of Design, where he teaches furniture design and construction, and was a NYC Dance Theater Workshop A.R.M. fellow in 2005. He recently received a residency from the Banff Centre for the Arts. Trained as a sculptor, he has assisted in building large-scale public sculpture in the Midwest, held one-person exhibitions of work, and participated in many group shows of art. He attended the Cranbrook Academy of Art, receiving an MFA in sculpture in 2000. Since moving to New York, Keith has worked on many private furniture commissions and maintained an ongoing practice of making art, recently experimenting with video work exploring liminal issues of scale architecture and art.

Robert Haller, *Some Propositions about Cine Dance*
Robert Haller is the Director of Collections/Special Projects at Anthology Film Archives in New York. He works in fund-raising, film preservation, and has written/edited books and catalogs on cinema. He has edited two books of writings by Stan Brakhage, two books of writings by Jim Davis, has written monographs on Kenneth Anger, Ed Emshwiller, edited a catalog on Fritz Lang, and has written a book on the cinema of Amy Greenfield (forthcoming). Recently he published institutional studies of film in Pittsburgh in the 1970s, Anthology Film Archives 1968-71, and with Scott MacDonald edited a book (forthcoming) on Art in Cinema, San Francisco, 1947-53. In 2005 Bruce Baillie awarded him the Bish Award. He has curated major retrospectives of the films of Louis Feuillade, Michelangelo Antonioni (twice), Omer Kavur, and Hans Jurgen Syberberg. He has recently lectured on the films of Joseph Cornell, Hollis Frampton, and Michelangelo Antonioni. Haller has been photographing filmmakers, dancers, and other wonders since 1969. He was Executive Director of Pittsburgh Film-Makers from 1973 to 1980, Chairman of the National Alliance of Media Arts Centers from 1978 to 1982, and has been on grants panels for the Pennsylvania Council on the Arts and the National Endowment for the Arts.

Tania Hammidi, *Sensing the Medium: What's the Dance Sensation of the Screen?*
Tania Hammidi is a second year student working on her doctorate in Dance History and Theory, at the University of California, Riverside. Her main interests are in the contemporary use of cabaret in queer communities, especially in drag culture. She looks at gender, sexuality, choreography, and the healing rites of drag, as well as how drag establishes an opportunity for men and women to explore cross-gender movements. She has a history in making short experimental films, and doing cross-gender performance on stage.

Allen Kaeja, *Moving Memories*
Gemini-nominated director and award-winning choreographer Allen Kaeja entered the field of dance after nine years of wrestling and Judo. He has created over sixty dance pieces since 1982 and choreographed for more than fifteen films. Allen is Co-Artistic Director of Kaeja d'Dance (Toronto, Canada) with his life partner Karen Kaeja. Allen is co-founder of the CanAsian Dance Festival and the fringe Festival of Independent Dance Artists. His stage works have been presented in festivals and venues around the world. Allen has co-directed eight award-winning dance films with Mark Adam and a series of recent films with Douglas Rosenberg in conjunction with Wisconsin Public Television and Bravo!Network. The Kaeja films have been screened all across the globe and have nominated for the American Choreography Awards, the Gemini Awards and the Banff World Television Festival Awards. They have received special Jury Mentions from the Rocky Awards, IMZ and a Certificate of Distinction from ADF's Dancing for the Camera festival. The Kaeja films are also a part of the permanent collection at the MoMA, New York Jewish Museum and Yad Vashem Holocaust Memorial in Israel.

Alla Kovgan, *Choreography: At the Crossroads of Cinema and Dance*
Alla Kovgan is a Boston-based filmmaker/intermedia artist/curator, born in Moscow, Russia. Her films have been screened at numerous venues around the world including Boston Museum of Fine Arts, New York Dance on Camera Festival at Lincoln Center, Brooklyn Academy of Music (NY), and others. Alla is a founding member of an intermedia collective KINODANCE Company. Since 2000, she has been teaching and curating dance film. In 2001, Alla co-founded and became an international director and programmer of St. Petersburg International Dance Film Festival KINODANCE in St. Petersburg, Russia. Among her most recent endeavors are co-directing her second feature film about Contemporary African Dance, *Movement (R)evolution,* produced by Joan Frosch; with Efim Reznikov, producing a feature documentary, *Terpsychore's Captives II*, about the collaboration between a Russian

prima ballerina and Bill T. Jones; completing an intermedia performance with Kinodance Company, *Secret Streams*, which is scheduled to tour in Armenia, Japan and Korea in 2006.

Bob Lockyer, Respondent, Closing Discussion
Bob Lockyer worked for over forty years at the BBC where he was responsible for the dance programs on BBC Television. Working with the Arts Council of England, he created "Dance for the Camera." This is a series of short dance works made especially for the cameral; to date over fifty videos have been made and seen in the UK and around the world. The programs have been screened at festivals worldwide and won numerous awards. Programs he has produced have gone on to win major awards such as Prix Italia, International Emmys and the Prague d'Or. In 2002, the series he originated with Deborah Bull, *The Dancer's Body*, was broadcast on BBC TWO and went on to win the Dance Screen Award for that year. Among the choreographers he has worked with over the years are Frederick Ashton, Merce Cunningham, Robert Cohan, Peter Wright, Kenneth MacMillan, Lloyd Newson, Christopher Bruce and Siobhan Davies. For Christmas 1998, he created "Dance Night," four and a half hours of dance programming hosted by Deborah Bull and comedian Alexie Sayle. The night included dance performance as well as comedy and documentary. For many years, Bob Lockyer was also responsible for all the major dance performance relays by The Royal Ballet from the Royal Opera House, London, including *The Nutcracker, Firebird, Coppelia* and *Les Noces*. In addition to his work for the BBC, Bob Lockyer was the first chair of DanceUK for ten years. Dance UK was formed to be a voice for dance in Britain, and created the Healthier Dancer Programme, which invests in research and publishes reports and papers to improve the health and welfare of dancers. For many years Mr. Lockyer has lectured around the world and taught "Dance for the Camera" workshops in the UK, South Africa, Canada, Australia, New Zealand and most recently, in June 2004, at the Dance Department of The University of Utah in the United States. Many of his pupils have gone on to make award-winning dance performance programs, documentaries, and screen dances of their own. Bob now works as a consultant and freelance video producer and is Chair of the South East Dance Agency in Brighton, England, which specializes in Dance for the Camera work.

Vera Maletic, *Dance for the Camera in Academe*
Vera Maletic, Professor Emerita at The Ohio State University department of Dance, holds an MA in Art History from the University of Zagreb, and an interdisciplinary Ph.D. from The Ohio State University. Maletic's investigations in the areas of dance and technology started from a choreographer's and dance educator's point of view. While in Zagreb, Maletic was artistic director and choreographer of the Studio for Contemporary Dance. In the late 1960's she was a member of the advisory committee for the foundation of the International Audio-Visual Institute for Music, Dance and Theatre (IMDT) in Vienna, and participated in seminars and congresses of the International Music Centrum (IMC), presenting several of her works for television and film. In the 1980's she introduced Issues in Videodance into the curriculum of the OSU Department of Dance, and published "Videodance —Technology—Attitude Shift" in *Dance Research Journal* 19/2(Wi.1987-88). In the 1990's Maletic was principal co-investigator of two multimedia dance documentation projects awarded by the National Initiative to Preserve American Dance: "The OSU Multimedia Dance Prototype," and "DANCE*CODES*."

Katrina McPherson, *Opensource:(videodance)*
Katrina McPherson is an award-winning video dance-maker whose works have been shown at festivals across the world. Katrina's experience and insight in her field was recognized in 2002 when she was awarded the Scottish Arts Council's Creative Scotland Award to write a workbook for video dance. *Making Video Dance* was published by Routledge in February 2006. Katrina graduated with an Honors degree in Dance Theatre from the Laban Centre, London, in 1988, before going on to complete a post-graduate diploma in Electronic Imaging at Duncan of Jordanstone College of Art in Dundee. Since then, she has combined her exploration of dance on screen within an arts context with a career producing and directing arts programs for the BBC, Channel 4 and ITV. Most recently, she directed *Catching the Tide*, a half-hour documentary for Scottish TV's "This Scotland" series, which was produced by Goat Media Ltd, the Highland-based production company Katrina runs with her partner Simon Fildes. Katrina and Simon also collaborate on art works, such as the recent www.hyperchoreography.org, which is dance made for the web. They are currently in production of *Move-me.com*, an interactive video dance installation. Her continued interest is in the creation and dissemination of movement-based work for the screen. She continues to explore the creative possibilities of dance and the moving image, looking for new approaches and ways to communicate. Specific projects that she is working on over the next 12 months, some in collaboration with Simon Fildes, include creating a new screen-work at Lynebank Hospital in Fife, working with visual artist David Swift, "Girlband," a video dance project with young people in east Lothian and the on-going development of www.videodance.org.uk, a web portal for dance on screen.

Tracie Mitchell, *Where To Now the Romance is Over?*
Tracie Mitchell is recognized for her unique fusion of dance and film. Under the umbrella of her company, Twirling Sheila Productions, she creates works for theatre and screen that have received many accolades, including *Under the Weather*, which was nominated for Five Green Room Awards. Her live work *Sure* received a Dame Peggy Van Praagh Award and was short-listed for Best Choreography for the Camera at the prestigious New York Dance on

Camera Festival. In 2001, she was a recipient of Australia Council for the Arts Fellowship. The Fellowship culminated in a two-year international research project exploring dance on camera. During that time she worked in Canada with award winning filmmaker Laura Taler on her feature-length dance film *Death and the Maiden,* and is the first Australian artist to work on a feature-length dance film. Most recently, her film *Whole Heart* won the Silver Award for Best Cinematography at the Australian Cinematographers Awards 2005 and was short-listed for Best Film at the Ausdance Australian Dance Awards (2005). Her titles are part of major collections including Cinemateque De la Dance in Paris and Tanz Museum Media Park in Germany, and have been officially selected for festival competitions worldwide. In 1999, she was an invited guest to the IMZ Dance Screen Festival in Cologne where she presented a paper on the current dance for the camera practice in Australia. As an advocate for dance for the camera, Tracie has created a number of public exhibitions in Australia, including the first three-day Dance Film Festival Dance Lumiere in 1999. This festival created a benchmark for dance film festivals in this country. Tracie is a current Ph.D. candidate researching dance for the camera at Victoria University in Melbourne, Australia, and is in development to transform her live work *Under the Weather* into a film.

Bridget Murnane, *Dance for the Camera in Academe*
Bridget Murnane is on the faculty of the Department of Communication Studies, at California State University, Los Angeles. She has received numerous international film festival awards and screened films on PBS and cable channels worldwide. A graduate of the UCLA film school, she specializes in dance media, but also produces narrative features and non-dance experimental and documentary films. In 1998 she received a Pew Fellowship for her work with choreographer Susan Rose, and in 1999 the Boston Globe listed a screening of her films as one of the year's Top Ten Dance Events. She is a currently developing a project on choreographer/dancer/activist Bella Lewitzky.

Karen Pearlman, *Editing as a Form of Choreography*
Karen Pearlman is a practitioner in dancefilm who also works steadily as an academic. She has recently submitted her doctoral thesis, *Cutting Rhythms: Ideas about the shaping of rhythm in film editing* (University of Technology, Sydney), which addresses the question of bringing theoretical ideas into a practical context, and demonstrates a functional relationship between the articulation of ideas and the execution of intuitive processes. She has created courses on putting theory into practice for Australia's national film school, the Australian Film, Television and Radio School, where she teaches regularly. She also teaches production and theory courses at the University of Technology, Sydney, and the Sydney College of the Arts, and has recently published articles in *Metro: The Journal of the Australian Teachers of Media; Real Time: Australia's National Arts Bi-Monthly; Dance on Camera,* the Dance Film Association's journal*;* and *Body Shows: Australian Viewings of Live Performance*, edited by Peta Tait (Rodopi). She is Co-Artistic Director of Physical TV Company, Australia.

Douglas Rosenberg, *Proposing a Theory of Screendance*
Douglas Rosenberg is an EMMY-nominated director and the recipient of the Phelan Art Award in Video. He is well-known for his collaborations with choreographers including Molissa Fenley, Sean Curran, Ellen Bromberg, Joe Goode, Li Chiao-Ping, Eiko and Koma, and others. His film *My Grandfather Dances* with choreographer Anna Halprin was awarded the Director's Prize at the International Jewish Video Festival in Berkeley, CA. Recent honors include fellowships from the Project on Death in America, funded by the Soros Foundation, the Wisconsin Arts Board (Fellowship in Performance), Isadora Duncan Dance Award (IZZIE), and the Bay Area Dance Coalition for "Singing Myself A Lullaby." His work has been funded by the National Endowment for the Arts, the Zellerbach Foundation and the Rockefeller Foundation. His numerous residencies include: The Institute for Studies in The Arts, Arizona; the International Festival of Video Dance in Buenos Aires, Argentina; STARLAB Institute, Brussels; and Video Danza Mostra, Barcelona. Recent screenings include: Video Festival Riccionne Teatro Televisione, Riccione, Italy; the Contemporary Art Museum in Buenos Aires; Dance on Camera Festival, New York; Mostra de Vídeo Dansa de Barcelona, Spain; the Video Place, London; the Kennedy Center, Wash DC; the Brooklyn Museum of Art; and the National Museum of Dance. His work was recently presented at Vdance - International Video Dance of Tel-Aviv at the Tel-Aviv Cinematheque and the Constellation Change Dance Film Festival in London. In 2004 he was invited by the Centre National du la Danse in Paris to lecture on Dance and Film at the College of Philosophie. His program of dances for television is currently screening on PBS affiliate stations and The Research Channel. Rosenberg was the director of the Video Archival Program at the American Dance Festival for a decade and is the founder and director of ADF's Dancing For the Camera Festival. He has served on numerous panels and juries and is currently at work on a book addressing the theory and practice of dance for the camera. Rosenberg is the founder and director of Dziga Vertov Performance Group (DVPG), an interdisciplinary and fluid performance ensemble. DVPG takes its name from the Russian filmmaker of the early 1900's. DVPG's fundamental mission is to create new and challenging works of art based in the language of performance, dance, and media that combine disciplines including voice, text, video and projected images. The purpose of the work is to engage the audience, other artists and community groups in a dialogue that reaches beyond the usual performer/spectator relationship. In order to do this, DVPG has set out to create a hybrid form of performance that is intended to both engage and challenge, using concepts and images that speak to contemporary and historical issues of human existence. Rosenberg is a professor

at the University of Wisconsin-Madison.

Evann Siebens, *Improv*

Evann E. Siebens directed and co-produced a documentary on hula dancers and the Hawaiian community that was broadcast on PBS's documentary series *POV* (Point of View) on August 5, 2003, was featured on CNN and NPR's *Fresh Air*, and received support from the NEA, NYSCA, NIPAD and ITVS, among others. Her documentary on choreographer José Limón and the Limón Dance Company also had a PBS broadcast on July 1, 2004 and has screened at film festivals internationally including the Holland Festival and Dance on Camera, New York. Her dancefilm/new media installation *image/ Word.not_a_pipe=* premiered at the Frankfurt Ballett in Germany, and has been screened around the world, receiving awards from the American Dance Festival and Dance on Camera West. Ms. Siebens also recently completed a dancefilm series with choreographer Gabri Christa for the Black Filmmakers Foundation TV Lab, and an interactive dance website with new media artist Yael Kanaerk entitled PORTAL and commissioned by Turbulence.org (www.turbulence.org/Works/yael). Her short films *POTHEAD* and *do not call it fixity...* have been seen at film festivals around the world and have been shown on arts networks in Europe. She has received residencies from the NIPAD (National Initiative to Preserve America's Dance) UCLA Fellowship in LA, an A.R.M. Fellowship from Dance Theater Workshop in New York, and, recently, a residency from the Banff Centre for the Arts. Canadian-born, Ms. Siebens studied at Britain's Royal Ballet School and the National Ballet School of Canada before dancing and choreographing with the National Ballet of Canada and the Bonn Ballet in Germany. She has danced with DANZAISA in New York, Kunst-Stoff in San Francisco, Unterwegs Theatre in Heidelberg, and, recently, with Frankfurt Ballet member Amy Raymond. Evann also works as a dance cinematographer and videographer and has filmed dancers such as Mikhail Baryshnikov, Bill T. Jones, Jose Navas, Sara Rudner, Molissa Fenley, Peter Boal, Eiko, and Lucinda Childs.

Deirdre Towers, *Inventions and Conventions*

Deirdre Towers has been associated with Dance Films Association since 1983: as the editor of *Dance On Camera News*; as the writer of *Dance Film/Video Guide* published in 1991 by Princeton Book Company; as a member of the DFA's Board of Directors since 1991; and as the Chair of the *Dance On Camera* festival from 1994-present. She initiated the *Dance on Camera* festival's collaboration with Lincoln Center's Film Society, began the touring of the festival, and designed the June 2003 outdoor event "PORTALS, THE FLOATING CINEMA" in Prospect Park. Deirdre has been invited repeatedly to attend the Grand Prix de Video Danse and Dance Screen as a panel moderator, participant, and jury member. In the spring of 1999, she served as a jury member for both the American Dance Festival's *Dancing for the Camera* festival and Dance Screen held in Cologne, Germany. In the fall of 2000, she served on the University of California, Los Angeles Leadership Group meeting and wrote for the book/DVD *Envisioning Dance on Film and Video* (Routledge). American Ballet Theatre invited her to create three video documentaries with tenth-grade students on their "Make A Ballet" program at the Frederic Douglass Academy in Harlem, New York and teach four summer intensive video courses. In the winters of 2003-2006, she taught flamenco in the public schools for the City Center education department during their annual flamenco festival, as well as doing a multi-media project with PS 84 in the spring of 2006. In the summer of 2003, she co-taught a "choreography for the camera" course at Jacobs Pillow. From 1985-1989, Deirdre was a staff writer and photo editor for Dance Magazine. In 1991, Deirdre founded Dance Media, Inc whose wholly owned subsidiary Alegrias Productions distributes videos and books specializing in flamenco. Her interest in cross-cultural affairs led her to positions with the music division of the Organization of American States as a fundraiser/researcher for youth symphony orchestra and arts schools in Panama from 1981-83. For Gulbenkian Foundation (Lisbon, Portugal) and Kannon Dance School (St. Petersburg, Russia), she organized workshops on American dance video. She edited the book *And They Danced On,* researched the videos produced by Peter Rosen entitled *The Golden Age of the Piano* (Volume I & II), *Jan Peerce,* and *Christmas at the Vatican.* She has a Masters in Arts Administration from New York University, a BA from Hamilton College**,** with one semester with Experiment in International Living studying music and dance in Ghana.

Renée Wadleigh, *Dance for the Camera in Academe*

Renée Wadleigh was a New York City-based dancer, choreographer, and teacher for nearly 30 years. She danced with the Paul Taylor Dance Company, among others, and has taught at the Taylor School. She was faculty at Adelphi University and Cornell University, taught her own classes in NYC, and taught in guest positions throughout the US and abroad. She is currently a Professor of Dance at the University of Illinois, in Urbana, IL. While working in NYC, Professor Wadleigh received Choreographer Fellowship Grants from the National Endowment for the Arts in 1985, 1986, and 1988. In Illinois, she has received funding from the Illinois Arts Council in 1993, 1995, 1997, 1999, 2001 and 2005. She served as Company Grant panelist on the IAC from 1997-1999. Professor Wadleigh has choreographed 35 new dance works at the University of Illinois since 1992 and has set dances on university and professional companies in the US and abroad. She was a guest artist at the Victorian College of the Arts at the University of Melbourne and produced a video project with internationally known Australian contemporary dance company CHUNKY MOVE. Wadleigh performed Yvonne Rainer's masterwork, *Trio A,* as part

of the 2001 Regional ACDFA Festival and in concert at the Krannert Center. Since 2000, Professor Wadleigh's work has been performed in Chicago on Chicago's Dance Slam project and by Hedwig Dance at the Dance Center Columbia College, Chicago's Atheneum Theater, and the Ruth Page Performing Arts Center. Professor Wadleigh was a juror selecting student works for public screening at the Dance for Camera Festival at the University of Utah, 2004.

Danièle Wilmouth, *Mediated Flesh and Bitter Spectacle: Cinematic Visions of Butoh*
Danièle Wilmouth is an artist working primarily in experimental and documentary filmmaking. She choreographs performances specifically for the motion picture camera, and uses cinematic techniques to create dance and movement impossible to achieve live on stage. Her undergraduate studies focused on printmaking, video, installation, photography and performance at Carnegie Mellon University in Pittsburgh, Pennsylvania and Tyler School of Art in Rome, Italy. She later earned an MFA in 16mm filmmaking at The School of the Art Institute of Chicago. In 1990 she began a six-year residency in Osaka, Japan, where she co-founded Hairless Films, an independent filmmaking collective. For more than five years she studied the Japanese contemporary dance form Butoh with several teachers including Yoshito Ohno, Min Tanaka, Maro Akaji, Byakko-sha, and, her main instructor, Katsura Kan. She performed with Katsura Kan's dance troupe, The Saltimbanques, in Japan for more than 3 years. Her films have won awards and have been screened widely in festivals, galleries, and on television programs worldwide. She is currently a faculty member in the film and video departments of The School of the Art Institute of Chicago and Columbia College.

Proposing a Theory of Screendance

Douglas Rosenberg

As little theory exists by which to articulate screendance, I would like to propose a series of new paradigms and perhaps a set of methodologies for viewing; discussion and making works of dance on film or video may emerge out of the topics I put forth. These paradigms are intended to describe observations about the field and possible approaches to amending the way we think about the practice.

The Isolationist Paradigm

This paradigm is one in which screendance positions itself apart of the larger art world as opposed to apart from it. When one thinks about art in the broadest sense, what comes to mind: movements, schools of practice, periods and styles. Each delineation calls to mind a particular critical moment. Abstract Expressionism brings to mind Clement Greenberg and Harold Rosenberg and the larger framework of Modernism. Post-modern practices such as Video and Performance align themselves with the contemporary European philosophers like Derrida, Foucault, and others. By contrast, when we think about dance, what are the sub-categories that come to mind? Ballet, Modern, Post Modern, Jazz, tap, etc. The delineations are largely about style and technique and have little resonance with larger theoretical constructs, though they do at least inform viewing practices and create a context for the work. When we talk about the next level of identity, that of choreographic specificity, for instance, Graham, Cunningham and others, it invokes another set of semiotic references. Generally speaking dance tends to value technique and more to the point, particular historically embedded techniques of individual authorship.

When we think about screendance, much less comes to mind in regard to the delineation of movements or genres within the field of practice. And identifiable authorship is quite rare. This lack of self-definition is cause for concern in a field that teeters on marginality. Screendance, though equal parts film or video and dance, (and I would argue, owing more to the media side of things) is largely seen as a production of the dance world as opposed to the world of moving image production. As such, it is sheltered from the discourse that surrounds the history and production of either film or video. As such, it is often seen as an extension of dance, one that moves dance into a new venue but still in the end a product of dance production. Even while screendance is arguably a hybrid form, it finds itself without the critical mass of a serious and well-articulated discourse that would raise the level of understanding and production to that of the other arts, such as film or the plastic arts. So this is the inheritance of screendance: a critical vacuum out of which we align ourselves with the entertainment value of dance and the technical method of distribution of film and video.

History provides us with an armature or foundation for articulating ideas about art and culture. In the case of screendance, what is the foundation one is building upon? Art in general aligns itself with numerous categories and sub-categories offering infinite combinations of inter-textuality, for example, “a painter in the cubist style or a sculptor in the cubist style, or a performance in the cubist style”. Or, “a futurist/realist/post-modern appropriation of a dada-like collage”. These descriptions conjure works of art with gravitas and depth and all have semiotic resonance as well. They conjure works that are tethered to knowable historical moments that inform both the maker and the viewer about process, substance, materiality and content. They also inform the critic, historian or scholar. And that is perhaps most important. Without the participation of the third party whose job it is to inscribe a cultural reference to the work of art, the circle is incomplete. Art feeds on itself. It is a conversation that happens on many levels simultaneously: the maker, the viewer, the reporter, the translator, the artist, the gallerist, the presenter, the consumer, the reporter, the translator… It is an infinite feedback loop that finally has no beginning and no end, but is a kind of persistent present in which we view all works of art. A curator would not group abstract expressionist paintings with velvet Elvises, or dogs playing poker. Nor would you expect to find Neo-realist paintings grouped with color field paintings unless of course you are trying to make a point about difference. Yet, in our world, there is no delineation between comedic dance films and site specific dance films, or narrative and non-narrative work, or solo expressionistic dance films and intergenerational work. In other words, we have not made the effort to begin to parse screendance into frames of reference as other art forms have done in order to create a context for discourse. This diminishes both the value of the work in a historical continuum and it also diminishes the viewing of the work. Creating frames of reference and prisms through which a work of art is viewed, elevates the work of art by inserting it into an ongoing dialog with other work and also, perhaps more importantly, encourages the kind of metaphor, allusion and referencing that is the lifeblood of art in general.

The Director’s Paradigm

Screendance in general has a tendency to be viewed or programmed as a choreographer’s medium and it is often the choreographer who is foregrounded as the dominant force within the work. The *Dancing For the Camera* festival at ADF (American Dance Festival) programs work in which the film itself is foregrounded, which often means that it

is the director as much as the choreographer who is shaping the work. The programming at ADF, as much as possible, is weighted toward "director's films". A director's film is one in which there is an objective distance between the dance and the cinematic articulation of it. The director's work is in the details of bringing a dance to life on screen; this process begins in the composition of moving images as the dance is mined for its cinematic possibilities. In other words, the director works in much the same way as an archeologist might: unearthing, revealing, and ultimately re-connecting the disparate parts collected at the site of the excavation. As the process unfolds, the dance becomes its filmic self. Often, the movement the choreographer invented *in studio* bends to a new shape. In a sense, choreographic ego gives way to the emergent identity of the film. The process of making a screendance is much like direct carving, in which the sculptor removes mass until the form reveals itself. Somewhere within the social space of a film shoot, the *work* reveals itself. It may be in the shooting; it may be in editing; but it requires openness to the possibilities of the medium to carve or compel its own form.

Screendance assumes many forms. Australian choreographer and filmmaker Richard James Allen and his partner Karen Pearlman propose this definition of screendance: "stories told by the body." *Stories told by the body* implies that the corporeal body is present in the work, and that the body is the instrument of inscription, much as a pen on paper articulates other languages. It implies that the body is the center of the work, the focus, even as the body is writing simultaneously a kind of personal history or diary. The body telling stories through the medium of film or video is, at its best, compelling and altogether distinct from the experience of concert dance. Now, this also implies a sense of narrative within the dance film. I would amend *Stories told by the body* to include stories *not told by the body*. In other words, In Allen and Pearlman's definition, the filmmaker creates a story from the lingua franca of dancing bodies. I would propose that the lingua franca of dancing bodies, bodies in motion or bodies in repose is by itself deeply poetic and highly metaphoric. So while it is the filmmakers responsibility to re-corporealize the fragmented and disjointed bits of dance captured on film or in digital media into a cohesive whole, it is not necessarily always apropos to force that collected imagery to "tell a story". Again, using the metaphors of painting, there is room for the equivalent of both impressionist and color field pictures in the field, but again I would stress the need for the articulation of each.

It is the art of filmmaking that translates the liveness of dance in its indigenous form to the often-deadening space of the screen. It is in the space between the choreographer's eye and that of the filmmaker that the synergistic relationship between dance and the moving image is articulated. It is that synergy which produces a work for the screen that operates on a visceral, kinesthetic plane as well as on a logical, narrative, or abstract one. It is the body in motion that contextualizes the work, but it is the carnal, predatory nature of the camera that enlivens the dance as it plays out on screen.

The philosopher Merleau-Ponty suggests that an action of the body has at least two outcomes. He writes:

> *The body reveals itself to the world and to itself through the intersection of a tactile sensation that is on the outside, and a kinaesthetic sensation that is on the inside.*
>
> Maurice Merleau–Ponty, Phenomenology of Perception.

The dancing body becomes known (to those who experience the body in motion) visually (or tactilely) as simultaneously it becomes known to itself. The act of moving in space has the outcome of transmitting information both outward and inward at the same instant. What an audience perceives as it witnesses the dancer dance is a kind of performative, autobiographical writing; writing in real, spatial, dimensional time. The audience perceives movement (dance) as the body gains insight into itself, all the while inscribing its narrative in an ephemeral social space. Creating a film from that ephemeral body-writing is a way of not only extending the metaphors of dancing bodies, but also of producing an infinitely viewable cultural artifact.

Another relevant metaphor can be found in the writing of dance critic John Martin from the early 20th century. Martin has used the term "metakinesis" to describe the situation in which the viewer is drawn into the dance. He writes:

> *Because of the inherent contagion of bodily movement, which makes the onlooker feel sympathetically in his own musculature, the dancer is able to convey through movement the most intangible emotional experience.*

The dance film makes tangible what is in Martin's proposal, intangible.

Much has been written about the way in which we, the viewers, have a kind of sympathetic response to live dancing bodies. However, little has been written about how that sympathetic, kinesthetic sensation is translated to the screen. That translation is the challenge one must undertake when considering the creation of a screendance. This challenge is also to the viewer, who must forego preconceived ideas about dance in order to fully critique a screendance. More importantly, though, it is the challenge to the director of a screendance to grasp Merlou-Ponty's "kinaesthetic sensation" and Martin's "metakinesis" and both migrate and translate those concepts to the frame.

I noted earlier that ADF's *Dancing for the Camera* is a "director's festival." While each jury defines its own particular esthetic, it is the tradition of ADF's festival to look for work that extends the metaphors of dance into a new *filmic* space. In that transition from "live" to screen, the jury looks for work that redefines and questions the language of dance while also interrogating the nature of the moving image and its relationship to dance. In short, the jury looks for that ineffable gestalt in which the whole is not only greater than the sum of its parts, but the parts are also transformed in the process. In the production of media, it is the director whose eye defines what we see. And while screendance is a collaborative art, there is one privileged point of view in the making of a film. It is through the camera's lens that the meta-dance is built shot by shot, frame by frame. This method of construction is further articulated in the editing process. However, the accretion of danced moments as they are unearthed and cataloged, archived and arranged, is the territory of the director. And while the choreographer and director may be one and the same, a set of outside eyes, an alternative esthetic, and a pre-existing relationship with the medium of film or video can often unearth something nascent or germinal in the dance.

The Inertia Paradigm

How is it that there rarely seems to be any dance in screendance? This is a question posed by the organizers of Open Source {video dance} and also by Bob Lockyer among others. I will examine the question.

An object in motion tends to stay in motion, as an object at rest tends to stay at rest and the inertia required to keep dancing in the presence of the camera requires constant tending. In viewing numerous screendances over many years, a pattern emerges that is worth examining. Often, when choreography migrates from a geographical or architectural site to camera, the dancing within the frame undergoes a sort of transformation from spatial negotiation to ritual. That is to say, often in the presence of the camera, "dance" becomes less kinesthetic and more concerned with nuance, minutiae and a kind of exploration of tactility and surface. In the presence of the camera, it is often apparent that ritual becomes foregrounded and manifests itself (among other ways) as self imposed slow-motion, in which the dancer enters a state of self-awareness catalyzed by the camera's presence. Metaphorically, the camera exerts a force that slows time, even breath, resulting in a hyper awareness that becomes almost stasis. The irony is that the camera is able to capture events and motion invisible to the eye and post-production provides numerous tools for slowing time. It would seem that the confusion comes from a culturally embedded relationship to cameras that implies that motionlessness is a prerequisite for creating a photograph. In other words one must pose for the camera. In the creation of a screendance, what results when the dancer limits her motion is a kind of tacit assumption that the camera operator will then create motion via cinematic techniques. It is another irony that in this scenario, the camera operator, by default, becomes a choreographer, or at least "choreographs" the camera's trajectory through space while the dancer's kinesthetic voice is muted.

The act of making a screendance often becomes ritualistic given the deep focus the situation of production requires. It is often quiet in the space of production, and if the production is small, e.g. a dancer/choreographer and a cameraperson, the tendency to become hyper-focused invites a kind of ritualistic performance. In this performative mode, a performance that is only ever known to those present at that time and place, the camera becomes a witness, even an intimate of the body and as witness defines the activity in the production space. Such is the power of cameras to define events both culturally and actually. When a camera is brought into an event already unfolding we know that the nature of that event is inexorably changed. When an event begins with a camera already present, the event that might have taken place outside the purview of the camera has no chance of occurring.

In the earliest days of video art, cameras were brought into the artistic work place to record deeply personal, private and often ritualistic performances. These performances for the camera were often less about entertainment and more about catalyzing a deeply personal exploration of psychic space and embodied experience. The camera as witness acted as shamanistic guide, electronically "writing" the piece as it unfolded. The video camera exerted a kind of agency in these works that both enabled and also disabled the performance taking place before it. The camera enabled the performance in as much as it functioned as an ersatz audience, a silent and non-judgmental audience. It disabled the performance in that the resulting videotape could never be anything other than a simulation, lacking in any kind of presence. It was always only a referent to the original.

The camera catalyzes a reverence for the dance, and focuses the act of seeing in a way that is quite different than the perceptual act that one might practice as a matter of habit. Camera-looking is an active performance that frames an event and elevates it while "screening out" all other information. It is an act that implies a reverence for that which is framed and eschews all that is outside the frame. In doing so it parses activity into essential and non-essential, absent and present and presupposes the editing process, which further parses individual moments of mediated performance into even smaller partitions. One would suppose that the mediation of live dance by a recording device would distance the viewer from the activity framed. However, the opposite occurs for the cameraperson as she engages the dancer within the frame. The phenomenon is one in which the camera becomes a prosthetic for seeing and transforms the ordinary into the extraordinary. Through this vision-prosthetic, a new kind of intimacy is created between the camera operator and the performer, one not unlike that of the surgeon and patient. Walter Benjamin

makes the following analogy:

> *Even more revealing is the comparison of these circumstances, which differ so much from those of the theater, with the situation in painting. Here the question is: How does the cameraman compare with the painter? To answer this we take recourse to an analogy with a surgical operation. The surgeon represents the polar opposite of the magician. The magician heals a sick person by the laying on of hands; the surgeon cuts into the patient's body. The magician maintains the natural distance between the patient and himself; though he reduces it very slightly by the laying on of hands, he greatly increases it by virtue of his authority. The surgeon does exactly the reverse; he greatly diminishes the distance between himself and the patient by penetrating into the patient's body, and increases it but little by the caution with which his hand moves among the organs. In short, in contrast to the magician -- who is still hidden in the medical practitioner -- the surgeon at the decisive moment abstains from facing the patient man to man; rather, it is through the operation that he penetrates into him.*
>
> Walter Benjamin, The Work of Art in the Age of Mechanical Reproduction, 1935.

As Benjamin notes, eschewing face-to-face contact, it is through "the operation" that the surgeon penetrates his subject. In the creation of a screendance the theater of operations is not unlike the operating room. While Benjamin makes the comparison between the cameraman (person) and the painter using the surgeon as an analogy, it is also accurate to make the direct comparison between the surgeon and the cameraperson. While as Benjamin states, the surgeon cuts into the patient's body, the cameraperson, (or more apt is camera operator) cuts the patient/dancer's body metaphorically and literally by cropping the frame to dissect limbs and motion, virtually deconstructing the body.

The dissection is a prelude to the further cutting that will occur in the post-production process as the body is recorporealized. Face to face contact is impaired in the recording of movement, made impossible by the mediation that occurs as the camera operator gazes at the dancer through the lens, a separation that is made even more evident when viewing the process on a discrete screen or monitor. Many dance films are created in silence as well, a phenomena that makes the space of production even more sacred feeling and thus inspires a kind of quiet reflection as opposed to the sort of energized performance space one might expect in the theater.

In her book from 1996, Fetishism and Curiosity, Laura Mulvey explains, from a Marxist point of view that, "a commodity's market success depends on the erasure of the marks of production", allowing commodity fetishism to "triumph as spectacle." This is an apt description for the shift from experimental screen dance works made in the 1960's and 70's such as Merce Cunningham and Charles Atlas' Blue Studio, to the more highly produced and tele-visual works one currently sees on television and in festivals. Mulvey's description of the "erasure of the marks of production" is also an apt description of a particular shifting paradigm of screen dance in general. The highly produced, European and Canadian dance films of the late 1980's and 1990's dominated the international festival circuit. Largely shot on 16 or 35-millimeter film, their lush surface quality combined with sensual choreography performed by stunning dancers, altered the landscape of screen dance. In moving away from an experimental style in which the makers marks were clearly in evidence, dance films by DV8, La La La Human Steps, L'Esquisse, Phillipe Decoufle and others effaced the "marks of production" in favor of a style that allowed for more mainstream distribution and in the process elevated dance, via its mediated image to the level of spectacle. Ironically the work alluded to above perpetuated Mulvey's notion of the male gaze in their often-sexualized depictions of women. This is evident even in work created by women such as Anne Teresa De Keersmaaker. In numerous dance films by De Keersmaaker, including *Achterland* and *Rosas Danst Rosas*, the camera invades the very private spaces of her dancer's bodies uncovering or exploiting moments in which the vulnerability of the a (female) dancer is transposed to a highly sexualized screen image. The "charge" of these screen images is enabled and amplified by the privilege of the camera to negotiate personal space and extrapolate sexuality from moments that on stage would be fleeting and possibly insignificant. As an example, a close viewing of *Rosa Danst Rosas*, 1997, 52 minutes by Anne Teresa de Keersmaaker and Thierry de May, points out the way in which the camera exercises an almost predatory presence. While a viewing of *9 Variations on a Dance Theme* by Hilary Harris, performed by Bettie de Jong, 1967, though rendered somewhat less violent in its invasion of the dancer's personal space by the historical distance of the piece, still demonstrates the camera's carnal appetite. Both works, though quite different on their surface, are examples of how one might apply Mulvey's ideas to the practice of screendance. In the culture of contemporary dance, issues of gender, sexuality, and queer identity have been raised and deconstructed by numerous artists including Jane Comfort, Mark Dendy, Bill T. Jones and others, rendering Mulvey's "male gaze", to a large degree, the *spectator's gaze*. In other words, the closed-system of contemporary dance and by extension, screen dance, eradicates Mulvey's "male gaze", however desire, voyeurism, and fetishism persist. The camera is a carnivore.

The "What if" Paradigm

Context is everything in discussions about art and by extension Screendance.

In the "Oceana Rolls" sequence in the film, *Gold Rush*, by Charlie Chaplin, 1925, Chaplin inserts a dance sequence

in which he anthropomorphizes a matching set of dinner rolls stuck on the end of two forks. If it is our intent to speak of this clip as screendance, then we must announce our intentions and qualify that thesis. Subsequently, we can look at Chaplin's work *as if* it is screendance because we have created a context by which to do so. In other words, we can appropriate and decontextualize the clip only because we are re-contextualizing it within a frame of reference that supports our theory.

In *Hands*, a short film by Jonathan Burrows from 1995, the camera moves in to a medium close-up of a man's hands resting in his lap. He is wearing an apron. Perhaps he is a butcher or a tradesman, but we never see his face, so have no idea of his identity other than the limited amount of information within the frame. But, we do have a reference point for the film as it is invariably both described as a dance film and presented in the context of screendance festivals. So, by extension and logical deduction, we assume it to be within the purview of screendance discourse .

Of course we are all familiar with Thomas Edison's famous *Annabelle* studies. These are arguably references for discussions of early dance and film experiments. But what if we also talk about them in regard to gender and as an early example of the voracious predatory nature of the camera that becomes culturally inscribed from cinema's earliest incarnation. What if, in this paradigm, we talk about the possibility that this early film establishes a particular relationship between female dancer and male director, which is then culturally embedded and continuously reinforced in cinematic practice through the present? In other words, we can throw this work out as an example of x, or we can interrogate it in order to retrieve knowledge that will help us to define the present practice of screendance.

There is another Edison film from 1895, generally referred to as the *Dickson Experimental Sound Film* which is quite pertinent as an example of the *what if* paradigm. This is another Edison film, though one that is not generally used in discussions of screendance. In this very short film, (available on the Library of Congress website) we see two men dancing together, their movement clearly based on a social dance form, while another man plays violin into a large conic recording device. Again, this film is never included in discussions about early dance film, however if we contextualize it as such, we open the door to a different kind of discourse that that which we might have as it relates to *Annabelle The Dancer*. What if, for instance, we propose a thesis for *The Dickson Experimental Sound Film*, to contextualize a discussion about male intimacy in screendance, a different sort of discussion about gender and the politics of viewing?

Dickson Experimental Sound Film, 1985, Library of Congress

It is this interplay between the production and critique of a work of art that the field moves forward and gains credibility. It is in the close reading of a work that we begin to enter the realm of high art practice. In this arena, we must also address intentionality regarding the production of the work. In other words, does the work flow from a television commission, is it intended for projection in a festival environment? Is it attempting to speak in multiple languages simultaneously, to serve multiple, possibly conflicting purposes? And how can we address these dialectics in a meaningful way?

One avenue toward the unpacking of these ideas is through active curatorial practice. It is the responsibility of curators and juries in the art world to foster understanding of movements, forms and practices. In screendance, curatorial practice might lay an important foundation for this fragile and still nascent art form. There is a place for a kind of programming that is about audience-building. However, if we continuously underestimate the intelligence of our audiences, i.e. they won't pay to see work that is too off beat or out of the mainstream, then we might never really know just how open and full of wonder that same audience may be. By shipping pre-packaged programs of dance films around the country, we do offer a service of sorts, but at the same time that kind of dissemination discounts regional curatorial possibilities, which will often create programming that is quite different than that of other venues.

