Sundays, June 28, July 5, July 12, & July 19, 2015 at 2:00 pm
Nasher Museum of Art at Duke University

The 20th Annual
INTERNATIONAL SCREENDANCE FESTIVAL
CATEGORIES OF WORK

The program features 26 works selected by a jury from the following categories:

◊ **Choreography for the Camera**—original work made specifically for video or film or re-staged for the camera.

◊ **Documentaries**—productions that include interviews or other educational elements in addition to choreography.

◊ **Experimental and Digital Technologies**—work that extends the boundaries of dance and can exist only in video, film, or new technologies.

◊ **Student Work**—submissions produced while the filmmakers were students or by current students.
The International Screendance Festival celebrates 20 years!

Welcome to this, the 20th consecutive year of the International Screendance Festival at ADF. This is a monumental moment in the history of an art form. Over the last 20 years, Screendance has grown into an area of practice that is global, vibrant, and brimming with the possibilities of an art form that has gained a foothold in the cultures of both dance and media. In the same time frame, ADF has provided constant and passionate support of both the art form itself and all of its tributaries including classes, conferences, symposia, and related activities. ADF’s International Screendance Festival has made it possible for audiences to see and experience exhilarating works of screendance from around the globe in a big-screen festival setting.

As the field of screendance has matured and in recognition of 20 years of screendance at ADF, this year we have initiated the first symposium specifically designed for teachers of screendance. This is an exciting new undertaking and signals an institutional recognition of the art form as a subject in higher education. The Symposium on Teaching Screendance is designed to create foundational knowledge among those who teach screendance in academia, at international festivals, or anywhere students and artists gather to share their knowledge of the field. Through workshops and screenings, discussion, and writing, the participants will cover a broad range of approaches designed to facilitate a pedagogy of screendance. This immersive symposium will cover historical, contemporary, and future directions in the field; it will combine practice and theory and situate screen dance in a postmodern framework that is interdisciplinary and attentive to shifting cultural values across the arts. I am happy to lead the symposium along with renowned screendance artist Katrina McPherson (Scotland), who also served as a juror for this year’s festival. We will welcome 16 participants to this year’s symposium.

Screendance, as an art form, is a part of a rich history and at the same time a part of an ever-evolving present, a part of the same technological evolution as social media, digital culture, and the global push toward the democratization of technological access.

Technology and democracy are often mentioned in the same breath. The Arab Spring and social media, for instance, or the internet as a force for democratizing information, are linked cultural tropes that present a new global model but are simultaneously fraught and problematic as well. Technology is not monolithic and not neutral; it carries with it embedded meaning and cultural codes having to do with access, race, gender, class, and all of the semiotic markers that exist in the corporeal non-digital world as well. For much of our contemporary culture, the point of contact and the moment of connectedness and interface is one or another mediated experience consumed in isolation: social media, streaming video, and screen-based experiences of culture, of art, and of relationships offer a sense of knowing and of connectedness. Digital culture assumes a kind of community, and the rhetoric of new technologies offers a sense of belonging. As citizens of a previously defined community, a community of artists and makers of culture, we must also assume that in a pluralistic and democratic world we have a powerful voice in how we negotiate a creative and critical discourse in all areas of engagement. Each dance, each film, each line of poetry is an act of engagement. Each downloaded file, each text message, and each post to a social media site is an act of engagement. It seems of value today as we conjecture and muse together to ask: what is the value of such acts of engagement, and what do we mean to accomplish by them? What is the value and what is the cost of our investment in the technologies of the moment, and are we truly present in in these mediated experiences? Do we inscribe ourselves in a meaningful way as we migrate our creativity through technology and more importantly, do we inscribe meaning with a sense of permanence?

Such questions drive the creative process as well. Screendance, as much as any contemporary art form, is engaged with the big questions of our time. The programs in the 2015 festival are curated with an eye toward such questions. In this year’s festival we are witness to issues of the body, of disability, of ritual, and of belonging. There is a sense of place in many of the works and in some, a quirkiness that engages us in playful ways even while addressing important and meaningful ideas.

On behalf of myself and fellow juror Katrina McPherson, I welcome you to the 20th annual International Screendance Festival and hope that you find the programs as exciting as we do.

