

**Gitta Wigro**, Freelance Programmer, UK  
Paper: "Tutus and Bonfires"

Current screendance programming – in the UK, but also in other countries I've been privileged to visit – is decidedly apolitical. It seems that there are not any programs, and indeed very few individual films, in the field of screendance that show an engagement with (or an awareness of) any political theory or major social movement as it applies to moving image; in particular, I'm surprised by the absence of gender, feminist and queer theory. I propose that this is in part a legacy of screendance's development from live dance performance. While it is standard for a short film or artists' film and video program to show the 'hand of the curator', seasons or festivals of live dance rarely present their audiences with a thematic journey. Through research as well as in-depth interviews with key curators and programmers in screendance, experimental film, and live dance I look at the influence these pathways and approaches have on the way that work is presented in a screendance context. Taking this observation into a larger context, it mirrors a larger concern that screendance works are rarely conceptually driven. I put forward an argument for the value of taking the audience on these thematic journeys, and hope to arrive at an approach to curatorial practice that negotiates representation and visibility, didactic challenges, and viewing pleasure.

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**Gitta Wigro** is a freelance programmer and arts manager, specializing in screendance projects. Her curating work included programming Dance on Screen, the UK's longest-running annual dance film festival. She has also guest-curated screendance programs for UK and international events and festivals, among them Electrofringe 2007 (Australia), the BFI Lesbian and Gay Film Festival 2008 (UK), Videodanza 2005 (Italy) and OperaEstate 2006 - 2007 (Italy). Between 2004 and 2007, Gitta ran Videoworks, The Place's unique video resource for dance artists, and its 5000-title screendance video library. Since then she has worked for CAPTURE, the UK's national agency for dance and moving image, and for clients such as South East Dance, Concorso Giovani Danz'Autori Italy, and The Robin Howard Theatre. Gitta trained as a dancer and choreographer at London Contemporary Dance School and gained an MA Choreography at the Laban Centre; she choreographed and performed for five years before moving into arts management. Gitta is on the board of Shake Ur Arts, a social enterprise delivering dance film projects for young people.