In the 1960's the NEA created the dance touring program that sent dance companies out around the country. That

program exposed countless people to Modern Dance, but to a limited and particular segment of Modern Dance. That experience for many, became the gospel of Modern Dance. What if local communities programmed their own festivals from a pool of possibilities? Much like the old National Performance Network model, rather than top down, push programming, it is rather a bottom up pull programming model. A model in which disparate communities might self curate and program based on that communities own needs and desires. What kind of democratic, site specific curatorial possibilities might that produce? Or conversely, what if we began to value the curatorial process as much as the art world does? What might that look like? Possibly, programs would be constructed with intertextual dialogs built in and conversations between works as well as art historical allusions and allusions to discourses both outside and inside of dance and film. What a rich set of possibilities that might open up. Our community has a responsibility that it is not meeting. We here at this symposium are players in a very small field. While we all have our own personal agendas, the privilege we enjoy as significant artists and scholars in the field of screendance demands that we also perform a service to that very same field. I would propose that part of that service is to create a dialog, which values all voices and opens the door to new and perhaps difficult models of production and distribution. In doing so, we may displace ourselves from valued positions, but if so, isn't that the cost of making history? What are we willing to sacrifice to elevate the field to a place of importance in the larger world of art? What if we begin to identify new spaces in screendance, such as Queer spaces, Feminist spaces, Post Holocaust spaces, and Intergenerational spaces? And what if we challenge the field to step out of its comfort zone and enter the larger discourse of art and culture? Radical actions often yield radical results.

Inventions and Conventions

Deirdre Towers

Uday Shankar acclaims sardonically at the beginning of his 1947 dance film classic KALPANA that, "Box office is God." In the middle of the film, he ridicules his producers' need for a secure response from the public by staging a funny scene with a giant applause meter. He weaves into his semi autobiographical script an adulterous affair with one of his patrons. Such brazen jabs at the almighty power of mass appeal and funding connections, as you might guess, did not help his chances for any further financial support. He never made another film.

Although KALPANA failed to find its public in its day, it stands high on my list of dance films that embody an inventive structure, boundless imagination, unusual choreography, cinematography, and sets. While some of his best ideas can be traced to outside influences, such as Charlie Chaplin, Oscar Schlemmer, and Fritz Lang, he should be credited for digesting all that he had absorbed in his travels with dancer Anna Pavlova and impresario Sol Hurok. His set for! his dance protesting factory labor, for example, immediately brings t o mind Fritz Lang's 1927 movie METROPOLIS. But still, it's a fascinating sculpture that serves the purpose of his dance protesting repetitive labor.

When we showed KALPANA in New York in 2003, the writer/dancer Uttara Coorlawala wrote in the Dance on Camera Journal about how her Bharatanatyam training with Nala Najan gave her insights into Uday Shankar's creative process. Nala "taught me to honor the instants of slipping back and forth between perceptual modalities, between accessing ancestral memories/inscriptions and sending my material moving body. I sense that Uday Shankar might have drawn on similar transitions within himself." She writes later in the March-April, 2003 Journal that the structure of KALPANA which flows from realism to fantasy, reflects Shankar's "sliding between two worlds", the east and the west, a colonial and, at times, nationalistic society.

Shankar was an original artist with many gifts and much to say, but his message is convoluted. His protests backfired. Despite his genius, he died embittered and bored. I propose that the dance film community, in our efforts, to flourish try to absorb the gist of his experience. Without bowing down to the box office as God, it wouldn't hurt to have more dance films circulating with clear intentions.

In fact, many of the strongest dance films can be singled out for just that – clear intentions. "Outside In" choreographed by American dancer Victoria Marks directed by British filmmaker Margaret Williams in 1984 was a breakthrough video for not only its design and magical transitions but also its clarity of intent. This short video has a subtitle at the beginning that describes it as "a dreamscape on physical identity." The disabled dancers in the film told Vicki that they often felt invisible because people look away from them, in fear of staring at them. So OUTSIDE IN made a point of making us see the mix of abled and disabled as equally sexy, free, and open. They wanted to mark their mark and we, the viewers, are made to witness them as they leave their tracks.

Twelve years later, the 2004 video THE COST OF LIVING, also oddly enough starring the legless David Toole, challenges us to question our pre-suppositions. This tour de force not only has an underlying message to be tolerant, but the creator Lloyd Newson, who adapted his stage work for the screen, carefully orchestrates our response for each scene. From the first orientation shot on a pristine beach to the last unforgettable image of Toole riding on the back of his friend walking on all fours on that same beach, Newson is playing with our emotions with masterful ease.

Now maybe many dancers and independent filmmakers who grew up with the monstrous power of television resist consciously wringing out a response from an audience. If not calculating a call and response from moment to moment, then a mature artist will know within a range what kind of response he/she is trying to elicit from his work as a whole. In his four films, ENTER ACHILLES, DEAD DREAMS OF MONOCHROME MEN, STRANGE FISH, and now THE COST OF LIVING, Newson makes us smile, laugh, cringe, sigh, gasp, and think.

Without that level of clarity, often times dance films, shot in handsome locations, seem to be a set up for a commercial. It's hard to find a commercial on American television these days that is not choreographed. That expensive sheen with the accompanying obsession with beauty is a phenomenon that the independent filmmaker working without a plot should be wary of. Too often a dance film starts in a magnificent location and one wonders when neither a compelling plot or dance develops, what are the creators selling?

Contrastingly, on 9/11, when I was surfing the channels for the latest news, I was so touched by a clip of choreography by Shen Wei, shown on Classic Arts Showcase. In the midst of all the horrifying footage, here was a mysterious image of peace. It broke my thought pattern, pulled me momentarily away from the hysteria. Shen Wei essentially gave me a visual prayer.

We are making a tribute to the Armenian director Sergei Parajanov in Dance Film Association's (DFA) 35th annual dance on camera festival by showing his poetic film THE COLOR OF POMEGRANTES, as an example of a classic film that shows an exemplary grasp of choreography. Each frame evokes astonishment of what can be conveyed in 5 seconds. Parajanov had to suffer imprisonment for five years for his art but, for him, he says, "Directing is about truth. It's about God, love, and tragedy."

As grand as that sounds, Parajanov's work is humbling, indeed awe-inspiring.

In 2003, Australian filmmaker Michelle Mahrer released the result of a multi-year effort to document "Dances of Ecstacy" around the world. Gabriela Roth, one of the key figures in the film, who has taught, for decades, non-dancers how to experience trance through movement, confessed that she knew the mission of the filmmaker was thwarted. No matter how moved a dancer may be, how abandoned she/he may be, she said, "There is nothing to see." Maria Gabrielle Wosien wrote in her Sacred Dance, Encounter with the Gods, that "just as creation hides the creator, the physical form of man conceals the spiritual being."

From manageable to overly ambitious, the motivations behind the making of dance films range enormously. Laura Taler's clever documentary A VERY DANGEROUS PASTIME was put together by the Canada Council specifically for presenters to play near their box offices to lessen people's fears about dance. Wim Vandekeybus made BLUSH, his new hour-long narrative about the "savage subconscious". Carlos Saura made BLOOD WEDDING with Antonio Gades in 1980 with the purpose of holding up a mirror to the people of Andalusia and to make them think about their violent tradition.

Dance film producers and directors can draw inspiration from the rich dance film history to think about what verb - what response - would they like to elicit from the audience. From the get-go, the inventor Thomas Edison used dancers in his studio in New Jersey in the 1890s-1900s to test his equipment. Over the century, one could say that there is a category of dance films in which dance largely serves inventors as they seek to impress with their newfound effects.

In the early 1900s, drawing from the success of vaudevillians, the brilliant filmmakers such as Georges Melies the French magician turned photographer, turned filmmaker often incorporated dance in his brilliant shorts. Melies' purpose was clear - to get a laugh, to entertain you. Alexander Shiraef, perhaps the first dancer turned filmmaker, was playing in the same era with stop action photography, dissolves, and magic tricks with astonishing results. Charlie Chaplin and Buster Keaton had the double strength of being actor/director/writer/choreographers. Keaton thrilled you with his deadpan adventurous stunts, while Chaplin appealed to your sense of pathos.

After the technicians, vaudevillians, archivists, came the romantics. The dancer turned director Stanley Donen who worked with Gene Kelly on Singing in the Rain and Fred Astaire worked within the Hollywood formula for commercial success but managed to fund his exploration of various ideas from Fred's dancing on the ceiling to Gene Kelly dancing with his altar ego in the glass of a restaurant late at night (COVER GIRL).

For a long stretch, a dance sequence in commercial films was synonymous with sex and titillation. Dance in music videos directed at young men right now have moved past titillation to vulgarities of new extremes. Beyond the commercial arena though, seductive dancing seems largely out of vogue.

Exceptions to this statement include the film ROSAS directed from a voyeur's point of view by British filmmaker Peter Greenaway as choreographed by Anne Teresa de Keersmaker. But in general, the trend by today's independently made dance filmmakers is to appeal more to the mind, than emotions and the senses.

Yet sometimes even fifty years, the sexual tease was only a cover. Peal away the layers behind Busby Berkeley's extravaganzas with his cascading sets and armies of sequined ladies and you'll find a political message. In Doug Rosenberg's last screen dance conference, a professor at the University of Wisconsin compared Mussolini's films of synchronized swimmers to Berkeley's graphically inventive spectaculars. Beyond the entertainment was a subliminal call for order and obedience to authority.

He then compared Berkeley's films to the celebration of anarchy in Federico Fellini's films. Here, Fellini honors the freedom of the individual, with a choreography of the streets that is joyfully chaotic. The Italian journalist Costanzo Costantini asked the great Italian filmmaker Federico Fellini, "Do you regard cinema as an art form?" Fellini replied,

> *Yes and no. It is an art form and at the same time a circus, a funfair, a voyage aboard a kind of 'ship of fools,' an adventure, an illusion, a mirage. It's an artform that has nothing to do with the other arts, least of all with literature. It's an autonomous art form. If at all, it's related to painting through its treatment of light. In cinema, the light comes before the subject, the plot, the characters: it is light that expresses what the director means.*

Maya Deren, daughter of a Russian psychiatrist who studied with Katherine Dunham in Haiti, is the one who moved beyond experimenting with machinery, plots, tricks and dance as decoration. Her shorts placed the body in landscapes in a magnetic way that few dance filmmakers have been able to top. Maya Deren wanted to entrance her audience, to cast a spell upon them. She herself was fascinated by the voodoo culture of Haiti, and a student of trance.

Over the last fifteen years, especially in Europe, dance video as a narrative form caught the producer's trust. Certainly the ballet world had always leaned on stories to pull in their public while modern, jazz, tap dancers rebelled against the pressure to tell a story beyond that of line, energy, and design.

But recently the narrative form seems to be fading along with what I call the emergence of the Revivalists. Around the world, filmmakers are creating something akin to mobile paintings, homage to landscape and bodies. Is this a call to audiences to be respectful of poor maligned Mother Earth? A video artists' latent desire to move us back to the land? The body, according to tie shirts, political parades, lawsuits, and fashion designers is a battleground.

Yet, if so, often these films featuring bodies in landscapes are largely static, Daniel Conrad just completed a marvelous exception to that trend with his AFTERNOON OF THE CHIMERAS. The dancers are stunning, the choreography congruent with the environment. He adds a touch of humor, a surprise or two, all set to an excellent score.

We have another long tradition of choreography created in the editing room. We have had exemplary work made around the world since the beginning of film. A recent example of this is NASCENT from the Czech born filmmaker Gina Czarnecki. NASCENT could be seen as graphic design, but it also plays on your powers of perception.

She wrote me that, "I rework and re-work the images so that form and content are made in the process of constructing the imagery. It is laborious but gives a unique hand-made aesthetic- bringing in traditions of drawing and painting to the digital, time based medium." Her intention is to explore and express ideas based "around the challenges to our notions of purity and infection that emerge from their increasing convergence of the biological body and technology in biomedical science and in the wider culture." Another example of highly cerebral ambition.

The vaudevillians made us laugh, the romantics to sigh, Maya Deren and the few hypnotists of her ilk to make us dream. The dancer turned filmmaker Yvonne Rainer made us question the logic of any single movement whether of the body or the camera. She broke down our expectations. The revivalists make us cherish the land. What will the next generation of dance filmmakers ask of its audience?

What verbs are strangely missing from this brief history line – exciting for one. Action films, musicals, martial arts films have down to a science how to make the spine tingle with the movement in their films. Why do so few dance filmmakers lately ignore the essential adrenaline rush of dancing? Is it that artists are picking up on a prevalence of sensory overload? Are we collectively trying to offer an equivalent of a visual tranquilizer? Or is it that dancers still loathe to be involved with film. Is it just shortage of time and money? Or, a time worn distrust by dancers of what creative opportunities film can offer.

Whatever it may be, my proposal is that we in this community remind ourselves and encourage others to embrace the mandate that this clarity of intent helps to center every artist and therefore it could improve the health of the dance film community as well.

Where to Now the Romance is Over?
Thoughts of a Choreographer Who Fell in Love with the Screen

Tracie Mitchell

In the early 20th Century surrealist French Filmmaker and writer Germaine Dulac in an interview with Paul Desclaux, for the French cinema paper Mon Cine in October 1923, said

> *... in the beginning I did not understand the importance, the cinematographic expression in its entirety. Only by using ideas, light, and the camera was I able by the time I made my first film, to understand what cinema was, art of interior life and of sensation, new expression given to our thought…an art that makes reality, evades from it while incorporating it: the cinema spirit of beings and things.* (Maule, 5.)

My earliest memories of dancing are of the sensation of motion and where, at the same time it took my body and thought, into a sensorial world of alive moments that I lived and live in.

The closest analogy I can share is what I imagine it must be like for people that do deep-sea diving. Friends I have spoken to talk of the *other worldly* experiences they have as they move without gravity, feeling the weight and weightlessness of the water, observing the exoticness of shape , amplification of colours and textures of the underwater world. A environment so bewitchingly engaging and addictive an experience for all the senses.

This is what dancing makes me feel.

The introduction of the camera into my dance language was like an extension of possibilities with which to travel.

Consequently I have gone on to spend nearly all of my adult life creating scenarios and circumstances in which to access, honour, revisit, re-inhabit, these moments of the precious other world. Refining and crafting in order to journey the esoteric and exoteric nature of what dance for the camera can be.

I am now a women married to dance on screen or its current pet names dance video, cinedance, dance for film and dance for the camera. As with all pet names I will be changing from one to the other throughout my talk.
We have fought, made up, moved on, negotiated etc, etc .
In the beginning it was pure passion
The slipperiness of the film, the tension of winding up the bolex camera.
The sound of the whirling projector
The scale of size that projection will enable to happen
Lumination.

The image of a body, a face, a thought, a decision , or the detail of a fingertip.
A totally sensorial experience of lust and longing.

The intensity of attention that belongs to the eyes of one totally overwhelmed with fascination and desire. Or as Madonna would say Romance…And that was only the 80's.

The escalating momentum of dance and screen practice throughout the mid 1980's through to current day has resulted in a substantial growing community of makers of works. To date this community is defined and driven by the evolution of an international festival circuit for screening. The circuit I make reference to is made up of Festivals of long standing such as the Biennial IMZ Festival that to date has been hosted by different European countries or, the Dance for Camera in New York through to younger Festivals such as the inaugural festival in Teliviv this year. The growth of the making and profile has also been greatly influence by the Dance Screen Television models initiated and implemented through the BBC, Channel 4 and NPS to name a few.

These models have not only outlined a community of activity that is dance screen based but I think has also defined and contributed to confining the structuring of work to meet a commercial narrative driven style.

I think this point is highlighted by the fact that whilst the initial invention and exploration of film technology leaned toward the experimental, it was the potential for films commercial value that became most prominent and steered the form towards a story-based industry, more like conventional theatre or drama. And it is my experience to date that Industry outside of the dance community such as the narrative film funding and presentation as well as broadcasting networks have foreseen a definition of a successful and accomplished dance screen work as being defined predominately through the conventions of narrative style of the 20th century growth of market place. It makes me ponder the question, is this the way that we also see the success of a work?

Please note that I am defining Narrative as that which stylistically follows a formula re the use of space, props, introduction of characters, building of drama or climactic moments as well as the use of conventional post production techniques such as vision and sound editing.

My comments do not intend to be negative, they are more an a observation and opportunity to look back over the past 20 plus years, identify the period of development that I evolved in and attempt to articulate key factors in order to understand where I think my work is now and also what are my hopes and expectations are informed by these experiences.

My dilemma is: has the lure of the commercial market and desire to master the technology led to a dumbing down of the work being created? Or rather, instead of moving forward are we are still in a place overwhelmed by the beauty of the image of the vision, the allure of the technology and the structuring of narrative format. I think there is more potential to create something that is truly unique.

What is of significance is the incredible amount of production and movement of work around the world. This in turn has greatly informed and given us statements of vision and creative thought that we now respond to. A body of work exists that is highly substantial. Our history.

And what is it that we aspire to?
The narrative market place?
Is that really our market?
By this I mean do we look to the narrative market place for inspiration?

Many parts of the wider community including dance and the film industry percieve dance screen work as so niche that it is rarely understood.

So then lets let it be niche and if we let it be niche, then what is it, what is excellence what can it be?
Whilst working with dance filmmaker, Laura Taler in Toronto in 2002, I heard a radio interview of American Poet Laureate, the charismatic Bill Collins. He was asked a question about his attraction to niche areas of interest- they being poetry and chess. He responded by stating that he could not think of anything better than spending his lifetime in a world driven by passion.

I am going to extend on this point – the world of an artist – curiousity, bravery, tenacity and passion and love.

Initially, for the choreographer, making dance for the camera was like fitting square pegs into round holes. The mechanics of the camera, the world of the film set and the editing suite where so foreign and intimidating that the only way to get a final result was to do a lot of compromising. Dance went into the world of the screen and a lot of the time felt like it was being pushed, manipulated and used as a tool to support other.

However from this volume of activity there exits the phenomena of the choreographer who now not only knows where the on button of a camera is, but have the ability to move fluidly through the lands and languages of dance and film construction.

The reality is the metamorphosis of a highly skilled specialist.

The choreographer/directors' art making derives from the kinaesthetic platform first and foremost. It is textured into a sophistication of layers the way a painter builds onto a canvas a history of time and process. And speaks like a visual poem rather than a linear story.

Traveling three worlds, dance, film and then dance film

As a choreographer / director, to create my work, I draw on skills as a dance maker and a filmmaker. I experience the making of dance screen work as the intersection of creative and critical practices. In the journey to create a work I travel through three worlds: dance, film and then dance film. This involves working in a series of languages in order to search out, communicate, form, capture and craft ideas.

Firstly the Choreographer, the conversation is dance with the dancer and the site is the studio space. This is where the work finds its heart and legs and also the steps. The camera exits in this space but is an invited guest. It is allowed to comment but not to override the uniqueness of the choreographer/dancer relationship to movement.

Next the choreographer who starts to speak as a director – the conversation is with key film creative personal in

particular the cinematographer and the designer. Shifting the dance out of the studio into the imagination of possibilities. The site is a lounge, a café, a studio. Words, images and textures with which to communicate, inspire, invite, embrace the cinematographer to connect and contribute their creative process to the project. This also involves finding a language, a way to communicate that knits in the housekeeping of dance steps that in one sense become the defining hooks inside the world and the journey through time. But are not the whole world?

The director /choreographer – the site is the film set, the dominate language spoken is film speak. This language has a hierarchy by tradition and as result the film teams are able to get on with doing their job to the best of their ability. I always feel the set as almost a to do list to be gotten through but for dance the objective becomes to get all the shots that are needed and to create a bridging language that is film and dance specific. There are very definitely two languages being spoken on set as well as a kind of pigeon dance/film speak cross over.

The editor, who is choreographer, who is director- site is editing suite dark quiet and really long hours.

I am painting a picture. A picture that moves through time.
Starts when I say start, travels the ebbs and flows of the images and finishes when I say finished.

It was once said to me by a very successful narrative filmmaker that when you start to edit it is like starting a new work. I have always taken this to mean, uncross your fingers that you got everything that you needed and trust your level of craft but most of all your intuition. The work you initially wanted to make however many moons ago that you started is inside, you have done all the work and this is where you go back to where you started. It is almost like the first moment of contact you make with the dancer in the studio, the first effort to communicate meaning.

Although each world traveled is unique unto its own. I find that it is a process that is respectful to all the components as vital parts of the whole and each component is deeply connected.

So then is a new language being created and then if it is what is the potential of the kind of work that will be made?

A term that has been moving around for a while is referring to Dance Screen as a Hybrid art form. But I think we need more specificness. Hybrid infers to me that we are just pulling from everything around us. It is a term that for me infers a nowness and relates to a time in history whose currency is technology and the internet has given us access to so much. All of a sudden everything new has become so yesterday. The decadence of Information overload.

Drawing on French philosophers Gilles Deleuze and Felix Guattari theory of Major and Minor languages. Their concept,that defines a Major language is the majority use of and the break down and recognition of its form on a mass understanding…*The Dominant Language.*

In this case Film is a Major language, Dance is a Major language both understood through the defines or confines of genre, style, types and modes.

If Dance and Film are both their own Major languages – what we are doing is creating a Minor language; a language not confined by dance or film elements as such, but rather a metamorphisising of which a Minor or unique language unto its own is being created. Defined by the freedom to explore and visit anew, assemblage possibilities.

What is potentially significant in this way of thinking is that if we embrace this thought what exists is a freedom of possibilities that we have not yet imagined for this form. One is no longer dependant on the polygot of structure.

To draw on an example; Delueze and Guattari spent much time investigating Franz Kafka's work in relationship to their theories regarding Major and Minor literature/language. If we look at the history of the evolution of literature, of creative writing. Think to the writers who's brilliance to manipulate language in a way that took you the reader into another sphere to another place of understanding.

One reads in wonder the mastery and craftsmanship, through their manipulation of language and structuring . They invite us to question our understanding of Word and in turn the role of language and imagery in our society.

I am not suggesting that for dance for film that it becomes a form so esoteric that it promotes even further its isolation, but rather, through the embracing and claiming of the crafting of elements in order to make work, new possibilities exits that inform a greater community about itself and its evolution.

When is dance for screen not simply a use of technology to capture the dance. When is it not documentation and how do we understand/identify that? What are we aiming at what are we wanting?

As Sondra Horton Fraleigh states in her book Dance and the Lived Body, Dance in one instance is a "Sign for Life" and although we may dance for many different reasons Fraleigh continues on that "Dance stems from an impulse to express and sustain a vital life and to project and share it aesthetic dimensions."

In some schools of thought, Dance (it can be said) is one of the first forms of creative expression. It belongs to a part of the human condition that is most primal.

With Human's capacity to adapt and evolve sophisticated civilizations, how extraordinary that dance as one of the most primal impulses also evolves and grows? What a comment that makes regarding the capacity of life - the strength of survival, curiosity and ability to adapt.

And in that capacity and ability at the turn of the 20th century the Human creates and meets the forging nature of technology both practically and philosophically. The camera, the artificial devise to record image, images of our community, the spectacle of the new, the spectacle of the technology.

But running parallel to the commercial filmmaking model was the experimentation and specifically the experimentation with dance and screen of such artists of Loie Fuller who Poet Stephan Mallarmé, in 1893 described as, "at once an artist of intoxication and industrial achievement."

Also significant is experimental film artist Maya Deren (1917–1961), a founding figure for many 'dance-for-film' practitioners, of whom it has been said 'She was her own avant-garde movement' (see http://picpal.com/maya.html), and who pushed film beyond being mere documentary or just a recording or *re*-presentation of dance. More recent art makers include Merce Cunningham and Yvonne Rainer, to name a few.

Now at the beginning of the 21st Century, yet another new beginning with as much possibility and potential.

Technical capacity has been on a trajectory, offering us more and more, and it is difficult not to be in aure. It promotes Looking as the dominant, as the driving force. We have danced air dancing, swum with dolphins, been sustained in a mid air jumps, dance all our movement in retrograde and been smudged repeatedly across the space.

Cutting our own work. We work with it in such intimate capacity in the editing suite- sitting in the dark for extended periods of time, barely inches away from the vision. The lift of an arm, the turn of a head, the blink of an eye.

I am at a time in my artmaking, that I feel a need to shift away from just looking at dance for camera or reproduction or the wonder of the technological advancements. I want to move on. To take these skills and knowledge into the adventure of the future of making work.

I refer back to Dulac's identification of cinema as the interior life. She wrote of" films made according to the rules of visual music" and observed that cinema is "the art of the screen …. The palpable rendering of the depth which extends beneath the surface….it's an impact you receive which suggests a thousand thoughts." (Kuenzli, 114.)

I have started to revisit some structuring questions with a view to exploring the potential of what Dulac is suggesting. Key to this I think is to revisit the discussion regarding dance screen as a 2D art form and its potential to be a 3D experience. What I like to refer to as the "One and One equals 3" concept. That is about vision and sensation, imagination. Thought.

In an extract from Maya Deren's 1947 notebook she wrote,

> *At the lecture at Sarah Lawrence last night a new point came up. There was this painter character who kept insisting that since the screen was a two-dimensional area, it was liable to composition in terms of plastic principles. Whereupon I agreed that it was two-dimensional, but that adding the dimension of time (rather than the dimension of space) made it metamporphic.* (Deren, 23.)

Deren claims the metamorphosis is how time operates on a two-dimensional surface.

In 1953 Deren presented a paper that explored the notion that 'vertical' film structure or 'poetic structure', "probes the ramifications of the moment, and is concerned with its qualities and its depth, so that you have poetry concerned, in a sense, not with what is occurring but with *what it feels like* or with *what it means*." (Deren in Stiney 1971, 183).

Gilles Deleuze later goes onto explore this notion in his two books relating to cinema and philosophy - *Cinema I* (1983) and *Cinema II* (1985). His concept of cinema as a mode of thought with which to explore the notion of time

is of particular interest. He highlights the evolution of cinema as a focus on movement and action, where characters were placed in positions to perceive, react, and take action in a direct fashion. But he goes onto explore the notion of what he calls the *time-image*, where the movement of the character stopped being the driving force of cinema and the concepts of mise-en-scène, use of camera motion, montage, and framed moments, potentially placed characters in situations where they are unable to act or react in a direct, 'naturalized' way (Bogue 2003, 165–176). These moments are pockets of opportunities, what Delueze refers to as 'any-space-whatevers', moments where the film image cuts off from the expected sensory-motor links. Some simple (and extreme examples) might be (i) if we were to film a car about to crash into a wall and the film suddenly went into extreme slow-motion; (ii) the film suddenly cuts away before the crash to a moment some ten minutes later; (iii) the film cuts away to a blank screen. These moments are what Deleuze identified as a pure optical and sound image, direct images of time (Totaro 1999). For Deleuze, these moments demand of the viewer the acceptance of the film as a series of affects, not something to be interpreted.

Dulac, Delueze and Deren are talking about a poetics of looking and feeling and are exploring notions of space for interpretation within understanding.

I am an artist who enjoys to work within a community of thinkers. I think it is the community that challenges me in my own thoughts to extend my understanding and knowledge and capacity to communicate meaning. I am hoping that the teams of people I am working with that we are inspiring each other to be inspired.

We are at a point of change and like all change it is lumpy and most unattractive at times as one attempts to find clarity. But I really like it like that. I think it is an exciting time for dance for screen work.

To investigate the potential of screen dance as a place for the artistry of the dance language to be investigated, and presented in a way that that deeply embraces the sensorial and esoteric nature of dance and the structural opportunities of film.

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Resurrecting the Future

Ann Cooper Albright

I feel compelled to begin with a confession. I am by nature a technophobe. Physically addicted to moving in real time and space, politically committed to supporting live performance, I tend to resist screens of all kinds. I mean it, I'm so bad I still write first drafts with a pen and paper. When I began my book on Loie Fuller, little did I imagine that the research for the last chapter would bring me – of all people – to a conference on Screendance at the American Dance Festival. Yet, as we shall see, Fuller's innovative use of light and motion (the two essential elements of any screendance) prefigured many 21st century experiments with these same elements. In addition, the critical reception of her work in the late 19th and early 20th centuries parallels in enlightening ways contemporary dialogues about dance and technology. At the core of these discussions lies the complex relationship between physical expression and visual abstraction, between body and image in dance.

Loie Fuller is one of the most interesting and paradoxical figures in early modern dance. Born in 1862 in Chicago, Fuller began performing in her teens, first as a temperance speaker and later as a member of the Buffalo Bill troupe, touring America on the vaudeville circuit. Her various dramatic roles included cross-dressed ones, such as the lead in the fast-paced melodrama *Little Jack Sheppard*, but it is as a "Serpentine" or skirt dancer that she became well-known. In the 1890's, Fuller created an extraordinary sensation in Paris with her manipulations of hundreds of yards of silk, swirling high above her and lit dramatically from below. One of the most famous dancers of her time, Fuller starred as the main act at the Folies Bergère, inspiring a host of contemporary fashions and imitators. Fuller's serpentine motif is also visible in much of the decorative imagery of Art Nouveau, and she was the subject of many works by such renowned artists as Rodin, Toulouse-Lautrec and Mallarmé, among others. Yet despite the importance of her artistic legacy, Fuller's theatrical work fits uneasily within the dominant narratives of early modern dance. Most historians don't see Fuller in light of the development of expressive movement, but rather relegate her to discussions concerning dance and lighting technology, areas that were subsequently marginalized with the development of an ideology of "natural" movement in early modern dance.

Loie Fuller's early works such as the *Serpentine Dance* and *Fire Dance* embody a central paradox of dance as a representation of both abstract movement and a physical body. Her dancing epitomizes the intriguing insubstantiality of movement caught in the process of tracing itself. Surrounded by a funnel of swirling fabric spiraling upwards into the space around her and bathed in colored lights of her own invention, Fuller's body seems to evaporate in the midst of her spectacle. Because of this, many scholars cover over the kinesthetic and material experience of her body in favor of the image, rather than reading that image as an extension of her dancing. Descriptions of her work get so entangled with artistic images or poetic renderings of her serpentine spirals and multicolored lights that they easily forget the physical labor involved. Then too, there are all those apologies and side notes about how Loie Fuller didn't have a dancer's body, or any dance training really, as if the movement images were solely dependent on the lighting, as if it were all technologically rendered. (One typical example: "The influence of Loie Fuller upon the theater will always be felt, particularly in the lighting of the scene and in the disposition of draperies. *But she was never a great dancer. She was an apparition.*" [emphasis added] Flitch, 1913) There is an odd urgency in my responses to these commentaries, my whole body revolts with the somatic knowledge that something else was going on.

What was going on, of course, was a performance that confused conventional ways of looking at dance, one that turned – very literally – on a completely new movement vocabulary based on a series of strategic movement impulses. Not only did Fuller's work eliminate the poses and aesthetic placement of limbs in steps and gestures, but it also used the body sequentially. Working with suspensions and momentum, Fuller initiated a twist in her torso that swirls through the upper body to lift the fabric. She then rode that motion, recognizing through trial and error when she needed to move again. If she moved too soon, the suspension was cut short and the expansive billowing of fabric was truncated. Similarly, if she hesitated, the fabric gained too much momentum in its descent, which made it that much harder to get back up into the air. This was a little like riding a bike, knowing exactly when to pedal and when to coast. Because Fuller quickly mastered the complex figure-eight coordination necessary to keep one side or another of her costume billowing in the air, it was the serpentine figures in the air, rather than her body, that became the focus of the audience's gaze. As Giovanni Lista makes clear in his comments on Fuller's early choreography:

> *The veil becomes the space for the lines until it is no more than the surface on which, as in Art Nouveau, the pure lines appear. The dancer's body is completely absent, all the while being absolutely present as a force creating waves of lines. It is at precisely this moment that her vital soaring is closest to her being: a pure energy revealing and inscribing the movements of life, the manifestations of the spirit, and the very impossibility of representing it through depictions of nature.* (Lista, p.288)

This description of Fuller's dancing as figurative lines drawn in space presents us with an historical example of the

intriguing vacillation between absence and presence, body and image at play in much contemporary screendance.

Like any new genre of art, Fuller's innovations required a different method of looking. In his essay, "Torque: The New Kinaesthetic of the Twentieth Century," Hillel Schwartz delineates similar patterns of perceiving movement in many aspects of early 20th-century life.

> *Motion pictures, like modern dance, corporeal mime and, soon, the schools of naturalistic or Stanislavskian acting, demanded much more than a simple reading of one discrete attitude after another. They demanded a reading of the body in motion and an appreciation of the full impulse of that motion.* (p.101)

Loie Fuller's dancing has been described by many twentieth-century scholars as a precursor to film, a way of placing lights on a moving screen, rather than moving images on a stationary screen. What interests me most in this context, however, is how the early twentieth-century audience eventually learned to see expressive emotion in the midst of continuous motion. Watching Fuller's dancing, spectators were led to attend not to the poses at the end of a musical phrase, but rather to the motion between phrases, not to the decorative arrangement of arms and legs, but to the sequence of movement from center to periphery and back again. I believe that this ability to stream back and forth from core to periphery and from figure to ground is a critical aspect of watching movement onstage not only at the beginning of the 20th century, but also onscreen at the beginning of the 21st century.

> *In the terrible bath of fabrics fans out, radiant, cold, the performer who illustrates many spinning themes from which extends a distant fading warp, giant petal and butterfly, unfurling, all in a clear and elemental way. Her fusion with the nuances of speed shedding their lime-light phantasmagoria of dusk and grotto, such rapidity of passions, delight, mourning, anger; to move them prismatic, with violence or diluted, it takes the vertigo of a soul as if airborne on artifice.*[1]

This famous depiction of Fuller's dancing by Stéphane Mallarmé could easily be mistaken for a description of *Le Lys de la Vie*, Fuller's first foray into cinema. Produced in 1921, with the assistance of her artistic collaborator and life partner Gab Sorère, this film expands upon many of Fuller's earlier theatrical experiments, even as it weaves these visual effects into a cinematic narrative. *Le Lys de la Vie* was a children's story written by Queen Marie of Romania, a close friend of Loie Fuller, and was first staged in Paris in1920 as a movement theater piece. It was later reprised onstage at the Metropolitan Opera House in October 1926 as a tribute to Queen Marie who was then visiting America.

Le Lys de la Vie is a classic fairy tale of unrequited love, complete with a heroic quest which comprises the entire second half of the narrative. For the film, the staged choreography and effects were transposed to the landscape of southern France, where idyllic gardens, sun-dappled woods, and the ocean provided the backdrop for this story of two princesses competing for the love of a handsome prince in search of a wife. The prince's sudden illness prompts Corona, the more adventurous one, to journey across wild and fantastic lands in search of a magical "Lily of Life." She is aided in her quest by the fantastic creatures of the forest, who immediately recognize the purity of her soul. She finds the miraculous flower and revives the prince who, alas, falls in love with the sister. In despair, Corona runs off to the woods and dies of a broken heart, but her body is retrieved by the fairies and carried off, presumably to join their world.

Hailed as a "miracle cinématographique" *Le Lys de la Vie* interrupts this rather banal narrative with spectacular special effects, many of which had not been used previously in the cinema. In addition to her usual repertoire of lighting options, including underlighting and very sophisticated shadow-puppet effects, Fuller spliced negative images directly into the film, creating intriguing juxtapositions of light and dark, as well as breathtaking images of another world. She also played with slow motion, creating that suspended atmosphere by instructing her dancers to move slowly as the cinematographer cranked the film as fast as possible. Reviewers were extremely enthusiastic, describing her work as "enchanting," "dreamlike," a "miracle of grace," and a "masterpiece.," among other superlatives. Tellingly, a certain M. Borie writes in *La Liberté*: "Miss Loie Fuller finds an intensity of effect and expression in a pastoral simplicity that highlights her thoughts and gestures, as well as her use of light and visual perspective, it captures the eye and the imagination of the spectator. Here, she obtains effects that have never been seen before. . . . Miss Loie Fuller has created a poem written with light and shadow, a poem that comes from an art so noble and so pure that none can rest insensitive to its crystalline beauty." (program from l'arsenal archives)

We have arrived at a crossroads here. Given more time, I would love to discuss how a later film, *La Féerie des Ballets fantastiques de Loie Fuller*, which was completed in 1934 after Fuller's death, pushed Fuller's cinematic innovations even further, disrupting the cinematic gaze in ways that prefigured the feminist film analyses of the 1980's. Similarly, I could talk about how Fuller's experimental techniques had a profound influence on the French avant-garde cinema, particularly in the work of René Clair and that of Germaine Dulac. Or, I could follow-up on Julie Townsend's intriguing assertion that *Le Lys de la Vie* is the "most explicit development of the 'queer' in Fuller's work." (2001; 152) All these possibilities are fascinating, and will, no doubt, find their way into my final

chapter. At present, however, inspired by M. Borie's reading of Fuller's film as a poem, I have decided to return to Mallarmé's evocations of Fuller's work in order to explore a central theme in screendance – the paradoxical absence of body, yet presence of figure. Specifically, I want to consider a critical question for mediated dance: When the body is absent, what constitutes its movement signature? And how do we learn to read that signature as a cipher for a (once) live body?

> *To understand that the dancer is not a woman dancing, for the juxtaposed causes that she is not a woman, but a metaphor summarizing one of the elementary aspects of our form, sword, cup, flower, etc., and that she does not dance, suggesting, by ellipsis or élan, with a corporeal writing that would necessitate paragraphs of prose in dialogue as well as description to express, in the rewriting: poem disengaged from all writing apparatus.*[2]

It would be easy to dismiss this famous passage by Mallarmé as erasing the material body of the female dancer. As a metaphor, she floats in space, disconnected from the hand that writes. But today, I am interested in asking, "What does she leave behind?" For Mallarmé, the reflection on the other side of the French intransitive verb "is," that is to say, "not a woman dancing," is disrupted by an intriguing prepositional phrase, "with a corporeal writing" (une écriture corporelle). Thus, even as she is disembodied, the dancer leaves a signature, like a ghost writing from beyond the page. I am interested in this idea of "corporeal writing," both in terms of Fuller's legacy, and in terms of visual iconographies common in screendance, particularly those generated by motion capture technologies. Before I elaborate on the comparisons of this "écriture corporelle" with something like *Ghostcatching,* however, let us consider another kind of trace left by Loie Fuller.

On June 11, 1916, Loie Fuller inscribed the first page of her new autograph book with her own "corporeal writing." Entitled, "The Ghosts of My Friends," this leather-bound volume instructs its readers to "sign your name along the fold of the paper with a full pen of ink, and then double the page over without using blotting paper." The result, when turned vertical instead of horizontal, is a Rorschach-like image that is, quite literally, an embodied signature. For, although they are not mimetically representative, these insignias do look, in some weird way, like little skeletons. The symmetry of these figures and their loops and strokes resemble limbs and ribs, and it is fairly easy to distinguish shoulder girdles and pelvises. The friends who signed Fuller's book include August Rodin, Rose Beuret, Flora Haile, May Cobbs, and (believe it or not) Rudolph Valentino. Now, although these writings do not represent in any direct way the bodies of the signers, they do figure as little traces of an embodied signature. Fascinating hieroglyphs, their obliqueness is impossible to translate, but incredibly seductive – they are images that stay with you, crying out for interpretation.

I would like to suggest that this early twentieth-century exercise in Ghostwriting is a precursor of contemporary experiments like *Ghostcatching*, the 1999 collaboration between Bill T. Jones, Paul Kaiser, and Shelley Eshkar. At the heart of this comparison lies the whole question of a dancing signature, the question about whether there is such an identifiable trace for each body that remains after the body is gone, and, if so, how do we capture it? My research suggests that many of the discussions of *Ghostcatching* focus on the tension between Jones' usual focus on the cultural markers of identity on his body, and the visual abstraction of his virtual "ghosts." In her essay on *Ghostchatching*, subtitled "An Intersection of Technology, Labor and Race," Danielle Goldman quotes Jones' as he addresses an audience of university students and asks: "Do you see the sexual preference of the person, the race of the person, the gender of the person, and then, can you see what they're doing?" (DRJ; 35/2,p.71) This kind of double vision that Jones' identifies is especially crucial in performances such as his 2002 solo, *The Breathing Show*, in which he juxtaposes his bodily presence – his breath, voice, movements, and sweat – with the visual traces of his virtual self. But what happens, we must ask, when all that is left are those virtual lines of light and motion? How can we re-embody them? Or do we even want to?

To address this question, I would like to return to Mallarmé's notion of a corporeal writing and ask what it would mean to "read" *Ghostcatching* not with nostalgia for what has been lost, but rather with a sensibility for what might be gained in the translation between body and line. Felicia McCarren points to this intriguing possibility when she suggests: "The dance comes closer to the Mallarméan poetics of an ideal theater by making-present, rather than visually representing. . . It provides the spectator with the opportunity to imagine, rather than simply to see."[3] I believe that this notion of making present without representing is crucial for us today, for it calls for a more active witnessing. In an essay on *Ghostcatching* evocatively titled "Absent/Presence," Ann Dils echoes this sentiment when she explains how, in the midst of all the co-motion sponsored by Jones' traces and their spawns, she felt that her own role as spectator was "unusually active." (2001; 468) Similarly, because her dancing presented an ongoing transformation of shapes that never solidified into literal representations, Fuller asked her audience to look differently, to follow the contours of her bodily writing without stabilizing its meaning. If we take our cue from Mallarmé's reading of her dancing as script, we can begin to look at contemporary works like *Ghostcatching* with another kind of lens. We can learn to follow those moving signatures in a way that carries kinesthetic perception at its core, thus implicating both the past and the future in a new visual economy.

[1]1 ibid, p. 308. (I am using Felcia McCarren's translation of Mallarmé here.)

[2] Mallarmé, Stéphane. Oeuvres Complètes. Paris: Bibliotheque de la Pleiade, 1945. p. 304. (I am using Felcia McCarren's translation of Mallarmé here.)

[3] ibid, p.221.
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3

Some Propositions about Cinema Dance

Robert A. Haller

In memory of the late Selma Jeanne Cohen who created in 1967, the first published forum for the discussion and understanding of cine dance.

Motion pictures and dance are two art forms that, for the past 110 years, have coexisted, have shared an uneven history. In most of the dance films of those years cinema has been a recording mechanism—something of undeniable value, yet also a squandered opportunity in terms of capturing the energy and excitement of dance.

What sets cinema apart from live dance is the way the camera commands the viewer. If it takes apart a human movement and then reassembles it, what emerges can be different, can be more than the sum of its parts.

Cinema can focus on a detail, fracture the body, or move with or against the dancer's body, taking the spectator with it.

Cinema creates a synthetic space. It brings with it an energy that can not exist in the fixed confines of a stage.

More than that, motion pictures can also create a condensed space/time by excluding secondary movements through editing, by using a splice to connect primary movements. Thus a ten second gesture can be reduced to four—through subtraction--with intermediate motion discarded but the meaning enhanced.

This process of subtraction is decisive. What we see in this kind of dance film does not exist in "real space," but in our mental space. To put it another way, what we do NOT see in a film is central to its visual/emotional impact.