Douglas Rosenberg
Director, International Screendance Festival
Dancing between waking and dreaming, this documentary videopoem is a day seen through the eyes of eleven young residents of the Friendship Village in Vietnam who are living with disabilities caused by Agent Orange. It has been forty years since the Vietnam War, yet its toxic remnants are not fading. Despite growing in toxic soil, like the ravaged mangrove trees of the coastal regions, interwoven roots make them strong, and thus breathtaking beauty is able to grow and reveal itself. *Rhizophora* was conceived of and realized in a collaborative process between the featured group of residents and the Berlin based performing arts duo ¿Che.Ne.So?. It is both an attempt to raise awareness about the continuing devastation of the Vietnam War as well as an ode to the power of life, which can flourish in even the most toxic of circumstances.

**STUDY #1** 3 minutes 28 seconds  
New Zealand–2015  
Directors, Choreographers, Producers, Composers, Cinematographers/Videographers  
Gregory Bennett, Jennifer Nikolai  
Dancer  
Jennifer Nikolai  

STUDY #1 is a dance and motion capture collaboration by Gregory Bennett and Jennifer Nikolai. The piece explores choreographic prompts and improvisation utilising 3D digital motion capture technology. The live dancer is inscribed into a 3D visualisation which references both drawing practice such as the sketch, and experimental animation, particularly Len Lye and Norman McLaren and their studies in moving image and sound..

**TABLE MANNERS/STOPPING AT RED LIGHTS** 7 minutes 32 seconds  
Ireland–2014  
Director, Choreographer, Producer  
Ingrid Nachstern  
Composer  
Michael Gallen  
Cinematographer/Videographer  
Luca Truffarelli  
Performers  
Ingrid Nachstern, Lucia Kickham, Michael Cooney  

Reading of a man who, several years ago, went on a rampage, killing several people in the north of England. While he was driving from village to village, he stopped at the red lights en route to each one. This then got me thinking about the public/private self which each of us has. The dinner table represents a bourgeois-type dinner party which is played out alongside the diners’ descent into the swamp from time to time. This is where they reveal their animal selves, relax and then come back to the table with their public mask on. It is a light-hearted look at public/private behavior.
**CORRIDORS**  19 minutes 37 seconds  
Canada–2014

Director, Choreographer, Cinematographer/Videographer  Priscilla Guy  
Producer  Mandoline Hybride  
Composer  Joel-Aime Beauchamps  
Color Grading  Antoine Quirion Couture  
Dancer  Emilie Morin

She walks. She stumbles. She trembles. She waits. She knows. She does not know. She does not cry. No.

**PLACE IN MOTION**  10 minutes  
Hong Kong–2015

Director, Choreographer, Producer,  Cinematographer/Videographer, Dancer  Judy Yiu

*Place in Motion* is a site response to explore the artistic, social, and cultural issues surrounding the reclamation of public space through art, bringing to question the inter-relationship of the past and present, imprints of history, and current activity to the space of intersection. Two video projects simultaneously minimize the city and maximize the nature, which creates a strong contrast where viewers change their perspective of place. The sound of the river crossed over with traffic sounds invites the audiences to question where they are in the space of imagination.

**A PORTRAIT OF MARC BREW**  5 minutes 31 seconds  
United Kingdom–2015

Directors  Lewis Landini, Jamiel Laurence  
Choreographer  Jamiel Laurence  
Producer, Cinematographer/Videographer  Lewis Landini  
Composer  Luigi Boccherini  
Dancer  Marc Brew

*A Portrait of Marc Brew* is an intimate and highly personal dance film depicting the acclaimed dancer and choreographer in the studio. After seeing his work on stage and subsequently working with him for an extended period, Scottish Ballet dancers Lewis Landini and Jamiel Laurence approached Marc to create a film to show the character of the artist they had come to know.

