

**Douglas Rosenberg**, Dance Filmmaker; Professor, Art Program, University of Wisconsin-Madison  
Program: “Bodies That Speak”

“Transport” (Amy Greenfield)

“There’s Something You Should Know” (Katrina McPherson)

“Bruce” (Ruth Sergel)

“Elegy” (Douglas Wright)

“Outside In” (Victoria Marks)

“Untitled” (Bill T. Jones)

This program looks at work made to express hope, grief, loss and community. The collective narrative is one in which the performer’s identity is asserted via the camera’s penetrating gaze into difference, absence, grace and trauma. In these films, the camera’s eye is a compassionate one, empathetic and humble.

In “Transport” by Amy Greenfield, we see a community of dancers sharing the burden of inert colleagues. Again and again the limp bodies are moved from one place to another with a dignity that suggests a shared tragedy, an immeasurable loss. We see a similar sense of community support in “Hope,” choreographed by Amy Sue Rosen. A dancer literally walks across a bridge of hands, going nowhere, but a path clearly made safe by her community.

“There’s Something You Should Know,” by Katrina McPherson and Janice Parker, raises issues about disability and delicately balances authorship and agency in a moving portrait of dance and difference. In “Outside In” by Victoria Marks, a group of differently-abled performers are rendered sexual, sensual and whole; they are written on the screen with depth and humanity.

Virtuosity is not the point in these films: content and subject matter both drive them and suggest their form; the performance defines its own space and unfolds on screen in a manner that makes the viewer look at not the dancing bodies on view but rather the individuals who confront us with their mortality.

In these works, created from 1971 through 2007, we encounter loss and redemption, joy and grief and a kind of hopefulness that is the afterimage of each screen performance.

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**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 (Buenos Aires, Argentina); STARLAB Institute (Brussels, Belgium); and the Video Danza Mostra (Barcelona, Spain). Recent screenings include Video Festival Riccione Teatro Televisione (Riccione, Italy); The Contemporary Art Museum (Buenos Aires, Argentina); Dance on Camera Festival (New York); Mostra de Video Dansa de (Barcelona, Spain); The Video Place (London); and The Kennedy Center (Washington, DC); as well as 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. His latest dance film project is now airing on Canadian Television. AROMA, a collaboration with Canadian choreographer Allen Kaeja, was commissioned by BRAVOFact! for Canadian television and co-produced by Wisconsin Public Television. AROMA features members of Kaeja d’ Dance and the Li Chiao-Ping Dance Company.

Rosenberg was the director of the Video Archival Program at the ADF 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.

He is a professor of art at the University of Wisconsin-Madison.