Two of the supreme examples of this approach of transmuting human motion into cinema dance, before 1969, are *The Red Shoes* by Michael Powell and Emeric Pressburger, and *Nine Variations on a Dance Theme* by Hilary Harris. These are faithful and deeply felt works of dance AND of cinema.

There is yet another kind of cinema dance—one that does all of the above but also folds over both space and time. In Amy Greenfield's films, starting in 1970 and continuing to now, overlapping images and images that flow in reverse have expanded the realm of cinema dance still further, and increased the recognition that motion, so central to dance and to cinema, is the first among equal elements in all film dance.

I would like to focus on Amy Greenfield's 2002 *Wildfire*. It is actually two films. It consists of an extended eleven minute meditation—that Greenfield calls "nonchronological"—from about two minutes of footage shot in 1997. In *Wildfire* this material has been reprocessed and transformed with analog techniques on a digital system to expand the original two minutes into eleven minutes. This film by Greenfield is prefaced by about ten seconds of footage from the 1894 Edison film *Annabelle the Dancer*. Similarly, the film ends with more footage of Annabelle, though it has been reversed and slowed.

The original *Annabelle* is very different from Greenfield's meditation in that it was silent and had not been reprocessed—except that it was hand painted. It is similar in that in both films the dancer(s) whirl large pieces of fabric, alternately obscuring and revealing their moving bodies. In neither film is the location of the dance evident —both dances appear to take place in a physical void, and both are indebted to Loie Fuller who was the first to so perform—illuminated by electricity—at the end of the nineteenth century.

But most decisively they are deeply different in that Greenfield shot with a hand-held camera with a seamless flow from long-shot to close-up, slows down movement, speeds up movement, strobes movement, reverses the direction of time, lays multiple images over her performers, even mirrors a single dancer (Andrea Beeman) so that she becomes a butterfly-like figure that confronts herself. All of the dancers in Greenfield's film are nude, but they are not presented as erotic. Rather, they are consummately graceful, and all the more so when they are swept up in the vortex of color, the Philip Glass music, and the movement that is the current flowing through the film.

Screen *Wildfire*. 12 minutes, sound.

As I said, movement is nearly everything in cinema. While I make some concluding remarks, I want to show you, silently, part of another film which was made by a former dancer, who said that his films, like this one, are more of his dancing. [Projectionist, show track #1, silent.] This is part of Jim Davis' 1961 *Death and Transfiguration* where body parts "dance" with arcs and reflections of pure light. I grant you that this is the far edge of cinema dance, but I believe it is cinema dance.

The French film director Jacques Rivette, who has been inspired by Balzac, says that he would never dare to film a Balzac story, that such a film would just be "illustrations." But Balzac gave Rivette ideas, and Rivette took off from there (with *La Belle Noiseuse*). Cinema can be that way for dance too. Not illustrations, but ideas taking off.

Viewing Screen Dance

Professor Liz Aggiss

This paper provides a critique for viewing screen dance by fusing the live body and the screen dance body within the presentation. The hybrid aesthetic of screen dance practice and the challenges that disrupts such symbolic boundaries invites a different way of perceiving and an alternative kind of inter-relational experience. This paper considers the influence of pioneering dance film-maker Heidi Dzinkowska with extracts from four of her seminal films, and opens up the screen dance debate, gives license for an audience to think sideways, and asks how do we view screen dance.

Transcript

Enter and mark the performance territory using multiples of the word 'My' with accompanying gesture as a device to reference and identify the inter-relational experience of screen space, audience space, live space; screen body and live body.

The organizers of ADF have realized that some of you are having problems. It appears that you mostly only ever watch dance films and when you see a live presence (point to self), Tsch, well the problem is to do with dimensions. There are just too many for you arn't there? And films are flat. So the next time you see a real piece, put one hand over your left eye like this. Are you all doing it?, now put your other hand on the side of your head. Now shake our head up and down and blink your eye really fast.

Short dance demonstration that identifies for the audience, different methods for viewing the screen dance body, underpinned by ideas about active and passive audience.

That did the trick didn't it! And if you are worried by my solidity, and there is perhaps even more solidity than I would, have wished for, then you can carry on doing that throughout the rest of this lecture. (To audience member) *No, it doesn't look daft at all.* (Raise eyebrow to the rest of the audience)

Introduce the work of Heidi Dzinkowska, a lost figure in the annals of Austruckstanz, and one of the earliest screen dance exponents and read an extract from the Appendix of her book 'A Life in Dance' which include her Tips for making dance films.

Anyway Billy Cowie, my long-term collaborator and I picked up that little trick from one of the appendices to Heidi Dzinkowska's 'A Life in Dance'. I am assuming you are all familiar with Dzinkowska's work aren't you; she has such a wonderful back catalogue of live and screen work. The Americans always referred to her as Hi Jinx. Ring any bells? She was born in 1884 and practically everything I do stem from her influence even though she's been dead for eighty years now. Anyway, back to 'A Life in Dance. Let me see (get book out). *Ah yes, Appendix 3B, 400 tips for the dance film maker:*

> *Tip 17 To see what your choreography will look like on film close one eye and blink the other whilst shaking your head up and down. You see, how perfect is that?*
> *Here's another one of my favourites*
> *Tip 120 Film makers should always keep their heads on. This is of course known as hedonism.*
> *Tip 335 Filming always adds ten pounds to the dancer, so stick to your diets you fatties. Ruthless woman and sadly true.*

Introduce an archive film from her pioneering screen dance back catalogue 'Bateau de Peau' which Dzinkowska choreographed, directed and performed. Technique was not pursued for its own sake in the emerging modern dance of the early 1900s, similarly in the post modern 1960/70's, and Heidi appears as an original modern / post modernist, and here we see a catalogue of gesture, both earnest and innocent without the heaviness of expressionist lore.

Of course Heidi was one of the pioneers of dance on film and without her we wouldn't be here, would we? Well would we??? I know you may have seen this a hundred times but we should take a quick look at what some people think is the first ever true dance film – Bateau de Peau – here Heidi sang the song, danced the dance, directed the camera person and even developed the film herself by hand – what woman. The piece is influenced by a poem she wrote and translated from French,

> *' I am rowing, rowing down a river of blood,*
> *And I dip my oars until they turn red,*
> *And my boat is made of skin stretched tightly across a frame of bones,*
> *And the current of blood is so strong*
> *And the banks so far apart I shall never return to where I came from in my little boat of skin'*

DVD Bateau de Peau

Find a crumpled note and read from it.

Hmmm. It appears that the organizers of this conference are still concerned with my live presence. Apparently it's not just the dimensionality thing. Apparently, they say, you are not used to deciding where or how to look, are you? Or aren't you? Apparently you prefer to have a Director telling you how to look, where to look, pointing you this way and that, focus pulling you all over the shop. Well, I think I can help. In this next little entr'acte I will be telling you exactly where to focus. Any question?

Perform a short dance demonstration that identifies the complexities inherent in viewing the live body, entitled ' How to be a dance audience'.

A good pace to start is to concentrate on the feet, 93% of all dance performances start with a foot movement. The arm, the arm, did you see the arm? You see you've always got to expect the unexpected. And now the foot is beginning to slowly move. You see, those of you who stuck with the foot, really struck gold. And now the arm is moving slowly up and over the body. Now if I were you at this point I would let my eyes wander up and down my body, as I am about to perform a rather graceful and sinuous tournee. Now you see this bit here. Filler. Unimportant. So if I wee you I would let my eyes wander around the stage space, take in the carefully constructed lighting plot, enjoy the well conceived costume, but I would keep a weather eye open as its at moments like this that the skilful choreographer introduces the subtlest of gestures. The eye, the eye, did you see the eye? Ah well. Too bad. Now here's a tricky bit. A simultaneous hand and foot gesture. So if I were you I would let my eyes just jump between the two and observe the parallelisms……. What a lot of bollocks.

Read from Appendix 3B:

Anyway back to Heidi's Appendix.

> *Tip 399 Don't shilly shally around, but stick to the point, be direct, you are not called film directors for nothing.*
> *Tip 2 Every dance film has a shorter dance film inside it screaming to get out*
> *Tip 99 Never ever use special effects they are neither special or effective*
> *Tip 7 The empty camera. Some of my best films were made with no film in*
> *I think there are a few filmmakers who might benefit from that last tip.*

Introduce another archive film from her pioneering screen dance back catalogue "Basini'. This clip demonstrates Heidi's clear aesthetic expressive identity, the development of an appropriate screen dance language, and her understanding of an intimate relationship between camera and dancer, dancer and audience. When asked what is Expressive Dance, Heidi would say incredulously, 'Well, you get an idea and express it'.

'Where collective identity is overtly at play, both Bausch and Foucault are lurking. Foucault dramatizes this with his own life refusing dominant patterns of sexuality. Bausch test limits of contemporary gender conflicts thorough dramaturgy and dance with her desire to work from subjectivity rather than fixed technique. As a deconstructive precursor, Dzinkowska anticipates both Bausch and Foucault'

(Fraleigh, Sondra. Anarchic Dance. Oxon: Routledge, 2006. p.113.)

The next archive film clip from her pioneering back catalogue demonstrates an uncluttered approach to screen dance and above all her understanding of the intimate relationship between dancer and camera, dancer and audience. Dzinkowska's relationship with her most famous pupil Aikiko was never really clarified but what is certain is that she put some of her finest work on this wonderful young dancer. So let's see Aikiko performing Heidi's 'Basini'.

DVD Basini

Heidi's approach, both live and on film was most importantly, to find a good idea and then choreographically worry it to death. As she would say ' there are many ideas in this world, not all of them good or worth worrying about'.

She was repulsed by improvisation as a choreographic tool, as she would say 'keep it for the bathroom',

And perplexed by extraneous movement, as she would say ' Thou shalt not run around the stage in circles for no apparent reason, nobody wishes to see that'

And she realised that dance audiences are often prepared to watch paint dry…except she did not and as she would

say, 'some of my best exits have been lit by the Sortie sign'.

This strategy informed her approach to making work on film with one eye on the audience and the other on the clock.

Introduce another film, which again, acknowledges Heidi's understanding of hybrid aesthetic of screen dance practice and the challenges that disrupts such symbolic boundaries. She is clearly inviting the audience to experience a different way of seeing and an alternative kind of inter-relational experience. This film clip marks Heidi as a reformer and pioneer who uses melodrama, humour and critical distance to resist the temptation to dumb down her performance presence. She has squeezed out extraneous and irrelevant movement, and has directed the camera to enter into a concentrated essence of visible form, and silent dialogue with her.

Now we are on a roll, so moving swiftly on to Heidi's film showing her three-person dance trainer. Here special shoes were attached to mechanical dummies that the pupil learnt how to manipulate, and this brought about the brilliant co-ordination and inter dancer relationship that all of Heidi's pupils possessed. And this training device was so successful that Heidi wrote a trio for one using it. : Lei, Lui et L'Altro, Her, Him and The Other One.' She transformed this piece into what some people consider to be the first stage adaptation into screen dance. Once again Heidi is challenging perceptions and disrupting symbolic boundaries.

Oh woe is me
For I have two lovers more beautiful beyond compare.
Luigi has such piercing blue eyes
Rudolfo such fine cheekbones.
Luigi is rich
But Rudulfo has the heart of an artist.
First I turn one way, and then the other
But as you can see
Invisible links bind us together eternally
Oh what on earth am I to do?

DVD Lei Lui et L'Altro

Return to her book ' A Life in Dance, Appendix 3B:

Some of you may be familiar with Heidi Dzinkowska's most famous dance commandment: Say what you have to say and then stop, if you have nothing to say don't even start', and so in the spirit of brevity I am going to leave you with Heidi's final tip for film makers.

Tip 400 If your film is seen by a million people and it is only one minute too long, then shame on you, for you have wasted two years of precious human life.

Actually I did the maths, you know, one million minutes equals blah blah blah, and you'll be relieved to know that it's really only one point nine five years, not two years at all.

For more on Heidi Dzinkowska read Chapter 11 'Deconstructing Heidi' by Professor Sondra Fraleigh, and Liz Aggiss, and the 'Authentick' grotesque expressionism' by Dr Marion Kant in the book 'Anarchic Dance' by Liz Aggiss and Billy Cowie, with Ian Bramley. This book, which alongside essays by academics, writers, critics, plus Aggiss and Cowie, includes a three hour DVD-Rom of their live and screen work, and is a visual and textual record of their 25 year collaboration.
Published by Routledge, Taylor and Francis Group (ISBN 0415 365171)

www.lizaggiss.com
www.anarchicdance.com

Framing the Body

Billy Cowie

What I would like to consider in this paper is the way that framing and in particular framing in screen dance can inform and clarify the choreographic practice.

Let me start by playing two melodies.

PLAY A TONAL MELODY, AND THEN A NON-STEPPED ATONAL MELODY.

The first piece most of you could probably sing back fairly accurately, the second would be more difficult for you to do so. This is because the first is fitted into a grid framework both vertically in terms of pitch and horizontally in terms of time, whereas the second melody has neither. Being able to remember a melody is important in compositional terms because it enables large scale structures to be made using repetition, variation, etc – if you can't remember the melodies then the structures will not make sense. Also, however, melodic lines in themselves can be expressive, beautiful, individual and distinctive and all these qualities depend on a certain clarity of definition.

Part (and it should be stressed only a part) of the choreographer's job is to place bodies and parts of bodies in space over time, much as the composer places notes in space over time. The more clearly and precisely this placing can be done, then the clearer the choreography will be able to be 'read'. The music composer possesses a clear and well defined framework for the placing of his or her notes – scales, keys, etc but the choreographer does not have this luxury in his or her placing of the dancers and their body parts.

However, the choreographer can use some important spatial reference points to enable the viewer to differentiate movements and body positions. In live performance these spatial references need to be located very close to the performer in order to be similar from the disparate viewing angles of each audience member. The closest reference points to a dancer are, on the one hand, the base line of the floor (any part of the dancers body in contact with the floor – feet, arms, torso, head is very clearly vertically placed) and on the other, the various parts of the dancer's own body e.g. eye height, shoulder height, waist height.

In addition parts of the dancer's own body can be specially arranged to provide a framework for movements of other parts. Here is a short extract from one of our live pieces, Eleven Executions, Lulu's Solo, where the dancer's arms form a frame, which helps to define her head movements.

PLAY LULU SOLO [4]

When two or more dancers are in close proximity the second dancer can also become a set of reference points for the first – this can emphasize the 'relativity' aspect of spatial positioning if for example the dancers are different sizes e.g. when two or more dancers are performing in unison are the hands to be placed three feet above the ground thus preserving a general line across all the dancers or at waist level thus preserving the individual dancer's shape but losing the overall line (ballet companies solve this problem frequently by recruiting chorus dancers of very similar height!)?

The dancer's overall positioning in the space itself (i.e. on the larger scale) might also be important in a choreography and once again the diverse viewing angles of a live audience often preclude defining this precisely. However, if we consider the filmed choreography, we can see that the whole audience experiences the dancer's body in exactly the same relationship to the dancer's surroundings. This applies not only to objects that are close to the dancer but also those far away – thus giving the possibility of using the architecture of the space to provide spatial reference points for both large and small movements.

In this next extract from the film Woman Running by Silke Mansholt and Aliki Chitaki the setting in a bird museum provides a wealth of vertical and horizontal lines to frame the movement, even when the camera is moving, and those relationships between performer and background are the same for every viewer.

PLAY WOMAN RUNNING [5]

As well as the use of architectural framing devices, film also allows the use of specific lighting states for the same purpose. In this next extract from our film Beethoven in Love the lighting picks out triangles and diagonals used in the choreography – of course framing with lighting can be used in a live dance context but to be effective it usually needs a surface such as a wall to define it and that surface generally has to be close to the performer so that the relationship, once again, is the same for each viewer.

PLAY RASTLOS LIEB [6]

I mentioned earlier that the floor provides a crucial baseline reference point (perhaps an equivalent of the musical tonic) – similarly the wall can provide a second, and, as in the end of that last excerpt, the corner provides three. As well as providing a wealth of spatial reference points the use of the corner also gives a dramatic sense of entrapment appropriate to the character development of that particular film. This containment can be seen to be further exploited in both these senses in the Canadian film appropriately entitled cornered.

SHOW SLIDE FROM CORNERED [7]

As well as allowing architectural structures and lighting to frame and define space in a very particular way the camera frame itself provides another four defining edge lines which can clarify movements and body shapes. An example where all three (architecture, lighting and camera frame) work together beautifully is the following extract from Philippe Decoufle's Codex where the 'architectural' element is actually provided by another performer's face in extreme close-up.

PLAY CODEX [8]

With the four edges of frame able to define the performer and space in such a powerful way it is perhaps surprising that so many dance films use the conventional television/film aspect ratios of 4:3 and 16:9. This is undoubtedly in order to comply with the practicalities of television broadcast, film festival screening opportunities etc. which are all geared around these formats - to such an extent that using an unconventional format will inevitably result in a loss of resolution and detail by only using a fraction of the frame. For group dance pieces those conventional aspect ratios work fairly well but for solo dance pieces especially, a portrait format rather than landscape might be more appropriate. The next example from Silke Mansholt's Die Gehängte uses a vertical framing (and incidentally normally gets around the loss of resolution by turning the projector through 90 degrees).

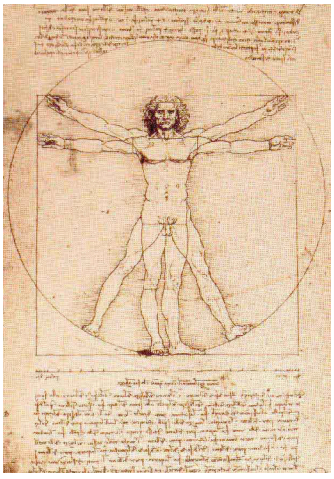
PLAY DIE GEHÄNGTE [9]

For our installation piece Men in the Wall Liz Aggiss and I decided to use a square shaped camera frame. This was possibly inspired by the famous mirror sequence from the Marx Brothers' film Duck Soup.

PLAY DUCK SOUP [10]

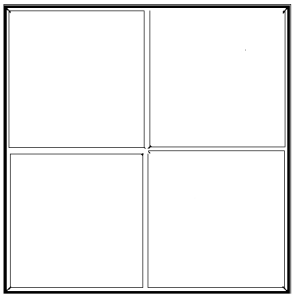
As you can see in that extract there is something particularly attractive about framing the human body within a square shape – this is possibly to do with symmetries and relative proportions of parts of the human body as best illustrated in another source of inspiration for our piece – the Da Vinci drawing of the vitruvian man

SHOW DA VINCI PICTURE [11]

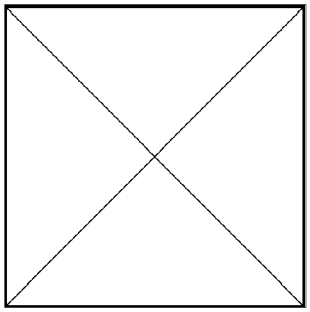


However, you will doubtless be happy to know that in our piece we allowed, in fact insisted, that our men keep their pants on (in both the American and English sense of the word).

In terms of framing, the square shape provides the four crucial defining edge lines already mentioned, but also the frame invites itself to be dissected into smaller squares eg.



and also diagonally



These both providing further guidelines for the interpretation of the choreography.

In the screen dance installation Men in the Wall we placed the dancers inside a real six foot square frame that exactly matched the camera frame. In the installation set-up the four frames are projected life-size and side-by-side with the audience wearing red/green stereoscopic glasses. On a single screen it is not possible to give a complete picture of the installation but, firstly, here is a documentation of one section entitled Seven Tiger Dreams. This section is in unison and because of the framing device one has the illusion that each dancer is in the same space (as indeed they were for we only had one frame to film them in!). I already mentioned the concept of unison dancing where there is a unity relative either to the dancer's body or to real space – here although the dancers are different sizes the frame emphasizes the real. In this section the dancers' bodies almost turn the squares into tangrams – the children's game where a square is broken up into triangles, squares etc and rearranged to make new pictures.

PLAY TIGERS FROM MEN IN THE WALL [12]

The square frame also allows rotational symmetries. In this next extract from Men in the Wall the dancers at one point are sitting in the top corner – by the end of the section they are sitting in the bottom right corner rotated by ninety degrees. On their journey around the space the dancers' positions are also defined and clarified by the crossing lines of the country scenes in the background.

PLAY SAXOPHONE DANCE [13]

The frame is obviously a two dimensional device – so what is its three dimensional equivalent? Of course it is the box. For my final example here is the middle section of Motion Control where the performer is constrained within a body sized white box. In a normal situation the dancer has one surface to work against i.e. the floor - in the corner examples we have seen earlier there are three flat surfaces - here we have five (floor, ceiling and three walls). In this example the frame of the box is not matched by the camera framing and indeed here it is the contradictions between the two framings that produces the optical illusions important to the section.

PLAY WHITE BOX [14]

Conclusion

As I said at the beginning - the placing and moving of body parts in space over time is only a part of the choreographer's art – among many other aspects that could be considered important might be weight, dynamics, flex, rotation, character, narrative, expression, tension etc. etc. However, I would argue, that many of these other qualities can be enhanced by a clearer definition of the placing of the dancer's body in space. Furthermore, the unique relationship that is created between the dancer and his or her environment by the single viewpoint of the film camera can enable this spatial precision to be substantially developed - either through the interpretation of existing choreography by careful camera positioning, aspect ratio and filming-site selection or, more excitingly, through the creation of choreography specifically designed to exploit the film medium in this way.

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[4] 'Eleven Executions' chor. Liz Aggiss and Billy Cowie 1988

[5] 'Woman Running or November' dir. and chor. Silke Mansholt and Aliki Chiotaki 2000

[6] 'Beethoven in Love' dir. Bob Bentley chor. Liz Aggiss and Billy Cowie 1994

[7] 'Cornered' chor. and dir. by Michael Downing 1997

[8] 'Codex' chor. and dir. Philippe Decoufle 1987

[9] 'Die Gehängte' chor. Silke Manholt 2005

[10] 'Duck Soup' dir. Leo McCarey 1933

[11] Lenardo da Vinci's "Vitruvian Man"

[12] 'Men in the Wall' dir. and chor. Liz Aggiss and Billy Cowie 2003

[13] 'Men in the Wall' dir. and chor. Liz Aggiss and Billy Cowie 2003

[14] 'Motion Control' dir. David Anderson chor. Billy Cowie and Liz Aggiss 2002

Aggiss and Cowie works available in Anarchic Dance published by Taylor and Francis.
www.anarchicdance.com

Sensing the Medium:
What is the Sensation of the Dance Screen?

Tania Hammidi

Reality takes shape in a grasp
Akira Mizuta Lippit, "Oectopus."

We've all had that moment— it is a moment that we treasure as people who are interested in art. You're walking out into the street and something just hits you. And as it hits you, it demands of you a certain kind of attention. ...When something demands attention of you in that way, you should respect it. And one way that you respect it is by developing some serious protocols for how to engage it.
Fred Motem, "The Insurgency of Objects: A Conversation with Fred Moten."

I. Impossibility: Sythaesthete

In *The Will to Power,* Friedrich Nietzche writes: "to introduce a sense – this task still remains to be accomplished, absolutely, although – granted – there is no sense in doing so." In many ways I feel I have set up an impossible task for myself today: not only to sense an inanimate object -- the dance screen --, but to do so through a mode of perception which is highly idiosyncratic, and effects a minority of the population -- ten in a million, to be exact. One wonders: "why sense?" in the first place, if, as Nietzche suggests, the act of sensing remains meaningless within the projects and agendas of rational "sense"? This view would relegate a foray on sensual perception to simply *enable* rational theories and filmic productions of screendance to flow…. as if sensing were a less vital activity to the production of abstract thinking. Yet, how to describe what one sees, feels, tastes, intuits, experiences while sensing a moving body on screen? And how to translate and write this into a language – scholarship – which usually bifurcates rational[15] and sensual[16], and at best only trusts vision? Does not the project of screendance materialize the question about dance's operative in history? Does the fact of synaesthesia – the cross-modal sensual experience in which one mode (e.g. taste) is perceived as another (e.g. color) – explain some of our sensual-intellectual responses to moving bodies on screen … ones that we have been trained to otherwise shed from memory?

To sense is to be lodged in the presence of a body which emits or provides a locus for the nine sensual faculties – taste, smell, vision, somatic awareness, proprioception, intuition -- to churn.[17] So, how does this mediated locus – the dance screen – provide for that project in a way which differs both from non-dance cinema, and from live performance? Because it has been suggested that screendance is a nascent discipline, this essay proposes that its evolution would be enhanced by bringing sensual apprehension into critical scholarship. Recent writing on synaesthesia suggests that this process is already at work within the human brain. My work here today, then, is simply to will out its expression.

There are a number of ways to do so. Dr. Richard Cytowic, an M.D. and neuroscientist, monitored the synaesthetic activity of a patient by having him ingest three different substances at separte times: amphetamines, alcohol, and amyl nitrate.[18] As Cytowic's results revealed: alcohol increased the occurrence of synaesthesia in his subject. So, I considered bringing a flask of Vodka to this presentation, to pass around. Perhaps we all might then "sense the dance screen" with the odds in our favor. I also considered watching the film which I will be speaking about today -- the 2003 documentary "Dykes Do Drag: The Documentary" by filmmakers Kim Brown and Amanda Taylor -- *and writing* this presentation after drinking a six pack of beer.

Alcohol, we are often told, "takes the edge off." But the edge of what? Sensing the screen as a rational object? Or pursuing a mode of interrogation which has no place in the history of analysis?

Alas.[19]

Synaesthesia disproportionately effects women,[20] and occurs eight times more frequently in artists and writers.[21] Historically, the symptoms have been mistaken for a number of other altered states, including: drug use (some LSD trips resemble a synaesthetic experience), schizophrenia (similarily), photographic memory, temporal lobe epilepsy.[22] Additionally, the condition is associated with some of the most remarkable visual and musical artists of the 21st century: Vasily Kandisky, Syd Barret, Jimi Hendrix, to just name a few.

Still, *I* do not see a "purple haze" when I play an E7#9 on the electric guitar, as Jimi Hendrix is reputed to have. Nor do I, like studio arts professor Michael Watson, "taste points" (that is, taste shapes), as he claimed to do while preparing a roasted chicken dinner with Cytowic, on February 10, 1980 in a North Carolina suburb. Here is an excerpt from Cytowic's book, *The Man Who Tasted Shapes*, which begins with this dinner:

[Watson is whisking his chicken sauce in the kitchen]
"Oh, dear," he said, slurping a spoonful, "there aren't enough points on the chicken."

"Aren't enough what?" [Cytowic] said.
...
"Oh, you're going to think I am crazy," he stammered .... "I hope no one else heard."
...
"Sometimes I blurt these things out," he whispered, leaning toward [Cytowic]. "...I have this thing, see, where I taste by shape."
...
[Watson continued] "Flavors have shape," [Watson continued], frowning into the depths of the roasting pan, "I wanted the taste of this chicken to be a pointed shape, but it came out all round....I can't serve this if it doesn't have points" (3-4).[23]

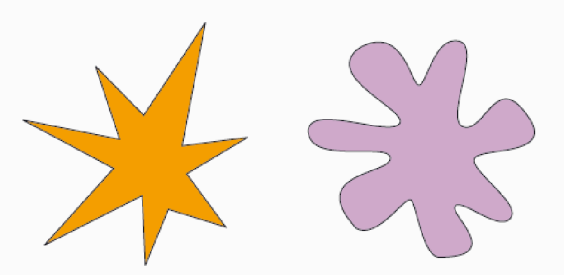
So why me, why this, why here, in front of and because of the dance screen of screendance? I feel a kind of insurgency, as Cahill and Thompson (2005) write, to the question of sensation which only finds resolve in Fred Motem words, included as an excerpt at the beginning of this essay. [reread] My illogical attachments to particular moments of movement on screen defy my own knowledge about why I do. So, what is the protocol for how to translate those experiences into words? Motem suggests a protocol is necessary: protocol which I break down as the combination of ethics (to whom must one be responsible, to what systems of meaning?) and method (how: phenomenology? neuroscience? philosophy?).

The work in the Brown/Taylor video, though not brilliant, feeds my senses. I am left with strong feelings of color (red, maroon, black), of shapes (oval heads, complete lines) and of thirst (dehydration, in particular). And while these might all be explained by having a look at my own desire while taking in drag on screen, it has seemed worth pursuing more academic questions of how dance history and theory is written – in that what screendance asks of itself it might also ask of its allied fields: dance, and cinema -- so that as we proceed in invigorating screendance as a discipline, we might consider not reproducing some historical forms (developed by academics who have given up the battle of the keeping the body in the university and discourse).

The editors of the introductory volume of *Octopus: A Visual Studies Journal* propose analytic mode which is attentive to the senses. In their introduction, they write: "we propose visual studies as an active sensory field of critical analysis, implicity recognizing that vision is not rooted in the eye itself, but rather extends to corporeality, affect, and sensation" (4-5). Indeed, the inaugural issue is dedicated to synaesthesia as a model which sets up "a sensual discourse" (5); and likewise, the choice of the octopus as the journal mascot (so to speak) signals an ethos (in the form of a creature) who tastes when it touches.[24] It seems to me that dance history is located at this juncture, though many in its midst function as if sight is an inconsequential part of its formation as a discipline. In very obvious terms, I suggest that because "the screen" is a vital element in dance classrooms, dance rehearsals, dance documenatation, and the productions of screened dance, the role of visuality need be acknowledged. There are even defter connections to be made.

II. Kiki Booba: What is a dance screen?

Consider the following two designs:



In a psychological experiment created by Wolfgang Köhler, participants are asked to choose which of these designs is called "booba," and which is called "kiki." Make your selection. [pause] According to research results, 95% to 98% of people choose "kiki" for the angular shaped design, and "booba" for the curved shape design. V.S. Ramachandran, a neuroscientist at UC San Diego and another leading researcher of synaesthesia, suggests why this may be so. Ramachandran writes:

> *The kiki visual shape has a sharp inflection and the sound 'kiki' represented in [the human] auditory cortex, in the hearing centers of [the human] brain, also has a sharp sudden inflection. [The human] brain*

performs a cross-modal synesthetic abstraction, recognizing that common property of jaggedness, extracting it, and so reaching the conclusion that they are both kiki.

Others suggest that the mouth makes a rounder shape when speaking "booba," or an angular shape when speaking "kiki" and that these register cross-modally, in cross-historical, cross-class and cross-racial readings of these two dimensional shapes.

A transition to the shape of the dance screen [look at screen]

The title of this essay reads: "Sensing the Medium: What is the sensation of the dance screen?" What is a "dance screen"? Dance – adjective, noun, verb. Screen – adjective, noun, verb. Does a *dance* screen look different than the reputed "screen" of normative cinema? Are dance screens conceived, produced, and theorized by and for dancing screenic bodies, or do they "become" dance screens by some particular subject matter, narrative quality, aesthetic consideration, evolution, or revolution? Does a dance screen wear something special to mark itself ... tights? Does it, like a dance *hall,* suggest a spatialized location where there is dancing, and is (like a dance hall) always a "dance screen" no matter if occupied by dancing bodies, or clear of them?

I have become most aware of the complex discursive terrain which "the dance screen" occupies, by uttering its name: "the dance screen." "The screen" is a potent scholarly word, deployed in feminist & film theory, psychoanalytic writing, visual studies ... to my ears, the adjective "dance" echoes faintly in the phrase. This (im)balance is part of the academic history which "the dance screen" inherits. And, the reverse is also true. In the phrase "the dance screen," "dance" is overdetermined -- a kind of ultimate claim to specificity -- yet it functions poorly as an adjective because "dance," by itself, is conceptually immaterial. The two seem to me (in this play of words) to function as two parallel, floating signifiers quietly establishng a syntactical relationship which evacuates a fully-embodied subject.

The point in teasing out how "the dance screen" functions at an auditory level, is to suggest that sound (uttering) and sight (of the screen, or of writing about the screen) are tied together in our perceptions of the recognizing *the dance screen* ontologically. Douglas Rosenberg writes: "In a screendance the body is raw material for a reconceptualization of corporeality, in which mechanical reproduction recorporealizes the body, and one in which the filmed, edited body becomes the authentic body as it outlives its subject."[25] Like Rosenberg, I am concerned with some kind of "authentic" corporeality, one which shifts the bland syntactic relationship of "a dance screen" into a dynamic, and in so doing, into a shape. As if to ask, is *the dance screen* and *media dance* "kiki" or "booba"?

Consider this clip from "Dykes Do Drag," in which performer Sarah Gordon -- a Minneapolis-based dancer/artist who began her career in ballet -- lipsynchs Rod Stewart's pop song "If You Want My Body" in the weekly drag cabaret at the Bryant Lake Bowl. The lipsynch is a GLBTIAQ[26] popular entertainment form, providing space to satirize popular culture and power, while also mesmorizing women in their tracks with female-to-male erotic prowess.[27] The 66-second clip today is raw footage from a live show, coupled with a head-and-shoulders interview with the performer, out of costume. This clip is embedded into the 28-minute Brown/Taylor documentary and functions as a focus on Gordon and her version of staged drag masculinity: *The Glam King*. The cinematography of the clip is documentation-style: shot from a single P.O.V. located in the audience and subject to the bright stage lights and limited in-camera special effects (zooms, horizontal and vertical pans) of shooting a show intended for a live audience. As a contrast to the exteriority of the performance, the interview format, shot in a studio setting, functions to create an interior monologue within the screened documenatation.

[play]

Sarah Gordon as "The Glam King," photo still from Brown/Taylor, 2003.
[Video timecode: (5:51-6:57)]

In terms of versions of screened dance, which figures in or is on drag king performance, this clip falls on the documentation side. Its cinematographic and editing vocabulary are somewhat rudimentary. Yet, what interests me

most about this clip is the staging of the performance, and how the filmmakers handle the transition from Gordan's strip tease build-up to her Rod Stewart explosion, where the vibes of the *The Glam King* come much closer to the screen. This comes with the one cut Brown/Taylor impose on the two palettes of raw footage between strip tease and pop icon footage.

The clip begins with a medium-long shot of Gordan, caked in layers of winter clothing. She is behind a glass window, set to the rear of the stage. In the cut-in interview, the performer remarks: "You know it is the middle of Winter and I am peeling all the layers of winter wear, Gortex, flannel, and then I'm thinking 'oh it's the winter strip tease;' and then that becomes ...." Here the filmmakers cut back to the Bryant Lake Bowl stage, with a matching medium-long shot of Gordan as Rod Stewart, in front of the glass window, donned in what was beneath the strip tease: a pair of blue tights, black shirt, scarf, and cropped, synthetic black jacket. No longer on her head is a flannel cap, but a bright, blond wig, fashioned in a short 80's style hairdo. The shot captures Gordan in motion, one hand holding the microphone into which she lipsynchs, the other outstretched, pointing at the audience. Just as the edit unfolds, the sound roll provides Stewart's voice, which sings: "If you want my body, and you think I'm sexy ...." The constrast between the two screens of footage is remarkable. One: gesturally contained, spatially limited, set at a remove to the back of the stage; the second: expressive, bright, with legs kicks which seems to send kinesthetic energy through the screen; the camera seems to be barely able to keep up in the Stewart show. In the strip tease section, the camera calls upon in-camera zooms and cut-in footage to maintain action on the screen.

I am compelled by this transition, laughing each and every time I review it. I experience the mediations from live performer, through the glass window pane, through the lens of the camera as a series of historical and tactilic layers. Is this a haptic experience? One history is that of the camera, whose lens (in this sensual mode) is a kind of latex glove (the filter which safely separates cinematographer/viewer/scholar from a "live" corporeality).[28] The second, the history of the theatre, signaled both by Gordan's presence on stage, and by her movement from behind the glass pane (removed from the live theatrical audience), in front of it. Likewise, here, this screen has a sculptural history (as something which exists in three dimensions, and is now involved in the production of art) as well as its cinematic legacy. Still, amongst these rational triggers, the cinematic transition from strip tease to pop icon performer invigorates my senses, makes me sway in my seat, sends long flashes of blue and black into my memory. I can recall this scene, each pulse, because of the careful sound narrative the filmmakers provide.

The way that film theory <u>without</u> an attention to the senses would approach this clip is through a careful shot, editing, and sound-score analysis, one much more detailed that the one above. Indeed, the work of Sherrill Dodds (2001) points to the particular issues at bay in dance-on-screen. In the cinematographic scenario, one would draw analytic conclusions about the place of the body, sexuality, and masculinity in a political context which explores (for example) how the *The Glam King* creates queer culture and queer resistance through the racialization/representation, choreography, costuming, and song choices of the performer in combination with shot and editing compositions. These all require a historical analytic lens, one deeply embedded in the tropes and performances of gender of interest to glbtiaq culture. That means much library research, and many meals or walks with people who know gltbiaq history. But what can account for the effects of the editing as a choreographic *move* upon the neurologial pulses of a screenic viewer? or the transference of kinesthetic weight which blasts out of the screen, no matter how close, far, or mediating the camera is?

I would not be the first to suggest that the presence of a body on screen represents a simultaneous absence of that articulate body, in the physical world.[29] So if the human body as we know it is absent, then how to conceive of the screenic ontology – not only the bodies on screen, but the ways in which the projected screen, itself, is a body: something that moves us as viewers to use out limbric faculties to sense it?

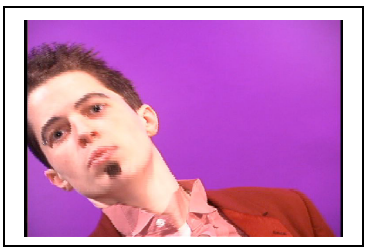
I again conceed to Cytowic, who explains:

> *...instead of the usual recounting wherein sensation flows from the world outside inwards to the brain, our new view reverses the direction so that sensation emanates from the inside out. Your brain is an active explorer, not a passive receiver" (8).*

My response to Cytowic's discovery is to ask us a question: if the screen could speak (sing), would it be saying: "if you want my body, and you think I'm sexy, come on sugar let me know…"?

Let's consider that through a comparison of this screendance, studio remake of Minneapolis-based Heather Spears doing Bryan Adams' pop song "Run to You," which appears later in the "Dykes Do Drag" video.

[play]



Heather Spears as" The Gentleman King." Photo still from Brown/Taylor, 2003.
[Video timecode: (17:40-18:46)]

[while playing, audience member calls me on cell phone, ventriloquising *The Gentleman King's* voice from within the screen]

I would contend that Brown/Taylor's cinematography while shooting Gordan-as-Rod-Stewart expresses the cameraperson's own multi-sensory experience while rolling. While believing someone to be sexy might synch up with exploring their ontology sense-ually, my interest is more to recognize the ethics that the dance screen asks – from many sensory faculties -- of its on-lookers. I suggest that this clip of Sarah Gordan demonstrates an ethical response. That is, the shifts in the camera person's physical orientation in relation to the performance may signal not just a *thinking cinematographic eye* but *a sensing one* more predominately. Finally, I suggest that the inability of the camera to fix on a single vantage point arbitrates the openings Gordan's theatrical explosion into *The Glam King* pro-offered, cinematically.

III. Autre Écoute

As much as the subject of this essay signals its biological and phenomenological analytic histories, the idea of a sensual discourse and multi- or cross-modal perceptions of the screen is really much more about belongings -- and critical methods -- which don't make sense (rationally) to the world of the screen or of live dance. Anthropologist Stephanie Pandolfo (in Mitchell, 2000) raises the notion of an autre écoute – another listening – in the context of her own research on Moroccan modernity. An autre écoute provides "a space where voice [can] emerge and speech circulate again" (117). Just as Hendrix "heard" his music differently, I wonder how it is that performers and embodied cinematographers/editors "see" differently.

Richard Cytowic had utopian social and political visions in understanding synaesthesia, in his belief that understanding the condition would provide unearthing knowledge about the human mind. I am the same kind of utopic researcher, oriented ultimately towards being able to write about the articulations between ontological forms: dance and screen, masculinity and femininity, clothing and the body, rationality and sensation. One could draw on Barthes (on interdisciplinarity, 1972) to begin to map out the protocols of understanding this medium. For the moment, I choose cross-modal perception. This idea of synaesthesia functions to introduce a productive zone within the screen wherein the visual language of sight is not privileged over other sensual responses. I suggest that this inquiry into sensing the dance screen enacts both *a sensing and thinking agent*, such that embodiment and shifting through disciplinary modes and professional spaces, demands.

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[15] Current medical understanding of the human brain suggests that reason, consciousness, language formation etc. occur in the cortex.

[16] and sensual apprehension in the limbric system, a different system entirely.

[17] Rudolph Steiner proposed that there are twelve senses, while others recognize between 5 and 9. See http://en.wikipedia.org/wiki/The_senses#Definition_of_.22sense.22 for more of this discussion.

[18] See chapter 17 in Cytowic.

[19] *I Shot Andy Warhol* (1994), which I often use when teaching or speaking about the archive of butch movement (masculine movement practices by female-bodies, in this case actress Lily Taylor's depiction of Valerie Solanas) on screen, really marks my first departure into an irrational mode of inquiry. One gesture in Taylor's dressing scene with Candy Darling initiated this compulsion to sense the medium.

[20] Although it seems its historiography recounts those famous men.

[21] http://news.bbc.co.uk/1/hi/health/4375977.stm

[22] See especially Cytowic, pp. 125-137 for details of each condition in relation to synaesthesia.

[23] Francis Galton, Charles Darwin's half-cousin and the father of eugenics, is often cited as first to write on the subject (see V.S. Ramachandran and E.M. Hubbard's "The Phenemology of Synaesthesia" at http://www.imprint.co.uk/pdf/R_H-follow-up.pdf) in 1880. Yet the the condition has been known to Western scientists since 1690, when John Locke "had written of 'a studious blind man who ... bragged one day that he now understood what *scarlet* signified .. It was like the sound of a trumpet'" (Cytowic,52). Clearly, Galton's presence in this history explains the fear that Watson brought to the dinner table: that his unusual sensual habits marked him as "crazy," in real terms. This need not go unnoticed. To defy rationalism in the context of rational production threatens the thinking systems -- and legibility -- upon which society, culture, and medicine are built.

[24] This is one of the cross-modal skills of the octopus. See "sensation" at en.wikipedia.org/wiki/Octopus

[25] From his website at www.dvpg.net

[26] GLBTIAQ is a current short-hand umbrella term signifying the extended gay/gender-queer community. The initials stand for: gay, lesbian, bisexual, transgender, intersex, ally, and queer.