**PAS**  14 minutes 40 seconds  
Canada–2015

Director  Frédérique Cournoyer-Lessard  
Choreographer  Stéphanie Thellen  
Producers  Joëlle Agathe, Frédérique Cournoyer-Lessard, Stéphanie Thellen  
Composer  Damien Fleau  
Cinematographer/Videographer  Gabriel Brault-Tardif  
Dancers  Sienna Mazzone, Claudia Bouvette, Stéphanie Thellen, Denise Andrieu

Through her entire life, Rose has followed her passion for dance by using it as a singular method of communication essential to connect with her surroundings.
**OPPOSING FORCES PART 1** 16 minutes 13 seconds  
United States—2015  

Directors | Amy O’Neal, Kyle Seago  
Choreographer | Amy O’Neal  
Producers | Amy O’Neal and Stefanie Karlin  
Composer | Waylon Dungan aka DJ WD4D  
Cinematographer/Videographer | Kyle Seago  
Stage Art | Ben Zamora  
Lighting Design | Amiya Brown  
Styling | Wazhma Samizay and Daniel Helman of Bobojan  
Management | Stefanie Karlin and SQUID MGMT  
Dancers | Alfredo “Free” Vergara, Brysen “Just Be” Angeles, Michael O’Neal Jr., Moses Lateef Saleem, Fever One

*Opposing Forces* is an exploration of feminine perceptions in our culture through the lens of Hip Hop. A cast of 5 world class B-Boys examines the value systems of race and gender within the environments of battling, commercial dance, contemporary performance, and cyphering.

**HONEY HAT** 9 minutes 44 seconds  
United Kingdom—2013  

Director, Choreographer, Editor, Dancer | Claudia Kappenberg  
Producer | Andrew Downs  
Cinematographer/Videographer | Andrew James

The universe of useful goods and profitable activities is the recognizable world of busy streets and relentless traffic noise. Inside this universe, however, another sphere, which allows for sensation, imagination, and gestation. Away from the public eye, in a row of occupied shops in East London, there is a spare room of this other kind, quiet, derelict, and open to the elements. The constant sounds of the outside space invade this chamber, but the values of the one do not apply in this other. Here food is not eaten and time has no hours. Instead, a woman practices the redistribution of things.

**CADAVRE EXQUIS** 3 minutes 48 seconds  
Mexico—2015  

Director, Cinematographer/Videographer | Diana Morales  
Producer | David Espinosa  
Composer | Oscar González Osio  
Dancers/Choreographers | César Francisco Aragón, Jonathan Alexander Lippincott, Héctor Morales, Cristina Desentis, Cinthia Pérez Navarro, Ian Webb, Carlos Contreras, Bruno Toledo, Melissa Ramos, Andrea Carmona, Roberto Zarain, Alexandra Ramírez, Edgar Flores, Samantha Flores, Javier Castañeda, Sara Díaz, Daniela Cuevas, Alejandra Barbabosa, Diana Morales, Marissa Morales, Mallinalli Ramírez, Rita the dog.

We gathered our friends and created a monster that knows how to dance...
GLACE CREVASSE ET DÉRIVE  9 minutes 42 seconds  
Canada–2013

Directors  Albert Girard, Chantal Caron  
Choreographer, Producer  Chantal Caron  
Composer  Pierre-Marc Beaudoin  
Cinematographer/Videographer  Richard St-Pierre  
Dancers  Karine Gagné, Tomas Casey  

This choreographic work presents a metaphor in which ice takes on the allure of death by its coldness and resemblance to giant sea monsters floating on a mass of moving liquid, symbolizing the timeline.

PLOW PLANT REAP  13 minutes 2 seconds  
United States–2015

Director, Choreographer  Marta Renzi  
Producer  Slippery Rock University  
Composers  Andy Teirstein, Benh Zeitlin  
Cinematographer/Videographer  Jennifer Keller  
Costumes  Liz Prince  
Dancer  Kaila Belinda, Katelyn Haynes, Emilie Klinger, Maddison Manolis, Karen Montague, Michelle Russ, Michelle Slavik, Chalice Streitman, Monica Traggial, Alisson Vitale, Samm Wesler  

With hints of Appalachian Spring and Amish custom, Plant Plow Reap was shot at the historic Miller Farm in Butler County, Pennsylvania and danced by eleven members of the Slippery Rock University dance department. An all female community comes together, joins in a baptism and a roundelay, all against a majestic landscape of rolling farmland. Arriving and leaving like sun and shadow, Plant Plow Reap celebrates the joy and order that culminate in harvest.

DANCING IN PARIS  5 minutes  
Canada–2014

Director, Producer  Elisabeth Desbiens  
Artistic Director  Camille Boileau  
Composer  Peter Venne  
Cinematographer/Videographer, Director of Photography  Steeve Desrosriers  
Editor  Jean-Pierre Demers  
Color Correction  Charles-Étienne Pascal  
Dancers  Amandine Lambinet, Arthur Harel, Anaïs Rouch, Céline, Signoret, Dalila Cortès, Laura Muller, Salomon Bijdé Mpondo-Dicka, Sophie Blet, Virginie Foucaud  

10 dancers in 10 different locations will make you discover the underground parts of Paris. This movie was shot in 2 days and each dancer had one hour to perform his/her improvisation. The camera shots were improvised as well, considering the place and the dancer’s energy.
**UNDER THE COBBLESTONES**  19 minutes 22 seconds  
United Kingdom—2014

Director, Cinematographer/Videographer  Gabriela Tropia  
Choreographers  Moreno Solinas and Igor Urzelai  
Producers  Gabriela Tropia, Moreno Solinas, Igor Urzelai  
Assistant Director  Mariana Camiloti  
Composer  Bellatrix  
Sound Recordist  Bryn Thomas  
Props and Costumes  Sara Rigden in collaboration with Igor Urzelai and Moreno Solinas  
Grafitti  Camila Gutierrez and other anonymous artists at Heygate Estate, London  
Dancers  Timothy Clark, Camila Gutierrez, Victoria Guy, Thomas Hands, Elzbieta Kowalik, James Morgan, Eleni Papaioannou, Daniel Persson, Jemima Storey, Bryn Thomas, Kit Brown, Chris Edwards

*Under the Cobblestones* is a film about protest, freedom of speech, and repression. Directed by dance-filmmaker Gabriela Tropia, based on choreography by Work Place artists Moreno Solinas and Igor Urzelai, with soundtrack by female world champion beatboxer Bellatrix, the film was shot on location in South London at the Heygate Estate, which has since then been demolished.

**POST-OP**  6 minutes 47 seconds  
France—2014

Director, Choreographer  Nancy Spanier  
Producer  Performance Inventions  
Composer  Franz Schubert  
Cinematographer/Videographer  Xavier Hirissou  
Dancers  David Capps, Paul Oertel

A lyrical poetic tribute—a gateway into human intimacy, tenderness, and vulnerability. A coming together and a sharing of similarly impactful experiences—memories and reflections distilling down to what is essential. A celebration of healing...

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**PROGRAM III**

Sunday, July 12th, 2:00pm

**RUNS APPROXIMATELY 75 MINUTES**

**IN THE BELL’S SHADOW**  75 minutes  
Ireland—2015

Director  Mary Wycherley  
Choreographer  Joan Davis  
Producer  Niamh Mac Carthaigh  
Composer  Jurgen Simpson  
Cinematographer/Videographer  Eleanor Bowman  
Art Director  Sonia Haccius  
Costumes  Martina Garner  
Dancers  Joan Davis, Maggie Harvey, Henry Montes, Mary Nunan, Nicholas Twilley, Simon Whitehead

*In the Bell’s Shadow* weaves body and symbol through vast and intimate landscapes in a sensuous interplay of humanity and nature. Poetic turns and abstract narratives intensify as this surreal episodic journey vividly explores cycles of life and decay in a world defined by the senses.
CRUSHING WEIGHT  3 minutes 39 seconds
Brazil–2014

   Director    Vinícius Cardoso
   Dancer, Choreographer  Irupé Sarmiento
   Producer    Guilherme Frota
   Composer   Thiago Pethit
   Cinematographer/Videographer  Diogo Martins
   Assistant Director Bruno Castro
   Steadicam Operator Aline Ballestero
   Make-up Artist  Guilherme Junqueira
   Fashion Editors Renata Correa, Cacá Garcia
   Location  Cidade Matarazzo - Allard Group, São Paulo, Brazil

This is a visual poem that goes from decay to light. It’s a soul that walks this abandoned place. A spirit that passes and is no longer there. It is the transcendence represented by ballet in the chaos. Even in the moments when she is very powerful, all moves have an ambiguity. This film talks about rawness, whereas this is about doubt. The location in a hospital abandoned 20 years ago has been taken by a contemporary art exhibition. The strangeness of space and its connection with the art works have been translated in the choreography, which marks the impressions of the ballerina. A set of historic buildings located in the center of São Paulo, Brazil, opended to make a portrait of Brazilian contemporary ballet.