[27] The form makes many mistakes, most commonly eroticizing working class and Black masculinity.

[28] I use the metaphor of the latex glove to reference the erotic element of the camera's gaze; latex gloves are used in lesbian sex for to practice safer sex.

[29] Susan Foster proposes that "a moving body is a writing body" in her introduction to *Choreographing History*. In a more recent journal article, she furthers the idea in her proposal of an "articulate body." Though the phrase is a metaphor, as Cytowic argues in the last chapters of *The Man Who Tasted Shapes*, metaphors rely on a notion of physicality to instigate discursive presence.

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Moving Memories

Allen Kaeja

Good Afternoon. I feel that these lectures are like the series of Bravo!FACT shorts we saw last night; succinct, powerful and to the point. Before I get started, I would like to thank Doug Rosenberg for having the courage to create this wonderful festival and the foresight to develop this conference on 'Screendance: The State of the Art'. I would also like to thank my co-creator and life partner, Karen Kaeja, and my co-director, Mark Adam

Aldous Huxley wrote "Every man's memory is his private literature." Working from my own memories, and those of my family has allowed me to translate that private literature into public art. I have choreographed two trilogies (six stage works), reflecting the life and experiences of my father, Munniuc Nosal, or as he became known in Canada, Morton Norris. He was a survivor of the Holocaust.

To create stage works reflecting the remembered images, the remembered experiences, uncertainties, and determinations of a generation, a culture that perished, is an immense responsibility. It has been a journey that was not only profound, but extremely challenging.

Dance has always been a means of invoking memory; from the retelling of the hunt around prehistoric campfires, to the profound ritual expressed in Nijinsky's Rite of Spring, to the re-voicing of ancient myth in Graham's Night Journey. The sometimes fantastical or disjointed narrative structure of the dance lets the choreographer highlight themes, icons and ideals that might otherwise be lost in a retelling of the memory using spoken language.

For retelling memory in dance, the choreographer can develop an accessible language by starting with a 'Tabula Rasa'; a blank slate. For example, in '**Zummel**', originally commissioned from Norrdans, Sweden, I began by creating a movement vocabulary reflecting the crisis of uncertainty experienced by a community, confronted with a situation that is out of their control. Imagine being rounded up by soldiers and told you have 24 hours to pack your belongings before being relocated!

In Zummel this retelling process was begun by creating a large hurling, ground based movement sequence that literally threw the dancers across the stage in a brutal physicality. Each time I revisited this phrase, I edited it by extracting the core nature of the movement, pulling it tighter and tighter into what I call 'Torsonic Particulations'. The idea becomes almost completely internalized within the torso of the performer, until it is finally distilled to the standing, stationary phrase you will see at the beginning of the film.

Like a special memento or keepsake, a prop can also serve as an icon for memory within a choreography. To create the appropriate vocabulary for the choreography of '**Resistance**', the dancers needed to be engaged in acts of defense, desperate for control, yet combined with protection of one another. To reflect the many hurdles faced by my father and his community, an iconic obstacle needed to continuously hinder and prevent the dancer from fulfilling any action undertaken. There had to be physical risk, exhaustion and a sense that without being completely present at every moment, their world would collapse.

In **Resistance**, benches were woven into the creation of the piece. Four very well constructed benches were brought into the rehearsal space, and their symbolic value was explained to the dancers. We began building the sequence, moment by moment; some dancers with benches, some without. I acted upon both the dancers' impulses and primarily my own, to build the sequence that became the backbone of the work.

Finally, movement and props, music and space are pulled together in a story that can retell the memory from the stage. The next challenge is how to translate or adapt a stage production to film. How does one capture the essential texture, emotional and kinesthetic power within the context of not only film, but also the physical landscape that will shape the perception of the viewer?

From the beginning, film has been a medium with its own language, icons and symbols for the telling of stories, sometimes different from that of dance. The marriage between dance and film has not always been easy. Fred Astaire insisted that the camera be almost stationary, so he could tell the story. He said "Either the camera dances, or I do."

Despite Fred's comment, memory will fixate or focus on certain selected features of an event, and draw the mind there again and again. The camera lens can sway to remember how the eye dances through memory. More than that, film can create a sense of place, setting and an order of events that reflects the way we actually remember.

DanceFilm, in its ability to define the essence of the physical vocabulary, exemplifies the emotional resonance,

imagistic realms and the use of imagistic narrative, allows the viewer to be engaged, engulfed and enriched by the experience.

For '**Zummel**', the Bravo!FACT sponsored film, with an underlying concept of uncertainty and anxiety for the film, many location possibilities were discussed to reflect the stage work. In one of our meetings Mark said, 'how about a barge, adrift on the water'. A brilliant idea. This physical placement would not just reflect the context but expand the interpretation of choreography.

26 minutes had to be reduced to 5-7 minutes specified in the Bravo!Fact grant, and the intensely physical choreography built for a full 32 x 40 ft stage was confined to a space of 12 x 16 feet! An immense task. The film still had to embody the essential nature of the choreography, as well as reflecting the emotional and kinesthetic realm of the work.

For '**Resistance'**, sponsored by Bravo!Network, the settings, environments, music and costumes had to reflect the time frame and the urgency of the situation. The transformation of being under siege, enclosed and powerless through to being victorious and the exceptional endurance of the human spirit, determined our shooting styles for each of the three sections.

In '**Old Country**', sponsored by CBC, we follow the journey of a husband and wife as they and their community are torn apart in the impending invasion of their small town. The use of 35 mm film and a 'clip frame' enhances the visual texture of the film giving a stop frame quality seen primarily in the faster sections of the choreography.

Liat Benhabib, Director of the Media Centre of Yad Vashem in Jerusalem writes:

> *How is it possible to surpass the images that have been engraved in our culture's collective memory? Also, how is it possible for a contemporary work of art (e.g. video dance) to give way to a profound emotional experience, or even to "shed new light" on such images (or footage), that have turned near clichés. How to deal with re-enactment and preservation of cultural memory? Video dance has a potential to challenge the representation of the holocaust on film, whilst dealing with the difficulty of such representation on screen.*

Show two bench sections of 'Resistance' and solo/group/barn sections of 'Old Country'

The soul of art is its power to transform. The clips you just saw from "Resistance" and "Old Country" are a transformation of the raw experience of my family into working memory; from memory to emotion; from emotion to movement; to stage and finally to the eye of the camera.

Karen reflects, in her talk at Yad Vashem Holocaust Memorial in Jerusalem:

> *The reworking of our stage works for film keep in mind the necessity of highlighting emotionally charged imagery with music to impact the viewer. I feel it is the dances that are captured on film that can preserve the integrity of these two art forms with the significance of history.*
> *Because **Sarah** is based on the true story of Allen's father's first wife and young child, and the fact that we had a very young child ourselves when creating the work, I instantly felt a connection to her life story and therefore danced the work as if it was my own life that I was fighting for. Perhaps it was a compatibility of our souls connecting, but I felt I had permission to dance her story and give her short life breath and passion again*.

DanceFilm re-infuses the viewing of dance with new perception and contextualization. It not only re-invents the choreography but re-interprets it for the eye of the viewer.

Primo Levi, author of Survival in Auschwitz wrote,

> *Human memory is a marvelous but fallacious instrument. The memories which lie within us are not carved in stone; not only do they tend to become erased as the years go by, but often they change, or even increase by incorporating extraneous features*.

The challenge and the responsibility of the DanceFilm is not only how you maintain the vibrancy, integrity and honesty of the physical essence of the choreography, but how to capture the essential nature of movement to simply and truthfully remember our personal literature to create works of immediate and lasting impact and resonance.

Choreography: At the Crossroads of Cinema and Dance

...Cinema and dance theatre are diagrams for reality.
– Stan VanDerBeek

When, as mythed Méliès made the first film splice, he created the possibility of a mind's eye art –its momentous subject to the dance of the intellect – its outer limitation the optic nerve endings of any individual.
– Stan Brakhage

Since 2000, I have been curating four editions of dance film festival KINODANCE in St. Petersburg, Russia. For the first three years the festival has enjoyed mostly dance audiences. However, the 4th edition got broad attention among the film community – both filmmakers, film audiences and film critics and, as a result, the next 5th edition of the festival in November 2006 will take place at one of the best cinema venues in the city of St. Petersburg. The reason for such rising interest to cine-dance in the film community has to do with expanding our festival's focus to include not only dance film collaborations between filmmakers and dance choreographers but also films and videos of all genres and video art pieces wherein choreography of space within the film frame, choreography of the camera or choreography of movement created through editing are crucial in realization of the film's concept (whether it is traditional or non-traditional narrative). I would describe these latter films as films with cine-dance quality or cine-dance phenomenon or choreographing cinema wherein filmmakers can be considered as true choreographers and the films themselves engage the viewers not only at the psycho-emotional but also at the kinesthetic level. The experience that the viewers may have after watching these films is similar to the one after watching a dance performance.

Over 60 years ago, Maya Deren articulated choreographic principles of interaction between dance and cinema. Meanwhile, generations of filmmakers have been mastering and perfecting the same principles and applying them to create movement in their films throughout the whole of cinema history. Given this fact, I dare to suggest that formally, dance film collaborations in cinema – what is known as dance films, dance on screen, videodance or cine-dance, are no different from any other films that use choreography as their language and, as a result, possess cine-dance qualities.

The process of choreographing for film is different from the one of choreographing for dance as dance and film relationships to time and space are fundamentally different. However, in my experience working with choreographers, I noticed that once dance choreographers get familiarized with the language of cinema and let go of their attachment to the stage experience, they are excited to apply their knowledge of making choreographies for the new space – the space of the film frame and between film frames. And it is not surprising because their craft is to choreograph movement in space. Filmmakers in their turn often refer to their filmmaking process as choreographing but rarely are they interested in dance choreography per se. The issue of Dance Perspectives # 30 (1967) "Cine-Dance" was one of the very first publications that brought together filmmakers (Stan Brakhage, Jonas Mekas, Hillary Harris, Sidney Peterson, Slavko Vorkapich, Len Lye, Stan VanDerBeek, Ed Emshwiller and others), film critics (Parker Tyler) and hybrid dance film artists (Maya Deren and Shirley Clarke) to discuss dance and film collaboration from a film perspective. This publication, that presented a range of different views on dance and film, as well as my quest to articulate choreographic principles in cinema stirred up my research. As I was researching a range of different films, video art pieces, music videos and even commercials, I grouped my findings in three categories and distinguished some of the best examples. All these works do not include dancers or dance in traditional sense but all of them possess cine-dance qualities.

Most obviously, the first category of these works is films wherein relationships of the elements (people, objects, settings/environments, sounds) within the frame and camera movement are meticulously choreographed causing in viewers a kinesthetic sensation. The three-dimensional architecture of the space within the two-dimensional frame and a presence of the "fourth" dimension – a space that exists beyond the immediate frame are often clearly articulated in these works. It is interesting to note that these films can be both fiction and non-fiction. Therefore, the elements can be either choreographed specifically for the camera – the most stunning examples of this kind of choreography are in Alexander Sokurov's "Russian Arc" (2002), Mikhail Kalatozov's "I am Cuba" (1964) and all films by Sergei Parajanov (whom I consider one of the best film choreographers of all times) or choreographed by the filmmaker's eye from real life and skillfully captured on camera like in "Koyaanisqatsi: Life out of balance" by Godfrey Reggio (1982) among others. I would also include into this category numerous single shot commercials and music videos – specifically the European "chain reaction" advertisement of Honda Accord (2002) and the music video of John Lennon's "Imagine" by Zbigniew Rybchinsky; as well as works by such video installation artists as Shirin Neshat and Bill Viola. Viola's "Going Forth by Day" (2002) and Neshat's "Passage" (2001) and "Rapture"

(2003) come to mind.

Before describing two other groups of works with cine-dances qualities, I will discuss choreography of *mise-en-scène* in Sokurov's "Russian Ark", Kalatozov's "I am Cuba" and Parajanov's "Legend of Suram Fortress" (1988) in detail.

The process of choreographing space within the frame (*mise-en-scène*) in cinema is probably the closest to choreographing dances on stage because both suggest creating of structures for movement occurring in actual physical space in time. Sokurov's "Russian Ark" is a single 90-minute shot that spans across 23 rooms of the Hermitage Museum in St. Petersburg. The concept of the film is rather simple – an 18th century French diplomat wanders around the Hermitage from room to room stumbling upon different scenes from Russian history and conversing with his present-day Russian companion (Sokurov himself as a voice-off camera). The project was conceived by Sokurov in 1996 and was shot on December 23, 2001 on the fourth take by German cameraman Tilman Büttner. The crew had only 36 hours to transform the Hermitage into the film set (95 set designers), mount lights (50 electricians and 250 gaffers), dress the cast (65 costume designers and 50 makeup artists, 867 actors and 1000+ extras), review spacing of action in each room (22 assistants to the director) and the path of the camera. One of the last scenes – the last czar ball before the Bolsheviks Revolution of 1917 took place in a gigantic ball room and included 647 actors and dancers and an orchestra conducted by Valery Gergiev, director of the Mariinsky Theatre.

For weeks, Sokurov spent long days in the Hermitage, meticulously sketching the action in each space, transitions to the next space and the route of cameraman. Büttner visited the Hermitage with Sokurov seven times, each time for a week. Stan Brakhage, an American avant-garde filmmaker, once wrote:

> *I practice every conceivable body movement with camera-in-hand almost every day. I do not do this in order to formalize the motions of moving picture taking but rather to explore the possibilities of exercise, to awaken my senses, and to prepare my muscles and joints with the weight of the camera and the necessary postures of holding it so that I can carry that weight in the balance of these postures through physiological reaction during picture taking and to some meaningful act of edit. I would like to think that I share something of some-such with dancers: and I do, of course, simply…but rather more complexly, I find that this Art of Dance… has taken itself too foregranted.*
>
> (Cine-Dance, *Dance Perspectives #30 (1967)*, p. 39)

Büttner, like Brakhage, practiced and practiced choreographing movement of his body in space and relationship to the camera. He walked the path multiple times from outdoor to indoor, from dark storage rooms to sumptuous gilded halls radiating light falling from numerous windows, filming with his mini-DV camera and devising a detailed lighting plan as all the lights were supposed to be hidden away from the camera's path. By the day of the shoot, the route was imprinted in Büttner's memory. The weight of the camera with all the accessories and the steadicam reached to about 35 kilos (77 pounds). Büttner together with Sokurov, a director's assistant, camera assistants, translator (Büttner did not speak Russian), and dolly crew, traveled the path. One of the most interestingly choreographed shots is in the ballroom during the visit of Persian diplomats with the czar Nikolai I. The camera is gliding through the rows of officers following the guide, squeezing in between people towards the central action in the middle of the room. The pace of the camera allows the eye to notice every detail in the shot and creates a sense of the limitlessness of the space.

Overall, throughout "Russian Ark", the camera continues surprising the viewer by revealing new spaces and differently choreographing them. The camera is never left alone just to "hang out" in space. It never wanders aimlessly. It is clearly subjective as if "breathing". In each space, the camera "knows" the entry and exit point. The guide introduces the camera to a space and takes it away from it. The characters are always aware of the path of the camera – they are given directions about the relationships of their gaze to the camera. The sensation evoked in each scene switches from space to space (independently of the size of the space) – from an intimate atmosphere with just a few characters in medium shot or in close-up to a public environment of balls and ceremonies wherein all three planes (foreground, middle ground and background) of the space are clearly articulated. In his interview, Sokurov mentioned that his intention was to create a film *in one breath* – he truly succeeded.

The scale of this choreographic endeavor is similar to the opening of the Olympic Games or re-location of large battalions in a combat zone. It is remarkable that Sokurov and Büttner choreographed the camera and the actors in their head without actually having a chance to rehearse on location and being extremely constricted by light conditions. And although Sokurov prefers to hear audience's reactions only about the content of the film and avoids discussions about the choreographic complexity of his undertaking, to me, "Russian Ark" represents a magnificent choreographic orchestration of camera and *mise-en-scène*. Choreography is, inarguably, the most fascinating aspect of the film while the technique of "breathing" camera that over and over reveals different spaces and actions re-choreographing relationships between them is the key to creating a kinesthetic experience in viewers.

The "breathing" camera is also present in Mikhail Kalatazov's "I am Cuba" (1964). The film was shot 97% hand-held by Sergey Urussevsky and Alexander Calzatti. Sergey Urussevsky wrote:

> *Rhythm is key. Obviously when the cameraman is running alongside the characters, first close to them, then approaching them again — peering into the face of one, then another, stumbling into trees, falling down — the panorama cannot be and ought not to be even. This technical 'failing' is in fact an artistic virtue…Using a hand-held camera gives you the opportunity of making free, complicated panoramic pans which are impossible with a stationary camera with the usual cart on its tracks. …when we tried shooting "I am Cuba" with a stationary camera and a tripod, it just didn't work — it was as if our hands dropped down by our sides ... it seems to me that if I move forward a bit, holding the camera in my hands, or back a bit, or shake the camera from side to side, the image becomes more expressive and more alive. We could not do without it.*
>
> (Sergey Urussevsky, *A Man with a Film Camera and a Paintbrush*, p.237)

Infused by Soviet and Cuban propaganda of the 60s, "I am Cuba" tells a story of Cuban revolution. And although some critics note the value of the film's narrative – a product of its time, I am convinced that the main achievement of this film like in "Russian Arc" is the stunning choreography of the *mise-en-scène* – the artistry of the form prevails over the significance of the content. The film lasts for 144 minutes but there are only around 50-60 shots in it. Most of the shots last for three minutes. Each of the shots is tightly scripted and choreographed. Choreography of each shot in "I am Cuba" deserves thorough analysis and consideration. Several, however, particularly stand out. One of them starts on the rooftop of the skyscraper overlooking the Havana beach where a rock-and-roll trio is rocking out. Models in bathing suits are strolling by in a competition. The voice of an announcer eliciting cheers for the contestants prompts the camera to slowly descend and reveal rich Americans applauding the beautiful girls. Continuing its path down, constantly re-directed by different characters it encounters, the camera reaches the sunbathers drinking cocktails around the swimming pool at the bottom of the hotel skyscraper. A tall dark haired model gets up from her chaise lounge right in front of the camera and takes it away towards the pool. She dives in. The camera follows the model into and under the water! To make this shot happen Urussevsky and Calzatti had to pass the camera between each other. The camera was an Éclair, an ultra-light French camera that could hold a five-minute roll of film. It had a wide-angle 9.8mm lens that distorted and magnified the happening and kept everything in focus. Calzatti made a light waterproof box out of sheets of Dupont plastic with three handles that were used to pass the camera. Coincidently, both "Russian Arc" and "I am Cuba" required quite a few technical innovations to realize the choreography of the shots.

Besides the fascinating acrobatics of the camera, I would also point out the rhythm within this shot. In "Notes on the Cinematographer" Robert Bresson quoted Bach's response to his student: "It's a matter of striking the notes at exactly the right moment". This right (magic!) moment is indeed happening in this shot. The actors know exactly when to get up, when to turn, when to engage directly with the camera, when to ignore it. Urussevsky wrote: "… whatever episode we film, whatever camera we use, the vital condition is an inner agitation, a creative emotion during the filming — I even dare say inspiration." (Ibid., p.236) An invisible but almost visceral connection, tight coordination and a strong sense of sharing a space between the cameraman and the actors are crucial in making this and other shots so successful and in evoking kinesthetic experience in the viewers.

"Legend of Suram Fortress" by Sergei Parajanov uses a very different approach of choreographing the *mise-en-scène*. Based on an ancient legend, "Legend of Suram Fortress" is a surreal tribute to the Georgian warriors who have died for ages defending their country. In the interview with the film critic Ron Holloway, in the documentary "Parajanov. A Requiem" (1994), Parajanov shared: "I am a graphic artist and a director who seeks to shape images. Savchenko, our mentor, encouraged us to sketch our thoughts -- and give them plastic form." Each *mise-en-scène* in "Legend of Suram Fortress" is indeed "a plastic form" in motion. Most of the *mise-en-scènes* are choreographed to stress the three-dimensional (X (horizontality), Y (verticality), Z (depth)) architecture of the space (whether indoor or outdoor) wherein action occurs. In the last shot of the film, field workers are descending down from the slope with the fortress at the far background on the Y-axis preparing to scythe the field in the foreground. They hit the ground and start scything traveling Z-axis from background to foreground. The action of the workers is uninterrupted. The rhythm of the shot is set by the synchronous movement of the workers and by the progression speed of their action in the landscape. The landscape almost imprints a curvy three-dimensional path of the workers as if dragging the audience's eye through the frame, mesmerizing it with the monotonous action, creating a sense of ritual and yet again evoking a kinesthetic experience.

> *...Rhythm in a film has more to do with music than with dance… Plastics (cineplastics) has something to do with dance.*
>
> – Jonas Mekas (Cine-Dance, p. 33)

> *...as the eye moves, the body is in movement.*
>
> –Stan Brakhage (Cine-Dance, p. 39)

For almost all his films, Parajanov created sets and costumes himself. And since he thought of film in visual terms, it is the visual look of the characters, their compositional relationships to surroundings and the quality and direction of their gaze were of huge importance to him. The characters often engage with the viewer by staring directly into the camera keeping their head almost immobile as if separate from their body. This technique is truly a signature of Parajanov – a choreographic tool that he uses again and again.

Parajanov, Sokurov and Kalatozov and their cinematographers are indeed, film choreographers. Although their approaches and techniques may be different, it is the choreography that makes their films what they are. But choreographing *mise-en-scène* is not the only way to choreograph in cinema. The other unique to cinema choreographic technique is editing. And although most filmmakers combine both choreographies, the ones discussed above favor *mise-en-scène* choreography over editing. To this account, Werner Herzog, a German film director, in "Herzog on Herzog" (2002) edited by Paul Cronin, in one of the interviews said: "Poor filmmakers will often…use flashy tricks and an excess of cuts because they know their material is not strong enough to sustain a passive camera." What Herzog meant by that is that the *mise-en-scène* is poorly choreographed and is lacking rhythm.

In the second category of films with cine-dance qualities, filmmakers use editing techniques to create (choreograph) movement that spans across the shots (images). Editing is a unique way to create movement in cinema. The original shots to be edited (*cells* or *molecules* – Sergey Eisenstein) may include or lack movement. Through editing, the filmmaker may cut the action in half by beginning it in one shot and ending in another. Maintaining a sense of continuous motion, he may frivolously jump the action from location to location or ruthlessly replace one actor with another – always stimulating the viewers' eye, mind and body. Experimental montage sequences by Slavko Vorkapich, Maya Deren's films, or music videos such as the Chemical Brothers' "Boxer" (2005) by the UK director Ne-O and Phoenix Foundation's "Hitchcock" (2005) by the New Zealander Reuben Sutherland are among some of the examples. Other examples include montage in martial arts films and thrillers such as "The Matrix" (US, 1999) by the Wachowski Brothers or "District B13" (France, 2004) by Pierre Morel, in films by Dziga Vertov and Sergey Eisenstein; in a dazzling motion frenzy of "Daybreak Express" (1958) by D.A. Pennebaker; and a circular ritualistic editing of "Seasons" (1979) by Artavazd Peleshian.

The third group of works with cine-dance qualities includes those that use film techniques and computer technologies to choreograph movement in the space of the frame as if on canvas. These works bridge between cinema and visual arts. For example, the free form zizzes and shapes created as a result of scratching or painting on film celluloid in "Free Radicals" (1958, revised in 1979) by Len Lye or in "Love Song" (2001) by Stan Brakhage correspondingly as well as animated drawings in visual music pieces by Mary Ellen Bute and Oscar Fischinger compose rich kinetic compositions – a dance of light or color. Len Lye wrote: " the whole business with any art is first, empathy; then a good aesthetic level of imagery; and finally, getting and keeping the vicarious evocations of the imagery going." (*Cine-Dance,* p.40) These works aim to capture the ephemeral nature of movement on film. They also echo works of contemporary artists who use computer technologies to transform or morph the human bodies as if turning them into the abstract shapes. Works by Paul Kaiser and Shelly Eshkar, Gina Czarnecki and an installation piece "becoming light" (2005) by Bill Viola come to mind.

To conclude, I would stress that by discussing dance and film collaborations in the context of choreography in cinema and video art overall, the field of dance film will expand both its discourse and its audiences. It will also become an umbrella for celebrating kineticism and plasticity in all three art forms – dance on screen, cinema and video art.

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Editing as a Form of Choreography

Dr. Karen Pearlman

Working in the context of the top film studies and film production courses in Australia, I have written a doctoral thesis called *Cutting Rhythms: Ideas about the shaping of rhythm in film editing* that my supervisors and assessors tell me will be a useful and provocative book for film industry practitioners and scholars. An early chapter of the thesis introduces a concept that, to the film industry is both radical and complex, namely, that editing is a form of choreography. This is not a radical concept in the context of this Screendance conference. I remember first articulating it for myself over 20 years ago, and I'm sure that most of you have thought about it in this way during the construction of your own dancefilms. In fact, I daresay, it is an assumed premise under lying all of our work.

So, why is this so radical to filmmakers outside of the dance film form?

Because it shifts the discourse about what they are doing away from "story", Story, they assert frequently in various ways, is the substance of film. My premise, that editing is a form of choreography, asks filmmakers, especially directors and editors, to look at their stories through a lens that is more abstract, and therefore an anathema to them, but, I propose, it's also a view that is more cinematic and therefore useful to making better stories, and to making more cinematic films.

I propose, that choreographic tools are editor's tools because movement is the editor's primary expressive medim, and that these tools are not just useful for shaping visible movement, as might occur in a 'pure dance' dance film, but for cinematically shaping story. I propose that what an editor is doing is analogous to what a choreographer does because they shape movement's direction, shape, time, emphasis and so on into significant form. Further, that the movement being shaped through choreographic principles is not just the physical movement, but the movement of emotions and of story.

In support of this proposal, I will outline some of the ideas covered in my thesis about editing as a form of choreography, with particular focus on two areas:

1. Articulation of some of the ways that choreographers construct material that may be useful to filmmakers telling cinematic stories, and
2. Articulation of some of the ways that cinematic story tellers construct the flow of material that may be useful to choreographers making cinematic dancefilms.

I'll begin with something that editors and choreographers have in common whether they are designing narrative or designing abstract flows of movement, or working somewhere in between simple narrative and simple abstraction, which is the ground of most dance and cinema.

Physical Thinking

Editors and choreographers think physically. They rely on kinaesthetic empathy and various brain functions that respond physically to movement to inform their intuition about what feels right in the process of shaping movement into expressive form.[30] In my thesis this assertion takes up a whole chapter, which draws on the work of neurologists studying something called "mirror neurons" and on various theorists, philosophers and practitioners dealing with the subject of intuition. To summarize the relevant points for today's discussion:

Choreographers empathize directly with the movements that they have created when they watch the dancers performing their dance because they neurologically recognize the intentions and kinaesthetically recognize the feel of those movements. They use this physical understanding of intentions of movement and empathy with its force, direction and speed to shape the flow of the choreography. And because shaping of movement through these means can, at once, bypass a level of conscious thought and articulate complex ideas founded in expertise, creativity and lateral thinking, the choreographic thinking that goes into the shaping of movement into dance is often called intuitive.

The first chapter of my thesis, proposes that editors' intuitions about cutting or shaping the movement of film are founded in the same bodies of knowledge and experience that choreographers' intuition draws upon. Editors make use of neurological functions that recognize intention in movement, and kinaesthetic empathy that recognizes the feel of movement to inform their expert, creative and lateral shaping of the movement of film in editing.

In support of this assertion about the way that editors think or intuit, I draw on the work of Walter Murch, Academy Award winning editor of many films and author of *In the Blink of an Eye*. Murch proposes that editors can watch the way that a good actor blinks to know where to cut. He suggests[31] that when an actor is fully inhabiting their

character, thinking their characters' thoughts, feeling their character's emotions, they blink in ways that are congruous with the thinking and feeling of a given moment in a story – they blink more when they are angry, less when they are listening, evenly when they are calm, erratically when they are flustered, etc. The blink, Murch says, roughly, is a physical manifestation of the shape and force of a thought, and the editor can use it as a way of determining a cut point, a point at which the movement in one shot gets conjoined with the movement in another shot, and the movement of the film overall begins to take shape.

Artist, filmmaker and theorist Ross Gibson picks up on Murch's ideas about the blink in his essay "Acting and Breathing" and extends them to a discussion of breath. Gibson says:

When we watch a body in performance, we watch its breathing, and most crucially we also imbibe its breathing. Performers with strong presence can get us breathing (and blinking also) in synch with them. As we experience the patterns of their corporeal existence, we also get gleamings of their thoughts and feelings – we get these gleamings in our bodies, nervously, optically, and cardio-vascularly… we feel ourselves occupied and altered by the bodily rhythms of another.[32]

Before the spectator can have this wonderful experience of blinking and breathing with the performer in the cinema, the editor has to have it. Editors have to use their own physical presence as a stand-in for the spectator's and measure the rhythms of the film's 'breath' by comparison with the feeling of their own breathing. In order to do so, the editor has to imbibe the breath first**.**

I propose that Murch's ideas about blinking and Gibson's about breathing can be extended to take the actor's whole body and the whole of the mise-en-scene into account as a source of kinetic communication. As an editor, my body tenses and relaxes responsively to what I see because my kinesthetic empathy and mirror neurons are activated by all of the sources of movement on the screen. Like a choreographer, an editor uses these physical responses as a form of thinking or intuiting about what duration, emphasis or direction, in other words, what choreographic composition of movement, feels right.

Phrases

Having established that editors and choreographers use some of the same modes of intuitive thinking to shape the movement of their respective art forms, I'd like to look now at an aspect of a choreographer's vocabulary which is never used by editors and point out some ways in which it could be useful: the phrase.

Movement phrases in dance, and in film editing, are compositions of movement into perceptible and intentionally formed rhythmically expressive sequences. A phrase in the choreographic sense is distinct from a linguistic phrase in that it may be of any length, and may contain more than a single choreographic 'thought'. A choreographic phrase is a series of related movements and grouped emphasis points.

There is a broad spectrum of approaches a choreographer might take to shaping movement phrases in dance. I'll describe, briefly, two points along that spectrum, and discuss their relevance to the editing process.

One choreographic approach is for the choreographer to create a movement sequence with inherent timing, spatial organization and emphasis, and then teach that phrase to the dancers.

If a film director works in this way, he provides the editor with rushes that have immutable, self-contained phrases of movement. So, the editor's job is not to create the individual phrase, the editor's choreographic input comes in extending these phrases into the construction of larger sequences. Editors do this by shaping the joins of phrases.

A different approach a choreographer might take is to give her dancers 'movement problems' to solve, such as: 'Find five gestures of frustration and helpless anger'. These five gestures are fragments, like a series of short shots. The choreographer connects the fragments into phrases and in doing so designs their temporal flow, spatial organization and emphasis. In film, the connecting and shaping of such fragments is done by the editor. This editing process actively 'choreographs' movement, it connects bits of movement on film to create the passage of time. In this approach, rises and falls of emphasis, direction and speed changes, size, shape and performance are all 'choreographed' by editing.

Choreographers often work with abstract or non-naturalistic movement of dancers, and editors often work with naturalistic movement of actors or characters, but the choreographic principles can still be applied. A movement phrase is not just a unit of related movements and grouped emphasis points in abstract or dancerly movement. A naturalistic character's movement in narrative drama is also shaped choreographically either from fragments into phrases, or from shots that contain phrases into sequences.

For example, a character walking into a room and dropping, exhausted, into a chair, can be looked at as a movement phrase whose use of space, time and energy carries its meaning. It can therefore be choreographically constructed by an editor from fragments of movement – stumbling steps linked together with a lurch towards the chair cut together with a close up of a the character's head dropping into frame and then lolling to the side. The editor/choreographer will choose how much time to spend on each shot, whether to connect them abruptly or smoothly, which take to use to shape the energy of the overall phrase of the performance. Or, as I said, the whole phrase may be perfectly executed in one shot and the editor's choreography is then limited to choices about where to cut in and out of the shot and where in the sequence of other shots to place it.

Phrasing considerations

One reason to compare editing to choreography is to create the possibility of using knowledge about the craft of choreography to extend ideas about the craft of editing. If film editing is understood to be at least in part a choreographic process, then some of the questions with which choreographers grapple may become useful questions an editor can ask herself in the process of shaping a film's movement.

When working on a phrase or a dance a choreographer might consciously or sub-consciously ask herself:

> *What is the cadence of this phrase? What is the rate and strength of its pulse? Where are its rests and high points? Where are its breaths and shifts of emphasis?*

When working on the joining of phrases, she may consider whether to use even or uneven patterns; measured or manic paces of putting things together.

These questions also apply to editing vis-a-vis how shots and the movement within them are put together. And, like a choreographer, an editor will have choices about the concentration of movement within different takes, or across different sequences or over the course of the whole film. Her questions might be, 'Is the concentration of movement high or low, scattered or unified, moving towards chaos or order?'

This is just a partial sampling of the questions posed in my thesis for editors who want to think choreographically. What is important to emphasize about these questions is, that for an editor and for a choreographer they can be asked about physical movement on screen, but they can also be asked about the movement of emotions and of events which also have cadences, pulses, breaths and shifts of emphasis, and so on.

If an editor is working with the movement of time and energy in a film, she is working with these principles of movement distribution, concentration, phrasing and spatial organization whether she knows it, or not. Where these questions may be useful is if the editor knows she is working with movement and wants to know how to engage with choreographic principles of composition.

Cinematic figures

Having looked at some of the things choreographers talk about in the shaping of the movement of dance and applied them to the questions of shaping movement in film, particularly narrative drama, I'd like to now to reverse the process and look at one or two of the common figures in the shaping of the movement of emotion and story in narrative drama, and inquire as to how they may be salient considerations for a choreographer or editor working in dancefilm.

In particular, I'd like to talk about point of view editing, and shot-reverse-shot configurations.

Point of view editing is quite simply a shot of a person looking, a shot of what they see, and another shot of the person showing their response to what they see. The variation on point of view editing, which is called shot-reverse shot editing, is when two people are looking at each other and each has a response. We'll call them both point of view editing for the time being, since they are the same a-b-a figure of compositional construction, and they have in common their reference to a person's point of view.

This basic a-b-a sequence of point of view editing is to an editor what a plie is to a dancer: it is a core part of the vocabulary, practised over and over again, but like a plie, point of view editing's nuances and possibilities are reaffirmed, re-learned and refined with each execution.

The editor's questions are not wether to use point of view editing, but when and for how long and where to place the emphasis – in other words choreographic questions about shaping the configuration either as a whole phrase or as a segment of a phrase.

This a-b-a figure was used by Soviet montage theorist Lev Kuleshov in his famous exercise demonstrating the core principle of film editing:

> *That when any two pieces of film imagery are presented together, the audience will attempt to establish a meaningful relationship in the conjunction.* [33]

The particular meaningful relationship that is signalled by point of view editing is that the person looking experiences something and then responds to that experience. [34]

The purpose of this particular figure, and its efficacy lies in what is usually called 'identification' but which is more accurately described by theorist Murray Smith as "alignment" [35] The spectator sees what the character sees, then they see how the character feels about what they are seeing and through this process they have the potential to align themselves with that character's point of view, to share it, to empathise with it.

My question is, why is point of view editing so frequently absent from dancefilm? Is it because the choreographer/directors who make dancefilms are using the physical movement to communicate and therefore frame their shots and cut them so to as Deleuze says, "extract the maximum quantity of movement in a given space"[36]?

Choreographers may even feel that point of view editing belongs exclusively to the construction of narrative drama and that they are pushing the boundaries of film form to find other ways to tell their 'stories'.

These are well-founded arguments and I accept them.

But I do not accept them unquestioningly, in part because they rely on the forms of empathetic engagement with dance that occur in live dance performance, albeit heightened by the creative possibilities inherent in the mobile camera and the editing process.

Point of view editing is just one example of a cinematic figure which operates outside of the possibilities created in a live stage performance and which are available to choreographers who are intent upon moving outside of the possibilities of dance on stage and into the realm of the cinematic.

When I watch a film like Wim Vandeykeybus *Blush* I see a choreographer expressing his meaning physically, and in some sequences exploiting point of view editing to align us with one character's or another's point of view. But in other sequences I am the set loose to observe an interaction. I am given the opportunity for kinaesthetic empathy with the movement material that has been shot and cut for extraction of ideal or maximum value, but, although the choreographic phrases are overtly emotional and the dancers are characters, I am not aligned with anybody. I cannot see it as they see it, I cannot empathise with the impact that the movement has on them. Since there is no point of view editing, I share no one's point of view. I am an objective observer, not a participant in the feeling.

What is achieved through point of view editing and its attendant alignment of the spectator with a filmed performance is a certain tension, an empathy with emotion and psychology that we might commonly call caring. The spectator who feels what a character feels cares about that character, cares about what they experience.

In conclusion, I would say that we have seen that editors and choreographers have much in common, for example, they both think 'somatically' when they use their intuition to shape movement into significant form. Because of their shared thinking and movement shaping processes, editors and choreographers can also, I think, use each others storehouses of accumulated craft knowledge to expand their artistry.

I have described some ways that editors could make use of some of the questions choreographers ask themselves and tools they employ to shape the movement of films.

Rather than leave it peacefully and uncontroversially at that, I finish by venturing to suggest that if choreographers are interested in film and are interested in the affective shaping of film, there is much to be considered from within the editor's tool kit, for example the use of point of view editing, that could inform the ways in which one shapes the movement of images, emotions and events in dancefilm.

This proposition is not intended to be a call to narrative, rather it is offered in service of two goals:

The first is a heightening of dancefilm's potential to get the spectator to "imbibe" the movement of their films, so that, as Ross Gibson says as we "experience the patterns of their corporeal existence, we also get gleamings of their thoughts and feelings"[37]

The second goal is to do what I exhort drama filmmakers to do when I introduce the radical concept to them that editing is a form of choreography: to think more cinematically and therefore to make more cinematic films.

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[31] See: Murch, Walter. *In the Blink of an Eye*. Sydney: AFTRS Publishing, 1992. P. 62-63.

[32] Gibson, Ross. "Acting and Breathing", in *Falling For You: Essays on Cinema and Performance*. Edited by Lesley Stern and George Kouvaros. Sydney: Power Publications, 1999. P. 39.

[33] Fairservice, Don, *Film Editing, History, Theory and Practice*, Manchester University press, 2001, p. 181.

[34] I argue at length in my thesis that the shaping of this meaningful relationship is a choreographic process. That the editor responds kinaesthetically to movement of the characters and uses timing pacing and trajectory phrasing to shape the movement that defines the relationship between the character and what he or she sees.

See: Pearlman, Karen. *Cutting Rhythms, Ideas About the Shaping of Rhythm in Film Editing*. DCA Thesis, University of Technology. Sydney, 2006.

[35] See: Smith, Murray. *Engaging Characters: Fiction, Emotion and the Cinema*. Oxford: Clarendon Press, 1995. Introduction (http://www.film-philosophy.com/portal/writings/smith)

[36] Deleuze, Giles. *Cinema 1, The Movment Image*. Translated by Hugh Tomlinsn and Barbara Habberjam. Minneapolis: University of Minnesota Press, 2003. P. 41.

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IMPROV
Making Dance Media Installations

Evann E. Siebens & Keith H. Doyle

This presentation is a collaboration between dance media artist Evann Siebens and sculptor Keith Doyle. We will discuss the intersection of media installation with sculpture, as evident with IMPROV, our five-screen dance media installation made with dancer / choreographers Cora Bos-Kroese, Kevin Cregan, Ayman Harper, Amy Raymond, Natalie Thomas and Mario Zambrano, formerly of Ballett Frankfurt.

OVERVIEW - Evann

Dance media is shifting from the single screen. More and more media artists, specializing in dance and otherwise, are experimenting with three or five screen installations, multiple images saturating a performance or even 'installations' that take up residence in theatre lobbies. New media artists and web artists are working with interactive media and dance – a field that considers itself separate from traditional dancefilm. The worlds of video artists and dance filmmakers are intersecting as dance made for the screen becomes ubiquitous, and experimentation with technology becomes cheaper, and easier to use. The artist model of production, with a single maker overseeing all elements of the piece is replacing the elaborate, huge crews of traditional film productions. A Maya Deren or Vito Acconci style of picking up a camera (16mm or video) to make a piece, is re-gathering steam, while a Busby Berkeley production or even a Lloyd Newson production are becoming increasingly difficult to fund.

This is a different style of work than is typically seen as 'dancefilm' which was defined in the 1990's by many of the large commissioning television bodies: the BBC and NPS in collaboration in the UK and the Netherlands, respectively; BravoFact! in Canada and ARTE in France, to name but a few of the most influential. Often shot on 16mm or 35mm film, these single channel works are often beautifully shot, with a narrative through-line, even if expressed in a non-linear fashion, and composed with the television screen or single projected image in mind. Many of these works are still considered seminal; filmmakers and choreographers such as Margaret Williams with Victoria Marks, Clara van Gool with Lloyd Newson and Thierry de Mey with Anna Theresa De Keersmaeker have made beautifully constructed, emotional dance films. Yet Thierry de Mey is starting to split his screen and create installations, while dance filmmakers are exploring the different mediums or 'categories' of dance and media. Canadian dance filmmaker Nicole Mion recently created a three-screen dance film installation at the Banff Centre for the Arts entitled 'That Thing Between Us' while created a diptych dance film with members of the former Ballet Frankfurt that has played as both a dancefilm and an installation. The catogorization of work is moving is multiple directions.

SCULPTURAL INSTALLATION – Keith

My manifesto; Working title..."Leaving your hang-ups at the door" a.k.a. "Searching for a fluid creative process"…

The piece "mapping the studio" by Bruce Nauman, explores the life of the studio absent of his presence. The cameras were left rolling, in the studio, with casual framing and composition, as the lights were out at night, passively documenting the nocturnal comings and goings of the mice, bugs and occasionally, his cat. The piece, projected on walls or screens, built and arranged in what we can assume is an approximate scale and floor plan of his studio, frame looped infra-red video segments that immerse us in the minutia and banal 'afterlife' of the empty studio. Further, making a survey of the artist's abject persona. In Nauman's work, where and how the image is placed in the constructed space becomes as important (possibly more) as what the content of the moving image is. As a whole, the immersion in the banal yet notably active projected video image gives a complete picture of, or an artifact of a specific place and in turn a specific event, as evident by the convenient video noise. This is a complete document, never-mind the fact, that the videos are looped hour-long segments, of indeterminate beginnings and loose registration.

In Douglas Gordon's 2006 retrospective at the Museum of Modern Art, New York, he quite literally places an elephant in a white gallery. The video piece is called 'Play Dead: Real Time' and a roving camera smoothly dollies around the great lumbering beast while it kneels and lies down, and then stands up again, only to repeat this action. Two large, elephant sized screens stand balanced in the middle of the room, while two small monitors are found in opposite corners, notating the fluid shift of perceived scale, and size. A total of four screens and one moving elephant make up the action. Could this be viewed as 'dance media'? Even if it's an elephant doing the dancing? This is the same question addressed to David Hinton's 'Birds' a dancefilm made with edited footage of birds, that won the Grand Prix at the IMZ Dance Screen Festival in 2000.

In Douglas Gordon's piece, the elephant stands in for our own person, and we empathize with the subject, the beast. In truth, the real elephant in the room is the profound difference between live performance and recorded media. In

live performance, we empathize with the physicality of the performers on-stage, while in recorded media, we passively take in what is on-screen. (Akin to viewing a video of a Henry Moore bronze sculpture…) This screen acts as a barrier between performer and viewer, allowing for an alternate point of view, whereas, in live performance, generally we have a fixed point of view and a shared event space between live performer and audience.

The projected image alone can be compared to a painting. (As long as you can add a time signature, and some video noise, to a Jackson Pollack, and watch it…) Yet, with sculptural video installation work, the hope is to take the projected image and make it a sculptor's material. Taking a projected moving image, and physically applying it to a structure or object, creates a unique perceived experience akin to a live performance. One doesn't question the nature of the museum didactic applied to the artifact nor the political bumper sticker applied to a Volvo station wagon. The discrete informed, rather, the literate object, is a unique physical presence. The physical overlay of the literal, moving image, activates both the sculptural object and the architectural space around it, creating an event by heightening the perceived experience.

BACKGROUND OF IMPROV - Evann

IMPROV is a dance media installation resultant of a collaboration between Evann Siebens and Keith Doyle, with choreographers / dancers Cora Bos-Kroese, Kevin Cregan, Ayman Harper, Amy Raymond, Natalie Thomas and Mario Zambrano. We recently completed the 5 - channel video installation while in residence at the Banff Centre for the Arts Banff, Canada, and had laid the ground work while at a Dance Theatre Workshop fellowship in New York.

IMPROV began at Ballett Frankfurt in 2003 before the company was dissolved. Interested in dance media and improvisation, the self-imposed task was to translate the rules and language of William Forsythe's dance improvisational technique to dance cinematography. And yet, upon arrival, the inspirational CD Rom 'Improvisation Technologies' created by Forsythe and ZKM in the 1990's, which used interactive new media techniques to elucidate the concepts behind his improvisational technique, was considered 'old hat' or unnecessary by the dancer/choreographers. They had imbued the technique into their bodies, and didn't need or want to slow things down to create a 'how to shoot Forsythe dancers improving' visual dictionary.

Instead, we entered the studio together, I with my 16mm Aaton camera, the dancers with their bodies and techniques, and jammed with each other and with the camera. My dance-like movements with the camera were also shot on video by a colleague, Kevin Cregan, resulting in another layer of the 'improv.' Like a documentary, dance improvisational situations often happen once, and in real time, and it is this moment of being fully engaged, whether it is with your body or with a camera, that becomes interesting. Like a musical jam, the exchange came between the dancers' physicality but also between their bodies and the camera. A unique pas de deux was created as the camera and dancer met, while a second camera revealed their silent conversation. There were moments of magic, and acres of messiness, but the result was raw and true and improvisational.

THE PHYSICALITY OF SHOOTING DANCE

There are as many ways to shoot dance as there are dancers, and each cinematographer develops a style of their own, often dependent on the format or technical capabilities of the camera. It is a very different experience to shoot on mini DV than it is to shoot 16mm or even HD. Overriding concerns are always focus, exposure, light, white balance (if shooting video), framing, often all happening at the same time. Sound is another issue, and although ideally recorded by another individual, is often also recorded by the cinematographer or videographer. For IMPROV, it was an extremely limited crew – myself and the dancers and still photographer . I chose to shoot 16mm, due to the poeticism of the images, and the rigor of the medium. I feel that with video shoots, one often ends up 'shooting the rehearsal.' You end up with three mediocre takes rather than one really great one, or multiple dress rehearsals, rather than a performance. People simply behave differently when confronted with a 16mm camera. Time is money. There was also the fact that I had schlepped my Aaton all the way from North America to Germany. I wasn't going home without some footage.

The shoot was divided into two days. The first day involved myself and three dancers: Amy Raymond, Kevin Cregan and . I did all the camera work myself (loading and downloading the camera, etc.), and also managed a static video camera running in the corner for sound. We did two 10 minute long takes, the first which was the best. Part of the rigor of the exercise was to do long takes to see if we could sustain the arc of the danced action. Rather than 'shooting to edit' I wished to create an in-camera edit, to challenge myself and my shooting technique. I chose to shoot handheld, as it allowed me to move freely, and intentionally used a messy, moving style. I had my hand on the focus at all times, and I also used a zoom, allowing me to reframe freely (although sparingly, as I personally don't like overusing a zoom). To constantly keep fast moving dancers in focus at all times is difficult, or to do slow focus racks or to create depth of field by intentionally letting the dancers move out of focus all are decisions to be made in

the moment, and are part of the process. In this way, I feel that shooting technique becomes very like dancing. You train and learn your technique, only to forget it and let your body take over during a performance. For me, the camera becomes an extension of my body and my eye, my point of view.

IMPROVISATIONAL DANCE

Forsythe's improvisational techniques were influential on this process, not least as the dancers were imbued in his technique, and my original intention for being in Frankfurt, right before the company shut down, was to translate Forsythe's improvisational dance techniques into a personal theory of how to shoot improvisational dance. I can't say that I fully understood his technique, even after studying with interpreters such as Amy Raymond, but I felt that I was responding to the philosophy and impulse of the technique in a very visceral way. The improvisational element worked on multiple levels. Firstly, in the dance and the ways that the dancers moved and related to one another. All the dance was improved in the studio. Secondly, in how I responded to the dancers and my improvisational camera style. The second camera, shot by Kevin Cregan, was also improvisational and not pre-composed. Lastly, the 'random' or improvisational nature of the MAX MSP 'live stream' completed this cycle. Two of the five channels - 'quad' and 'stacker' were created by MAX MSP and were running live, reflecting the improvisational nature of the project, from start to finish.

CAMERA OPERATOR

In this piece, the camera operator becomes part of the image, creating an intrinsic relationship between the operator and the viewer. This creates an understanding of how the image is created, giving the viewer more information, and more satisfaction. Indeed, without this projected 'background information' the footage would merely be messy rehearsal room footage. The camera person becomes the trigger on how to understand the event. Like Hilary Harris' seminal dance film 'Nine Variations of a Dance Theme' (1966), the action takes place in a dance studio, and the movement is deconstructed. The formalism of Harris' nine variations takes place in the editing or how the same movement theme is shot in different ways, creating new movement phrases. Although extremely different from the messiness of IMPROV, the concern with movement and formalism remain similar.

DIVIDING THE FRAME

The fragmentation of the frame, or having multiple screens and imagery playing takes the dance media out of single channel work, with simultaneous, multiple points of view. In some ways, this is similar to performance, where multiple groupings or action could be taking place, and the viewer is forced to make the decision where to look, rather than having that dictated by the filmmaker or artist. In this way, it becomes an event – a series of different dances – that are experienced in a different manner than a frontal, single screen.

PROJECTION AS MATERIAL OR IMPROVISATIONAL MEDIA VERSUS ARCHITECTURAL ORDER - Keith

This collaboration, called for a particular treatment of media, space and object. Suppose the projected video media on an object makes the projected image material. This then raises the questions, What is the object? Is it the dancer or the surface that the image it is projected upon? Where is the object? Where is this intersection of light and form? What of the physicality of the objects? Are they simply screens in a theater? And what of the construction of the screens, rather, the construction of the sculpture? Made purposefully of an order, or specific architecture? An exposed ordered structure, made to contrast with the "messiness" of the premise of improvisation seemed to fit perfectly. With this in mind, seemingly incongruous parts relate.

In conclusion, IMPROV can be seen as an ordered experiment. The mix of formalism and randomness, improvisational and planned is central to the tension of the piece. Using physical space and object as a component of the artistic experience is vital, and one that references the danced and/or filming experience. The area of dance media installation, intersecting with new media, is growing, and is an exciting and important part of the intersection between dance and media.

DANCE FOR THE CAMERA IN ACADEME

Panel Introduction

Ellen Bromberg

Dance for the Camera in the US as an artistic practice has its roots in cinema, with Maya Deren's seminal work "A Study in Choreography for the Camera" recognized as the marker of its inception. While there were many Hollywood films and later television programs that included dance segments for the purpose of entertainment, Deren's work combined the art forms of cinema and dance to create a hybrid form, one that investigated the relationships between the moving frame, the moving body, and the nature of narrative, as constructed through location, shooting, editing, etc. With the advent of video, portable recording devices, and electronic post-production techniques, Dance for the Camera took advantage of this newfound freedom, which greatly affected its aesthetic nature and its accessibility.

Throughout its history, whether working with the medium of film or video, dances for the camera were created by those who were drawn to the art form's potential, independently exploring the marriage of these two forms, to create original and often provocative work. Jump cut to the 21st century, sixty years after Deren's first film, with digital technology, the proliferation of high quality, affordable shooting and editing equipment, and Dance for the Camera in the US finds itself in an entirely different milieu: primarily housed in dance departments within institutions of higher education.

The stability of any art form is contingent upon a healthy ecology, i.e., a fertile creative ground that is nurtured, the opportunity to grow through practice, critical discourse, and exposure to excellence in the field, and opportunities for presentation and dissemination to a larger audience. This panel concerns itself with the ground levels of this ecological system and has been convened to discuss the practical and theoretical issues we have encountered in establishing a Dance for the Camera curriculum within the university context. As educators, we have each gone about this in different ways and have encountered different issues within our departments and institutions. However, there are many experiences we share and it is our hope that by articulating both the similarities and differences in our experiences, along with some of the theories and teaching methodologies we have developed, we will provide an accurate picture of Dance for the Camera in academe today. It is also our hope to provide useful information to those of you who might be interested in developing this curriculum within your own institutions. We have generated a bibliography and a list of recommended films that Bridget will be passing out at the end of the panel.

I am pleased to introduce to you four esteemed university faculty members who have been actively teaching and/or making dance films for many years. These individuals bring breadth and depth of knowledge and experience to this discussion and I appreciate their having accepted my invitation to participate on this panel. They are:

Vera Maletic, Dance Professor Emerita, Ohio State University
Martha Curtis, Chair, Department of Dance and Choreography, Virginia Commonwealth University
Renee Wadleigh, Professor, Department of Dance, University of Illinois
Bridget Murnane, Faculty, Department of Communication Studies, California State University Los Angeles

I am Ellen Bromberg, Associate Professor in the Department of Modern Dance at the University of Utah. In preparing for this panel I posed the following questions:

-What effect has the shift from the investigations of independent artists to the context of the academic institution had on the art form?
-What kind of pedagogy has developed for this art form and what are the aesthetic values we teach?
-How do students engage with this medium and why is this a relevant artistic pursuit?
-As educators, what issues do we encounter within the institutional context and what are the recommendations for improvement?
-Given that we are educating students to create dance films, what do you see as the future of Dance for the Camera in the US?

I have also asked each individual to begin by spending a few moments discussing her background and how she became involved in this field. Presentations are no longer than 15 minutes. Please make note of your questions or comments and we will open the floor for discussion following all of the presentations.

The Development of Dance for the Camera and Media for Dance at the University of Utah

Ellen Bromberg

The focus of this panel is that of Dance for Camera in Academe, however it is initially as an artist that I would like to speak. While in the academic environment all faculty members are constantly navigating its often-turbulent logistical, administrative and political waters, I see my primary role and responsibility as that of an artist trying to speak to the artist in my students. Therefore, as I trace my own experiences in this genre as background for my comments, I will do so from the vantage point of its artistic concerns, thereby foregrounding my own education in this genre. For it has been these experiences that have shaped the specific content of my classes and my values as a teacher.

One of the first important experiences I had with dance on screen took place in the Bay Area in the late '80's when I was invited to re-conceive for video, a work created for the stage. Produced on PBS for the visionary and long since discontinued program *Alive From Off Center*, the re-creation of *The Black Dress* was a pivotal experience for me. I write about this in some detail in the text, *Envisioning Dance on Film and Video*, but for today's purposes I will delineate some key ideas gleaned from that experience, which stimulated my interest in pursuing this genre further.

- While I had artistic differences with the director with whom I was paired, I thoroughly enjoyed the process of production. I found production to be very much like performance, with the intensity of its aliveness and the commitment to the moment, only in video production, the audience is replaced by the observing eye of the camera.

- The process of rethinking the choreography for the camera fascinating, and I was intrigued by the challenge of trying to maintain the intent and integrity of the stage work within this new frame.

- While dance for the stage consists also of moving pictures, I was struck again by the experiential differences in the perception of time, space and kinesthesia, as well as the expanded relationships and 3-dimensional access the viewer had to the dancers bodies. Specifically, I could see something very different in the movements and forms of the piece, and this opened up a whole new realm of possibilities.

- It was in the editing room however, that I really began to understand the nature of this medium. With excellent footage made possible by the expertise of professional lighting and set designers, camera operators, recording engineers, and with the honed editing skills of Wendy Slick, we put the pieces together and created a completely new work for the screen.

When today's students have their first experiences shooting and editing, they too, are fascinated by this new perspective on dance, and as a teacher this is very gratifying to witness. This fascination, along with a desire to really understand all of its aesthetic, compositional, and technical components, is what drives their interest in pursuing its study.

The second key experience was my first time editing and this was in the creation of a demo tape to raise funds for another project, called *Singing Myself a Lullaby.* This was also originally a work for the theater and eventually it became a documentary for television. A collaboration between John Henry – a dancer with AIDS, video-artist Douglas Rosenberg, and me, the stage performance used video to provide imagery through which Henry could find resolution to his personal and professional life, as he lived with the dying process. This was a unique and moving project that lasted eight years.

Because I cared so much about the process and content of the stage work, I was determined to raise funds to encapsulate it in a documentary. To that end, I learned how to edit using the Media 100 program and created a 10-minute demo tape that eventually earned us a generous grant from the Soros Foundation's Project on Death in America.

My investment in and feeling for the content gave purpose to the hours of frustration I experienced when trying to learn a difficult program. I couldn't have imagined enduring the endless hours in front of a computer, if I hadn't been as fully committed to its outcome. This is another key element that has informed my teaching. Dance students must feel compelled by their own creative work at the outset, or there is little patience to persevere in such a physically static endeavor.

And finally, the experience that gave me a sense of the field at large, was participating in the PEW/UCLA National Dance Media Fellowship Program. A 3-year program, six fortunate individuals were selected each year to spend three months at UCLA, immersed in viewing, discussing and practicing dance for camera. With a series of renowned guest artists sharing their knowledge and experiences, I left feeling like I had a sense of what was and what wasn't happening in this genre in this country.

Most all of the exemplary works screened during this Fellowship had been made in Europe with high production values and opportunities for national broadcast. This reality illustrated the work that needed to be done in the US and made apparent the ways in which I could contribute to the cultivation of this field. I decided to support both the top and ground levels of its ecological pyramid. I knew that if students and the public could be exposed to this work, it would take on a life of its own, and thanks to the important contributions of many at this table, at this conference and throughout the country, it has.

Course Content

In 1998 I was invited to the University of Utah as a visiting artist for one semester a year to teach a course in media for dance. When I arrived, I found two vhs cameras and an analog editing system. There were 14 graduate students in the class. Only two of them had email accounts, few had ever picked up a camera and most were plagued by incredible technology anxiety. Of course I had my own anxieties about actually starting to teach this material, but the students and I dove into a new experience together and I am pleased to say that, chaos and snafus aside, the course was a success. These students fully embraced this material and as I look back and see how overly ambitious the syllabus was, I am amazed by what they accomplished in one semester.

As time has gone by, I have clarified and honed the course content. We now have digital cameras, and editing bays in the Dance Department's Media Lab, as well as computer labs in other buildings, and triple the technical support provided by the College of Fine Arts. Students have been clamoring to get into the class and we have finally added a second, more advanced course to provide interested students more depth and rigor.

My teaching is based on the three convictions:
1) A thing is not truly known or understood until it is used creatively.
2) Once the imagination is stimulated, engaged individuals find their way.
3) Dance artists possess a multi-dimensional global intelligence and an extraordinary ability to achieve their goals.

Another conviction is that the best way to learn a subject is to teach it. And over these years, I feel that I have continued to learn more and more about this genre and how better to structure the learning environment for maximum results within a very limited context.

As I embarked on developing the course, I trusted in the innate talents and intelligence of my students and in my ability to, at the very least, give them an opportunity to see the potential in dance for camera. My primary goal was to spark their imaginations and provide them the opportunity to feel empowered to pursue more training either outside of our department in the Film Studies Division, with me through independent studies, or elsewhere. I knew that in one course, in one semester, with few resources, I would only be scratching the surface.

My strategy was to present a slice of history and theory and to get them shooting and editing, as it was the physical act of really seeing through the lens that literally opened my eyes to this art form. And I trusted this to happen for my students as well.

The Dance Department at the University of Utah has a tightly scheduled curriculum and at the time, the department was not prepared to offer this subject as an adjunct to any other class. When I first started teaching, I felt responsible to offer a survey of what was possible in dance media, thus my overly ambitious syllabus included Photoshop, LifeForms, Dance for the Camera (a brief history, shooting and editing), and a brief introduction to the integration of media in live performance. As time has gone by, I have eliminated everything from the class that does not pertain to dance for camera. Another colleague, Brent Schneider, began to offer dance media-related experiences in his Capstone and Dance Administration classes, so I knew the students would be having this exposure.

By being able to focus more on the specifics of dance for camera, I was not only able to go into more depth, but I also began to include other material I thought important. I included John Berger's classic book, "Ways of Seeing," in which he looks at how society shapes history, identity and culture through visual representation. I also included

readings from Antonio Damasio on the structure of the brain and the nature of the internal imaging process. I felt that these two authors presented the parameters between which dance and dance for the camera both reside: the biological and the social.

I am constantly rethinking the content of the class and have not taught it the same way twice. In the Fall we will finally be adding a new course to our curriculum. Brent Schneider will be teaching an introductory course called Intro to Dance and Technology in which he will specifically cover Photoshop, web design and a preliminary introduction to shooting and editing dance. This will be a prerequisite for my class and will give me the opportunity again, to go more deeply into dance for the camera.

In its current form, the course consists of:

Viewing and discussing exemplary and historical works
Experiential exercises with the camera through which theories are discovered
Learning to edit with Final Cut Pro using dance footage in the learning process
The creation of short studies based on specific concepts
Creative projects

The creative projects consist of one short documentary (that must include movement as a subject – students have made documentaries on activities within our department such as: break dancing, Aikido, roller blading, etc.) and one dance for the camera. These assignments echo my own learning experiences. The creation of a documentary first gives students the experience of shooting movement (not necessarily generating it for the camera), conducting interviews and editing a project that tells a story from beginning to end. Through this assignment they become quite familiar with constructing time and narrative in this new frame, as well as becoming comfortable with the editing software. The documentaries are an excellent preparation for the more investigative and abstract nature of the subsequent dance for the camera assignment, which requires that they set the lighting and location, plan all of the shots, and edit the footage to create a cohesive artistic statement.

Students are also required to document at least one concert in the theater so they learn to use a broadcast quality camera, as well as understand how to shoot for documentation purposes. For the creative projects, I gave the students free reign so they could leave with a sense of accomplishment, and the confidence to explore the medium further. While this has proven effective over the years and many of our students have gone on to make works, which have been screened at festivals and broadcast on the Internet2 Open Student Television Network, I now see the need to create a more rigorous and demanding course, and for the first time this will be possible.

Dance for the Camera Festival and Workshop

In any field, it is the excellence exemplified by accomplished practitioners that inspires students to strive to reach their greatest potential. In dance departments it has traditionally been faculty and student concerts, or national touring companies that provide these examples. I felt that in order to educate and create an audience for this art form, as well as to inspire and inform my students and colleagues, I would create a Dance for the Camera Festival and Workshop. At the time in 1999, to my knowledge, there was no other festival in this genre outside of New York and therefore no other way for students in the western United States to easily access a critical body of exemplary dance films. For the workshops associated with these festivals, I brought out Douglas Rosenberg and later Bob Lockyer to be the guest artist/instructors, so that my students as well as students and faculty members from around the country could be exposed to leaders in the field. With the growing interest in Dance for the Camera as a component of dance departments, the attendance at these festivals has always been excellent. The festival has been an exciting adjunct to our program. It has created an international identity for the University and has provided me with continued professional development, as I too learn a great deal from the films and the guest artists.

Seeing the need to cultivate a healthy competitive environment in which students of this form could gain exposure for their work, I established the student component of the Dance for the Camera Festival in 2001. For this now biannual competition, I convene a jury of national or international dance film professionals and educators who, in addition to adjudicating, are required to offer critical commentary that will later be available to students who submit their work. The Jury selections are presented on one night of the curated Dance for the Camera Festival under the title, Next Generation. In our first year we had 41 submissions with 7 from outside the US. This year we had 87 entries, with 34 submissions from 11 different countries. It has been exciting to see this component of the D4C Festival grow and at the same time I have seen a dramatic change in the nature of the student work. In the past, jurors selected numerous student works from the US along with others from outside. This past year, there was only

one American work selected for the screening and this was disappointing.

Dance for the Camera in Europe and Canada is far more supported and institutionalized than in the US. From government and other agency support, network broadcast and commissioning practices and dance film festivals, as well as educational opportunities at universities and professional schools, the public and students have far more exposure to the genre and have more opportunities to learn about it from experienced practitioners, in well-supported environments.

Recommendations

This reality has forced me to take stock of the situation and has underscored the following concerns:

-If we want this art form to thrive in this country, we have to be pro-active on all levels. Dance departments are notoriously under funded and under staffed, but if there is a true interest in establishing this curriculum, chairs and faculty members must be creative and aggressive in getting what they need.

-As I mentioned earlier dance artists, which includes all of us, possess an extraordinary ability to achieve our goals. However, we also possess the extraordinary misconception that *we can do it all ourselves*. When it comes to teaching and producing quality dance films, we can't. Each aspect of this genre requires years of experience to gain expertise: camera operation, cinematography, lighting, directing, editing, etc. While we may each be able to *introduce* our students to all of these disciplines, it's important to give ourselves permission *not* to know it all and to seek the assistance of those have expertise in the areas we don't.

- However, the territoriality of other departments such as Film, Communications or Television Production, all of which could potentially be excellent collaborative partners, can be an obstacle. Working up the administrative food chain can be beneficial, as Deans and Provosts often have a greater, more inclusive vision. If this doesn't work, I encourage you to seek support from your University, PBS or Cable television stations, or other local professionals. We have to remember that in a dance department alone, it is unrealistic to think that we can teach video production at the level it is taught in departments whose specialty it is.

-Because technology and equipment are involved, there are many more grant opportunities within universities for which dance departments have historically been ineligible. We were successful in garnering a large grant for cameras, projectors, computers and stage equipment through a research instrumentation fund, which has usually only funded engineering, computer science, the medical school and the like.

- Most dance departments tend to have many required courses for undergrads and grads alike. They tend to be tightly scheduled on a daily basis, and their faculties are overburdened with teaching more courses per semester than other departments require. If departments want to seriously offer a Dance for Camera or Dance Media curriculum, something is going to have to give. I encourage Chairs and their faculties to re-evaluate required courses, allowing more time for interested students to take film/video production courses outside of their home departments, particularly since there usually are not the funds or personnel to offer these classes within departments. It is also possible to incorporate a segment of dance for camera into existing courses such as Composition, or Current Issues or Problems in Dance. Or, include a history of dance for the camera as a component of a dance history course. Even when showing Doris Humphrey's classic "Air for a G String" as a historical piece of choreography, one can discuss the way in which it was restaged for the camera.

- I would also encourage Chairs to support their faculty for summer study and for release time to develop new courses. More traditional dance department courses can be covered by adjunct professors, allowing for those tenured or tenure-track professors with an interest in this area to pursue it.

- When making new hires, include these skills in the job description.

- Initiate artistic collaborations with other faculty members in other departments to build bridges to not only their artistry, but also to their assets. We also mustn't forget that this is a hybrid art form, which is interdisciplinary by definition. These efforts, while outside the traditional agendas of most dance departments, must be valued in the RPT process and taken into consideration when viewing faculty course loads.

- Initiate a Dance Film Festival and activate local press to educate colleagues about the art form and to stimulate

interest among faculty, administrators and students.

And most importantly, we need to evaluate what it is that we are really teaching. What are the aesthetics of this form? Dance has always found itself straddling both the art and the entertainment worlds. Unfortunately today, with many universities emulating a corporate model, dance departments find themselves in the fundraising and audience building business, discouraging experimentation and risk-taking, which is at the core of any art form. Dance for camera can equally, if not more so, succumb to those pressures as, for most of the public, the screen is seen *primarily* as a site for entertainment.

For me, art making is about asking questions. We interrogate experience through a discipline, or we interrogate the discipline itself. Either way, as educators of artists, it is incumbent upon us to guide our students with questions and to give them the resources with which to find their own answers. Dance for the Camera has become a means through which contemporary students want to engage in this questioning process. What we can do is to touch their imaginations, provide them with as many resources as we can, and empower them to make their own way, which ultimately will be the way of this art form in the future.

The Development of Screendance at Virginia Commonwealth University

Martha Curtis

Brief background

As a young person my passion for dance took me to New York in the late 70s when I had the good fortune of performing for seven years with Pauline Koner who had, earlier in her life, pioneered Modern Dance with Jose Limon and Doris Humphrey. I first became aware of the challenges of working with dance and the camera when Pauline spoke of her collaborations with Kitty Doner pioneering dance and television in the 1940's. Pauline was a mentor to me as I began to choreograph and when her company folded with the Reagan economy, I took my first academic position at Ohio State University in 1982. At OSU I was quite aware of Vera Maletic's passionate commitment to exploring the potentials of partnering video with dance. My second academic appointment was at the University of California, Santa Cruz where I taught for four years. In Santa Cruz I met television director and photographer Bruce Berryhill with whom I have collaborated for the last 20 years. A significant catalyst for our early work together was a three-day workshop with Merce Cunningham and Elliot Caplan in San Francisco in 1986.

Bruce and I had been married for ten years when I read Daniel Nagrin's book *How to Dance Forever* and realized I had inadvertently followed his advice to dancers that if you find a video or film artist who has an interest in dance, marry him (or her). We moved to Richmond Virginia, in 1988 when I joined the faculty of Virginia Commonwealth University Department of Dance and Choreography (VCU Dance). We continued to explore videodance and in 1989 taught our first Video/Choreography Workshop (with one camera and our home television set).

Ten years ago, I was honored with the appointment of Department Chair of VCU Dance. Hence, the lion's share of my time since then has been focused upon the rigorous and consuming work of chairing the Department.

In spite of this, Bruce and I have continued our collaboration and our development of approaches to teaching choreography for the camera with the following **premise:**

> *Nothing can replace the immediacy and ephemeral magic of live dance performance. Our interest in videodance or screen dance is in its development as a young hybrid art form with its own set of values, strengths and challenges. We are also interested in supporting innovative ways that dance can go beyond the stage. Millions of people can be reached through television or the web and there is, indeed, a daunting power in that reality. How can we tap this power in positive ways for dance as an art form?*

Working with Dance and the Camera

Bruce and I are kinetic empathy junkies. We are interested in how the camera reads motion: how the slightest change of angle, distance or height can have a profound impact on how the viewer perceives the dimensions, shape, and dynamics of a body in motion:

The slightest alteration of the speed of a dolly or the arc of a tracking shot can make a dull sequence vibrant or vice versa… or

A microsecond in the rhythm of an edit can alter the impact of the movement statement.

I am, like most dancers, a very hands-on person. Dancers have a visceral need for direct interaction with the materials of a creative process. In our second large videodance collaboration, I worked for nearly a year without Bruce, experimenting with shooting and editing the choreography that I had taught to a willing and curious student. I worked with a cheap camcorder and an off-line editing system (this was pre-Final Cut and Premiere). This low stakes set up enabled me to experiment with many possibilities without having a crew and expensive camera package on the clock. It also gave us a storyboard and a structure that Bruce could enhance with his highly skilled camera work. When actual production time came, Bruce shot the work with a professional camera and I was free to study the footage on the monitor as it was shot. Bruce became a walking steady cam. He is a large man with big hands and feet: he glided, barefoot through the space, pointing the camera like a flashlight, seamlessly expanding and collapsing the space between the camera's eye and featured dancer Li Chiao-Ping.

How do students engage with this medium and why?

Dancers, by nature, live in the physical, tangible world. What is the difference between that physical world and technology? Where do these worlds merge? One would think that the last thing that dancers would want get involved with is technology: sitting nearly motionless, staring at a small screen, shoulder tension, long frustrating

hours spent getting systems to work.

However, another quality of the nature of dancers, particularly modern or contemporary dancers, is an adventurous spirit—a desire to explore new territories and ideas. Is it the possibility, the promise of discovery that drives this uncomfortable partnership? I believe so and also I believe a change is afoot. Every year I am awed by the brave young dancers who enroll in the BFA at VCU. They seem to get younger each year, but in the last few years a different type of student has emerged—one that is hungry for interacting with moving images on the screen. This generation has a different way of learning that has challenged our teaching methods across the curriculum. And these students have a different relationship with the screen. They grew up with interactive images (video games), computers, keyboards, mice and screens. They are completely at home clicking their way through a creative process.

In the past, much of our time in class was spent introducing dance students to the equipment. Now most of our students own cameras and many of them have already learned one of the digital editing programs that have become so easily available to consumers. This has enabled us to make a big leap in how we use our time when teaching.

What kind of pedagogy has developed, what artistic values do we teach?

Bruce Berryhill and I teach one course entitled: Video/Choreography Workshop, a single course which barely enables us to scrape the surface. Our objective in the course, due to its limitations, is to provide an experience that serves as a catalyst for continued exploration and practice. We teach the course collaboratively, hence the strengths and perils of a collaborative process are at the core of the course. We are not only presenting information and mentoring young artists; we are creating a culture of challenging exchange and mutual respect. From the beginning we ask students to engage as a forum. Our goal is for students to share perceptions of one another's work honestly, critically and constructively. The primary objective is to give the artist food for thought for when he/she goes back to the studio or editing lab. Bruce and I set the tone by allowing for moments in which the two of us disagree about a particular artists work—the discussion that ensues is often quite interesting and at least entertaining. The use of humor is an essential tool and our disagreements must remain professional.

At the beginning of each class, Bruce tells the students about something that sculptor Alison Saar said in a documentary he made about her in collaboration with the Virginia Museum of Fine Arts. Saar said that when she finishes her work, she considers it to be half done. It is what the viewer brings to the work that finishes it. Our discussions about work make up the core of the working process of the class and are centrally important to the students' (and our) learning.

Our students are a mix of mostly upper level undergraduate BFA students from dance and from Kinetic Imaging: a new program in experimental video, and animation which is now part of the Sculpture program at VCU. (The placement of a video program under the umbrella of the fine arts rather than communications is a promising development). Faculty members and guest artists frequently join the video/choreography class. Most recently, dance luminary Gerri Houlihan jumped into this mix of feisty students and bravely overcame her fear of technology while adding her aesthetic wisdom and keen eye to our class discussion.

An innate value of our class is that students gain a first hand experience with the challenges of collaboration and the value of working with someone from another discipline. The students view work through the lens of another person's aesthetic or through the value system of another discipline or academic artistic culture. This enlightening process emphasizes the importance of being able to listen, and the significance of being able to express one's own ideas effectively, especially in the arena of disagreement. Although not all collaborations are successful, all have value in relation to an artist gaining knowledge and finding his or her individual voice.

The content of this course exists in five different tracks, which occur simultaneously:

1. Viewing and discussion of selected examples of historic and current work by notable video dance artists. This could be an entire course in itself, but at this point we must settle for strategically selecting works that will engage the students while providing them with a context for the work of the class.
2. Lecture, demonstration and discussion of technical video/film theory; principles of how the camera sees, framing, camera movement, sound, lighting, elements of production, principles of editing.
3. Creative exploration: structured movement improvisations with the camera, in-class projects designed to develop creative processes, build skill, and deepen intellectual and intuitive awareness of the possibilities of the camera/dancer relationship. These explorations also serve as "mixers" to encourage collaborations across disciplines.

4. Editing movement footage with feedback from Bruce and me.
5. Project assignments: Usually three or four study assignments designed to give students experience that prepares them for a large final project. The nature of these assignments evolves with each group of students. Students are encouraged to collaborate across disciplines and they do. They learn as much from each other as from us.

In the context of the camera and editing, we like our students to have:

- An understanding of the value and impact of frame design. Within this context, an understanding how one can create the perception of three dimensions on a two dimensional screen (using the z axis, principles of relative size, depth of field etc).
- An understanding of depth of field and how it changes in the context of the wide angle and telephoto and the profound difference between a dolly and a zoom.
- An awareness of how we perceive time on the screen and how each decision we make about time impacts the audience's level of engagement. This is not to advocate making work for short attention spans—it is to encourage an acute awareness of the relationship between use of time and the experience of the viewer.
- Experience with the impact (or lack there of) of a moving camera. How can a moving camera amplify the impact of a kinetic statement?
- An understanding of editing principles; continuity editing, parallel action editing, collage editing and experience with matching editing and the importance of precision in editing.
- An understanding of how the rhythm of editing drives the visual, kinetic and psychological impact of a work.
- Experience with how choices in the editing processes unfold or reveal the screendance work in its final composition.

As an overall experience, our class jumps from theory to practice, from right-brain to left-brain, from physical to analytical, from intuitive to technical. I am intrigued by the potential relevance of experiencing these shifts of engagement. Students who are genuinely interested in this, however, would be better served with more time to digest. VCU Dance students have requested a second semester of video/choreography. This will certainly encourage more depth of exploration, experience and understanding. In order for education about screendance to evolve, we need to create comprehensive developmental curricula on a number of campuses.

Building videodance curriculum in the academy

During the 90s, university technology initiatives were driving budgets and administrative decisions. Folks were swept away with enthusiasm. Using technology, in many cases, seemed to be the end goal, rather than a means. Knowing the latest program or software can be empowering, but that skill alone does not make art, nor does it educate students. As educators, we have to guard against the tail wagging the dog. But clearly for Screendance, this upper level interest in technology was, and is, a great opportunity.

It has given some of our nation's leading dance programs an edge by enabling them to obtain equipment needed to support curriculum and artistic exploration. However, original acquisitions of equipment rarely include resources for repair or updating. Funding is needed to keep the equipment current, and qualified staff is needed to keep the equipment running. More importantly, with these opportunities to explore technology, we need teachers and artists who can encourage informed critical dialogue that challenges the work being developed while supporting the act of its creation.

Dance departments are highly focused. We are challenged to find curricular space for more than one course in screendance. In many programs it does not exist or it is subsumed into a choreography course or a dance and technology course. In the face of this challenge we need to be persistent about giving screendance a presence not only in course work, but in our concert series, in our departmental discussions, and in choosing guest artists. We need to find courses in the film and video departments that interested dance students can take (and vice versa). And we need to find places where walls between departments can come down. Even though departmental walls seem to stand taller than ever, the lines between disciplines-especially in the visual arts-are blurring. I wonder if shared computer labs could become the 21st century coffee house or place where artists across disciplines mix. Wouldn't the ideal curriculum for a hybrid art form be developed with courses and faculty working across the lines of more than one discipline and department?

With the gradual and radical shift of the funding base for the arts in the USA (from public to private), universities are playing an increasingly important role in providing a place where artist/choreographers can create work. In turn, state funds comprise a smaller and smaller part of academic operating, guest artist and production budgets, so departments face ongoing challenges in finding ways to support their artistic and educational activities. In spite of these challenges, it is elementally important that university programs embrace their role as a place where artists can push boundaries, ask difficult questions, and explore unchartered territory. The university should and can be a fertile place for the development of screendance.

What makes my heart rate rise, makes me want to put all other pursuits on hold for this particular artistic and educational investigation, is the **promise** that comes with this new generation. We have no idea what our students' work will be like 20 years from now. But, if we lay the groundwork now, our students could be creating work that exceeds our wildest imaginings.

Early Development in Screendance at Ohio State University

Vera Maletic

How did I get involved with dance for the camera and what motivated me to introduce videodance into the curriculum of The Ohio State University's dance department in the early 1980s?

My first experiences in screendance occurred early in my career when, as a budding choreographer in former Yugoslavia, I was invited to **choreograph** inserts in television plays and operas, and pieces for a dance series with music of Croatian composers. Some of the frustrations of those early productions were TV directors' cutting from one camera to another in the middle of a dance phrase and selecting close-ups for non-significant details. [38]

Subsequently I was very fortunate to have been involved with some of the early workings of IMZ — INTERNATIONALES MUSIKZENTRUM— the International Music Centre sponsored by UNESCO, which was founded in Vienna in 1961. From its initial purpose to promote and disseminate music through the audiovisual media, the consideration of dance in relation to the medium of television soon became equally important. Finally, in 1999, IMZ created the dance screen on tour in association with the Culture Foundation in Cologne.

I participated with the screenings of the third IMZ congress and colloquium on the theme of "Technical Media & Contemporary Music Theatre" in 1964 in Vienna, and the fourth IMZ congress in Salzburg in 1965 on the topic "Dance, Ballet and Mime in Film and Television." Excerpts from three of my works have been included in these screenings. In 1965 excerpts from Formations (music for the piece was commissioned from Ruben Radica), were co-produced by ORF-- Austrian television and RTZ--Zagreb TV, and in 1965 excerpts from Equilibres & Dessins Commentes created to the music by Milko Kelemen were produced by TV Stockholm.

Viewing a variety of productions was a real eye opener. It made me aware of the extent to which even works in the category of "Ballet Productions conceived for TV and Film" (such as those from Australia, Austria, Belgium, Britain, Finland and the Netherlands) were rooted in proscenium-based performances and therefore did not work on film and television. The predominant long shots, used for scenes with a whole group or for filming running and jumping dancers, would diminish our kinesthetic participation. On the other hand medium long shots and occasional close-ups would leave the onlooker with the frustrating feeling of not seeing everything since the movement vocabulary was not conceived for them. The exception was the work of the Swedish choreographer Birgit Cullberg, though her insistence on the static camera was still limiting.

Another significant eye-opener was viewing films that did work and showed new possibilities in integrating dance and cinematography. These included seminal works, such as Maya Deren's A Study in Choreography for Camera, and Hilary Harris' 9 Variations on a Dance Theme.

Informed by these experiences. I started to **revise my own choreographic procedures** that included exploring simple movement motifs, creating loose compositional sequencing that would gain its rhythm through editing, and envisioning 'micro movements' for close-ups. At times isolated gestures of limbs had to carry the 'melody', or the movement motive was successively passed from one body part to another. The increase or decrease of space between body parts or dancers also became an important factor. I also learned a great deal by designing storyboards with film director Kreso Golik for the film Koreografija za Kameru i Plesace produced by Zagreb film in 1967. [39]

Reading and writing about issues of video and film dance was another important influence on my approach to videodance. In 1967 the late Selma Jeanne Cohen had the foresight to dedicate issue no.30 of Dance Perspectives, to Cine Dance. It presented and conceptualized the emerging genre from the viewpoints of the makers and scholars. Allegra Fuller Snyder's comparison of cinematic and theatrical dance was particularly meaningful.

In the same year – 1967, IMZ had planned the foundation of the International Audio-visual Institute for Music, Dance and Theatre—IMDT. I was invited to serve on the Preparatory Committee, and asked to develop a proposal for its structure and curriculum from a choreographer's point of view. I maintained that dance films or TV dance programs should be created through the blending of structural and perceptual elements intrinsic to the media of Dance, Video, and Film, and that this new art form could not exist without such a synthesis. I suggested that achieving this would require differentiating theatrical concepts of space and time from those of film and television. It was essential that aesthetics and technology of cinematography and videography become part of the choreographic imagination and expression. Although IMDT was to become a potential prototype of an international research and study centre on a world-wide basis, supported by UNESCO [40], its activities were only partly realized, such as in the

Training course on TV production in Brussels in 1970. I was invited to discuss issues of choreography and performance there.

When I came to the United States in 1979 I assumed that Dance for the Camera was part of the dance curricula of most universities. However, such was not the case. Thus, when I was appointed as assistant professor at The Ohio State University in 1981, I saw a unique opportunity to initiate studies in the medium of cine dance and video dance in an interdisciplinary environment. Two important concerns motivated my actions. Capturing the impermanent phenomenon of dance in a more permanent form: namely by means of dance for camera which embodies an authentic expression created as a fusion of two media, in contrast to dance documentation that merely records a live performance, The other, long range concern was developing dance literacy among wide audiences.

In the spirit of IMDT I projected a MFA in Dance—Film—Video, for which courses were to be co-taught with faculty from the Photography & Cinema Department. (The focus of the program was to have been threefold: cine-dance, videodance and dance documentation.) Due to budget restrictions, and shortage of equipment and space, however, negotiations with the department of Photography and Cinema were not successful in realizing this association. Although some faculty members were interested in such collaboration, the fear of their students not having sufficient access to equipment and space was predominant. A flash-forward into the new millennium: the MFA in Dance and Technology maintains an excellent collaboration with the OSU Advanced Computing Center for Art and Design.

A flash-back to 1982: I then decided to proposed a course on **Issues in Videodance** within the department of Dance. It was an elective, one-quarter, two-hour course serving as an introduction to studies in videodance production. The pedagogy of my course was based on an investigation of aesthetic and technological components of dance and video and of their interface. The procedures included viewing and discussing a variety of works (since the 1930s), reading articles, creating imaging exercises as well as exploring storyboarding.