YOUR OWN MAN  5 minutes 17 seconds
Ireland–2015

   Directors  Luke Murphy, David Fishel
   Choreographer, Dancer, Producer  Luke Murphy
   Composer  Na Fili
   Cinematographer/Videographer, Editor  David Fishel

A solitary figure retraces his steps away from, towards and in search of home.

CONVERGENCE  10 minutes 55 seconds
United States–2014

   Director, Producer  Ilana Goldman
   Dancers, Choreographers, Cinematographers/Videographers  Ilana Goldman, Gabriel Williams
   Composer  Dan Smith

The discordant image of train tracks within a redwood forest serves as the backdrop for the investigation of mankind’s relationship with nature. The fragile balance and the precarious quality of our connection are explored as we follow the journey of two lives converging in this magical landscape.
**THE DWINDLING DISPUTE**  5 minutes 22 seconds  
**Canada**—2015 World Premiere

Director, Choreographer, Editor  Melanie Kloetzel  
Producer  kloetzel&co.  
Composer  Benjamin Lees  
Music Performed by  Cypress String Quartet  
Cinematographer/Videographer  Jennifer Mahood  
Costume  Tracy Murray  
Assistant Camera  Chantal Wall  
Script  Derived from Lewis Carroll’s *Through the Looking Glass*  
Dancers  Naomi Brand and Melanie Kloetzel

*The Dwindling Dispute* offers a humorous take on Lewis Carroll’s farcical Red and White Queens. With relentless pseudo-scuffles, precise musicality, and nonsensical wordplay, the Queens sweep Alice into a wacky boxing match of manners. Think you know what’s down the rabbit hole? Think again...

**THE GIFT (OF IMPERMANENCE)**  10 minutes 16 seconds  
**United States**—2014

Director, Choreographer, Cinematographer/Videographer  Alex Ketley  
Producers  Judith Smith, Alex Ketley, Jeanie Bunker  
Composers  Donny Clay, Goldmund  
Dancers  AXIS Dance Company Dancers: Joel Brown, Emily Eifler, Tanja Erhart, Sonsherée Giles, Sebastian Grubb, Judith Smith, Sophie Stanley

Choreographer Alex Ketley has worked on a number of performance pieces for AXIS Dance Company and had always wanted to work on a film with the dancers. *The Gift (of Impermanence)* was created over the span of a month, and it was his desire to create intimate choreography that would be enhanced because of film’s ability to come in closer than normally done in a proscenium context. Working in this intimate way with dancers with and without disability hopefully allows an audience to dig in and explore what is beautiful about the diverse body and possibly confront prejudice that might be present in who is allowed to dance and perform. The filming, lighting, and editing was done in a really tactile manner, trying to feel out as viewer behind the camera what moments felt most resonant, immediate, and personal. The resulting piece is a poem to AXIS, a company which continues to move people throughout the world, and has been an integral and important piece of Ketley’s artistic landscape.

**MARTIALITY, NOT FIGHTING**  10 minutes 15 seconds  
**China**—2012

Directors  Marianne M. Kim, Cheng-Chieh Yu  
Choreographer  Cheng-Chieh Yu  
Producers  Raymond Wong, Siu-Fai Pun  
Composer  Christian Fredrickson  
Cinematographer/Videographer  Marianne M. Kim  
Dancers  Guangdong Modern Dance Company

*Martiality Not Fighting* follows a young Chinese dancer performing the role of conscientious objector. He moves through the pedestrian and the abstract to deliberate the question, “to fight or not to fight.” The choreography utilizes iconic images and gestures of martiality as well as combining postmodern dance and the martial arts culture of Ba Gua Zhang. With spiraling energy, everchanging spatial interplays, and physical exchanges, the choreography deconstructs the external martial art expressions of fighting. At its cinematic core, *Martiality, Not Fighting* implies forsaking violence in recognition of vital exchange and kinetic empathy.
**I WAS WITHIN** 9 minutes 44 seconds  
United States–2014