It was two decades before resources, such as Envisioning Dance on Film and Video (text and DVD companion), and one decade before Alive from Off Center programs were available. However, I was able to provide copies of interesting programs by contacting some key persons at the time, such as Susan Dowling from the WGBH New Television in Boston, David Vaughan from the Cunningham Foundation, Jeff Bush and Celia Ipiotis for the Eye on Dance programs, and independent artists, primarily Amy Greenfield and Pooh Kaye. All of them made it possible for the department to acquire copies of their programs. The university also purchased a copy of Harris' 9 Variations, as well as works by Deren as soon as they were available.

Regarding literature, there was already a good range of articles and informative texts discussing aesthetic and technical issues of videodance since the mid 1970's. Some examples are series of articles by Richard Lorber, and by Peter Grossman, and a publication by the WGEH Educational Foundation: Dance and Television, A Transcript-Handbook from the National Conference on Dance and Television, 1974 (Nancy Mason, editor).

In addition to class discussions of these materials, students were required to keep a journal about viewing and reading, and to formulate for themselves the difference between videodance and videotaped dance—in the spirit of Nam June Paik's statement that "it is about time we make a distinction between video art and videotaped art."[41] A significant part of the course, leading to their final assignment of creating a synopsis for a videodance production, consisted of "imaging exercises." For instance students were to envision movement or dance sequences which would start in one environment and continue or end in other spaces. (Undoubtedly Maya Deren's A Study in Choreography for Camera was in the back of my mind.) Here vicariously the aesthetics of editing became part of students' choreographic imagination. Some of the imaging exercises were done with storyboards, emphasizing sequences of 'micro movements' appropriate for close-ups. Even without a technical production but only a final class presentation of potential projects, most of the students were well motivated, and their synopses were quite interesting.

In the summer term of 1984 was I able to organize a Videodance Workshop that I co-taught with videographer Michael Sanders. Far from electronic cameras and digital editing, we used the 'archaic' porta-pack cameras and editing equipment from the Teaching Aid department. In spite of such shortcoming we were able to explore a series of studio assignments based on problems of space, time, movement, and composition, i.e. the investigation of possibilities of multiple spaces, expandable and shrinkable time, and movement and composition created by means of camera and editing. All class members had to alternate in doing the technical work on the camera and editing, and movement/dance work in composing and performing. The understanding of video technology as a vital part of choreographic imagery and expression was one of the main objectives.

Even within such a modest state of the art several persons became inspired by the potentials of the new art form. Victoria Uris, former member of the Paul Taylor Company, who subsequently created work for several other companies, was one of them. As a returning professional, she enrolled in the MFA degree at the OSU dance department, took Issues in Videodance in 1989, and expanded her creative activities from choreography to videography. Appointed as a dance department faculty in 1989, Victoria co-taught the course with me in 1996 adding a hands-on component. I persuaded her to take over teaching the course the following year, which she did and has continued to teach it successfully to the present. With the advent of digital technology and the department's acquisition of a media lab, Victoria had her students enrolling concurrently in a video-editing course. In that process students' projects became more accomplished, and some of them have been selected for the Dance on Camera Festivals. A few examples are A Polka Dream by Carol Finley (MFA 1998), auslender by Jamie Jewett (MFA 2001); Stuffed by Carrie Hauser (MFA 2003); The Memory of Tomorrow by Tiffany Rhynard. (MFA 2005). Former students who have been in the lead of the broad field of media, include Roberta Shaw, Tim Glen, Andrea Woods, and Rachael Boggia.. In 2003, Victoria also added a new course dealing with video documentation of dance.

In regard to the question about major limitations of the institutional context, there is one that comes to mind. Both, Victoria and myself feel that the quarter system that provides only ten weeks for experiencing and learning, .is a hindrance to the assimilation of the new subject. A transition to a semester system, however, is not likely to happen in the near future. A minor limitation is a restricted budget for workable cameras.

In 2004, Norah Zuniga Shaw, a choreographer and investigator in mixed media, has been appointed by the OSU dance department to teach interdisciplinary composition and head the dance and technology area. She is the founding member of the Experimental Media and Movement Arts Lab (EMMA), a joint facility with the Advanced Computing Center for Art and Design (ACCAD). .It is an innovative multimedia teaching and performance space that facilitates the collaborative usage of the motion capture studio and a full range of digital media tools. An entire new spectrum of making work is now open to both undergraduate and graduate students. Norah also collaborates with WOSU—PBS for the series "Dances on Television," that features work of students and faculty. [For more information contact zuniga-shaw.1osu.edu]

In conclusion, I see dance with the camera as a significant contribution to the heritage of dance. With the rapid changes of technology it is difficult to predict the variety of new venues that will be used by dance students of tomorrow. If their use of technology is mindful and integrated, I believe that they will make important contributions to the dance heritage, and to dance literacy. They may also uncover new dimensions of movement and dance which were previously unimaginable.

[38] Maletic, Vera. "Some Problems of Making Movement and Dance Films", *Studio 25*, 1971.

[39] The title of this ten minutes film, *Choreography for Camera and Dancers*, was intended as a homage to the influence of Maya Deren's *A Study in Choreography for Camera*.

[40] IMZ Bulletin 67—2, p.10.

[41] Paik, Nam June. "Videa, Video, Videology", *New Artists Video*, G. Battcock ed. New York: E.P.Dutton.

Teaching D4C from a Production POV

Bridget Murnane

It's funny that the topic for this panel is "Dance For The Camera in Academe" because that is exactly where I found out about it. In 1983 I was a graduate student in the UCLA Dance Department majoring in choreography. Quite frankly, I was not excited about putting on another concert since I had been choreographing professionally for a few years, so I followed a couple of my comrades up to the film school where I crewed for an Experimental Video class taught by this amazing woman, Shirley Clarke. I made my first video during the class lunch hour; I don't think Shirley ever saw it. She left that year, but I had learned how to use cameras so I shot a bunch of stuff and strolled into an Advanced Editing class where I was welcome with open arms. At this point I was walking a fine line between the film school and the dance department when Allegra Fuller Snyder returned from sabbatical. Someone told me I should meet with her, so I did. She gave me a copy of the proposal she had written for the NEA to create funding for Dance Film and Video and gave me an assignment to write down the differences and similarities between film/video and dance. Shortly after this I decided to do a thesis on using video as a choreographic tool. I finished my MA in 1985, and formally entered the film school that Fall. Since I had taken most of the video classes offered I thought I'd go upstairs and check out the animation workshop. There I met Dan McLaughlin who was more than thrilled to have a dancer in his class. My first 16mm film was called Tournants, a history of concert dance in cutouts. It did pretty well, got into some festivals and even a write up in Dance Magazine by Deirdre Towers. In 1986 I performed for the last time (although I didn't know it) and went to Boston, my home, to do an internship at WGBH's New Television Workshop with producer Susan Dowling. At the time she was editing some shows for Alive Off Center, including work by Michael Clarke, Bill T. Jones and Arnie Zane, Carol Armitage, and Trisha Brown. I became her assistant editor for a summer and had the time of my life. Returning to UCLA I completed my thesis film, For Dancers.

With about 50 cents in my pocket I again returned to Boston and took a job as the assistant video curator at the Institute of Contemporary Art, followed by a year as the assistant film curator at the Harvard Film Archive. I'm mentioning these jobs because they gave me important exposure to some amazing artists like Bill Viola and Raul Ruiz who very much employ dance and movement in their work, and I also became aware of the nuts and bolts of programming, installation and distribution. In 1991 I was more than astonished when the University of Texas at Austin offered me a job as an assistant professor in their Radio, Television and Film Department. Fifteen years later I now teach production at California State University Los Angeles in their Television/Film area, and continue to make dance films and videos. I currently have a show running on iTunes, Dance Vids, and invite all of you to subscribe and check out some of my work.

Although my specialty is Dance For The Camera, I have never been able to teach a course on it. I've done workshops, given guest lectures and presentations, but that's it. The great equalizers in academe are time and space; most of us don't have much of either and struggle to go beyond what must be covered in the core curriculum.

A typical undergraduate media production program requires students to initially take History, Theory, and Intro to Production. The Intro class covers basic cinematography, lighting, sound recording, and picture and sound editing. Depending on the program, students then might choose to specialize in film, video or audio. Some programs require a basic three-camera studio class as part of the core. In graduate programs students might choose to specialize in producing, directing or cinematography. Some programs require an intensive first year where students are introduced to the basics of directing, writing and production. Due to the high costs of film stock and processing more programs are using digital video as the preferred format, most commonly mini-DV, but also DV-Cam and DV-Pro. Some programs pay for the cost of the student project but most do not. I have never seen a Dance For The Camera class listed in a media arts department, but most experimental film and video art classes contain a component on the genre from a critical studies approach.

In looking at programs and courses in Dance Departments around the country I found an array of approaches to this form. There are a small number of programs with a developed Dance and Technology curriculum, a few graduate programs participate in college or university interdisciplinary institutes where special projects are created, but they might not have a Dance For the Camera class. Most programs have at least one class, usually an elective, with titles ranging from Dance In Film, Survey of Dance Technologies, Video For Dance, Digital Dance, Dance Computers and Multimedia, Choreography For Camera, Video Production in Arts, and Dance and Visual Media. What is covered in these classes is usually determined by who is teaching them. Most seem to be a kind of general overview including some history, aesthetics, theory, and sometimes production.

This past year I served on a couple of juries previewing Dance For The Camera student films and videos. On the whole I was disappointed with the work coming out of the United States. Most of the videos were a kind of documentary/dance for the camera hybrid, conceptually naïve with sketchy production values. The films demonstrated only an elementary awareness of the messages they were creating, the vocabulary they were using.

So what's missing? Well, the operative word for me is "Camera." It's not dance anymore. Students' eyes need to be retrained to see and understand the frame, the place where dance and media meet. This can be done through screenings, lectures on aesthetics and theory, but for me the culminating element is an active engagement with the production process where concepts can be put into practice. Students must have cameras in their hands. They must understand focus, exposure, camera movement, composition, and shot sequence/design. They need to be able to choose a film or video format as they would choose a palette to paint from. They need to know how to make informed decisions about their work, and understand the meaning of the images they are creating. Production is a lot like dancing, you have to do it; you can't fake it.

Should Dance For The Camera be taught in a dance department or a media arts department? In a perfect world I'd say both as long as the dance students are getting adequate practical experience and guidance, but as an experienced academician I understand the barriers to this approach. My production classes are always full, with large waiting lists. There is not enough equipment for the students enrolled; the labs are bursting at the seams, and under-staffed. Sound familiar? So when a dance student knocks on my door asking to get into one of my classes I put them on the waiting list but tell them my first priority is to the students in the major. Where I know many dance departments have classes for non-majors, the departments I work in usually don't. I look back at my own experience and consider myself extremely lucky to have been at UCLA in that time, walking the fine line but gaining a thorough knowledge about making media and having a mentor like Allegra to help me make the connections and inform my work. I remember once Jac Venza haltingly said to me, "It sounds like you think they should all go to film school," and in a way I do. I'm not sure if this form can thrive exclusively in dance departments. Teaching production and teaching dance are two full time professions, and I know it's impossible to work that many hours.

So what are my recommendations for creating curriculum in this area?

Begin by placing the emphasis on media, not dance. Teach film and video aesthetics.

Separate documentation and dance for the camera. Everyone needs to have his or her concerts videotaped, but documentation reinforces the perception that seeing the dance is the goal.

Screen the best examples of the genre. Some traditional Hollywood musicals contain elements that might be considered dance for the camera, but this art form really developed from experimental film and video. It's not just a coincidence that Maya Deren danced!

Provide a solid introduction to production skills and give students ample opportunity and time to practice. I would suggest technical workshops to begin and then a series of short exercises they must complete, leading into a final project.

Develop an editing class where students have time to learn the software (Final Cut Pro is the predominant standard), and time to work on several projects. I like to give students footage shot by other students to cut, that way they're not glued to every image.

Encourage work created exclusively with the camera. Stay away from "adaptations" of previously staged dance.

Screen student work and encourage discussion around what they are seeing in terms of film and video aesthetics.

Bring film and video makers into the classroom to show and speak about their work.

Look across your curriculum and find places where a component of D4C can be plugged in. e.g. composition, technique, history classes. (Having one class on a subject can sometimes ghettoize it.)

Bring a touring Dance For The Camera festival to your school. All it takes is one film to grab the attention of a

potential maker.

Look outside your department for an ally. Find out where media is taught.

Make Dance For The Camera a major or specialized area in your department.

Incorporating production into your curriculum is essential to the development of this field. Technical proficiency enables students to spend more time and effort on the aesthetic considerations of a project instead of getting caught up on how a piece of equipment works. The good news is that cameras are a lot cheaper and editing software is a lot more user friendly. I bet that most of your students have cameras, ask them. (The best investment your department can make is to buy a decent tripod.) Some digital still cameras record short video segments, and soon, instead of asking students to turn off those cell phones, you'll be using them as recording devices in the classroom. If the idea of developing a lab is daunting, look into starting a lap top initiative. Make a deal with a vendor for students to lease or buy a laptop at a discount, loaded with all the software they need.

I feel a bit out of my element here, since I'm not teaching in a dance department trying to do this. The fact that this panel is happening is a great step to increased communication between departments and schools. Next year I will be proposing a panel on this subject as part of the University Film and Video Association Conference, an international group of media teachers, as a way to stimulate dialog between the disciplines. I invite all of you to participate. I've set up a blog, danceforcamera.blogspot.com, where I hope a continuation of this discussion can take place and where links to available resources can be shared.

And the future of Dance For The Camera in the United States? Well, that lies in all of hands, in our ability to create the space and time for ourselves and our students to make meaningful work utilizing all aspects of media, dance and art.

Dance for the Camera in Academe – University of Illinois

Renée Wadleigh

The study of media technologies has become a necessary part of what I think of as a good education in dance. The study of dance for camera and related media in university dance programs enhances the field's progress creatively.

My contribution to this panel may be somewhat different from those of you who work in or teach Dance for Camera more exclusively. My choreographic interests still lie primarily in live performance and my role at the University of Illinois, in terms of technology in general and Dance for Camera in particular, has been largely as advocate and facilitator as much as teacher.

Because I am not really an expert in any area of technology but have played a role in its development in our program I'd like to talk about how we built faculty, facilities, and a system of course work that addresses technology while keeping in mind our program's goals and limits.

I joined the faculty at the U of I in 1991 and from my earliest days encouraged experiences and courses for students that involved video applications. Although I did not consider myself a "technology" person I had had previous experience with film, film editing, and with Dance for the Camera. I saw a future then that would require every dance artist to be familiar with and use some form of media technology.

I believe this is even more true today. MFA and BFA candidates in dance need to be educated in these technologies and helped to develop a new visual literacy. They must be able to see and analyze stage dance as it is informed by methods and theories from a variety of dance forms. They must be provided with the opportunity to study "interestedness" as well as the opportunity to…get good at something.

Our department has developed a two-pronged strategy to address the growing interest in Dance for Camera and related areas of technology. Our first strategy has been to maximize the powers of our faculty, continue to offer the highest caliber education to our students, and create resources within our department that are current and, most of all, sustainable.

Through the early 1990's our department established, in the area of technology, a mini-media lab, a Dance for Camera course, an assistantship for a Graduate Video/Media Coordinator (the GV/MC), and a student group, Video Crew, to document many of our in-house performances. In the early days students were taught analog editing as part of the Dance for Camera course and our main stage productions were shot and edited by professionals. By 2000 we were able to create a staff position to oversee a more sophisticated media lab and teach a year long graduate level MEDIA course, among other duties. Our studios have been equipped with cameras and computers capable of video capture and editing. The studios are labs for high-speed telematic collaborations, motion capture and interactive media, with capabilities for webcasting live productions and video conferencing over Internet2.

The job of our student GV/MC has grown into a 50% time assistantship. This graduate student is now responsible for teaching, with support from faculty, guests lecturers, and the media lab director, a year long course in which the 10 member Video Crew is trained in elements of documentation, taught camera basics, videography techniques, and the editing program, Final Cut Pro. Video Crew shoots all and edits some of our in-house productions. The GV/MC also plays an important role in providing support for student and faculty projects in the Lab as well as assisting with the Dance for Camera course when offered.

Although it may seem odd to say, our Media Lab, the GV/MC, and the Video Crew, along with an extensive collection of dance works on video are in many ways at the core of the consistent interest our students have in screen dance, the Dance for Camera course, and independent video projects. The video (now DVD) collection established in the department consists of documented dance works, dance works made for the stage translated to the screen, and dances made specifically for camera. We are committed to acquiring new works each year by NYC's most vital emerging as well as established choreographers and works by dance artists from dance centers across the US and abroad. The study and analysis of works from this collection has become an integral part of many of the department's required courses…particularly in the graduate program. Students are comfortable researching, discussing, and comparing the methods and values of many of the best dance artists working today. They are aware of new directions and influences in dance, in its various contexts, around the world.

Students are particularly aware of the variety of ways in which technology is influencing dance artists and the field

in general. They are excited by the possibility that dances made for camera and other collaborations between dance and technology will lead dance to a broader dance audience and will certainly expand career choices for a new generation. Students are simply surrounded by examples of media technology. They are comfortable with cameras and computers and have great interest in and no fear directing their creative passions toward the making of dance works for camera.

The students seeking my Dance for Camera course, which is offered only every other year, are highly motivated and eager for a deeper level of information about this form. Priority for enrollment is given to graduate students, members of the established Video Crew, and seniors. All come to the course equipped with basic information about the video camera and all have a level of skill with the editing program, Final Cut Pro. I organize the course around a series of lectures, viewings, demonstrations, and mini-workshops. After that the emphasis is on independent learning through the practical experience of making work. Class work is supported by regular one-on-one guidance and there is a constant development and enrichment of ideas through screenings, critical discussions, sessions with guests, and feedback from peers.

Some notable projects have come from the Dance for Camera course in our department and as many have been inspired by it. In the last 3 years student projects from the course, or independent studies in dance for camera have been screened by numerous venues and festivals.

The seed materials for dance for camera projects undertaken by our students often come from composition classes, as a result of site-specific projects, or have been inspired by the dance for camera projects of professionals or fellow students. It is not uncommon for projects to be undertaken as a result of or while enrolled in courses offered in other areas of Fine and Applied Arts…courses such as Narrative Media, photography, film, Video for Artists, and Performance Art.

Which brings me to our departments second strategy for maintaining a high level of interest in and opportunity with various technologies. We encourage and promote interdisciplinary study and collaboration with all areas of Fine and Applied Arts, The Beckman Institute for Advanced Science and Technology, and the Siebel Center for Computer Sciences, to name a few. We believe it is essential for students to utilize the educational opportunities offered by a tier 1 research institution that lie beyond our department. Our students are encouraged to synthesize their creative passions and academic interests and they are urged to pursue interdisciplinary experiences and projects. The bridges built to courses and resources beyond our department benefit and enrich everyone involved. Our department is not required to maintain a lab equipped with the most cutting edge technology in order for our students to have experiences involving the most sophisticated technology available today.

An MFA candidate in our department produced stage works featuring live motion captured using the Vicon Motion Capture System through a 3 year collaboration with the Beckman Institute. Another of our MFA candidates spent this past year collaborating with the Siebel Center for Computer Science on a system for internet conferencing and live interactive performance. Sometime next year she will perform a 3 dimensional duet in cyber space with an alumnus who is now faculty at UC Berkeley through a system called TEEVE (Tele-Immersive Environments for Everyone).

An atmosphere that broadens our student's perspective on dance offers them the opportunity to develop an eye and the language to discuss and analyze dance work…..whatever the form.

For example, graduate students in a course I taught in the spring viewed and discussed John Jasperse, *Just Two Dancers* and *Prone***.** In both pieces students observed that Jasperse explored devices familiar to them from studying dances made for camera but the devices seemed to be turned on their heads in live performance. They observed that as Jasperse examines the relationship between spectator and performer the audience no longer has a fixed point of view of the performance at hand. Audience members for *Just Two Dancers* were given hand mirrors upon entering DTW's theater space and took their seats nestled among several platforms the dancers, Jasperse and Juilet Mapp, danced on. The audience was able to make choices about what to watch and at the same time about what not to watch. Students observed that although this is also true with a proscenium stage performance the audience member in this case was forced to consciously decide whether to search for a dancer in his mirror if the dancers moved behind him, or turn his head, or watch the second dancer instead. An audience member might be offered a "close up" of only a moving leg or foot or torso, or his eyes might meet the gaze of another in the audience in a mirror. The students pointed out that the audience is, in a way, able to construct its own montage. With the platforms built through the audience the spectators are invited to watch the other spectators as part of the

performance. As they watch others they are aware of being watched.

Critic Chris Dohse wrote in Dance Magazine, "We are aware of the power of our gaze, invited to question the fixed relationship of watcher and watched." Just as is possible with the camera Jasperse has found a way for his work to offer spectators multiple points of view. He is ultimately in charge of what happens in this performance, and by breaking the "forth wall" and entering into the audience he takes this power even further to include power over the audience. The camera also breaks the "fourth wall". The camera (now the viewer) is invited to participate in the performers space in an intimate way but from a place of safety. Jasperse removes the safety net from his audience when he removes their control over others watching them and the dancer's intrusion of their space. One of the things that has distinguished dance film from its stage counterpart is that film allows dances to be set in actual locations. In *Just Two Dancers***,** Jasperse makes the audience the location of the dance.

My students' ability to observe and discuss Jasperse's work incorporating observations relative to cinema and dance for camera is an important element in their dance education. Discussing dances made for the camera in a number of contexts as well as in our Dance for Camera course offers students the opportunity to understand where dance and film aesthetics may merge or tangle. Students are familiar with and comfortable analyzing and comparing dance from varied contexts. While many students will remain committed to live performance as a primary means of expression the possibilities offered by new technology are open to them. University dance programs have the opportunity to impact not only stage dance but the field through the generation of dance artists we teach today. Our responsibility is to nurture an individual creative sensibility and a lively critical intelligence that understands and creatively employs methods and theories relative to various dance contexts.

Opensource: (videodance):
New Models for Knowledge Transfer between Practising Collaborative and Cross-media artists

Katrina McPherson

This paper reports the results of a symposium of video dance makers and dance artists with a particular interest in screen-based dance from all over the world. For us as practicing artists and researchers, the question arises: what would happen if we invite a group of key international practitioners to spend some time together, create a conducive, nurturing environment, provide some structure and inspiration, but let them decide what to talk about.

This research looks at ways in which artists can be brought together, to share ideas, network and debate, and provides a valuable platform for current concerns and ideas to come to the surface. It has the potential to contribute significantly to the creative lives of the participating artists, by improving communication networks and collaborative practice amongst them.

Opensource: (videodance) took place at the Findhorn Foundation Community in the North East of Scotland between 15th and 18th June 2006. The Findhorn Foundation is known throughout the world as a major international centre of personal transformation and sustainable living. The Opensource attendees lived-on-site for the duration of the symposium and shared communal meals with community members, giving a retreat-like feeling to the event.

Background to conference – why we wanted it to happen

The symposium was the brainchild of my partner Simon Fildes and I and our friend and colleague, the choreographer Karl Jay-Lewin. We all live in the North East of Scotland, a very beautiful part of the World.

Our inspiration for organising Opensource: (videodance) was a desire to gather together a group of animated, energised and passionate people to talk ideas – to communally engage with this art form of video dance (or dance film or screen dance or dance on screen or whatever you want to call it) that we all spend so much time thinking about, often alone, or in one's and two's, with rarely the chance to really explore the issues upon which its future depends.

With technology at its cheapest ever and, presumably as a result, more and more screen dance being created every year, it is tempting to think that the critical discourse around the art-form is also thriving – and the programme of talks at the Screendance conference here in Durham suggests that there are many people all over the World involved in research into subjects related to screen dance. However, it seems that the public level of debate is limited – at least in the UK, there is very little press interest in screen dance, few publications – despite some notable additions this year – and also a worrying trend towards a dangerous polarization, with practitioners – i.e. people who make screen dance and academics – i.e. people who write about it, evolving in separate cultures.

There is without a doubt the need to develop a better dialogue between us all, to evolve a critical framework that is created and led by the makers and artists and that draws people into the on-going debates. The idea behind the Opensource: (video dance) symposium was to create the right environment and allow time and space for this to happen.

Early on in our talks about setting up a symposium, however, Karl, Simon and I discovered that we had all three shared the same experience of conferences and festivals - that many interesting people come together, but that the days and evenings are so tightly scheduled with talks, panel discussions and screenings, that there is little time for discussion to develop organically. We realized that very often the most exciting and stimulating conversations are struck up in the coffee queue in the break times, to be quickly curtailed by the need to dash off to another scheduled presentation or screening.

Having said that, we fully recognized the benefit of bringing people together to one place and so we decided to look afresh at ways of organizing conferences and symposia, to research alternative forms.

Sending out the word

As we began to evolve the structure and ethos of Opensource: (videodance) , we simultaneously sent out the word internationally that we were planning to host a symposium. Our approach was to advertise the event primarily

though videodance.org uk, the website that Simon and I set up in 2003. We also accessed a number of related email lists and approached individuals directly, inviting them to be part of the event.

In order to stimulate interest and to begin some of the debates in advance, over the period of around five months, we published regular bulletins on the website. These gave information about how the symposium was taking shape, as we confirmed different elements of the programme.

When it happened, there were 24 attendees at Opensource: (videodance), mainly UK-based, as well as from one from Italy and one from the States. Within the UK attendees, there were six different nationalities represented. The types of people who came were video dance artists with a decade or more experience producing work, under and post-graduate students, curators, producers, as well as a number of artist from other art forms, with varying degrees of knowledge of screen dance.

As the organizers of Opensource, we recognise and appreciate the enthusiasm, openness and trust in process that all those who took part in the conference brought to the event. Our mantra in the months leading up was 'whoever comes will be the right people' and this most certainly was the case.

The shape of the event

In planning the over-all shape of the four-day event and creating a timetable, we gave considerable thought to the balance between talk-time and other activities.

Whilst we wanted to prioritise facilitated group discussion, we also felt that it would be beneficial to programme one presentation from an invited individual each day. We felt that as participants, we would all benefit from the opportunity to divert from the on-going debate, to listen to someone inspiring talking about a subject close to their hearts. We decided that these presentations should take the form of 'after-dinner speeches', providing an end to each day and planting the seeds of debate for the next.

Recording the conference

The documentation of an event of this nature is an important issue. We invited what we called 'scribes', individuals whose role it was to collect observations of what was said and, as importantly, how people interact and behave in a situation that has been formulated specifically to encourage creative dialogue. Our scribes were all both academics and practicing artists and we encouraged them to be as inventive as they wished – they could write, draw, doodle, take photos. By revealing personal insights into some of the ideas that were discussed, they allowed their own artist's eye and brain to mediate and channel these in a really unique way.

Being part of the community

Part of the appeal of holding the event at the Findhorn Foundation was the opportunity to retreat from the everyday. It also enabled attendees to find out about and participate in some aspects of the unique Findhorn Foundation community life.

For example, most of the conference participants stayed in the world-renowned Findhorn Eco Village. Lunch and dinner were eaten at the Community Centre that serves locally grown vegetarian organic food, prepared by community members. Because our conference ran over a number of days, Opensource participants where asked to join in on the washing up rota and both the eating and cleaning activities were an opportunity to meet other visitors to and residents of the Findhorn Foundation.

The group had responsibility for their own housekeeping – everyone took turns to make the tea and coffee for break-times and we cleared and re-organized our working spaces as a group. All these 'domestic' arrangements contribute to the important sense of ownership of the event generated amongst the attendees.

New methods of knowledge transfer

A primary aim of the Opensource: (videodance) conference was to explore new methods of knowledge transfer and so we researched into the nature and shape of symposia and conferences. We found out about two particular

approaches that offered templates for facilitation that could be adapted to fit our specific needs.

Firstly, we explored a format called World Café. This is an approach in which specific questions related to a particular topic are discussed by breaking off into ever-changing smaller groups. In World Café, which is distributed by an organization called Whole Systems Associates, the idea is that there are tables of four or five people. Each table is given a question, which they then discuss for 15-20 minutes, after which, people are invited to move to another table if they wish.

At the end of each round of conversation, one person is asked to remain at the table as a table 'host', whilst the others serve as 'ambassadors of meaning', carrying key ideas, themes and questions into their new conversations at the next table they join. Our scribes assumed the roles of 'table host' and, in this World Café context, it was their job to greet new people to their table and briefly share the main ideas that had been discussed to date.

The environmental set up of the World Café is important – we had five tables, all covered with large sheets of drawing paper, on which people were encouraged to draw, write or doodle. These were replaced at the end of each round, so that new conversations had a fresh space to work with.

As organizers we proposed the following questions, which were debated at the different tables:

> Where am I (as an individual, in my work, in relation to screen dance)?
>
> Where is the art-form?
>
> Where would I like to be?
>
> What stops me/what stops that being the case?

Our World Café session lasted for two and half hours on the first afternoon of the conference. Over several rounds of conversation, with people moving between tables and creating new configurations of discussion groups, ideas, questions and themes began to link and connect. During the final 30 minutes, we all gathered together again and the scribes lead feedback from each of the tables.

In many ways, the questions we proposed seem very open, but our experience was that this first session enabled a number of important things to happen. For example:

> People could elaborate on the quick introductions that were given at the very start of the conference.
>
> Burning issues could be quickly expressed and shared.
>
> The on-going issue of a definition of the art-form was quickly dealt with as the group acknowledged the many different perspectives and interpretations held by those present.

The final question – what stops me? - was initially reported as a 'dead-end', as most people felt that nothing stops them. However, it then stimulated a lively debate in the feedback session, with the suggestion that sometimes we should stop (or be stopped) and that artists often feel a pressure to keep on producing, sometimes to the detriment of their own work and of the art-form in general.

Open Space Technology

The next approach that we took – on the Friday morning - was that of Open Space technology. The name most closely associated with this system, which has been in use since the mid 1990's, is that of an American, Harrison Owen, although on his website, he makes it very clear that it is not a concept developed and owned exclusively by him, but rather, to quote him " the creation of Open Space Technology has been a collaborative project involving perhaps 1000 people on four continents over a period of eight years (as of 1993, that is!)".

Both The World Café and Open Space Technology have been used widely in corporate and community context, but we have as yet to discover any prior use in the context of artists' debate.

Open Space Technology can used when there is something that needs to be discussed amongst a diverse group of people who share a common goal or interest. In our case, we had welcomed to Findhorn a self-selected group of practitioners, from diverse backgrounds and experiences, but who all expressed a wish and a need to debate the state and nature of screen dance.

In Open Space, the session begins with the group being invited to propose the topics that they wish to debate. Anyone can stand up and propose something and they are then designated a time and a space for that discussion to happen. Everyone is then free to choose which session to join, or if to join any at all.

In our first Open Space session, the following topics were put forward for debate:

Beyond the single screen

Gender in video dance

Inspirations for dance

Colour and the relationship that we have with it

"Show and Tell"

It's beautiful, but what does it all mean?

Sound in dance screen

Dance and the camera in relation to the dancer

There are a number of rules from Open Space, the most important being the 'law of two feet' which states that at any point you feel you are neither contributing nor gaining from a conversation, you are free to get up and walk away. You can either join another group, or go and do something completely else. This is even the case if you were the initiator of a particular conversation.

People can also chose to be 'bees', who move between discussions, cross-pollinating as they go, or 'butterflies', who sit and look pretty, although may actually attract the most important conversations to them.

From the very start of our introducing Open Space Technology to the symposium, people used the structure to get what they wanted out of the situation, which is of course, the most meaningful use of the approach. For example, of the eight topics suggested, only three evolved into discussion groups. Those whose ideas came to nothing seemed keen to join the more popular debates and over the duration of the session, there was a significant amount of traffic between the three very intense discussions.

The World Café and Open Space sessions formed the essential core of the event, and yet the conversations and debates started during them, naturally spread into all the moments of the four days – over lunch and dinner, washing up, at the Saturday night party, on walks on the beach and even into the famous Findhorn Foundation hot tub. One person commented in feedback that they felt that they had "really met people and that was a result of the structure of the event"

To screen or not to screen

When scheduling the event, we set aside two 90-minute sessions for 'public screenings'. These un-curated programmes were an opportunity for the attendees to present their work to each other and also to any interested Findhorn Foundation members or visitors. Also, at the first Open Space session, a sizable group opted to hold a 'show and tell' session i.e. an informal screening of work with discussion.

On the morning of the third day, the validity of particularly the public screenings was questioned, on the basis of what was seen as the limited scope of the post-screening question and answer session. The point was made that all too often public discussion of screen dance lacks a significantly robust and informed discourse and as a result fails.

This observation lead to a fascinating group discussion which laid bare the tension between developing a critical framework from within which to talk about screen dance and relying on a more instant, 'gut' reaction to work, which it could be argued, was the approach being taken at both the 'show and tell' sessions and the public screenings.

The entire group appeared to agree that it would be of great benefit to the art-form – and the artists – if a critical framework were to be evolved and the group appeared to want to engage in this process. However, when offered the chance of another Open Space session, at which 'developing a critical framework' was proposed as a topic for debate, around half the group used the 'rule of two feet' and went off to join a 'show and tell' session that had also been proposed.

It is interesting to note that this split in focus of the group could be roughly divided into two separate demographics: those who wanted to watch work and talk about it tended towards the younger, less experienced practitioners, whereas those keen to engage in evolving a more formal critical framework tended towards the older and more experienced.

As one attendee commented: 'Given that the symposium was about discussion and debate, perhaps showing so much work was a distraction?' end quote. I certainly feel that, in retrospect it would have been fascinating to see what could have happened if any group screening of work had been banned from the event.

Drawing closure

When scheduling the event, we had decided to set aside the whole of the final day, Sunday, for some kind of conclusive activities. We imagined that by this stage, certain tasks might have materialized that people felt driven to work though.

We took the Open Space approach again and invited the group to elect what they would like to do on this final day. Three main groups emerged: firstly the scribes began the considerable task of drawing together the wealth of material they had gathered; another group set out to look at 'strategies for continuing dialogue'; and a final group embarked on the writing of a statement to the wider dance community.

I am first going to look briefly at the outcomes of this final group. Their document started out being call a 'manifesto' and ended up being called a (hu)manifesto. To quote from their statement "This (hu)manifesto is not an attempt to define screen dance or to suggest that there is one way to create a screendance. It is instead, an attempt to open and enrich the discourse surrounding the field"

A small core of people worked on this particular document, with others moving in and out during the day. However, the passion with which this final statement was debated at the final Open Space feedback session gives an indication of the strength of feeling amongst all present – that it is crucial that the level of discourse around screen dance should be heightened and that artists must be involved in the evolution of this discourse.

All the attendees who remained on the Sunday for the final session – some inevitably had to leave – expressed a desire for some kind of statement to be published on the videodance.org.uk website and blog. However, some people had issues with the first draft that was presented and felt uncomfortable having their names being attached. The main sticking point seemed to be the use of the term 'manifesto'. In the end, it was decided that the document should be posted on the video dance blog site, enabling its further evolution in the public arena. This virtual dialogue has already begun, giving rise to some fascinating dialogue with which you are all welcome to join in.

The other group discussion that took place on the final day of Opensource revolved around the important issue of "strategies for a continuing dialogue".

This group felt strongly that the level of communication that had taken place during the four days of Opensource should continue. Many people felt that finally their isolation had finally been broken and that they had had the chance to talk and be listened to.

Ideas for continuing this included on-going dialogue, both public and private, taking place on the web and at follow up meetings and events. As I have already mentioned, some of this work is already happening on the video dance web and blog sites and via personal emailing.

How these ideas are further manifested remains to be seen, but we feel positive about the commitment and enthusiasm of those who attended Opensource. As they go back to their own sections of the screen dance World, the energy and ideas generated during those four days will hopefully continue to resonate in many different forms.

Conclusion

To conclude, I will firstly consider Opensource: (videodance) from the perspective of the research that we set out to explore, that of looking for new methods of knowledge transfer between artists. Did the event achieve its aims? I feel that I can say that it did, overwhelmingly so.

In the words of one participant: "(It was) an extraordinary personal and professional journey" Another commented: "It will take a few days for everything to filter down and settle before I really am able to understand the magnitude of what took place". Well, I have had a few weeks now, and I sense that screen dance took a lurch forward during those four days in June.

Another participant commented: "It was remarkably successful, given its openness, regarding focus. The desired, emerging foci revealed a plethora of needs, e.g. - emerging artists wanting help and encouragement - others wanting academic debate and definition" end quote.

As the organisors of Opensource: (videodance), we recommend this format, including not just the World Café and Open Space Technology sessions, but also how they sat within the overall ethos and structure of the event, allowing time and space for the really important issues to rise to the surface and be aired.

The beauty of what happened at Opensource: (videodance) is that each participant, no matter what relationship they have to screen dance, could and did get from the event what they personally needed, whilst simultaneously being nurtured as individuals. Moreover, the approach we took to the event as a whole required an active participation and commitment and because of this, there was an energy and sense of ownership of the event by the attendees. As artists, as makers, this felt right.

Finally, I would like to focus on what I believe are the strongest messages to come out of the event:
I wish to reiterate the desire to develop a language for talking about screen dance work. The genre has been around for a while now – whenever you take the starting point for dance on screen– whether it be the earliest cinematic experiments, the work of Maya Deren or the more recent explosion of video dance creation, spurred on by the ever more accessible nature of moving image technology. Screen dance has reached a level of, if not maturity, then proliferation and diversity that suggests the time is right to create a language or a system of analysis that will take the level of discourse on the genre to another level.

During Opensource, a fear was expressed, that analysis could stifle the 'gut' responses to work, that artists can trip themselves up by being too aware of how their work may communicate or be read. However, there was also the recognition that, to shy away from increasing the level of discourse would run the risk of screen dance only ever being discussed in terms of film, or of dance, with the unique hybridity of the form being ignored and under-developed.

Whilst screen dance is keen to distinguish itself as a unique art-form in its own right, it also has a tendency to attach itself to other arenas. In the UK certainly, for a decade or so, video dance aligned itself with Channel 4 and BBC television – i.e. became a broadcast medium. Now the shift is towards visual arts venues and galleries. Surely we must be cautious here, that the art-form does not simply define itself by the dominant funding source, but rather we create our own models, and individually and collectively, form our own enduring identities.

With thanks to all present at Opensource: (videodance) symposium, Findhorn, Scotland, 15-18th June 2006.

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Hyperdance: Dance Onscreen, Dance Online
Or, What Difference Does the Medium Make?

Harmony Bench

Dances made for film, video, and television commonly find themselves grouped together under the label 'screendance,' even though the techniques used to produce and transmit these mediated dance forms may differ. By assembling like practices under one rubric, screendance offers the possibility of mobilizing scholars and artists around a core theme of the screen. The term itself, however, elides differences among media.[42] Perhaps the differences among film, video, and television seem minor enough that distinctions are unnecessary. But, add to these media dances for computers or for very small screens like iPods and cellular phones, and the screendance landscape changes. Whereas film, video, and television assume relatively stationary audience members, devices such as iPods and cellular phones assume audiences on the go. Dances for camera[43] uploaded to the Internet present yet another viewing context. Multi-media installations, motion-capture visualizations, even video, live-feeds, and digital imagery in performance likewise push at the boundaries of screendance. Fortunately, screendance remains an elastic concept, and that elasticity is appropriate insofar as screens mark themselves off as specific locations for dance. We should not, however, allow terminological generosity to obscure what remain real differences among media in creation and reception. As a field of practice and study, screendance should be broad enough to include multiple screen sites, yet analyses should be particular to the screen and dance in question.

Especially as screendances undergo remediation,[44] in other words, move from one representational context or media technology to another, we must take seriously the need for what electronic literature theorist N. Katherine Hayles calls 'media-specific analysis.' "Perhaps now," she offers, "it is time to turn again to a careful consideration of what difference the medium makes."[45] In this paper, I employ media-specific analysis as a way to interrogate dance onscreen. What possibilities do different media open up for dance, what possibilities do they foreclose, and how does each medium question and redefine dance as a practice? Continual developments in media technologies make such questions of paramount importance. In particular, I am interested in tracing dance's leap to the computer screen and the complementary emergence of hyperdance, a computer-based screendance form that integrates user interaction.

Also called net.dance, cyber-dance, hyperchoreography, and web dance, hyperdance remediates dance for the computer screen.[46] Hyperdance does not simply exchange one viewing platform for another while preserving the 'original' choreographic content: it brings into question the very nature[s] of dance and dance onscreen. Hyperdance recuperates performance for the screen and positions the computer user not only as a viewer/spectator, but as a performer and even co-choreographer. By attending to the specificities of screendance media, I would like to consider the computer screen as a site for dance and, in contradistinction to dance for camera, as a site for performance. Because dance for camera is in many ways a precursor to hyperdance, I begin by reviewing Douglas Rosenberg's analysis of the impact filming and editing techniques have on configuring dance specifically for the screen.

Rosenberg suggests that video constitutes its own space for choreographic practice. In claiming site-specificity for video, he posits video dance as a reinterpretation, or even a reinvention, of dance. As Rosenberg argues, in articulating video as a site "through experimentation with camera angles, shot composition, location and post-production techniques, the very nature of choreography and the action of dance has been questioned, deconstructed and re-presented as an entirely new construct."[47] Indeed, dance for camera artists have generally been quite careful to distinguish their work from dance documentation and other forms of what might be called choreographic realism. Dance for camera represents an effort to create an identity and aesthetic that is truly hybrid in form and intent.[48] This hybridity has already gone a long way in reconceptualizing dance and choreography for the screen, often resulting in choreography that remains impossible outside film or video.

Notwithstanding the ingenuity of dance for camera, the move from stage to screen has been criticized for abandoning precisely what makes live performance appealing: risk, spontaneity, ephemerality. Scott deLahunta, for example, denounces the rigidity of dance for camera. Noting that dance has "migrated quite comfortably to the space of the screen," he argues that such a move relegates dance to the "fixity of space and time offered by the linear film/video medium that is not even open to the energetic fluxuations [sic] of live performance no matter how set the choreography."[49] Clearly, deLahunta values the relative instability of live performance, a criterion by which dance for camera should not be judged. Nevertheless, I find in deLahunta's critique not only a nostalgic longing for a superior live dance form, but also a fruitful look at the performative possibilities of the digital. I have heard artists

praise dance for camera's mutability and non-linearity in the filming and editing process, particularly when using digital video technology. However, once printed to tape and released to viewers, dances for camera have all but eliminated the question, if not problem, of liveness. As a remediation of dance and dance for camera, hyperdance brings the question of performance back to the screen. It is to hyperdance, then, that I wish to now turn.