- **Director, Producer**: Jenny Stulberg
- **Choreographers**: Jenny Stulberg in collaboration with Sebastian Grubb
- **Composer**: Fats Waller (editing by Jenny Stulberg)
- **Cinematographer/Videographer**: Reza Pakravan
- **Dancers**: Jenny Stulberg, Sebastian Grubb

*I was within* is a movement based psychological narrative that was created in response to my grandfather’s battle with Alzheimer’s disease. This piece examines the course of a relationship through the multi-faceted elements of love, loss, time, and identity. Filmed onsite in converted and unconverted warehouse spaces in Oakland, CA, the stripping of the backdrop in conjunction with the editing structure of the music and film mimics the deterioration of the mind and the gradual decay of the couple’s relationship.

**SMALL ITCH** 3 minutes 15 seconds  
Canada–2014

- **Director, Cinematographer/Videographer**: Aya Garcia
- **Choreographer**: Deanna Peters
- **Producers**: Aya Garcia, Deanna Peters
- **Composer**: Paul Finlay
- **Dancer**: Ashley Whitehead

*Small Itch* explores what we put on. Sometimes it looks like Ashley is scratching....

**ENSŌ** 10 minutes  
United States–2014

- **Directors, Producers**: Faith Morrison, Robert Ueh
- **Choreographer**: Faith Morrison
- **Composers**: Kohfra T and Ghofra Z, Redgrave, Marco Raaphorst, Andris Balins
- **Cinematographer/Videographer**: Robert Uehlin
- **Dancers**: Faith Morrison, Robin Ewing, Cecily Wechter, Rosie Yerke

*Ensō* is the second iteration of site-specific research performed by Faith Morrison that investigates the creation and communication of a kinesthetic experience of place. This research considers the potential for dance and film to engage in a sensory experience of place, explore feeling states of place, and convey these experiences through the medium of screendance. The work was filmed over six days in the Oregon Dunes National Recreation area at Eel Creek.

**UATH LOCHANS** 6 minutes  
United Kingdom–2015

- **Directors**: Katrina McPherson, Simon Fildes
- **Choreographer**: Marc Brew
- **Producer**: Peter Royston
- **Composers**: David Lintern and James Weaver
- **Cinematographer/Videographer**: Katrina McPherson
- **Editor**: Simon Fildes

A disabled dance artist’s response to place and environment.
ABOUT THE JURORS

DOUGLAS ROSENBERG has been making screendance and dance documentaries for over 25 years. His work for the screen has been continuously curated into significant exhibition venues in the field, both nationally and internationally, and he has been recognized with numerous awards, grants, and fellowships including the James D. Phelan Art Award in Video, an Emmy Nomination for his Five Dance Films About Place and an Isadora Duncan Award. As a scholar, Professor Rosenberg has brought attention to the field of screendance and been active in shaping the discourse of the field through his published writing, the organization of conferences, and founding of the long-standing ADF International Screendance Festival. He is a founding editor of The International Journal of Screendance. His book, published by Oxford University Press, Screendance: Inscribing the Ephemeral Image situates screendance in the wider discourse of the visual arts, performance, and film studies. Rosenberg is a professor of art at University of Wisconsin-Madison and the editor of the forthcoming Handbook of Screendance Studies (Oxford University Press).

KATRINA MCPHERSON is an award-winning UK screendance artist whose creative, academic, and educational work is at the forefront of her international field. Katrina has filmed and directed many single and multi-screen works, which have had screenings at venues and festivals world-wide, as well as numerous arts documentary programmes for UK television. Katrina’s academic contributions include establishing a Screendance MSC course at Duncan of Jordanstone College of Art in Scotland, and she is the sole author of the workbook Making Video Dance: a step-by-step guide to creating dance for the screen (Routledge 2006), which is used as a core text in universities in Europe and the USA. Katrina has considerable experience teaching screendance and related subjects, both practical and academic, to a wide range of people, from those under 10 to post-graduates, and she has led workshops in the UK, USA, Australia, Germany, and China.