In the mid- to late 1990s, choreographers and digital media artists began experimenting with dance on the Internet. Hyperdance, one result of choreographic forays into the World Wide Web, is a kind of screendance that solicits user-interaction and is in turn shaped by that interaction. Computer users activate video clips, drag dancing images to new positions in the frame, click through possible movement phrases, and mouse over the computer screen in search of invisible buttons, roll-overs, and other unanticipated changes. In navigating a hyperdance, users generate their own choreographies for screen-dancing images. Users are active participants in creating the work they see onscreen. Not only do they enter into the work as they navigate and explore, the work does not exist without their interventions. In this way, hyperdance both invokes and deviates from other screendance forms as it remediates and re-presents dance for the human-computer interface.

Hyperdances operate through three primary modalities: one mode organizes and hyperlinks still imagery in an Internet browser, a second makes use of self-contained video clips which users trigger by clicking various buttons, and a third explores composite imagery that responds to user navigation. Larger hyperdance pieces often combine more than one modality over the course of the piece, but still images, movie files, and malleable composites are the fundamental materials with which hyperdances are built. Although each mode increases in overall complexity, together they do not represent an evolutionary trajectory. These modalities coincide temporally, and the software programs used to create hyperdances are not exclusive to any one category. The questions to which an artist or group of collaborators respond, along with their combined technical knowledge, collectively determine the shape a hyperdance assumes. There are many lines along which hyperdances could be differentiated from each other, but I find that distinctions along still, moving, and malleable media are best in giving a general sense of hyperdance as a field of choreographic investigation.

In the first hyperdance mode, the user clicks through still images hyperlinked to words, texts, or other images, which may or may not be animated to create motion. Images might be laid out next to each other in the screen's space, or they may appear one at a time in a table when the user clicks a button. Artists make this type of hyperdance with a variety of programming tools from basic HTML to the more extravagant Macromedia Flash. Examples include Marianne Goldberg's "Be To Want I," Troika Ranch's "Yearbody," Molissa Fenley's "Latitudes," and Michael Szpakowski and Joanne Thompson's "Silent Movie."

As the title "Silent Movie"[50] indicates, Szpakowski and Thompson's Web browser–dependent piece harkens back to early cinema. A single image appears in the user's browser window, and the user must click on the frame multiple times to load approximately 100 images that make up the sequence. This takes time, even with a fast Internet connection. Then the user clicks on the browser's navigation buttons to move the high-contrast, black and white piece forward and backward from any point. There is no 'play' button for the user to push, just as there is no 'stop'—the image changes with each click. Clicking rapidly creates the illusion of semi-fluid movement. A dancer faces backward, the lower half of her body lies outside the frame. Her arms swing gently at her sides. Suddenly, they arc across her body, right to left, in preparation for a small jump and turn: arms sweep overhead and propel her around for one clockwise revolution. Arms continue their path, ending wrapped around her waist and back. Another half turn and she sinks into the floor and out of the frame. Her absence signals the end of the piece, or rather, the final image in the sequence. A few clicks backward are enough to resurrect the dance and reverse the movement phrase. Szpakowski and Thompson could have easily rendered "Silent Movie" as an animated GIF with a similar effect, but to do so would have kept the required labor hidden in the computer's processor. Instead, they emphasize the user's physical movement and interaction. It is the user's repeated clicking that drives the piece.

Clicking remains the primary means of user interaction for the second mode of hyperdance, which exchanges still images for video clips. Hyperdance artists arrange small frames within the browser window where movies appear. The user generally has access to multiple video segments, which can be activated or disabled by pushing various buttons. Although the user cannot change the content of the movie clips, s/he can assemble them sequentially. This form of interactive dance for camera[51] is best exemplified by Richard Lord's "Progressive 2," Nicola Hepp's "Not in My Backyard," and Katrina McPherson and Simon Fildes' "The Truth: The Truth" and "Big."

McPherson and Fildes' "Big"[52] sits flush left in the browser window against a clean, white background. Four frames rest snuggly together in a strip across the screen, placed above four five-by-four grids of grey dots. When clicked,

each dot/button plays a two to five second looped video clip in which four dancers slice, turn, rock, curve, reach, rebound, support each other, and recover. Squeaky shoes and dancers' breathing provide sound for each segment. Beneath each grid of dots lie four additional buttons. These return their corresponding frames to an empty white until the user clicks a new dot. 84 buttons, 20 clips, and four frames equal enormous combinatorial possibilities. Users juxtapose movement sequences spatially and temporally as they activate new video clips. In this would-be dancing panorama, users decide which two, three, or four sequences look interesting together. They allow chance to determine what will be the next combination. They explore what one clip looks like in a slight cannon, and whether or not they can make it a unison phrase. Users build their own version of "Big" with materials the artists provide. McPherson and Fildes offer viewers a different experience than a traditional screendance would afford.

A third modality expands upon experiential aspects laid out in previous modes. These pieces combine user navigation with tactile engagement. Mousing over the screen space is as important as clicking on buttons or links. Composite imagery, roll-overs, and assigned behaviors register the user's movement through the frame. The user demonstrates a great degree of direct and indirect impact on the hyperdance piece and the elements in it. Users click and drag dancers' images to new places in the frame. Video images respond to clicking and mousing by speeding up or slowing down, reversing direction, multiplying the dancers, or changing spatial and movement relationships among dancers in the frame. Such 'highly-interactive' hyperdances include many Nicholas Clauss collaborations, most notably *Somnambules*, Koert van Mensvoort's "Drift," Richard Lord's *Waterfall*, Ruth Gibson and Bruno Martelli's *Windows98*, and Carolien Hermans' *Trilogy*.

"The Elbow Room," a piece in Hermans' hyperdance *Trilogy*,[53] explores the space of the dancer's wardrobe. How can a body fit in a cramped space, and more specifically, how much dancing can such a small space afford? In this piece, Hermans deviates from standard square and rectangular frames that most hyperdances use and opts instead for long slices of image, partial views accompanied by short texts. "My body is the centre [sic] of action: it receives and returns movements," the screen reads.[54] She waits, still, laying down but propped vertically on the screen—apparently naked except for bright green socks. When the user mouses over this image, the dancer opens and closes the wardrobe doors, repeatedly concealing and revealing herself. Navigating to the next window, the user encounters the dancers' encircled knees, an animated bug, and another text: "I am moving in the smallest imaginary space possible. walking-running-jumping-rolling It has all become impossible. I have to learn new habits soon since my body has become completely dysfunctional in here." While Hermans is cramped in her closet and wonders how a body adjusts to that space, she also gives the user pause. What are the physical and virtual spaces in which the user finds him/herself? What corporeal negotiations are required to translate "walking-running-jumping-rolling" into computational and screenic environments?

Dance for camera has investigated these corporeal and machinic negotiations since it first exchanged live bodies and proscenium theaters for image-bodies and mobile cameras. Hyperdance has taken this meditation on bodies and screens a step further. Hyperdance not only questions how dancing bodies appear onscreen, it brings the computer screen itself into focus as a distinct site for presenting and representing dance. Just as dance for camera redefines dance and choreography through framing, filming, editing, and projecting, hyperdance capitalizes on what computers make feasible in imagining dance onscreen.

To return to deLahunta's question, how can the screen remain open to the fluctuations of performance when the screen stands in apparent contrast to performance? Here the difference in screens and how they are used is crucial. Performance theorist Philip Auslander argues that cyberspace can be a venue for performance when computer users "are both spectators and choreographers who determine (within the terms set by the artist) the exact movements that make up the performance [they] see."[55] Auslander locates performance in the feedback loop that joins user to computer program, in other words, in the user's ability to create changes onscreen in real time. He grounds his observations about online performance by analyzing a computer-generated hand on Australian performance artist Stelarc's website. If Auslander finds an adequate example of the Internet as a venue for performance in this three-dimensional interactive clenching fist, then I feel confident that my claims for hyperdance are justified.

Through user interaction, computers make a return to performance possible. This is because, together, user and computer defy the temporal rigidity of the screen that deLahunta criticizes. Media and performance theorist Gabriella Giannachi highlights this temporal dimension of performance. She states, "Thus, virtual theater consists of a performative component, which is unique in time, and a remediated component, which is more or less permanent."[56] The 'more or less permanent' images and movie files combine with user interaction (and computer processing) to realize computer-based performances. Giannachi further explains, "[A]lthough the mediatised [sic] simulation is more or less reproducible, the viewer's performance of it is not."[57] Performances are one-time, non-

repeatable events, even though they may continuously draw on the same components with each realization: the same choreography, the same dancers, the same stage and set. Performances in new media are characterized by their uniqueness in time, rather than the liveness or physical presence of dancing bodies. What makes each hyperdance piece unique—what makes hyperdance performance—is the exchange between the viewer and the computer-based piece: the user performs the work.

Through the necessity for user interaction, hyperdance infuses screendance with performance qualities previously set aside in dance for camera. To review the examples I have already discussed, "Silent Movie" requires that users click incessantly forward and backward through still images to create their own version of the short film. Computer users perform the piece as they determine which images to revisit, which to repeat, where to move forward, where to go back. "Big" likewise generates distinctly different performances with each viewing, depending on which clips users play, which they play in tandem, the order in which users play the clips, and how many frames are left empty at any one time. Users navigate through "The Elbow Room" by clicking on buttons and links and mousing over the screen. These actions bring new images and texts into view, open other windows, and propel the user through the piece. The user's actions and presence in the piece additionally contribute to the overall narrative developed in "The Elbow Room." Hyperdances combine media-specific strategies, such as hyperlinks and roll-overs, with remediated elements, computer processors, and computer users to generate unique performances.

In conclusion, by accounting for media-specificity among screendance forms, we realize that the screen is not a singular site, but multiple sites. Different screens offer radically different contexts in which dance is both made and received. In particular, hyperdance exploits computers' distinctive capacities to render dance onscreen and forces a re-examination of how dance is or ought to be seen. Through demands for user interaction, hyperdance undermines the screen's presumed exclusion of performance and posits new ways of engaging with electronically-mediated dance forms. Hyperdance favors the computer user as performer and co-creator, and investigates ways of opening up screen space to the interventions and interactions of audience members. Ultimately, hyperdance requires that we rethink dance, performance, and just how it is that dance exists onscreen.

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[42] Designations such as video dance and cine-dance remain prominent, and while I support such specificity in analysis, it is difficult to define a changing field around such narrow foci. The term screendance includes a growing spectrum of genres in close proximity, and as a result includes artists and scholars that share concerns and who can build a discourse around dance onscreen.

[43] In this paper I use the term 'dance for camera' to refer specifically to dances made for film, video, or television and, in principle if not in actuality, made to be viewed on a cinema or television screen. In other words, upon whatever screen they appear, dances for camera are not 'interactive,' even if uploaded to the Internet. I use the term 'screendance' to invoke any dance form that utilizes screens as viewing platforms, with the understanding that heretofore the term has only explicitly included film, video, and television.

[44] See: Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Cambridge, MA: MIT Press, 2000). Bolter and Grusin's define remediation as the process whereby "one medium is incorporated or represented in another medium" (45).

[45] N. Katherine Hayles, "Print is Flat, Code is Deep: The Importance of Media-Specific Analysis," *Poetics Today* 25:1 (Spring 2004): 68.

[46] I realize that hyperdance has already been used to describe hyper-physical dance techniques and styles. Katrina McPherson and Simon Fildes, <<http://hyperchoreography.org>> [Accessed June 29, 2006], have avoided potential confusion by using the term 'hyperchoreography.' However, I find that hyperdance is a more accurate term for the Internet and computer-based practices I describe. Hyperchoreography seems more fittingly applied to software programs such as LifeForms or DanceForms that actually allow the user to create or build movement sequences and steps, rather than re-arrange pre-recorded sequences or clips. The online dance game "Micro-Dancers" << http://www.globz.net >> [Accessed June 29, 2006] is also a good example of what I consider hyperchoreography. In hyperdance, the user builds new dances out of a discrete set of pre-choreographed, pre-recorded movement phrases; in hyperchoreography, choreography is precisely what must be created.

Other labels such as net.dance and web dance are good alternatives, but they highlight the Internet to such an extent that on the one hand they exclude dances on CD-ROM or other hard media, and on the other, they include incarnations of dance on the Internet, such as webcasts and streamed videos, which afford little or no interactive possibilities. In contrast, the term hyperdance aligns the form with other hypermedia and explicitly calls out user-interaction as a defining element.

[47] Douglas Rosenberg, "Videospace: A Site for Choreography," *Leonardo* 33:4 (2000): 275.

[48] Rosenberg explains at length: "It is important to distinguish here among the documentation of a dance, dance for television and dance created specifically for the camera. Dance documentation is generally done to preserve a choreography or a performance in its totality. Television dance is generally shot with multiple cameras placed in strategic locations, including one wide or master shot. The resulting footage is subsequently edited together in post-production to give the viewer multiple viewpoints of the dance while still preserving the choreography. … Dance for the camera is something else entirely and occupies a wholly different space than dance for the theater…. It is not a substitute for, or in conflict with, the live theatrical performance of a dance, but rather a wholly separate yet equally viable way of creating dance works." 279-280.

[49] Scott deLahunta, "Virtual Reality and Performance," *Performing Arts Journal* 70 (2002): 111-112.

[50] << http://www.wac.ucla.edu/extensionsjournal/v2/szpakowski.htm>> [Accessed June 29, 2006.]

[51] There are several examples of online dance games that follow this model without necessarily referencing cinema. See for example "This Guy's Got Moves" <<http://www. homestarrunner.com/dance.html>>. [Accessed June 29, 2006.] Dance games form a separate category of hyperdance that I do not address here. Aside from key indicators such as art council funding or webtoon characters, there is little basis upon which to distinguish dance games from other hyperdances.

[52] << http://hyperchoreography.org/big.html>>. [Accessed June 29, 2006.]

[53] << http://www.du.ahk.nl/mijnsite/trilogy/trilogy.htm>>. [Accessed June 29, 2006.]

[54] Hermans takes this passage from Henri Bergson's *Matter and Memory*.

[55] Philip Auslander, "Cyberspace as a Performance Art Venue," *Performance Research* 6(2): 123.

[56] Gabriella Giannachi, *Virtual Theaters: An Introduction* (London and New York: Routledge, 2004) 6.

[57] Giannachi, 5.

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Popular Film, Popular Dance:
Screening Choreography in the Mainstream

Karen Backstein

During the movie *Take the Lead*, based loosely on the life of ballroom dancer Pierre Dulaine, one of the young protagonists is plugged into his I-pod, listening to the music for his upcoming dance competition. He's on the bus, in a public space, but the music stirs him to move, anyway, and gradually he starts marking out the steps as his fellow riders gaze at him suspiciously. Suddenly, he realizes what he's doing and, abashed, sits down—although his body can't stop twitching, shifting, and bopping just a little.

In some ways this small sequence, part of a montage in which all the young performers practice their parts for the show, serves as a metaphor for the dilemma of screendance in popular film today: it longs to move full-out and openly, but realizes that doing so violates protocol…unless the choreography unfolds in its proper place on the stage, club, or classroom. It's simply a given that mainstream films aren't going to feature anyone dancing (and singing) in the rain anymore, much less have balletic gang members duke it out with pirouettes in the upper west side of NY.

In *A Song in the Dark*, Richard Barrios' entertaining look at the arrival of sound and the birth of the musical, he describes the pioneers' struggle to fashion this genre and understand its form: "Given the intimacy of film," he asks, "how could the musical's calculatedly unreal and stylized world be depicted? Can music and dance factor into naturalistic presentation or should it only be used as part of an onstage performance context?"[58] As one of the critics he quotes—Alexander Bakshy, writing in *The Nation* in March 1930—notes: "To make singing and dancing expressly cinematic…requires a little thinking and a little imagination, whereas aping the stage requires none." [59]

In our era, not quite yet 80 years from the aural upheaval, it seems that commercial filmmakers, in some way, continue to grapple with these questions when confronting song and dance—and not only in the musical, which pops up in its purest form only rarely nowadays, but for any feature film that chooses to foreground music and choreography.

Of course, anyone who has seen such superb works as DV8's *The Cost of Living* knows that screendance continues to flourish, breaking new boundaries and always seeking experimentation. But perhaps the key words here are "anyone who has seen." These are films mostly viewed by connoisseurs—unlike, say, the movies of Berkeley, Astaire or Kelly in the 30s, 40s, and 50s, which garnered a widespread, general audience at an ordinary cinema on a typical weekend night out. And while, on one hand, the proponents of cinedance continue their search for new ways to find the equivalent of what Maya Deren referred to as "the ultimate floating leap"—the fantasy that comes to life only through the medium of film—ironically, the average spectator today gets to see dance that, narratively at least, has become more bound to reality, more grounded in the earth. The case of *Chicago*, perhaps the most (and maybe only) truly commercially successful musical of the 21st century, proves it: the entire narrative had to be restructured so that every dance number existed in the protagonist's mind.

Equally, there's little sense that what movement does occur can take over and transform the physical space, the way, for example Gene Kelly did in *It's Always Fair Weather,* first in anger and frustration, with trash can lids banging, and later, on a pair of rollerskates, for joy. Film scholar Richard Dyer, in "The Color of Entertainment," his analysis of African-American artists in classical Hollywood cinema, stated that "containment is the antithesis of the musical….dancing is by definition about bodies in space, about how bodies relate to other bodies….how they make use of or submit to the environment around them." For Dyer, "Bursting the confines of life" was the point, the underpinning of what he considered the "utopian world" created by the musical film., and the tragedy was that whites had the "privilege to be able to do this," but not blacks'. [60]

Arguably, today, almost no one has the privilege to erupt into dance freely in mainstream movies. Where once Hollywood seemed to suggest that all the world's a dance stage, now the screen universe has constricted. One exception to this rule: when the depiction of an alternative culture or cultural practice provides a justifiable excuse for performance to extend beyond the confines of theatrical performance. Ironically, given Dyer's lament about the quashing of black dance, it is exactly those danceforms with African retentions—be they African-American or Latin American—that have the greatest leeway. For example, various short sections of both *Dance with Me* and *Dirty Dancing 2: Havana Nights* showcase Havana streets filled with dance and music performed by ordinary people simply having a good time. In these brief moments at the films' beginnings, which ultimately give way to the studio

and the club, the filming lingers on the dancers' movements and we get to see the full body in action, frequently relating to involved onscreen spectators. It offers a glimpse of the pure pleasure of making and watching movement.

In a different way, *Rize,* David LaChapelle's powerful, exquisitely shot testament to the Los Angeles phenomenon known as krumping, presents an example of dance as an integral aspect of everyday existence. With the exception of one organized competition, this sober celebration of a film shows dance spilling into the streets, playgrounds, even children's parties. In this case the choreography is meant to be the star of the show, and LaChapelle, a celebrity photographer, uses his movie camera as he uses his still one, to capture the beauty and stunning muscular control of his subjects, all residents of the city's poorest area who find their self-respect in their artistic practice.

Whether the choreography is a full-out as *Rize* or a mere whisper of a presence—more theme than body—there does seem to be interest, even hunger, for dance among contemporary audiences, which reveals itself in the popularity for extremely diverse danceforms, filmed in diverse ways. It's visible in the enthusiasm lavished upon such choreographically oriented music videos as Spike Jonze's innovative "Weapon of Choice," with a soaring Christopher Walken, or the ersatz belly dance performed by Shakira in her and Wyclef Jean's "Hips Don't Lie." And it's discernible, as well, on TV, in the surprising ratings success of such shows as *Dancing with the Stars* or *So You Think You Can Dance?*, which combine a dollop of critical snarkiness with dutiful but to some extent informative explanations of what constitutes a passable paso doble or a sizzling samba—almost always all shot in catch-as-catch can mediocre style. Of course, unlike film, both these examples needn't be concerned with problems of contextualizing choreography within a story.

If the choreography in film is now almost always anchored by a carefully crafted narrative motivation, the stories continue to suggest the liberatory potential of dance, even if it's not necessarily visualized that way in the screendance itself. Just look at the body of work that has come out in the past ten years, both documentary and fiction: *Mad Hot Ballroom*, in which a group of inner-city children emerge victorious in a dance contest against their wealthier, often whiter competitors; the similarly-themed, but critically and financially less successful *Take the Lead*, equally based on Dulaine's ballroom program for New York City schools; and both versions of *Shall We Dance?* (Japanese and American) which posit dance as a logical response to lives lived in quiet desperation by men in grey flannel suits. *Billy Elliot* figured dance as a way out of continuing cycle of poverty, as well as a hypermasculine society with little tolerance for alternative sexuality. Still other films, like the aforementioned *Dance with Me* and *Dirty Dancing 2: Havana Nights* , as well as *Save the Last Dance*, use choreography as a bridge to span cultural and racial difference; as opposing movement styles come together, so does a couple from different backgrounds.

Now, for the moment, I'm putting aside those films that comprise what I will call the backstage ballet melodrama. These stories, progeny of *The Red Shoes* and the later *Turning Point*, generally follow a young woman as she bourrès her way to success while confronting the conflict between love and career: among these are *Center Stage* and *The Company*, and, with their excerpts from stage choreography, use of proscenium and specific class settings, and cast of professional or near professional dancers, they present different issues of filming and also appeal to a different audience.

Instead, I want to focus on the musical and its successors—a role that I see these dance-oriented films as trying to fulfill, in spite of their many differences from the genre in its classical form. To begin this investigation, I will look at the work of two major film theorists on the musical—the aforementioned Richard Dyer and Jane Feuer—and see how their analyses of the traditional musical can also illuminate contemporary popular film, and their choreographic presentation, despite the vast shifts in narrative and performance.

Dyer, in his article "Entertainment and Utopia"—perhaps *the* standard cinema studies text on the ideology of the musical—locates the musical's utopia less in the narrative itself (although he does not discount it entirely), and chiefly in what he called "non-representational" elements: for him, "[the musical']…presents…what utopia would feel like rather than how it would be organized,"[61], and he pinpoints such defining qualities as energy, abundance (as visualized in spectacle), the intensity and openness of emotion, the transparency not only between the characters themselves but between the star and the audience, and the visualization of a strong community. In this world, work would become play (think of Astaire and "Put a Shine on Your Shoes" in *Bandwagon*), the individual could forge connections both personally, in love, and with the larger world, and the universe becomes suffused with a sense of plenitude created through brightness of color, elegance of costume, and the lavishness of the sets. Most especially, all these elements were best embodied in the musical number, through song and dance, which at once left the narrative behind temporarily and yet led to emotional developments that affected and carried through the story—and

provided entertainment on its own terms..

Jane Feuer offers her own, different but complementary perspective on the musical: her focus is on how mass entertainment creates the "illusion of spontaneity"[62] in its choreographed numbers in an effort to elide the performers' professionalism. Astaire with a coat rack, Kelly with a squeaky floorboard or that garbage can lid, or Bobby Van doing nothing but jumping through the streets in *Small Town Girl* symbolize this effacement of work. The dance seems to emerge naturally, out of nowhere, the effort of creation and technical perfection removed—and Feuer specifically notes how what she refers to as "non-choreography"[63] aids the non-dancers who frequently appeared alongside the experts. It is worth stressing her emphasis on the *choreography itself* as an assist; Feuer does not mention the cinematic apparatus itself as a method of disguising lack of dance skill, but on the use of appropriate movement choices.

How can these theories, drawn from a virtually defunct genre, help us understand a diverse array of dance-oriented films? By pointing the way for us to see how the same desires addressed in the classical musical have been re-envisioned on the screen for a new manner of movies. I have already remarked on how the utopian instinct has become more narrativized than previously, but now I wish to delve a little deeper into this question.

First, what Feuer describes as the Hollywood musical's delight in having the most skilled professionals emphasize "the joys of being an amateur,"[64] or of dancing simply for the love of it, has changed: now narratives use and specifically focus on amateurs striving for the thrill of dancing competitively or for personal pleasure and satisfaction. These are never—or never only—tales about ballet, modern dance, or theatrical jazz, but about forms of popular dance (ballroom, hip-hop) that the audience itself might already do or reasonably fantasize about mastering with some success. A fantasy, it might be pointed out, that might be fed by the film's stars themselves, who often have no dance background. With more and more screen "dancers" given crash courses to prepare them for shooting—such as Julia Stiles in *Save the Last Dance* (where the shots in all the ballet sequences are split into waist up for port de bras and lower-leg, where a stand-in clearly does the pointwork) or Richard Gere in *Chicago,* who's not only frantically dancing as fast as he can to win his case but is also frantically trying to dance at all—the space has to work around their limitations, a factor that affects both choreography and film style.

These films foreground the effort and labor it takes for someone to learn a technique through scenes of rehearsal and initial failure, but as a novice dancer's skill level builds, the mood alters and story begins to offer a glimpse Dyer's utopian world: what had seemed an onerous, even impossible task morphs into play, and generally, the effort results in the creation of a community as well. The American version of *Dance with Me* offers one such example, as the misfits in the studio gradually bond, the owner stops drinking, the lonely teacher gains the courage to pursue her dreams, the outcast from the office finds a partner, a friend, and the courage to "out" himself as a dance, and the marriage between the lead couple emerges from the crisis stronger than ever.

If the traditional musical in its heyday would have visualized this marvelous transformation in singular numbers that carried the narrative forward as the film proceeded, the dominant cinematic technique for these newer works is the montage. While it is a commonplace to remark on how choreography in the MTV age has become subjugated to editing, with movements cut up and the body chopped into small bits—and the Astaire-favored long take of the full body in motion practically non-existent--much less commented on is the use of montage as a structuring device for both storytelling and choreographic presentation. Where once the attempt to naturalize the musical number began with the move from ordinary speech to song, from simple ordinary gestures that ultimately progressed into a full-out dance —a point made by Dyer, Feuer, and a host of other film scholars—now the dancer/singer has been replaced by the narrating soundtrack. While still a song, it's not sung by the star. Rather than becoming the performer's vehicle for personal expression, the music instead acts as the film's explanation of what is happening, and as the means of linking a number of small scenes designed to show the dancer's progression. We see stumbles develop into smooth turns and footwork, frustration vanish into sunny smiles, and serious intensity melt into joking, pratfalls, a freer body, and more emotional openness: victory achieved in the length of a music video, in fact. In effect, the flow of the dance is not through space but solely over time, not created by the body in motion but by the shots shifting. *Dirty Dancing Two* employs this method to show the lead couple gradually getting into sync and having fun, rather than arguing. *Shall We Dance*? uses it to reveal that Gere's character, John Clark, has turned his attention away from the beautiful teacher and to the pure pleasure of ballroom's elegance.

And what of the actual musical itself—those few and far between films that unambiguously belong in the traditional genre? *Chicago* and *The Producers* are two of the rare Broadway shows to make the transition to the screen—one with critical praise, box office success, and a handful of Oscars and the other with less fanfare. Both are rarities:

films with dance directed by recognized choreographers. Both featured well-known actors. And both are distinguished by their elaborately theatrical status: *Chicago*, in Fosse's words, was a "cabaret," with very little connective dramatic tissue, while the origins of *The Producers* lies in burlesque. The difference on screen is that Chicago expanded the connective drama, and also played with and against musical traditions. The numbers, though no longer Fosse-created, maintained both the heightened sexuality and fragmented limbs that had characterized his work, which fit today's visual approach to choreography. And the dream aspect—the fact that most of the dances played out in the protagonists' minds rather than in reality-allowed for those utopian elements to come in visually, even if the story itself dismisses them as nothing but a fleeting vision. But, interestingly, despite the careful narrative orientation of the numbers, still one thing remains true: with the desire for stage fame as the central theme, the proscenium remains the prominent element in the dance sequences. Even in fantasy, the characters can't break free from their confines. In *Chicago*, with its more cynical, contemporary view of the world and of celebrity, this in fact may be the point—but still stands, not dances, as a symbol of the changed role of choreography in commercial film. If Fred Astaire once said firmly, "either the camera will dance, or I will," the question is why, in Hollywood today, neither can.

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[58] Barrios, Richard. *A Song in the Dark: The Birth of the Musical Film* (London/New York: Oxford University Press, 1995), p. 78.

[59] Ibid, p. 212.

[60] Dyer, Richard. "The Color of Entertainment," in *Musicals, Hollywood and Beyond*, edited by Bill Marshall and Robynn Stilwell (Exeter/Portland, Oregon: intellect™, 2000), p. 25.

[61] Dyer. "Entertainment and Utopia" in *Genre, The Musical: A Reader*, edited by Rick Altman (London/NY: Routledge, 1981), p. 179.

[62] Feuer, Jane. *The Hollywood Musical* (Bloomington: Indiana University Press, 1982). See "Mass Art as Folk Art," the opening section in Chapter One.

[63] Ibid, p. 7.

[64] Ibid, p. 13

Mediated Flesh and Bitter Spectacle:
Cinematic Visions of Butoh (1960 – 1975)

Daniéle Wilmouth

Since its inception in the late 1950s Japan, the contemporary dance form Butoh, has had an intimate incestuous affair with almost all the other art forms - including photography, film, painting, graphic design, literature, theater, poetry, and music.

Kazuo Ohno, considered the father of Butoh, was inspired to return to the stage after an almost 10 year hiatus in 1977 after recognizing the Spanish dancer *La Argentina* in an abstract painting by Natsuyuki Nakanishi.

Tatsumi Hijikata, considered the founder of Butoh, had a long fertile collaboration with the writer Yukio Mishima, and Eikoh Hosoe, an artist working primarily in photography and filmmaking. Two examples of their numerous projects were *Kamaitachi* (Weasel's Sickles) an extensive photography series of Hijikata interacting with landscape, rice fields, local farmers, children, ghosts and demons in the rural area of Tohoku, Japan.
In 1963, they also created *Barakei* (Ordeal by Roses), another photography series, shot in Hijikata's studio, Asbestos Kan, featuring Yukio Mishima and Hijikata's wife, the dancer Akiko Motofuji.

These photographic performances were created only for the lens, without a formal audience, site specific, and far from a stage. The bitter entranced black & white spectacles they captured, were my first introductions to Butoh. Due to language barriers, and the infrequency of live Butoh performance, photography has become one of the only means of access into this unique dance, and has ensured Butoh's legacy around the world & into the 21st century. These photo performances are integral parts of Butoh's history and practice, and were conceived not as a substitute or poor cousin to live performance, but as unique artistic explorations in their own right.

Perhaps Butoh became such a multi-disciplinary dance form because of the context in which it was born. After the US occupation ended in 1951, the renewal of the US – Japan Mutual Security Treaty in 1960 continued to permit US military bases on Japanese soil. Under this heavy American shadow, Japanese artists struggled to find their identity and unique voice. Japan's long past of communal culture and under funding for the arts, made it natural and essential for artists to form groups. Also, as members of an already disenfranchised minority, artists hesitated to isolate themselves further by creating artificial boundaries between each other based on medium.

The history of collaborative experimental groups in the Japanese avant-garde may have started around 1950 with *Jikken Koubou* (Experimental Studio), which was a group of artists working in dance, literature, music, photography and the fine arts. Its members included such people as the composers Toru Takemitsu and Shinichi Suzuki, the visual artist Yamaguchi, and the performers Sonoda and Nagamatsu.

Jikken Koubou was followed by many groups, including: *The Director's Colloquium*, *Hachi no Kai*, (consisting of poets and composers), *The Neo-Dada Organizers* (known for their subversive public happenings), *High Red Center*, and *Jazzu Eiga Jikken - Shitsu* (the Experimental Jazz Film Laboratory). Formed in 1960, *Jazzu Eiga Jikken-Shitsu*, consisted of Hijikata, Eikoh Hosoe, the play write and poet Shuji Terayama, and the photographer Shomei Tomatsu.

Within this multi-disciplinary climate, a small number of 16mm films were created between 1960 and 1975, perhaps Butoh's most vital years. The most significant of these early films may be *Heso to Genbaku* (Navel & A-Bomb). It was directed by Hosoe Eikoh and made by members of the *Experimental Jazz Film Laboratory* in 1960. *Heso to Genbaku* was conceived as a location specific piece, shot on the coastline of a rural fishing community. It featured Tatsumi Hijikata, Yoshito Ohno (the son of Kazuo Ohno), 4 local fisherman and 9 children (untrained dancers). The performance was created only for the camera, on location, and was inspired by a poem by Taro Yamamoto.

> **Poem by Taro Yamamoto**
> Translated by Donald Richie
>
> The black plate of the night of death is broken.
> Light has burned the foreheads of just no matter who.
> The flame comes from the West.
> The day when the beards of the gods wither.
> The poison clouds flow across the sky. Hallelujah! Hallelujah! Hallelujah!

Oh that is not the sound of the waves.
The sea that has become mother does not move.
That which finally comes from the hometown of life, is not wrath.
It is children sparking with light.
We were born.
We have finally come back.
In the light, suddenly flying everyone roughly growing.
Standing naked directly under the sky.
We are the very smallest children of the sun.

Film Clip #1 - Heso to Genbaku (Navel and A-Bomb)
1960, 16mm B&W film, 20 min
Directed by Hosoe Eikoh
(Clip length - 2 min.)

Several other films exist from this time period, which were made purely for the purposes of documenting Hijikata's staged works. These include the1968 *Nikutai no Hanran* (Rebellion of the Body), shot using a hand held camera. And *Hosotan* (the Story of Small Pox) shot in 1972, considered by many to be an invaluable artifact of Hijikata's early dance & choreography.

Hosotan was a 91minute performance at the 'Art Theater Shinjuku'. The film was directed by Keiya Ouchida, and shot using several 16mm sync sound cameras in rotation. The opening credits of the film boast of how this was the only film recorded from start to finish, without breaks, of *Hosotan* infront of a live audience. During post-production, there were two non-diegetic shots edited into this documentation. The first was a house covered with snow, and the second a snowy riverbank with flowing water. These shots reveal an ambition on the part of filmmaker Keiya Ouchida to expand this documentation into more of an experimental film.

Ouchida's aspirations were tested in 1973 when he collaborated once again with Hijikata on the experimental dance film *Kaze no Kesiki* (Landscape of Wind). Considered unsuccessful, *Kaze no Kesiki* was only released in 2002, due to Hijikata's resolute demand that the film never be screened during his lifetime.

In 2003, another hidden treasure was finally released on DVD. *Natsu no Arashi* (A Summer Storm) directed and edited by Misao Arai, consists of 8mm documentation of Hijikata and Hakutobo's 1973 stage performance at Kyoto University's Seibu Kodo Hall. It is considered to be the only color documentation of Hijikata's dance.

Kazuo Ohno, considered by many as the father of Butoh, also ventured into experiments with film, especially during the time that he abandoned the stage, between the years of 1967 – 1977. He collaborated with the filmmaker Chiaki Nagano on a trilogy of films, which included 'A Portrait of Mr.O' (1969), 'The Mandala of Mr. O' (1971), and 'Mr. O's Book of the Dead' (1973). The first film in the series, 'A Portrait of Mr.O', is 60 minute long, and structured as a collection of loosely related surreal events contemplating death and decay. The film has no clear narrative structure, but does reveal a progressive transformation in Ohno's character.

Film Clip #2 - A Portrait of Mr.O
1969, 16mm B&W film, 60 minutes
Performed by Kazuo Ohno
Directed by Chiaki Nagano
(Clip length - 2:00 min.)

Formed in 1967, another seminal multi-disciplinary avant-garde art collective was *Tenjo Sajiki* (Children of Heaven). The founders included Shuji Terayama, Kyoko Kujo, (actor and performer), and Tadanori Yokoo (graphic & set designer). *Tenjo Sajiki* did not define themselves as Butoh dancers, but instead as a theatrical laboratory of play. Many of their staged performances had the quality of a surreal and anarchic circus.

In 1967 Terayama started an experimental cinema and gallery called *Universal Gravitation* in Misawa, Japan. Over the course of his long and extremely productive career, he completed over 200 literary works, and 20 short and feature length films. The core of *Tenjo Sajiki* was a cast of more than 10 actors and performers, who frequently appeared in Terayama's films.

In his 1975 film *Hosotan* (the Story of Small Pox), Terayama equates the medium of film, and the screens which film is projected onto, as a living membrane - a skin. He positions his performers in front of rear screen projections, to create a film within a film, a layering of time and space. In several scenes, the performers acknowledge these projections, by physically sawing in half, writing on, or hammering nails through the screen. In this scene, a woman writes the iconic Buddhist mantra, 'the Prajna Paramita Sutra', on a rear screen projected image of a seated woman dancing.

Film Clip #3 - *Hosotan (the Story of Small Pox)*
1975, Color, 30 minutes
Directed by Terayama Shuji
Performed by member of Tenjo Sajiki
(Clip length - 3:00 min.)

My hope is that an introduction to these rarely seen, but vital treasures in Butoh's magnificent heritage, and an increased dissemination of these films into the worldwide Cinedance community will encourage education into non-western Cinedance, as well as promote cross-cultural exchange, collaboration, experimentation and increased communalism in our modern day Cinedance practices.

Getting Off the Stage

Daniel Conrad

This paper is aimed at artists who want to make hybrid forms. Dance and film contradict: film cuts the world into shots from many angles, while stage-dance runs continuously from a single angle. But merely cutting stage-dance into shots and assembling these can destroy choreographic unity. One answer is to completely re-choreograph stage work, shot-by-shot for the camera, adding exotic locations, camera angles, and camera movement. Another is to compose a dance film de-novo, shot-by-shot. In both cases, the choreographer should know how these shots can be cut. The choreography can then keep its integrity, and the film keeps its montage-logic. Choreographic montage methods include collision cuts, rhythmic cuts, and pseudo-matching action cuts. After montage, angles, locations, and camera movement, we discuss in-camera superimposition (which allows a dancer to have a duet with him/her self) and some other available methods.

Dance film is problematic because it is not an original genre but derives from the stage. Yet it is a mistake to merely record pure stage performances on film: you lose the spontaneity and immediacy of live performance without getting anything artistic in return. For drama, this was established early in film history when filmmakers were doing precisely that: filming pure theatrical performances on a stage. This quickly changed when Kuleshov, Pudovkin, and Eisenstein developed editing as a transformative mode of expression, and not mere punctuation.

Unlike theatre, dance is organized human movement. This makes the transition to film particularly difficult, since the conventional movement vocabulary of dance (particularly ballet) is designed for stage. E.g., the turnout of fifth position lets one leap sideways while facing the audience. There is little need for this in film, since the camera can move with the dancer. Stage-dance also lacks close-ups, aerial angles, and locations, because the stage only provides one angle. Film moves from angle to angle. Eisenstein might even say it moves from cut to cut, since the cuts are aesthetically active. At its best, cutting can create "surprising inevitability,"[65] where audience expectations are paid off, handsomely, in ways that were completely unexpected but make perfect sense in retrospect.

However, if one responds by cutting stage-dance into shots and reassembling these into film, the unity of the choreography is destroyed. So the transition from stage to film has to start with filmic choreography, incorporating montage, angles, camera movement, and locations at the beginning of the process.

There are two basic solutions. The first solution is to completely re-choreograph a stage work, shot-by-shot for the camera. This can run into the same problems as adapting a novel for the screen, but it can work if the choreographer understands the medium. A beautiful example of this is Édouard Lock's film, *Amelia*, based on the stage work. Here the choreographer/director (Lock) makes truly filmic choreography.

This re-choreographing is partly a question of kinetics: film time runs more quickly than stage time. In film we cut out of each scene as soon as we can and into the next as late as we can. Space is different too: if you frame an abdomen in closeup, the thrust of muscles across the light requires choreographing individual muscles, ignoring the rest of the body. This change in scale changes the dynamics: a small movement, which on stage is subtle, can rush across the screen violently in a close-up. You may need to slow it down. And since the frame is horizontal, you may get better dynamics if you move horizontally rather than vertically.

The second - and I think stronger - solution is to compose a film de-novo, out of original dance phrases choreographed deliberately as fragments with sticky ends. The choreographer needs know how these fragments will be cut together; so, ideally, he/she should work closely, shot-by-shot, with the director. Each shot can then be choreographed with cutting in mind, using the frame instead of the stage. The choreography then keeps its integrity, while the film keeps its montage-logic.

Consider, for example, the unstageable, de novo opening scene of the film, *West Side Story,* choreographed for the camera by co-director Jerome Robbins. A spare shot of a lone young man moves to two men, then three, then larger groups, in loose counterpoint with finger pops on the upbeats. Eisenstein called this "rhythmic" cutting.[66] Then, groups of Anglo or Puerto-Rican young men take turns confronting and chasing each other in a counterpoint he termed "dialectic" cutting.[67] The stark graphic patterns change quickly. Instead of the 180 degree rule, there is a rupture of spatial and temporal continuity, allowing the movement to carry much more than the thin narrative. The result is a powerful visual essay on male bonding in situations where survival depends on loyalty and numbers.

Yet even working shot-by-shot, a common problem is the sense of missing some vital piece of choreography which is out of frame during the shot. In extreme cases, this destroys the choreography. This problem is common in

matching-action cutting, when trying to create the illusion of continuous action; and it is at its absolute worst when the director tries to cover a pre-existing stage dance with three cameras, as if it were a hockey game.

When choreographing shot-by-shot, this problem can be fixed in several ways: by keeping all the vital action within the frame at any point in time (Bob Fosse did this routinely), by deliberately using the off-screen space to create ambiguity, by eliminating the sense of continuous action and substituting strong rhythmic bridges between shots (as in the above scene from *West Side Story*), and by using non-matched "collision" cuts or pseudo-matching action cuts.

"Collision" cutting, Eisenstein's invention, involves cutting unmatched shots in ways that make them collide, e.g., by changing screen-direction. Screen direction derives from the static composition of the frame (as in the *Mein Liebe Herr* sequence of Fosse's *Cabaret*), from movement of bodies through the frame (as in the Odessa Steps sequence of Eisenstein's *Battleship Potemkin*), or from camera movement (as in Hilary Harris's *9 Variations on a Dance Theme)*. When screen direction is repeated shot to shot, this creates momentum; sharp reversals in screen direction then create "collision."

Pseudo-matching action cuts (often used in modern narrative films, such as Ron Mann's *The Insider*, but invented by Pudovkin) leap from one shot (or scene) to another across a kinetic bridge. They work like this: cut from (e.g.) the rising action of a moving leg in one shot to a moving arm, with similar kinetics and screen-position, in the next. We can even cut to another location this way; continuity is broken, but the kinetic bridge maintains the illusion of simultaneity.

When all these methods are used together, with music, strong graphics, and colour, you get what Eisenstein called "overtonal" montage, or, toward the end of his career, "ecstasy,"[68] referring to the sensation of being flown out of the frame. The dance sequence from the end of *Ivan the Terrible - Part II* and the sequence that renders the eponymous ballet from *The Red Shoes* are good examples.

Concerning locations, one very powerful non-stage approach is to move the filming to a location which does not easily lend itself to dance. These locations are not just backdrops but dance partners, because the physical restrictions and freedoms they give the dancers determine the repertoire of available movement, which is different from stage movement. And the solutions the dancers and choreographers invent in response give each location a unique choreography with its own specific kinetic logic. A good location is, then, an elaborate piece of gymnastic equipment which prevents you from using all those moves with French names but frees you to do other things in compensation. Examples of good location work abound, including Lloyd Newson's recent *Cost of Living* (with DV8), and John Comisky's *Hit and Run*.

Some of the virtues of location work can be simulated in a studio. E.g., Fred Astaire's "Stiff Upper Lip" sequence in *Damsel in Distress,* which takes place in a simulated amusement park, is full of gymnastic movement invented to fit the physical demands of the set. Interestingly, this is one of the few dance sequences in Astaire's filmography which employs quick collision cuts and violations of the 180 degree rule. He normally preferred long, full-figure shots, in strict continuity; and many of his dances comprise a single long take.

Other unstageable methods involve manipulating the camera with speed changes or superimposition. The classic superimposition film is Norman McLaren's exquisite *Pas de Deux*, where he used the optical printer to superimpose many identical duplicates of a shot against itself. Each duplicate lags its neighbour by several frames, throwing the movement into a very tight, multi-voiced canon. Each dancer's limbs leave a trail of visual echoes, layering the movement. The dancers are back-lit against a black background, creating sharp outlines, emphasizing the pure, balanced lines of the choreography.

When texture is more important than line, you can front-light the dancers and make superimpositions in-camera. In this method, the negative is exposed, then rewound in the camera and re-exposed to yield layers of images. This renders complex textures with a full range of midtones; so it differs substantially from optical printing. The texture of the surface of the skin can be a vital part of the composition, especially in side-light, and this method allows the rendition of elaborate textural rhythms as superimposed bodily surfaces melt or pulse across each other. Ideally, the layered images act in concert as the visual equivalents of the voices of a fugue: in canon, counterpoint, unison, and stretto.

Unlike optical printing, in-camera methods allow random associations. The results can be gloriously unpredictable,

but we plan our shots anyway, hoping for rich mistakes. As Eisenhower said, after D-Day, "Plans are useless, but planning is essential." When shooting two layers, we previsualize both layers before shooting. The first layer is filmed along with a video-tap, and the exposed film rewound to a punch-mark. Temp music is synced to the video. We use the music to keep the layers in sync while filming, and dancers watch the first layer before performing the second. This allows complex systems. E.g., dancer Richard Siegal once emphasized the downbeat on the first pass and the upbeat on the second.

By superimposing, you can marry dancer over dancer, so that they can do a pas de deux (or even a pas de trois) with their own selves. Or you can marry dancers with a location, with textural potential. And you can do otherwise dangerous things. We have had dancers cavorting in the middle of the Hells Gate rapids, in sheets of fire, with a live, rented tiger, and with hordes of exuberant children.

Changing camera speeds is also interesting. In the Prague Metro, our dancers were working in moving subway cars and escalators. It would have been dangerous to dance at full speed, so we set the choreography to temp music, then cut the performance tempo in half, so the dancers were dancing at half-speed. Then we undercranked the camera to bring the action back up to the full speed of the choreography. This allowed the dancers to thread the needle and be safe while being intricate. The resulting kinetics were strangely lyrical.

We have discussed making dance filmic. Can we make film more choreographic? One option: give up narrative. Dance doesn't need narrative any more than music does; it has another way of constructing unity. Of course, dance includes storybook ballet, but then plot is not usually the point. And without plot or characters, film needs no real-world counterpart. It can also do without a message. Rather, it can convey new ways of looking at the world, of taking it apart and letting it re-associate. In modern dance, unlike most narrative film, this kind of abstraction is a common way of working. There is no need to lose it.

There are advantages to this. When you work with abstract movement, you are not imprisoned by a story-line or the requirements of a character, so texture, structure, rhythm, and point of view can be far more potent. And by organizing the body like this, you see it (and humanity) differently.

When you add strategic choices of angles, you can represent humanity as a borderless continuum at both large and small scales: from above, as if we were a single mass of organized protoplasm; or from up close, as if an individual body was just a colony of independent limbs. Both ways of looking filter out the individual to look at hidden human patterns - to reveal the human condition in ways that we usually can't see through narrative alone.

In conclusion, dance film can do things neither dance nor film can do alone if it frees itself from some conventions of its parents. Film provides ways of organizing the world with angles, camera movement, locations, and montage. Dance provides abstract ways of organizing the world with human movement.

Of course, however we organize our little worlds, both dance and film require artists with vision. Theorists usually avoid writing about this, because it's hard to write about; but ultimately, methodologies alone don't justify a work of art. The poet and filmmaker Jean Cocteau was once asked by a journalist what he would choose to save if his house were on fire. He replied, "Le feu" (The fire).[69]

[65] Mast, G., 1982, *Howard Hawks, Storyteller* pp. 30-31, Oxford Univ. Press

[66] Eisenstein, S., 1929, *Methods of Montage,* in *Film Form*, transl. Jay Leyda, Harcourt Brace

[67] Eisenstein, S., 1929, *A Dialectic Approach to Film Form,* in *Film Form*, transl. Jay Leyda, Harcourt Brace

[68] Eisenstein, S., 1929, *The Filmic Fourth Dimension,* in *Film Form*, transl. Jay Leyda, Harcourt Brace

[69] New York Times, Apr. 23, 2001, p.B1

Shared Visual Space: Dance Film in Performance

John Crawford

This paper discusses a trilogy of media/dance works that take three different approaches to constructing the relationship between live contemporary dance performance and projected imagery derived from dance. These works investigate how choreography for stage can be connected to (and disconnected from) choreography for the screen.

In NightDriving, a semi-transparent projection scrim filling the width and height of the stage brings real and virtual dancers into the same field of view. The resulting shared visual space contains two kinds of representation: a "here and now" embodiment of the dance through the live performers, and projected dance film imagery of virtual figures in counterpoint to the live dancers. This shared visual space is contrasted with two related works. In Looking Back, a solo dancer on stage relates to a dance film duet projected on a screen behind her. Ascension was conceived exclusively as a "screen experience", a dance film not accompanied by live dance.

The development process for these works integrated dance and choreography with projected digital media, developing practices for embodied technology in performance. These works use projected dance film material to transform perceptions of theatrical space through dimension, scale and juxtaposition of visual elements, uniting choreographic and cinematic vocabularies

Introduction

NightDriving, *Looking Back* and *Ascension*, all produced in 2003, are hybrid media/dance works that combine live performance of contemporary dance with projected imagery derived from dance. *NightDriving* and *Looking Back* can be classified as "dance film in performance". They were developed with the intention of connecting choreography for stage with choreography for camera. *Ascension* is a "dance film for the screen" that repurposes filmed choreography used in the previous two works to create a screen experience independent of the performance experience it is derived from.

Considering these three works, this paper discusses how the emerging hybrid medium of digital dance film integrates and responds to two more established media: dance performance and film.

NightDriving

Working in collaboration with choreographer Lisa Naugle, composer Alan Terriciano and lighting designer Lonnie Alcaraz, I was director/animator for *NightDriving*[70] (2003), a media/dance work based on *The Night Driver*, a story by Italo Calvino, in which a man and a woman make continual attempts to communicate with one another, but never actually connect.

Imagistic digital animations derived from dance are projected on a large semi-transparent scrim stretching across the front of the stage. The scrim is made from silver sharkstooth material, which provides an excellent surface for video projection. Dancers behind the scrim, clearly visible when they are lit, appear to vanish when the stage lights are dimmed. In addition to enabling erasure of dance and erasure of animation, this configuration provides various options for combining of dance and projected imagery in a shared visual space.

Upstage of the scrim, the stage is divided into four performance areas, consisting of three platforms and the floor area between them. The projections on the downstage scrim create a virtual fifth performance area.

The *NightDriving* projections integrate pre-processed animation sequences (played from DVD) with live video of dancers captured from four infrared surveillance cameras hung above the stage. The choreography flows back and forth between the dancers on stage, the video animations and the surveillance camera images.

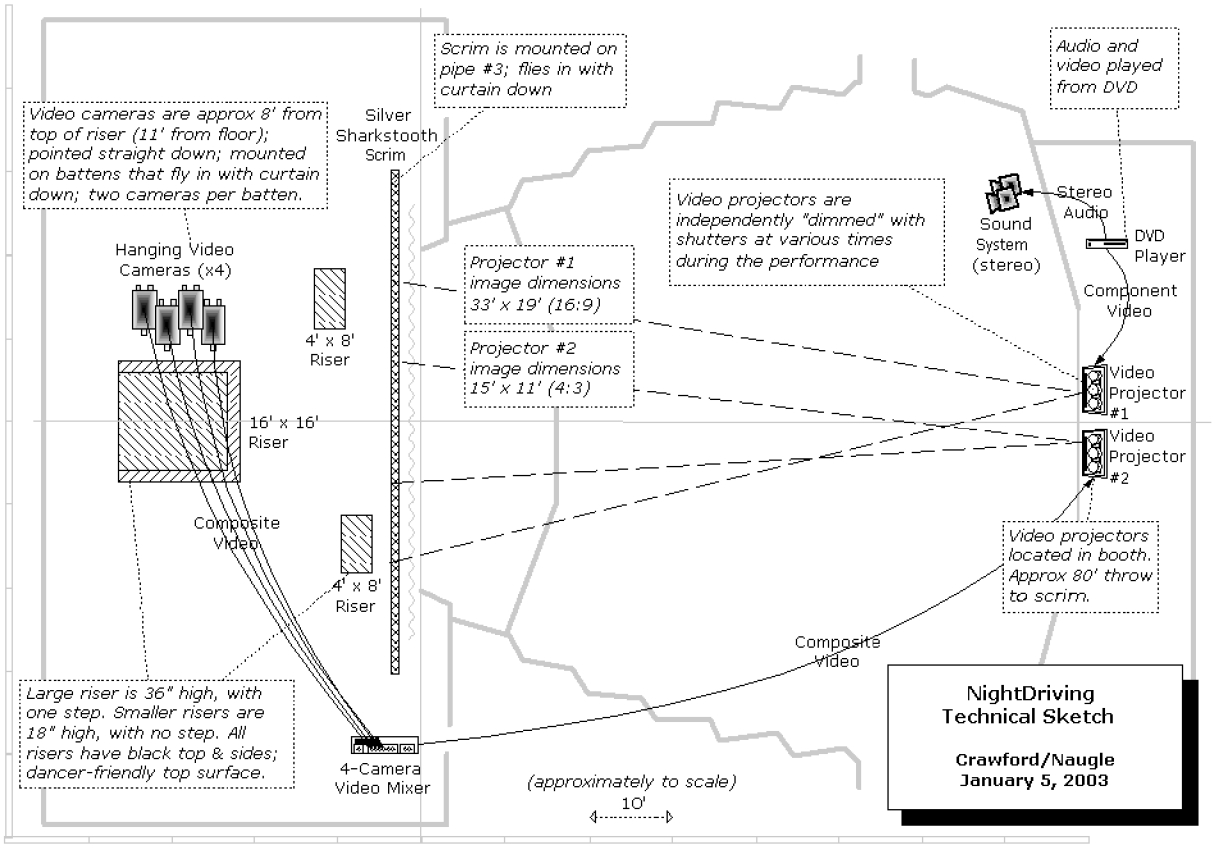

Figure 1. *NightDriving* Technical Sketch

The piece opens in darkness, lit only by the glow of surveillance images of the dancers on the upstage platforms, gradually becoming brighter as the stage lights fade up. The principal male and female dancers have brief solos on the downstage platforms, intercepted by animated beams, like headlights, flashing across the scrim. This introduces the fundamental visual landscape, highlighting the notion of energy being exchanged back and forth across a distance.

The next section of the work begins with two duets featuring two principal dancers. In each duet the "virtual" self of one dancer, in the form of an animated digital projection, is paired with the "real" self of the other. These animations were created from dance that was choreographed for the camera, then digitally manipulated.

The duets develop into a quartet for all four selves. The projected virtual selves start out the same size as the real selves. Gradually the virtual selves grow and fill more of the scrim, drawing the audience into a shared environment bridging real and virtual dance. These multiple representations are used theatrically to create a place of transformation and illusion. By juxtaposing the selves, we raise questions of identity, illusion and authenticity, challenging perception, asking whether what we see is a real person or a simulation.

As the piece progresses, more dancers enter the stage, and the pools of light move and multiply to create multiple areas of focus: two dancers are on each of the downstage platforms and four dancers are on the upstage platform. The projected visuals alternate between two kinds of representation: the "here and now" view from overhead surveillance cameras, and pre-processed, imagistic animations played from DVD, introducing virtual figures in counterpoint to the live dancers.

The combined view of real and projected dancers in a shared visual space creates a sense of immersion. The size and apparent position of the projected virtual dancers evolves in relation to the live dancers. At the beginning of the piece, the virtual and live dancers are the same size, and the virtual images appear almost lifelike. By the end of the

piece, the virtual dancers become large, fragmented, obviously “unreal”, but still clearly connected to the live dance.

Making the projected imagery for *NightDriving* began in the rehearsal studio, as choreographer Lisa Naugle initially developed the movement for the stage. Then, considering the dynamics of virtual selves related to “real” selves, we taped preliminary versions of the dance film sequences with the two principal dancers, Patrizia Herminjard and Donald Laney, and I made animation previsualizations from this source material. Rehearsing with these early versions of the video selves helped refine the choreography. Part of the rehearsal process was helping the principal dancers get used to the idea of doing a duet with the video representation of the other person.

After about eight weeks of rehearsal and development of the choreography, we did a video shoot with the principal dancers to capture the source material for the animations. We conducted the shoot in a theatre, using a blue background to make it easier to remove the backgrounds later as part of the process of generating the animations. Using two cameras, we shot numerous takes of the video selves, with multiple angles and numerous costume changes for each sequence. Taking these video sequences as source material, I employed a variety of digital animation techniques to create the projected imagery.

As “dance film in performance”, *NightDriving* connects choreography for stage with choreography for camera, exploring interactions, in space and in time, between dancers and projected imagery. Notions of illusion, erasure and transformation are inherent in the nature of theatrical performance, and this work seeks to foreground these concepts while challenging perceptions of theatrical space through dimension, scale and juxtaposition of visual elements.

Looking Back

Looking Back[71] (2003) is a media/dance work integrating live choreography with dance film. I was director/animator, again collaborating with choreographer Lisa Naugle and composer Alan Terricciano. A solo dancer on stage relates to a dance film duet projected on a screen behind her. This work explores repetition, recurring memories and the notion of being "boxed in", through a gradual development of echoed material in the projected video, juxtaposed with the energies of the solo dancer, reaching forward, breaking boundaries.

In *Looking Back*, the live solo dancer is onstage for about six minutes out of the total eight minutes. When she is offstage, the dance film imagery is the focus of attention. The choreography for the dance film duet is based on memories stimulated by photographs given to the dancers during rehearsals, and choreography for the live and videotaped dancers was developed through an improvisational process.

We envisioned this work as a combination of living memory (embodied by the onstage performer) and recalled memory (projected on the video screen). Dancer and dance film, integrated in performance, trace and construct memory in space and in time.

Ascension

Ascension[72] (2003) is a dance film conceived as a “screen experience”, standing alone, not accompanied by live dance. It considers possibilities of transcending boundaries through movement, responding to issues of fragmentation, connection and making meaning across space and time. As the film begins, a thin line begins to pulsate, responding to the dynamics of the music. Smoke drifts across the screen, and two dancers emerge. Their movement, at first naturalistic, gradually transforms into imagistic shapes and sequences.

In creating projected imagery for pieces such as *NightDriving* and *Looking Back*, I typically work in close collaboration with choreographer and composer, evolving video and animation concepts in parallel with development of dance and soundscape. For *Ascension* I used a different process, because the choreography and music were finished before I began work on the film.

In the blue-screen video shoot for *NightDriving*, choreographer Lisa Naugle and I had captured a range of solos and duets, including some material we did not use that highlighted interaction and communication between two dancers, Patrizia Herminjard and Donald Laney. I was inspired by the passion and emotional depth in the choreography, and by the dancers’ strong performances. The electro-acoustic score for *Ascension*, by composer Ron Mazurek, was significantly different from the *NightDriving* music. I decided to repurpose this blue-screen footage as source material for *Ascension*, using editing and animation techniques to create a completely different work.

Working initially in Final Cut Pro, I sequenced and layered the original footage, making duets from solos, and combining duets to make quartets. Then I brought these sequences into After Effects for compositing and effects processing. To emphasize certain aspects of the movement, I manipulated time, slowing and echoing the video material, and applying color treatments.

I also created a layered series of abstract visuals using words and short phrases as sculptural elements, sharing visual space with the dance imagery. These words are also heard as vocal samples. The piece begins and ends with a waveform-style visualization of the music, highlighting the connection between visuals and sound.

Degrees of Remediation

In their work on remediation, Bolter and Grusin describe how a new medium becomes established by incorporating and refashioning earlier media. They claim that new digital media technologies "can best be understood through the ways in which they honor, rival, and revise linear-perspective painting, photography, film, television, and print. No medium today, and certainly no single media event, seems to do its cultural work in isolation from other media, any more than it works in isolation from other social and economic forces. What is new about new media comes from the particular ways in which they refashion older media and the ways in which older media refashion themselves to answer the challenges of new media."[73]

In that context, it may be useful to consider how the hybrid medium of digital dance film remediates both film and dance performance, and in particular we can examine the relative "degrees of remediation" exhibited by *NightDriving*, *Looking Back* and *Ascension*.

In *Looking Back*, the dance is positioned in front of the projection screen, and except for this juxtaposition, there is little critique or commentary flowing between the live dance and the projected imagery. The new medium (digital dance film) justifies itself by relationship to the older medium (live dance) and defines itself in terms of the older medium's character and aesthetic. This is a relatively low degree of remediation.

In *Ascension*, the digital medium subsumes both dance and film, while still marking the presence of the older media. We see dance on the screen, but it is highly processed and obviously artificial. The camera and editing choices, the stylized nature of the digital animation, and the electro-acoustic soundscape all contribute to the perception that there is a new medium at work, while at the same time clearly acknowledging the presence of the older media in the mix. This is a somewhat higher degree of remediation.

In *NightDriving*, the new medium of digital dance film attempts to completely absorb the older media (film and dance performance). This work exhibits the highest degree of remediation among these three examples. The careful construction of digital illusion and the emphasis on creating a shared visual space, as well as the other media/dance techniques described earlier in this paper, all seek to minimize discontinuities between old and new media. In the words of Bolter and Grusin, "this form of aggressive remediation does create an apparently seamless space. It conceals its relationship to earlier media in the name of transparency."[74] But it is a consequence of remediation that the older media do not disappear in the mix. The new medium still depends on the older ones.

Conclusion

NightDriving, *Looking Back* and *Ascension* share an aspiration to expand the perceptual experience of dancers and audience, making connections between dance and technology across various dimensions of space and time. The development process integrated dance and choreography with projected digital media for all three works, considering how media technology practices can evolve to support the dancemaking process. The projected dance film material becomes a site for exploration of embodied technology in performance, an instrument for transforming perceptions of theatrical space, and a medium for uniting choreographic and cinematic vocabularies.

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[70] http://www.embodied.net/nightdriving

[71] http://www.embodied.net/looking-back

[72] http://www.embodied.net/ascension

[73] Jay David Bolter and Richard Grusin, Remediation: Understanding New Media (Cambridge, Mass.: MIT Press, 2000), p. 15.

[74] Ibid, p. 48.

Stories Told by the Body

Richard James Allen

A curated screening highlighting ways that drama and narrative intersect in selected Australia/New Zealand films that are physically told.

I – Acknowledgments

Good morning. Before I begin today I would like to acknowledge the assistance of Dr Karen Pearlman, my partner at The Physical TV Company, in the preparation of this paper and screening. The inveterate editor, she has helped me sharpen my thoughts on this subject, but any shortcoming in this presentation are my own. I would also like to acknowledge the support of the Australia Council, the Australian Government's Arts Funding and Advisory Body, without whose support I would not be here at the Screendance: The State of the Art Conference. And of course my warm thanks Douglas Rosenberg for his visionary conceptualisation of this event and to Lilly Oster and her amazing team for her tireless work on making it happen.

II – Setting the Scene

I would like to begin today by giving you a sneak preview of New Zealand director/choreographer Shona McCullagh's latest work *Break*, which has yet to officially premiere in the USA. *Break*, developing on from some of her earlier work such as *Fly,* is an example of innovative and accessible physical storytelling. Grounded in a narrative of emotional relationships, it nonetheless takes off emotionally through its physicality, and sets the stage, or should I say the frame, for the discussion and screenings to follow.

Screening: Break
Director/Writer/Choreographer – Shona McCullagh
Producer – Ashley Stuart Coupland
A Human Garden and Rogue Production, 2005

In *Break*, Shona makes very precise use of the choreographic idiom to convey the emotional nuances of the steps in the journey of her unfolding domestic drama. This is a "story told by the body". As Shona says in her "Director's Notes":

> *The film originated with the choreographic idea of a suspension of the natural laws of gravity. It occurred to me that yearning was the emotional equivalent of a suspension of a body in time and space. Devising a story where a character yearned to leave but was compelled to stay provided the emotional and movement tension I needed to explore this idea. All of my films have begun in a similar way, a simple movement idea teased out to reveal characters and a problem that must be resolved.*

This integrated hybridity characterises a strain of dance film from the Australia/New Zealand region, which I will focus on in this screening presentation. While created by different directors and choreographers (with some intersection in their creative teams), each film carves and shapes a physically based and emotionally and psychologically coherent movement trajectory through time. This is not a small achievement given that the majority of dance films one currently sees set up an idea or an image and then repeat it and repeat it and repeat it before subsiding to an exhausted (and, by the audience, gratefully received) conclusion. Sometimes they are distinguished by a last minute flourish or exclamation mark, but unfortunately this is usually unmotivated and arbitrary or entirely predictable and therefore does little to make up for the tedium of what has passed. The films I will be showing, by contrast, while by no means perfect, are based on ideas that have within them the potential or indeed the necessity, of development, of change. They don't repeat, they evolve dynamically, and ultimately reach conclusions, which are made credible and satisfying by the moment-to-moment nuanced logic of their journeys.

III – Dance and Drama – An Unholy Alliance?

But to step back a bit. In preparation for this presentation, I looked back over my notebooks from during the creation of my latest dance and drama film *Thursday's Fictions* and found the following question that I had set myself: "How can I bring the body into the drama and the drama into the dance?" Why ask such a question? Why

dance *and* drama? Why not just dance? 'Pure' dance? (Or is that 'real' dance?) Why not pure dance film? Is there such a thing possible or even desirable? And dance and drama and film – what is that?

In this paper and screening I am neither offering nor demanding prescriptions – but I am interested in opportunities, in opening doors not closing them, in avenues of creative possibility not policing the speed limits of our imaginations. I'd like to start looking at this potentially open field of practice by looking at terminology.

Is *dance and drama film* a *hybrid*? Hybrid suggests coming together of forms that are different to create something potentially strange but also potentially glorious and fascinating. Is it *symbiotic*? Symbiosis suggests forms that can exist independently but which, when coordinated in balance and harmony, have the potential to create a third entity greater than the sum of its parts. Perhaps *integral*? Integrated or Integral suggest things that are disparate and separate coming together to create something more whole and complete.

I would argue that dance drama film is all of these things and more. For me the inspiration has been to create what Richard Wagner dreamed for Opera – the idea of a "*Gesamkunstwerk"* – a total or complete artwork – a shared space framed by a unified goal, theme and story which allows different artforms to work together in concert towards an immersive sensory whole.

Or, to look at it another way, ballet (which means *dance* in French), and with it concert dance, as far as I understand it, developed out of the spectacle, pageant, and masque of Opera (which means *work*) in the court of Louis the XIV. I am interested in finding a richness and layeredness of experience akin to the "operatic" artform of that day through the most integrated artform of our day – film. As a model for such an enterprise, one could do worse than to look to the classic ballet film that has inspired generations to dance *The Red Shoes* (choreographed, interestingly an Australian, Sir Robert Helpmann, whose long career spanned stage and screen, choreographing and directing, dancing and acting), as well as to the other luminous and visionary films made by its highly imaginative British directing team of Powell and Pressburger.

What follows is a contemporary Australian attempt – *Thursday's Fictions*, which draws together drama and dance in 'high concept' art filmmaking. As you watch the 'Thursday' scene from this 52-minute feature, you may notice that in some ways this film is like an opera – a flamboyant pageant of colour and texture, exploring grand themes, and featuring larger than life performances – but where is the singing? Perhaps it could be argued that where there is drama in *Thursday's Fictions* it functions like *recitative* in opera and where there is dance it is comparable to *aria*.

Screening 'Thursday' Scene, Thursday's Fictions
Director/Choreographer – Richard James Allen
Writers – Richard James Allen and Karen Pearlman
Producer – Karen Pearlman
A Physical TV Company Production, 2006

IV – 'Troopers' Versus 'Bushrangers'

Let us now consider *Thursday's Fictions* and the impulse towards the operatic *'Gesamkunstwerk'* or other approaches to dance drama hybrids in the context of Australia. Setting aside the Indigenous cultural tradition and experience, which warrants its own consideration but is beyond the scope of what can be addressed in this presentation, I would argue that there are two tropes or traditions in Australian culture and thinking. To draw on the classic archetypes with which these modes of approach can be metaphorically identified, I would like to remind you that contemporary Australia was born of voyages of discovery followed by voyages of colonial invasion, by wholesale annexing an enormous land with a bureaucratic sleight of hand which said that the land was empty, and using the place as an enormous prison ship, or perhaps a rubbish tip, for convicts - the unwanted and unwashed of Great Britain. Unlike America, which drew settlers as a land of opportunity, Australia is an unforgiving country to which people were sent under duress, and in which survival was made possible by a mixture of rigid and painful discipline and creative ingenuity, by an odd interplay of humourlessness and cheerful cheekiness in the face of disaster and pain. From these cruel, violent and ironic beginnings I would argue that an uncomfortably imbalanced culture emerged, with two distinct and competing strains evolving, echoing, in certain ways, that I won't have time to go into in detail, traditional conflicts along the lines of class (middle versus working class) and race (British versus Irish).

The first of these strains is a bureaucratic culture, highly suspicious of new ideas, that is continually reinforced by a

pattern of what Karen and I have spoken about as attempts at "credible imitations of overseas models of culture". This has been and continues to be the dominant strain, which places an unthinking priority on maintaining the separated artforms and flagship companies in opera, ballet, theatre, contemporary dance, and yes even postmodern dance, as well as (and peculiarly ironically in a culture which pretends to emphasise egalitarianism) flagship figures in painting, writing, the performing arts, etc. Previously the buzz word for this strain of artistic endeavours in Australia was 'world class', meaning a credible imitation of what someone else was doing in New York, Paris or London; these days the primary discourse seems to be via the various reductive measuring sticks of economic rationalism. I will call this the 'trooper' strain of Australian art and culture. Since it is all about maintaining and accepting, indeed internalising repression, in its efforts to convince all concerned of the 'naturalness' of the status quo, I name this naturalist tradition after the early convict prison wardens and police troopers who chased down those who dared to cross the rigid boundaries of an unjust and imbalanced society.

The other strain that I identify is not concerned for tradition, it is full of impetuous energy and invention, doesn't mind mixing things up and blurring boundaries. It tends to be very hands on and practical in its methods, drawing pieces together to create what it needs from whatever it needs, but fantastical and transgressive in its imagination. This non-dominant strain, generally afforded limited resources, is nevertheless characterised by resourcefulness, quick wittedness, hardiness of spirit and the will to survive. Its successes can be glorious, occasionally tasteless, and sometimes far more popular than the tired and unimaginative mainstream fare, but are often shortlived. Without sustained infrastructure support, it is difficult to build on and maintain the creative momentum. Creative teams dissipate, talent is wasted on survival jobs, names that caught the attention of the public, the media, and progressive arts programmers and administrators fade from view.

To my mind it is from this second strain that actual Australian contributions to world art and culture have been made and, as I say, when they succeed they can really cut through the morass of business as usual and reach a broad icon status that the more pedestrian material can rarely dream about. Examples of this in the performing arts include a form of Physical Theatre that reinvigorates the formal tropes of the circus tradition with overt humour and sly wit, theatrical framing and performative engagement, drawing in audiences with character and story, and often dealing with unexplored subject matter in challenging ways. This is a different form of Physical Theatre than that identified with Britain's DV8 (though interestingly Lloyd Newsom is Australian) and can be seen in some of the work of groups like Circus Oz, Legs on the Wall, Desoxy, Stalker, etc. Some of the work of what has been called Contemporary Performance, in particular that of the Sydney Front, Open City, That Was Fast, and the Opera Project, has been truly innovative and groundbreaking in bringing to the fore certain aspects of theatrical presentation - audience-performer relationship; the function of text as a discursive mode; the intersections of the poetic phrase and the dance phrase / the poetic frame and the danced line; and music as a binder for the oddest and most excessive leaps of imagination. Unfortunately, today much of this energy has either died out or become bureaucratised, capitalised, homogenised or formularised. But at its best I would call this fragile tradition, which has moments of outstanding hit and run achievement, the larrikan or more colourfully the 'bushranger' tradition.

V – Beauty and Obsession

In the history of Australian filmmaking since its resurgence in the nineteen seventies, we can also see the opposition between the mainstream staid and fearful trooper/guardian naturalistic model of making credible imitations of British or later American drama and the occasional larrikin theatrical exuberance of fantastical 'bushranger' films that come out of nowhere – *Mad Max*, *Strictly Ballroom*, *Pricilla Queen of the Desert* – films that are almost impossible to get through the system or which bypass it. These are not 'well made plays', not kitchen sink dramas, not TV sitcoms – their visions are bigger, bolder, brassier and far more seductive, subversively playful and imaginative. This is the tradition in which I conceived *Thursday's Fictions* – a tradition that perhaps includes throwing, rather than ever actually meeting and passing on, the baton of fearless spectacle – because, as noted above, the film is really grand opera that doesn't give a damn and leaves out the singing though it loves the rhythm.

What I am calling the bushranger tradition often celebrates obsession and beauty, and is not always ordered and rational, but messy and chaotic. Perhaps the aesthetic and madness are foregrounded in the themes, stories and forms of these works because they are ways of escaping the endless boredom of a beautiful but unapproachably barren landscape and a barren culture buttoned up to other dimensions.

Peter Weir's finely tuned *Picnic at Hanging Rock*, one of the first of the new wave in the seventies, is to my mind the greatest Australian film thus far, and certainly the one that inspired me with the possibility of being an Australian

filmmaker. Interestingly, it depicts all that I have been speaking about – the Botticelli-like beauty of the girls who disappear mysteriously into the unforgiving mysterious landscape, the obsessive and fathomless madness of the girl who is left behind, the larrikin Australian lad who seems to be the only one not overcome with the weight of an overseas culture or the inhospitability of the terrain, the prim little English gentleman who eventually succumbs to obsession himself, the French school teacher who seems to be the only adult capable of recognising the transcendent power of beauty, and of course the repressive headmistress, the restrictive bastion of good taste and all things prim and proper that have been received and must be maintained, who eventually, in the face of a tragedy quite beyond the limitations of her boxed in imagination, drinks herself into oblivion.

If *Thursday's Fictions*, as a study in beauty and obsession has echoes of *Picnic*, I can also see echoes of it in Cordelia Beresford's latest work, *The Eye Inside*, a study in repression and madness.

Screening: The Eye Inside.
Director/Writer: Cordelia Beresford
Choreographer: Narelle Benjamin
Producer: Ali Dredge
NSW FTO Young Filmmakers Fund, 2005

The Eye Inside answers the question of how to hybridise dance and drama through use of a physicalised narrative scenario (and titles), cinematic devices such as point of view editing, which Karen spoke of in her paper a few days ago, and actors who embody physicalised characters rather than dancers. It also could be said to be 'about' an aspect of the schism between the bushrangers and the troopers in that the wardens command the spectacle of the 'performance', which the 'mad woman' improvises with the materials she has at hand in order to escape their controlling gazes.

VI – Beyond Dualism: 'Wholism'

But to set oneself above the dualism of 'trooper' versus 'bushranger' is not entirely honest. Who would want to be identified with the troopers? Who wouldn't want to be one of the bushrangers? Surely rather than being camps, these are tendencies, poles of experience with each work fitting in different locations across the spectrum they frame? And this is not a bad thing, in fact it's potentially a good thing.

If we define these poles in the following manner –
Naturalistic versus Fantastical
Pedestrian versus Flamboyant
Realistic versus Expressive
Character driven versus Image or Movement driven
Script driven versus Image, Music, Sound, or Movement driven
Grounded in one view of the real versus Open to other dimensions of reality
– surely we can say that these two poles exist in each of us and determine the way we see most things. In fact, I would suggest that human beings are dualism machines – wherever possible we construct dualisms – be they in art or politics, sexuality or social relationships. Dualistic thinking is our primary framing device. What is truly a challenge is to rise above dualism to what one might call 'wholism'.

The problem in the Australian film industry is that these oppositions has become generally unproductive, rather than fruitful. On the one side Narrative Film, so called 'real filmmaking', gets all the money and support, often it seems getting more the more boring it is. On the other Experimental or Art or Dance Film is something one does on the way to becoming a 'real filmmaker'. If you are lucky there may be some support from the film schools, broadcasters, smaller government funds, and industry practitioners and services, but basically you scrape it together as best you can. And the further each side pushes the other away the less interesting they each become. On the one hand this leads to the stale tedium and stagnant storytelling – worn out wannabe narrative formulas, laughably predictable characters, and plants and payoffs you can see a mile off. On the other it leads to self-indulgent obscurantism, undergraduate shock tactics, and artistic experiments that have no chance of feeding back into the greater pool of knowledge and technique. And on both sides, "I am right and you are wrong". Without empathy, there is no middle ground and no learning from each other and transcending the limitations of self.

Perhaps this is a particularly poignant in the Australian context for two reasons. Firstly, all the filmmakers working on the films shown today have trained in, consider themselves to be part of and are considered by others to be

working in the film industry. Secondly, the Australian film industry is not like the American film industry, which while continuously evolving has perhaps a clearer distinction between the Hollywood mainstream and the independents. Despite the presence of Fox Studios Australia and the big budget movies like *The Matrix*, *Superman*, and *Mission Impossible,* which pass through, employing Australia's superb crews, the whole of what defines itself as the Australian film industry, and exists only through government or personal subsidy, is actually an independent arthouse industry. So making distinctions between one form of basically independent production and another can be self-aggrandising, self-delusional and ultimately destructive to the whole.

What Australia has is the opportunity for these differing impulses and tendencies to come together – for narrative filmmaking protocols, ideas and approaches to enrich and give form, shape, psychology and emotional accessibility to experimental, art and dance films, and for these latter conversely to provide richness of colour, texture, sound, unfettered energy, movement quality and cinematic imagination to narrative filmmaking.

What is special about the final film I would like to share with you today is that it manages to appeal to people on both sides of the current aesthetic fence. *Together* by Madeleine Hetherton is situated in what appears squarely to be the more pedestrian trooper naturalistic tradition of Australian films – it is a story about a relationship set in an inner city house. And yet it is also a ghost story, which places it more in the fantastical bushranger tradition. It seamlessly mixes a pedestrian actorly movement vocabulary with a post circus physical theatre vocabulary (through in both cases acting and moving with intention, a subject I would like to develop upon further in a future talk). Like many Australian films it is about finding a relationship to a sense of place, and yet in the end it is about leaving that behind.

This has potentially profound consequences for a discourse of Australian filmmaking, which continues to be unsettled by searching and unanswered questions about who we are and why we are in Australia. *Together* steps into this tradition of kitchen sink drama and then out of it again. It literally closes a door on it. The character at the end of the film knows that who he is is not trapped in the past nor in any place, but with him in that very moment. You carry the spirit with you wherever you go. In this way, without wanting to put too much of a burden on it, this dance drama film points us beyond the trooper and the bushranger, beyond the naturalistic and the fantastical, to a third option – a 'wholistic', integrated, spiritual cinema.

Screening: Together
Director: Madeleine Hetherton
Choreographer: Rowan Marchingo
Writer: Madeleine Hetherton and Richard James Allen
A Madeleine Hetherton, Physical TV, Danielle Kelly and More Sauce Production, 2003

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American Dance Festival's 11th Annual
Dancing for the Camera Film and Video Festival

Screening Schedule

Friday, July 7, 8:00 – 9:15pm, White Lecture Hall
Bittersweet (David Roussève)
Microcosmatic (Abel Yares Costa)
Love is the Only Master I'll Serve (Nicholas Lens)
Break (Liz Aggiss and Billy Cowie)
Black Goddess (Ellen Fisher)
Your Lights Are Out or Burning Badly (Gaelen Hanson)
The Hunt (Philip Szporer and Marlene Millar)

Saturday, July 8, 3:00 – 4:45pm, Auditorium, Nasher Museum of Art
LineAge (Jody Oberfelder)
Greuw (Chris Cameron)
Asylum of Spoons (Allen Kaeja and Mark Adam)
corps et instruments (Alex Geng)
Gymnasium (Noa Shadur)
Wallflower (Ami Skånberg Dahlstedt)

Saturday, July 8, 5:15 – 7:30pm, White Lecture Hall
Dance Films about Place (preview screening of new work by Douglas Rosenberg and Allen Kaeja)
Bessie: *A Portrait of Bessie Schönberg* (Pennebaker/Hegedus)

Sunday, July 9, 12:00 – 1:15pm, White Lecture Hall
Phoenix Dance (Karina Epperlein)
My Silhouette is Your Silhouette (Chris Cameron)
Boombox (Dana Katz)
Nature/Future: Horse (J. Makary)
Nascent (Gina Czarnecki)
Chrysalide (Marie Alice-Couret)

Dancing For the Camera 2006
Catalog Essay
Douglas Rosenberg

The eleventh annual *Dancing for the Camera* festival is a landmark both for the American Dance Festival (ADF) and for the field. For the first time, the festival's traditional dance film and video screenings overlap with an international gathering of screendance practitioners and theorists. ADF's *Screendance: The State of the Art* conference is designed to provide a forum for a rigorous examination of dance for the camera in all its permutations. As the genre has reached a level of maturity and embedded itself in dance culture both in the United States and abroad, numerous questions and concerns have arisen in regard to the state of the art form. Overlapping with the convening of the participants of the NEA Arts Journalism Institute for Dance Criticism at ADF, the *Screendance* conference will bring together internationally renowned scholars, choreographers, critics, and filmmakers for a series of panels, papers, screenings, mini-workshops, and demonstrations. Within the stimulating context of the ADF, conference participants will present new theories, research, and observations about the vital genre of screendance.

In 1999, I presented a paper describing a new model for screendance in which the genre attempted to emerge from the isolation of dance and situated itself within the larger context of the art world. Seven years later, we see that dance-based moving image work has infiltrated dance to such a degree that it is now spilling into installation art, galleries, and non-dance film and television venues. However, we have yet to define the terms of screendance to the degree that I had hoped for in 1999. We are still lacking a critical framework for the genre, as well as a lexicon of theory and language that differentiates it from other moving image work and other body-centered media based work. In other words, practice is leading theory in its development and dissemination within the culture of screendance.

As I write this, I am en route back to the U.S. from a symposium in Findhorn, Scotland hosted by Katrina McPherson, Simon Fildes and Bodysurf Scotland. *Opensource {Video Dance}* was an international gathering of artists working at the intersection of dance and media organized to "explore the issues upon which video dance's future depends." The organizers framed the conversation by posing a series of some 20 questions about the field, including:

1) How can we justify having our own genre - is video dance any different than short-film making?
2) How can we make people care about video dance?
3) Does it matter what sort of images are created and represented in our work?
4) How about beauty? How about ideas?

The ensuing conversations over four days were notably emotional and deeply thoughtful, owing to the commitment of artists working in the field. A working group including Ms. McPherson and myself developed a manifesto-in-progress that attempted to articulate some of the issues of concern. Although not all those attending *Opensource {Video Dance}* agreed on the final form of the document, I am including it here to frame a viewing experience for

the films you will see at *Dancing for the Camera* this year.

Open Source {Video Dance} 2006 Draft 2.0
This document was created by a working party during Opensource {Videodance} symposium.
Findhorn, Scotland, June 2006.

(Hu)Manifesto: Possibilities for Screendance
This is not an attempt to define screendance or to suggest that there is one way to create a screendance. It is, instead, an attempt to open and enrich the discourse surrounding the field.

In a humanifesto, content comes to the surface.

This humanifesto asserts that screendance has the potential to articulate metaphor, express conceptual concerns and manifest thematic possibilities.

Inherent in the proposition of screendance is the possibility that through an accretion of images of bodies in motion, a larger truth may unfold.

- *One that is greater than the impact of each moment experienced in isolation.*
- *One in which sequential images in the context of dance on screen resonate with accompanying frames of reference to manifest a larger understanding of the world.*
- *That in order to accomplish this, the screendance community must by necessity engage itself with rigorous critique that is grounded in both pre-existing and yet-to-be articulated methodologies.*

Inherent in this proposition is the understanding that the following issues are references that may exist in screendance. It is not an exhaustive list:

Form	*Virtuosity*	*Hybridity*
Content	*Semiotics*	*Identity*
Technique	*Meaning*	*Populism*
Gender	*Culture*	*Race*
Agism	*Politics*	*History*

While all of these elements need not be present in a screendance, we propose that screendance be viewed through these and other external prisms in order to afford screendance a level of rigor equal to that of other art forms and to facilitate and stimulate informed critique.

As you view the dance film and video work in this year's festival, please keep in mind some of the issues above and the attendant concerns expressed in them. The programs have been put together by a jury that was equally concerned with deepening the understanding of the form through the curatorial process. You, the audience, are the connective tissue that finally completes the creative circle.